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Billboard Music Group

U.K. Folk Excellence: Rusby Never 'Sleeps'

"An unchanging tradition is a dying one," says 25-year-old Yorkshire, England, folk singer Kate Rusby, whose two hauntingly heart-rending solo albums are among the finest expressions in the last quarter-century of the fast-reviving English folk tradition. Her stunningly saturnine "Hourglass" appeared to vast acclaim in 1997 on the Pure label, run by Rusby's parents, and it was issued last August in the U.S. by Nashville-based Compass Records. The musically ravishing "Sleepless" (Pure/Compass) appeared in May in the U.K. and will reach American stores Aug. 17. The second album builds subtly on the elegant austerity of its forerunner, while banishing any hint of mere by-the-note readings with its penetrating emotional proximity.

The dark-hued tremble of Rusby's rich alto voice lends it a tone just one calm breath above the confidingly conversant, its effect abruptly warming or chilling those nearby, like a sudden hand at one's shoulder. Meanwhile, piano, harp, tin whistle, and squeeze-box rustle around her words as if they were wafts of breeze from a door, or a heart, that's been left ajar.

This is music whose small moments touch deeply, whether it's Rusby's aching re-envisioning of the ancient "Wild Goose," whose hushed flight signifies a lover wounded "full sore o'," or her own rural fable called "Cowsong" (only added to the U.S. "Sleepless" from a '97 U.K. EP), wherein ardor in the high grass goes awry. In each tenderly textured tale, Rusby inhabits the untrammelled storytelling persona of a young person considering childhood, work, romance, and death, each test drawn from a cyclical menu unaltered since Yorkshire battled from the humbling Wars of the Roses (1455-1487) to the sooty 17th-century boom of its coal fields.

"Young people today think of folk musicians as people with a finger in their ears, wearing heavy wool sweaters," she concedes, her crystal-clear giggle cutting through her hazy Yorkshire burr. "But I find I can step into other people's shoes hundreds of years past when I play this music. Back then, people weren't afraid to show their emotions, and I have a passion for their passion." Plus a kindred gift for sharing such communion.

Rusby also has a blunt-spoken pluck to match her proud roots, hailing from the largest county in England, whose rugged brand of local patriotism still moves many to brand the region as a separate British nation in custom, accent, and indomitable spirit. As she enthuses over her recent move out from under the family roof to rent "a three-bedroom semidetached with vanished floorboards," she mentions she's been "hopping" around her home base of Barnsley, an ancient market town whose weekly midtown bazaar of meat, fish, and produce stalls dates back to 1249. Rusby broke her left foot several weeks ago and lately must manage her shopping, appointments, and concerts on crutches.

"I had far too much red wine to drink at a wedding," she explains with mounting glee, "and some tunes were being played too well, so I joined in singing and dancing and wound up with a cast from my toe to my knee!" Rusby says the festive betrothal fete was for the sister of John McCusker (renowned Battlefield Band fiddler and the producer of Rusby's solo records) and jokes that "I think I'll break my feet more often, so I can get a rest."

Her career has taken on a taxing velocity since 1993, when studio sessions with vocalists from the Barnsley area (Kathleen and Rosalie Deighton, Pat Shaw, Julie Matthews, and singer/stepdancer Kathryn Roberts) surfaced on Fat Cat Records as "Intuition."

By 1995, Rusby had cut a much-admired duet album with Roberts ("Kate Rusby & Kathryn Roberts," available on Pure/Compass) and replaced singer/guitarist Sally Barker in the Scottish/English string band the Poozies, sharing lead vocals on the female quartet's 1998 "Infinite Blue" set. But nothing that Rusby's been associated with matches her uncannily mature solo works, both miracles of understated perfection and shaped by a natural intimacy that scarcely seems performed. As on Rusby's original, elegiac "A Rose In April" cut from "Hourglass," hers is a personal recasting of ancestral Yorkshire music, alive with a rainy-day feel for its natives' inextinguishable inner fire. Each track is ripe with everyday revelations and poignant in its calm universality. "Barnsley's an old coal-mining town," says Rusby. "All my family on my mum's side were miners. The mines closed 10 years ago, and there was a lot of unemployment at first. For us, storytelling is a form of escapism, songs of death or loss telling us our lives aren't so bad compared to another poor soul."

Poised hard against the sapphire sky over Barnsley is a worn obelisk with a bronze angel, the winged figure holding a wounded miner while gazing down Doncaster Road. The monument commemorates a dreadful coal pit disaster in 1866, when lethal mine explosions and the heroism they sparked culminated in the rescue of only a single survivor. Implicit in the memorial's symbolism is the community's faith that one unbeaten South Yorkshire citizen is sufficient to carry on its ways.

"I'm not on a mission to win people to folk music," Rusby instructs, "but to suit my tastes. I'll change small words of old ballads to have them make sense to me, or write new music to a traditional song like 'The Unquiet Grave,' which is based on a Celtic myth that if you sit on a lover's grave for a year and a day, you'll see their spirit rise. The new album has got a 'sleepless' mood to it," she notes, "since I went through weeks of not sleeping well, feeling I was only person in the world who's wide awake."

Born Dec. 1, 1973, to dedicated musicians Steve and Ann Rusby (who met while frequenting the region's folk clubs), Kate is the middle sibling of three, her younger brother Joe and older sister Emma joining her in the family *ceùidh* (party) band. Though Kate was fiddling by the age of 5 and proved as fond of the Del McCoury Band's bluegrass and 10,000 Maniacs' pop/rock as she was of Yorkshire folk legend Dave Burland, she found herself "floating with no plan" after sister Emma left music for graphic design ("I was always in her shadow," says Kate). The teenage Kate was invited to take her new solitary piano- and guitar-based sound to the Holmfirth Folk Festival in the late '80s and never looked back.

Highlighted by her cautionary "Cowsong" saga of a lass who sleeps with a market-bound lad in order to steal his cow, his pants, and his shoes, "Sleepless" stirs with the "true, pure human feeling" Rusby intends. Like "Hourglass," it makes listeners feel that they, with Kate, are the only people in the world who are wide awake.

MUSIC TO MY EARS



by Timothy White

LETTERS

MORE 'CROSSTALK' ABOUT T.S. MONK

I wanted to take a moment to thank you again for your support of my artist T.S. Monk ("T.S. Monk Aims For A Wide Fan Base With N-Coded Release," by Chris Morris, Billboard, May 15). Billboard and its columns continue to educate, to entertain, and to enlighten me on many topics.

Ed Keane
 Ed Keane Associates
 Boston

simply as a "session musician" who was paid on a time basis. But there must be a strong argument for instituting a system of allocating royalty shares to session musicians like Scotty. RCA is instead combing its vaults and issuing alternate versions and previously unissued songs by Elvis for which Scotty was never paid a session fee in the first place.

Charlie Gillett
 London

know his contributions to music and pop culture. Thanks to your interview, we also see a decent, spiritual man who is concerned with beauty and ugliness and humanity's potential for both. Mr. Harrison is an inspiration for the conscience in us all.

Kirk Wentzell
 Universal International Music Publishing
 Los Angeles

ALISON KRAUSS: A MEMORABLE 'EAR' FULL

I wanted to drop Billboard a sincere letter of thanks for Timothy White's recent article ("Alison Krauss: An Unforgettable Force," Music to My Ears, Billboard, June 5) on Alison Krauss. As always, White's view is broad and insightful. All the best.

Jim Caparro
 Chairman, Island/Def Jam Music Group

SCOTTY DESERVES MORE

Recently, the guest on my radio show on BBC-GLR London was guitarist Scotty Moore. When Scotty made those groundbreaking records with Elvis Presley, first at Sun Records during 1954-55 and for the next two years at RCA, he was classified

GEORGE: 'PORTRAIT OF A LEGEND'—GET IT?

Re: the "White Paper" on George Harrison ("A New 'Yellow Submarine Songtrack' Due In Sept.; Harrison Reveals Fab Set, Solo Plans," Billboard, June 19).

Just finished reading Timothy White's interview with George Harrison. We all

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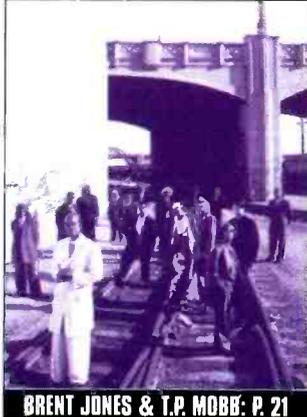
10 Executive Turntable: Ron Alexenburg is named senior VP for Philadelphia International Records in New York.

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SHERRIÉ AUSTIN: P. 32

GUEST COMMENTARY

Digital Distribution: A Global Solution?

BY JOHN PRESTON

The explosive growth of the Internet and E-commerce is now affecting every country in the world. While it is true that adoption rates and particularly broadband availability in the U.S. are higher, everywhere predictions for the growth of the new medium are constantly being revised upward.

Meanwhile, the music industry is considered slow to respond to the new opportunities of digital trading because of the risks it faces in an insecure environment. Yet music as a consumer desire in the electronic world appears second in popularity only to sex.

The realization that government will not respond as fast as technological change—and that, in any case, government may not share our fears—means

the music industry has had to respond to protect itself through the best defense possible: by taking the initia-



'The old adage "think global, act local" has never been more true than in the world of the Internet'

John Preston, a former chairman of the British Phonographic Industry and of BMG U.K., is a director of European online distribution company Music on Demand (MODE) International.

tive. That must be not just the technological one represented by the Secure Digital Music Initiative, but a commer-

cial one driven by music makers themselves.

Some of the security problems are now being adequately addressed by the technologists, as are issues of sound quality. However, securing the assets alone is only part of the solution. Security does not immediately unlock the door to some global online world where everyone can access everything from anywhere. Unless the music industry wants a complete restructuring of its global trading base, it must migrate intelligently from today's traditional model, which is organized territorially.

Global access online may not be immediately desirable or attractive for managing music rights from a number of points of view—commercial, legal, (Continued on page 18)

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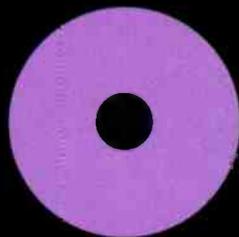
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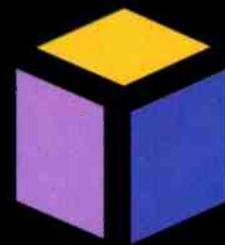
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CD



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container



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Oasis Starts Up In Canada

Co. Sets Sights On Indie Music Market

BY LARRY LeBLANC

TORONTO—With an estimated \$15 million Canadian (\$10.2 million) in start-up capital, four Canadian music industry veterans have launched Oasis Entertainment Inc.

The company is seeking to capture a healthy chunk of Canada's independent music business, which, according to Brian Robertson, president of the Canadian Recording Industry Assn., represents 10% of the country's \$1.4 billion Canadian (\$951 million) music retail market.

Principals in the company are Allan Gregg and Jake Gold of the Management Trust, which handles such acts as the Tragically Hip, Big Wreck, and the Watchmen; Bill Ott, former president of PolyGram Group Distribution (Canada); and Alexander Mair, president of the Toronto-based Attic Music Group. Ott is president of the new company, while the other founders will not have executive roles.

Oasis is handling Canadian distribution of Attic Music Group, Navarre Canada, and the newly formed Page Music, all in Toronto, and Montreal-based MaGaDa International Inc.

Oasis has opened its head office and distribution center in the Toronto suburb of North York, vacated by Page Music Distribution. Within the month, Oasis will open offices in Montreal; Calgary, Alberta; and Vancouver. By the end of July, the company, according to Ott, will have 38 employees nationally.

"We want to be the sixth major in

Canada," says Ott, who had been with A&M Records for 15 years prior to the label being purchased by PolyGram in 1990. He will operate Oasis on a day-to-day basis.

Gregg, who is also president of Viacom Canada Ltd. until Dec. 31, has been pivotal in setting up the infrastructure of the company, which, he says, will go public this fall. "This is part of a much larger transaction I have been working on for the past seven months,"

says Gregg. "We'll announce more of what we're doing in three weeks. By [acquiring] a reasonable share of that [independent distribution] market, we will have a viable business. When combined with other existing busi-

(Continued on page 113)

'We want to be the sixth major in Canada'

- BILL OTT -

Euro C'right Issue Moves To Finland

BY KAI R. LOFTHUS

HELSINKI—Senior music executives report they are encouraged by the Finnish government's response to its concerns about the European Union's forthcoming Copyright Directive.

Senior figures from European majors met representatives of the Finnish government here June 17 (*Billboard Bulletin*, June 18) in anticipation of Finland assuming the six-month rotating presidency of the EU on July 1.

There are hopes that the directive could become law by the end of the year.

At stake is a potential loophole in the forthcoming copyright legislation that could allow private copying

of both legal and illegal music files via the Internet.

Progress on the legislation—which incorporates the terms of two 1996 World Intellectual Property Organisation (WIPO) treaties into European law—has been slow, not least because of the resignation of all European commissioners in March (*Billboard*, March 27).

The key concern of the International Federation of the Phonographic Industry (IFPI) is that amendments protecting music rights holders that were made to the directive by the European Parliament were removed by commissioners in its current draft.

Currently, article 5.1 allows for temporary copies to be made of material and would exempt temporary copies made over computer networks from being covered by copyright protection. This would

apply, for example, to "cache" copies of music or other material that are automatically downloaded into a user's machine while browsing the Web. However, concern was expressed that in the online environment, no distinction is made between temporary and permanent copies.

IFPI would like to see the exemption narrowed or closed completely.

Another exemption is for private copying. IFPI's view is that a digital copy—whether for private use or commercial gain—is effectively a clone and as such infringes copyrights.

In a June 17 meeting with Culture Minister Suvi Linden and Foreign Trade Minister Kimmo Sasi here, IFPI stressed in a briefing document that "present provisions

(Continued on page 112)



Just Arrived. Newly signed Capitol Records group Dexter Freebish won the John Lennon Songwriting Contest with the song "Leaving Town." Congratulating the group is Grammy Award-winning artist Wyclef Jean. Shown, from left, are band members Scott Romig, Rob Kyle, and Chris Lowe; Jean; and band members Rob Schilz and Charlie Martin.

Diamond's Rio To Upgrade MP3 Storage, Security

BY EILEEN FITZPATRICK

LOS ANGELES—The next generation of Diamond Multimedia's popular but controversial MP3 player, the Rio, promises to double the unit's music-storage capacity and, possibly, assuage music-industry concerns about piracy via inclusion of some security features.

Announcement of the new product came as Diamond revealed it is being acquired by Santa Clara, Calif.-based computer-graphics company S3 Inc. in a stock-swap deal, which is expected to close in October (*Billboard Bulletin*, June 23).

"The easy way to look at it is that we've had parental changes, but our strategy

remains the same," says David Watkins, president of Diamond's RioPort division. "S3 has a lot more financial resources to implement our strategy faster."

In August, Diamond will introduce the Rio 500 player, which will retail for \$269 and be backed by a launch promotion that includes a tie-in to the Vans Warped tour.

The player downloads content four times faster than the current Rio PMP300, according to the company, and holds two hours of music, doubling the existing machine's capacity. The Rio 500 also holds up to 32 hours of spoken-word programming. A player upgrade adds another 30-45 minutes of music programming.

Another new Rio player, expected by the end of the year, will incorporate Microsoft's Windows Media Audio advanced technology, which is already available in Casio's Pia E100 handheld computer device.

The new Rio 500 player will be the centerpiece of Diamond's RioPort

division, which also will encompass a new Web site designed to offer consumers advanced MP3 search options, among other functions.

Watkins says that RioPort's strategy will be to "build a platform" that includes hardware, software, and Internet elements to deliver secured content.

Under partnerships with InterTrust Technologies Corp. and Reciprocal, the new player will be equipped with InterTrust's MetaTrust Utility application, which encodes the content to enable digital rights management. Reciprocal's technology offers content providers management capabilities to collect royalties.

While Watkins says the MP3 format, and the Rio player, have thus far received "a bad rap" in the business, the environment for MP3 may be changing—in part because of the company's recent court victory against the Recording Industry Assn. of America (RIAA).

In that ruling, a federal judge determined that Diamond's original Rio player did not violate the 1992 Audio Home Recording Act. The RIAA had protested that the player violated the provisions in the act, which prohibits the sale of digital recorders not equipped with anti-copying devices (*Billboard*, June 26).

"We believe in legitimate distribution of music, and we can provide security," says Watkins. "MP3 is broadly accepted, and what will happen is that others will support whatever becomes successful, but you have to have a platform."

Watkins says that one of the reasons the company chose to partner

(Continued on page 103)

BPI Comm. Adds U.K.'s J. Whitaker & Sons

BPI Communications, parent company of the *Billboard Music Group*, has acquired J. Whitaker & Sons Ltd., a U.K.-based information and communications company serving the worldwide book-publishing industry.

BPI executive VP Howard Lander, who is president of the *Billboard Music Group* operations, will assume the additional responsibility of overseeing the new acquisition. Under Lander, Whitaker will continue to operate its two major divisions, Whitaker Business Publications and Whitaker Information Services, through its existing management structure led by group managing director Martin Whitaker. The terms of the acquisition were not disclosed.

Whitaker was founded in 1858 with the creation of the trade magazine *The Bookseller*, which it continues to publish along with other publications. The company expanded its business through the development of the Bibliographic database system, which provides directories of all books in print in the U.K.; Tele-Ordering E-commerce, which allows book retailers to replenish stock from a multitude of publishers through one central ordering service; and most recently BookTrack, which

electronically captures data on retail book sales in the U.K.

The acquisition allows BPI, a subsidiary of VNU USA, to extend its market focus while complementing its current leadership role covering the worlds of film, music, theater, and media. "This is a great fit for BPI and VNU," says John Babcock Jr., president/CEO of BPI. "It increases our footprint in the U.K. and strengthens our management there. It complements VNU's point-of-sale data and chart businesses. Whitaker's database systems and *Bookseller* magazine's news coverage will enhance our Internet offerings. I could not be more delighted."

Adds Lander, "We are excited about the new opportunities Whitaker's position in the book publishing industry adds to our portfolio and the global strength of its brands. Additionally, Whitaker mirrors our strategy of commercially merging data with traditional publishing properties and the exploding world of the Internet and E-commerce. I'm looking forward to utilizing both their talent and information resources to broaden the business domestically and overseas."

Whitaker says his company, which

employs approximately 160 people, had been considering a number of approaches and acquisition opportunities but was impressed with BPI's history of creative thinking. He pointed to BPI's creation in 1993 of the U.S. radio trade publication *Airplay Monitor*, which combined *Billboard*'s editorial expertise with electronic radio data provided by its sister company Broadcast Data Systems.

Whitaker says, "BPI is a growth company, and we look forward to making a significant contribution to that growth in the future. There is amazing synergy between our core businesses as providers of information and communications services, and we hold similar views on the importance of integrated services."

BPI also publishes *Adweek*, *The Hollywood Reporter*, *Back Stage*, *Amusement Business*, and *Music & Media*. Its parent, VNU USA, includes VNU Marketing Information Services Inc., Bill Communications, and Standard Rate and Data Service (SRDS). VNU USA is a wholly owned subsidiary of Netherlands-based VNU, an international publishing and information company.

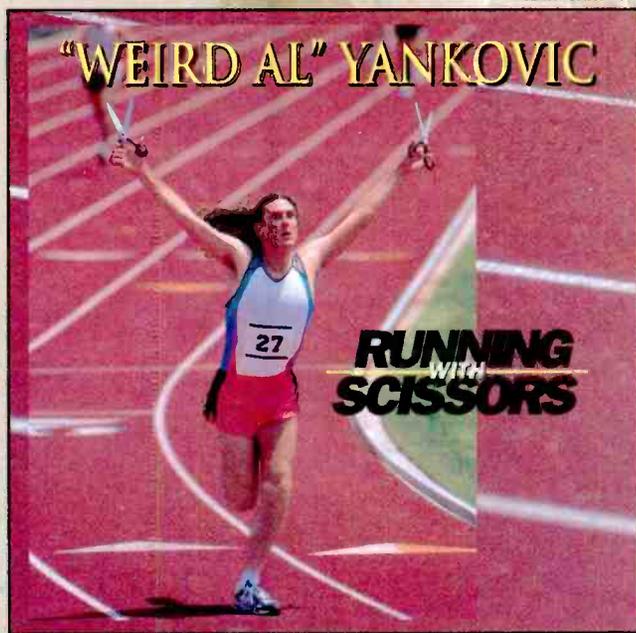
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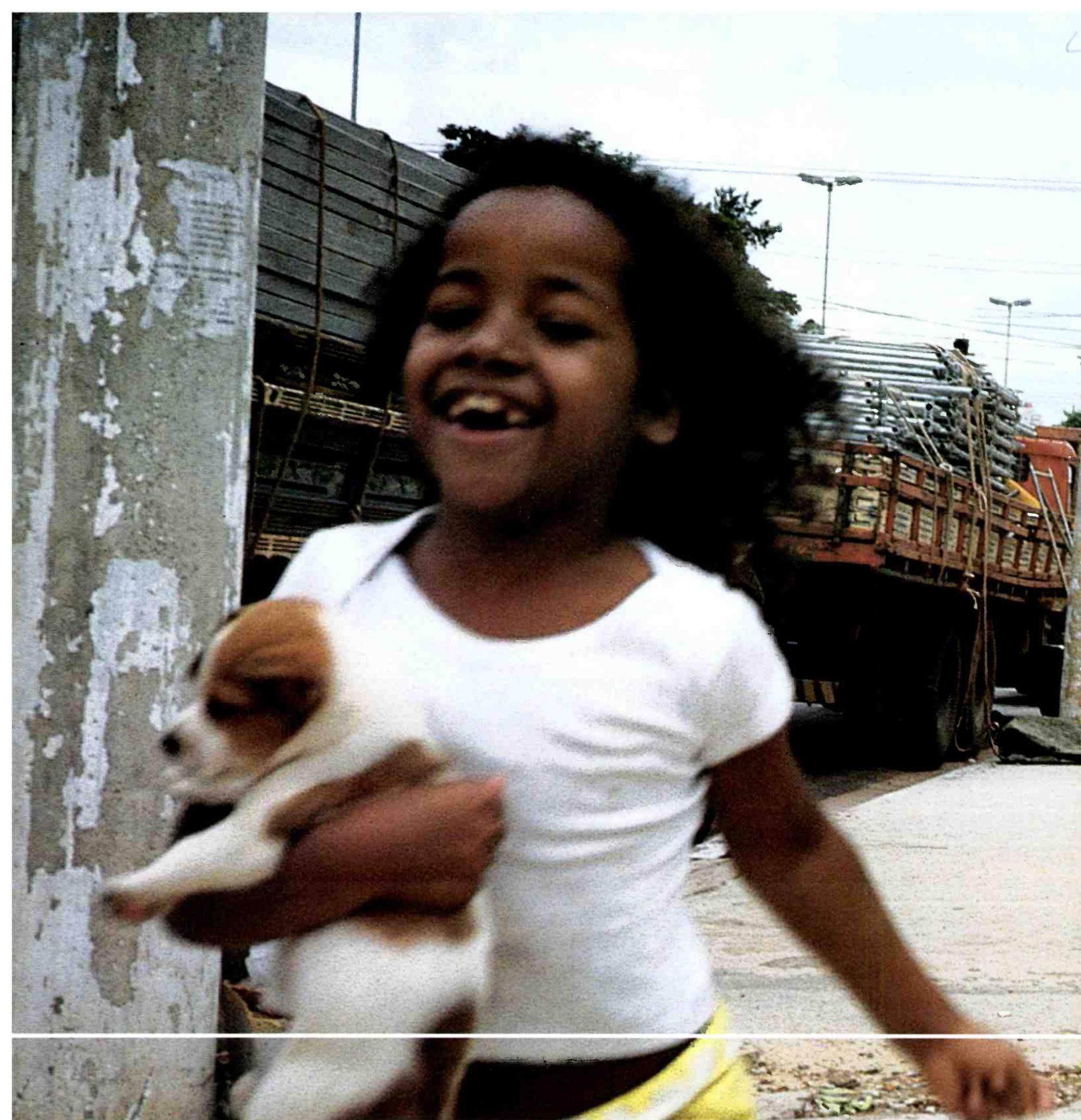


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MGM, Fox Make Film Pact

Distribution Deal Effective Outside U.S., Canada

BY SAM ANDREWS

LONDON—The Lion and the Fox. Movie giants MGM and Fox Filmed Entertainment have signed a three-year international distribution agreement that will see Fox handle MGM cassette, DVD, and theatrical releases outside the U.S. and Canada from Feb. 1, 2000.

The deal means that News Corp.'s Fox will begin distributing MGM product with the video release of "The Thomas Crown Affair" in February, then move on to the latest James Bond video—"The World Is Not Enough"—in May.

MGM and Fox have ended months of speculation about MGM's new international distribution partner following the decision last year to end its video deal with Warner Home Video and its recent announcement that it will not renew its theatrical distribution agreement through United International Pictures.

The deal also follows this year's decision by MGM's owner, Kirk Kerkorian, to put in place a new management team led by MGM chairman/CEO Alex Yemenidjian, who has a brief to trim costs. MGM reportedly told staff that the new distribution arrangements will save about \$15 million a year.

Both the video and theatrical agreements run through Jan. 31, 2003, with provisions for extension beyond that date. MGM and Fox also announced that they would jointly explore cable and satellite distribution ventures worldwide.

Yemenidjian says, "This is a milestone for MGM. We have clearly charted a compelling strategic advantage by combining MGM's unparalleled library with Fox's international distribution assets. In addition, our performance and cash flow will benefit significantly once the new agreements are in effect."

MGM vice chairman/COO Chris McGurk, who was recently lured from Universal Pictures, adds, "MGM now can fully realize the global potential of its unparalleled

collection of films by penetrating what we believe are previously underdeveloped markets and by building even greater demand for its world-class brand."

The studio says it will maintain full control of all release dates and schedules, sales, marketing, manufacturing, and other commercial aspects related to international video and theatrical distribution. "These agreements afford us the opportunity to participate in a meaningful way in managing and marketing our product," according to McGurk.

Bill Mechanic, chairman/CEO of Fox Filmed Entertainment, says, "Over the past few years, Fox has distinguished itself internationally, and this deal recognizes that fact. We are particularly pleased to be a part of MGM's bright new future with Alex and Chris and, in the video area, a part of its illustrious past."

Bruno Carlson, managing director of MGM in the U.K., says the arrangement is slightly different in Britain, where MGM will keep control of the sell-through side.

"We will have a direct involvement in sell-through sales," he says. "We will have a full marketing team for both sell-through and rental and our own sales team that will work closely together with Fox, but we will ensure that we maintain direct contact with the key accounts."

When asked if this arrangement would apply anywhere else in the world, Carlson responded, "We wouldn't exclude that possibility in the future... Our overall mission is to take control of our own product."

The three-year agreement reflects MGM's desire not to be tied down in the long-term way it was with Warner Home Video, which was seen as a major obstacle to possible studio sale.

Intriguingly, the deal allows Fox a ringside seat to look at MGM's business that some observers believe could lead to a stake in the studio or acquiring it outright.

BMI Honors Latin Writers, Pub. Cos.

BY JOHN LANNERT

CORAL GABLES, Fla.—Noted songwriter Kike Santander and the publishing company for which he writes, Foreign Imported Productions and Publishing Inc., were the top honorees at BMI's sixth annual Latin Music Awards, held June 20 at the Granada Ballroom in the Biltmore Hotel here.

By dint of winning a record-setting five Citations of Achievement, Santander was named songwriter of the year. Five of Santander's songs were published by Foreign Imported Productions and Publishing, which was named publisher of the year. The Miami-based publisher, owned by Emilio Estefan Jr. and his wife, Gloria, won a total of six citations and bested all other contenders.

Mario Quintero, who earned four citations, headed up the list of other songwriters who were multiple winners, including double awardees Armando Manzanero Canche, Tiny Morrie Sánchez, and Theodore Bello Jaimes.

Both Emilio Estefan Jr., who accepted the publisher of the year citation, and Manzanero Canche were greeted with standing ovations upon taking the stage to receive their honors.

Multiple publisher winners included Más Flamingo Music and four-time publisher of the year peermusic, each of which took four citations. EMI-Blackwood

Music Inc., SER-CA Publishing Inc., and Tigres Del Norte Ediciones Musicales won three awards apiece, while D'Nico International, Gran Caíman Songs, Sony/ATV Latin Music Publishing LLC, and Striking Music Co. snared two each.

Hosting the dinner gala was BMI president/CEO Frances W. Preston. Preston handed out citations to writers and publishers of the most-performed Latin songs on U.S. radio and television stations during the eligibility period that ran from July 1, 1997, to June 30, 1998.

Following is a list of winning compositions, along with the composers and publishing companies.

"Acabo De Enterarme," Martín Ruiz, Mar Y Sol Music Publishing; "Amiga Mía," Alejandro Sanz, Ego Musical SA, EMI-Blackwood Music Inc.; "Amor A La Mexicana," Mario Agustino Pupparo, peermusic; "Amor Narcótico," Jandy Feliz, Gran Caíman Songs; "Canción Del Preso," Marfre Music.

Also, "Comprendeme," Carlos Javier Castellón, Gary Hobbs Music; "Corazón Prohibido," Gloria Estefan, Kike Santander, Foreign Imported Productions and Publishing Inc.; "Despacito," José Alfredo Jiménez Sandoval, peermusic; "Dile A Ella," Gil Francis-

co Pérez, Nelia Music; "Dónde Estás?," Eduardo Alanis, SER-CA Publishing.

Also, "El De Los Ojos Negros," Tiny Morrie Sánchez, Striking Music Co.; "El Rejol," Roberto Cantoral García, peermusic; "El Tucanazo," Mario Quintero, Más Flamingo Music; "En El Jardín," Kike Santander, Foreign Imported Productions and Publishing Inc.; "Eres Mi Droga," Miguel Mendoza, Edimonsa; "Es La Mujer," Alberto Chávez Mora, EMI-Blackwood Music Inc.

Also, "Es Verdad," Mario Quintero, Más Flamingo Music; "Gitana," Alejandro González Trujillo, Fernando Olvera Sierra, Warner-Tamerlane Publishing Corp.; "Guantanamera," José Fernández Díaz, Julián Orbón, Pete Seeger, Fall River Music Inc.; "Hacemos Bonita Pareja," Mario Quintero, Más Flamingo Music; "Huele A Peligro," Armando Manzanero Canche, D'Nico International; "Juliana," Kubaney Publishing Corp.

Also, "La Copa De La Vida," Robi Rosa, A Phantom Vox Corp.; "Le Pediré," Mauro Javier Muñoz, SER-CA Publishing Inc.; "Luna De Miel," Jaime Farías, Pyramid F Publishing; "Manecumbé," Juan Antonio Castro, Tun Tuns Publishing; "Me Ha Llegado El Amor," Guillermo L. González, Catnico Publishing.

Also, "Motivos," José Felipe Barrientos Rodríguez, Luis Manuel Lozano, Fonohits Music Publishing Inc.; "No Quieren Que Te Quiera," Lorenzo Antonio, Tiny Morrie Sánchez, Striking Music Co.; "No Sé Olvidar," Kike Santander, Foreign Imported Productions and Publishing Inc.; "No Sé Si Es Amor," Luis Gómez Escolar, Per Gessle, EMI-Blackwood Music Inc.; "Pero Te Amo," Ernesto Solano, Ernesto's Musical.

Also, "Pídeme, Ruégame," Javier Galván, José Rosario, Pig Haus Music; "Por Debajo De La Mesa," Armando Manzanero Canche, D'Nico International; "Quiero Volar Contigo," Jesús Armenta Minjarez Tigres Del Norte Ediciones Musicales; "Rezo," Freddy Piñero Jr., Carlos Ponce, Foreign Imported Productions and Publishing Inc.; "Sabor A Mí," Alvaro Carrillo Alarcón, peermusic.

Also, "Secuestro De Amor," Mario Quintero, Más Flamingo Music; "Sentimientos," Martha Alicia Villareal Esparza, Golden Huina Publishing Co. Inc.; "Si Te Vas," Pedro Fernández, Canciones De PolyGram; "Si Tú Supieras," Kike Santander, Foreign Imported Productions and Publishing Inc.; "Sol De Verano," Chichi Peralta, Gran Caíman Songs.

Also, "Suavemente," Elvis Crespo, Sony/ATV Latin Music Publishing LLC; "Te Llevas Mi Vida," Ramón González Mora, Seg-Son Music; "Vivir Sin Ellas," Servando Angel Cano, SER-CA Publishing Inc.; "Voy A Pintar Mi Raya," José de Jesús Navarro, De Luna Publishing Co.; "Yo Nací Para Amarte," Kike Santander, Foreign Imported Productions and Publishing Inc.



Victoires Face More Pullouts

PARIS—France's showcase awards, the Victoires de la Musique, have plunged deeper into crisis with the withdrawal of indies body UPFI and the allied producers' collecting society SPPF.

The decision, made June 18 at the Victoires board meeting (*Billboard* Bulletin, June 18), leaves the show with no label representation on the board since the departure of the major-heavy society SNEP (*Billboard*, June 12).

Now, both major and indie bodies have announced their intention to

work together on a new pop awards show.

Observers suggest it will be impossible for UPFI and SNEP to produce a separate show if the Victoires survive. Yet the Victoires association has voted unanimously to continue, inviting the Ministry of Culture and Communication to mediate. Possible candidates for the role of mediator include current Culture Minister Catherine Trautmann and former Culture Minister Jack Lang.

"The mediator will have to unite the industry," says Enrico Della Rosa, Victoires de la Musique GM. "But we have to find a solution, because this problem extends right through the music industry," he adds.

The remainder of the Victoires board, comprising authors and artists, has decided to go ahead with the classical Victoires but remains undecided on the pop awards. Both shows are scheduled for February 2000, but it is unclear if public-service channel France Television will broadcast—and pay for—the classical show if the pop Victoires are canceled.

Another board meeting July 6 will deal with this issue and the financial problems arising from a judgment in a case brought about by Victoires founder Claude Fléouter concerning the use of the Victoires name.

REMI BOUTON

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Alexenburg is appointed to senior VP of Philadelphia International Records in New York. He was president of the National Record Co.

Columbia Records names Josh Ziemann VP of product marketing in New York and Lisa Gray Sall VP of product marketing in Los Angeles. They were, respectively, VP of product development at Mercury Records and senior director of product development at Atlantic Records.

Atlantic Records promotes Lou Plaia to VP of marketing administration and Jack McMorrow to senior director of sales. They were, respectively, senior direc-



ALEXENBURG



ZIEMANN



SALL



FAXON

tor of marketing administration and director of sales/special markets.

Paula Greenleaf is appointed director of planning and administration for Sony Music. She was associate director of financial planning and analysis.

Marnie K. Nieves is named director of business and legal

affairs for MCA Records. She was an associate at the music law firm of King, Purlich, Homes, Paterno, and Berliner.

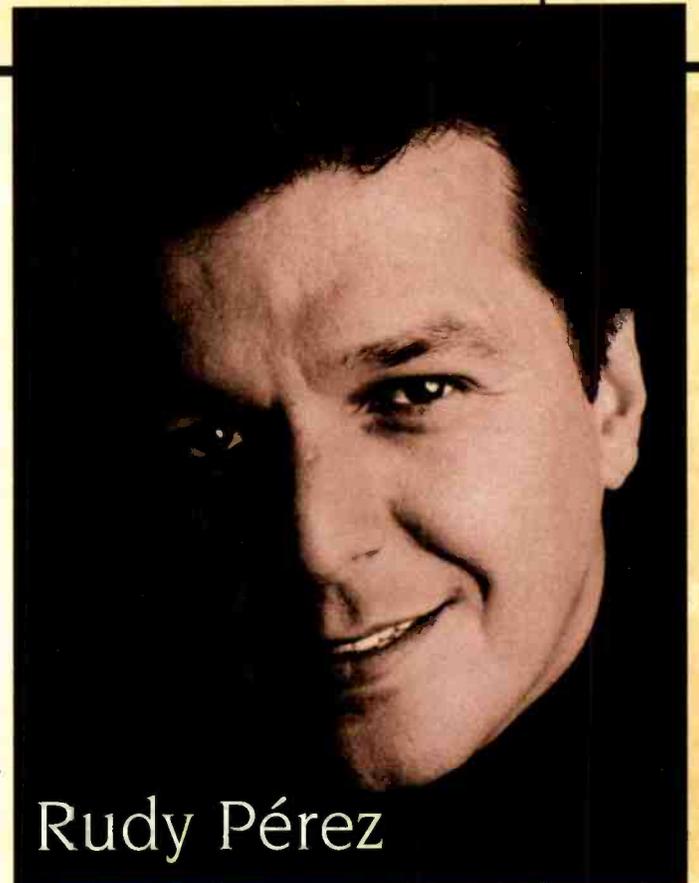
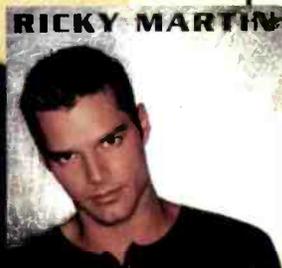
PUBLISHERS. Roger Faxon is appointed executive VP/CFO for EMI Music Publishing. He was senior VP of business development and strategy.

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Bif Naked Reveals Creative Strides

Lava/Atlantic Aim To Build On Rock Artist's Following With New Set

BY LARRY FLICK

NEW YORK—As the Aug. 3 release of Bif Naked's "I Bificus" approaches, Lava/Atlantic is pleased that the Vancouver-based rocker's marketing strategy won't require a high degree of imaging.

"It's so rare that an artist arrives fully formed," says Vicky Germaise, senior VP of marketing at Atlantic. "Normally, you have to invent some part of them. Bif not only knows precisely who she is, but she also has a realistic vision of how she wants to be presented."

To that end, Germaise says, the label is working in a "comfortable partnership" with the artist, who comes to Atlantic after building a cult following with a self-titled 1994 Aquarius release.

"I Bificus" was released in March in Canada on Naked's own label, Her Royal Majesty's Records. At this point, Lava/Atlantic has worldwide rights for the project but is initially issuing the album in the U.S. Other release dates are still to be confirmed.

From the outset, the label will focus heavily on lifestyle marketing for "I Bificus."

"We're not going to just sit and pray for radio airplay," Germaise says, noting that the label started soliciting airplay for the guitar-driven "Moment Of Weakness" on June 21. "We're aggressively hitting the street with this record, and we're exploring as many avenues that will put Bif in front of people as possible. She's her own best promoter."

For starters, Naked will appear with her band on ESPN's "X In Concert" program in early July. She'll also be performing during the network's X Games.

The artist, who was signed to the

label by Lava president Jason Flom, has also just signed with the Wilhelmina modeling agency. She's taking meetings to make acting appearances on several TV shows on the WB network.

"We started out trying to get her music placed in several programs," says Germaise, adding that Naked will likely appear on the TVT soundtrack to "Buffy The



BIF NAKED

Vampire Slayer." "And the network execs just fell in love with her. So, we're seeing what develops."

On a more traditional tip, Naked will spend much of the summer touring the U.S. She'll begin with four Lilith Fair dates and finish with a string of club gigs booked by Marty Diamond.

Added exposure will come from the artist's inclusion on an Atlantic new-artist sampler that will be circulated at OzzFest all summer.

All of this activity is beginning to resonate with some indie retailers. "She hasn't been a barn-burning artist for us, but it's hard to ignore the amount of time and money Atlantic is putting into this project," says Marlon Creaton, manager of Record Kitchen, a shop in San Francisco. "The good thing is that the music is good enough to warrant such an aggressive push

from the label."

For the artist, moving from an indie to a major label has provided many welcome changes. "I feel like I'm living a double life," she says with a laugh. "I'm on my skateboard going to get a Slurpee one day, and then I'm a fairy princess the next. It's a little overwhelming, but it's great to be in such a nurturing environment. [The label] is giving me plenty of room to play and do the things that matter to me."

Among Naked's pet side projects is "Little Bif Girl," a comic book she drew. "It's raw, but it's a perfect complement to the album," she says. The comic will be offered with "I Bificus" at indie retail.

Produced by Glenn Rosenstein, John Webster, and Peter Carroll, "I Bificus" comes several years after an eponymous disc that Naked says "gave me the best education in the world. I learned everything about the business of making records—all the right and wrong things you can do. It was invaluable."

That project, like "I Bificus," was a whiplash blend of punk-inflected rock anthems and introspective, pop-leaning confessionals. She spent most of the time between recording the two albums touring and building an audience. "It was a slow process, but it was fun," she says. "If we saw the record was getting a little attention in one corner of the world, we'd go there and play a slew of gigs and try to connect with the kids."

It was an arduous process that Naked says paid off handsomely. "There's nothing like seeing an audience sing along to your songs," she says. "It's shocking at first. But it makes me want to work harder and write better songs."

Maxi Priest's Virgin Set Boasts Maximum Talent

BY ELENA OUMANO

Maxi Priest's seventh album, "CombiNation," shows the depth and diversity of a throwback to the days when pop artists wrote and sang without concern for genres or demographics.

"People can't pigeon-hole my ass, and I'm so crazy that there's never one theme that runs through my situation apart from me," says the U.K.-born singer. "And I don't try to limit my singing. I get bored easily, and variety is the spice of life anyway."

The 16 tracks on the album, which bows July 13 on Virgin

Records, were helmed by a gifted international crew that includes Priest; Jamaican soul/reggae's Handel Tucker; riddim twins Sly & Robbie; R&B vocalist Joe; early Soul II Soul mixing boardist Simon

Laws; U.K. R&B/pop producer Livingston Brown; Robert Livingston (Shaggy's manager/producer); and top Jamaican dancehall track master Danny Browne.

"I think the whole album as a piece is a development, a step forward from what I've been doing," says Priest. "It's not different; it's just a lot better-

(Continued on page 17)



MAXI PRIEST

'Popera' On Its Way To U.K.

EMI:Chrysalis Leads Way For France's Shapplin

BY CECILE TESSEYRE and DOMINIC PRIDE

PARIS—Gold and platinum certifications have followed French soprano Emma Shapplin as she has introduced her unique "popera" style to continental Europe, South America, the Middle East, and Southeast Asia.

Yet only now, some 1.3 million album sales into her career, is she taking tentative steps across the English Channel.

EMI France has licensed her debut album, "Carmine Meo" (ancient Italian for "my ferryman"), and has released it in more than 40 territories. The combination of smooth, modern production,

Shapplin's powerful voice, and her theatrical image has helped win sales where her album has been released (Global Music Pulse, Billboard, May 9).

EMI:Chrysalis in the U.K. is currently assembling a TV-led campaign to break the telegenic soprano in that notoriously overcrowded and style-conscious market. The album is due for British release Sept. 6.

Her management is also talking to several U.S. labels about a separate deal to bring her to the world's No. 1 and No. 2 markets, the U.S. and Japan.

"We are in advanced negotiations (Continued on page 39)



SHAPPLIN

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Macy Gray's 'Life' Is Set To Debut

Epic Readies Album With Intensive Pre-Release Campaign

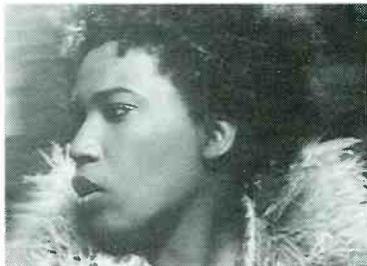
BY LARRY FLICK

NEW YORK—When Macy Gray's sterling Epic debut, "On How Life Is," bows Aug. 3, it will have already undergone seven months of intensive pre-release marketing—with an eye toward developing a fan base within both the rock and R&B sectors.

"This isn't an easily categorized album or artist," says Ceci Kurzman, VP of worldwide marketing, East Coast, at the label. "It's unique, refreshing, and ultimately universal. Macy is precisely the kind of artist the industry needs right now."

In order to ensure maximum exposure, the label issued a 12-inch pressing of the single "Do Something" to tastemaking DJs and college radio programmers in January.

"Just to get some under-the-radar feedback," Kurzman says, adding that snippets of that tune, along with several others, were also placed on the Epic and the Giant Steps Club Web sites around the same time. "It generated the early word-of-mouth action that we were hoping for."



GRAY

In February, Gray did a mini-residency at the Viper Room in Los Angeles. It was an outgrowth of the artist's popular after-hours club, We-Ours. "It did wonders for developing a local following, as well as sharpening her live show," Kurzman says. "The crowds went mad for her."

Actually, the reactions to Gray's Los Angeles shows were so strong that the artist played a string of gigs around the U.S. that included New York; Atlanta; Washington, D.C.; San Francisco; and Chicago.

"Seeing people respond so favorably to the music has totally blown me away," the artist says. "We're not exactly kickin' typical sounds.

There is an important message to be found in the fact that the general public seems to like something that's left of center."

Produced by Andrew Slater, "On How Life Is" unfolds with the raw vibe of a club gig. The tunes range in tone from romantic to self-empowering, with the grooves sliding from rock-infused hip-hop to old-school funk à la James Brown. Slater masterfully moves from turntable scratches to brassy live horn flourishes. At the center of the musical commotion is Gray, flexing a voice that, by turns, has the gravelly texture of an old blues belter and an innocent, childlike squeak.

(Continued on page 19)



Maximum Metal. Metal Blade quartet Six Feet Under is about to embark on a summer tour to promote its third album, "Maximum Violence," a project produced by the band with the label's president, Brian Slagel. Shown, from left, are bandmates Terry Butler, Greg Gall, and Steve Swanson. Seated is front man Chris Barnes.

Punk Band Showoff Makes Its Major-Label Debut On Maverick

NEW YORK—On its self-titled major-label debut, due Aug. 3 on Maverick, Chicago outfit Showoff is gunning to rejuvenate punk rock's mainstream image—without losing sight of the band's underground roots.

Produced by John Feldman, the project was launched June 22 with the radio-only single "Falling Star," for which the label is soliciting air-



SHOWOFF

play from modern rock and college stations.

"This entire process has been so educational," says front man Chris Envy. "It's cool to be on a label that's working so hard on our behalf. At the same time, the hardcore punk people look at us on that same label and they feel rejected. They can't see that it's cool to make a living doing what you love."

To that end, the band—which has just signed with Creative Artists Agency—is actively promoting the project and will be spending much of the summer gigging in clubs around the country.

"Actually, they're going to tour for as long as they can hold up," says

Russ Rieger, GM of Maverick. "This is how you lock in the kids who will follow them for a long time."

Rieger adds that the group will do a variety of performances that will showcase its music in both its typically aggressive, guitar-heavy sound and in more spare, acoustic arrangements.

"That's the beauty of their material," he says. "At the core are very strong songs that work well inside and beyond their intended musical element."

The Internet will be heavily factored into the marketing of Showoff, whose lineup also includes Chris' brother Dave (bass), Dan Castady (drums), and Graham Jordan (lead guitar). Maverick has set up an area of its Web site that will allow viewers to see the band backstage at all of its gigs.

"We've given them a camera that they'll carry on the road," Rieger says. "It promises to be an interesting venture. No doubt, the footage will be wild."

Chris Envy thinks the tour, like recording the album, will be "intense."

"We spent two months in the studio, which felt like a lifetime for us," he says. "It got maddening after a while. We're not used to trying to get everything to sound perfect."

Initially, the band wasn't keen on the album sounding so smooth. "But then we saw how the process tightened us up as players," Envy says. "We're much better players now—and that will make this tour cool."

LARRY FLICK

DiFranco's Righteous Babe Label Taking On Other Acts; Boxer Steps Into Recording Ring

RIGHTEOUS BABE EXPANDS: Although Ani DiFranco modestly proclaims, "I'm just a folk singer," she's turning into a mini-record mogul, as the focus of her Righteous Babe Records is shifting to include releases from other artists.

"It's always been our dream to put out records by actual other humanoids," says DiFranco. "Being such a homespun operation, it's taken years to get us on firm footing."

This fall, the 9-year old label will release albums from spoken-word artist Sekou Sundiata and avant-garde Brazilian-American musician Arto Lindsay.

While Righteous Babe has put out two DiFranco collaborations with Utah Phillips, these albums mark the first releases by the label that do not involve DiFranco as an artist.

Both releases came about by organic means. DiFranco first met Sundiata when she took poetry and creative classes from him at New York's New School for Social Research. "He's an amazing person. He's got such a beautiful presence and is such a poetic being; he's a big hero of mine," says DiFranco.

Sundiata had already released an album, "The Blue Oneness Of Dreams" on another label, but he had a second album languishing on the shelf. "We heard about the second album and were like, 'Hey, we should put this out,'" says DiFranco.

Righteous Babe is also releasing a book of poetry by Sundiata in conjunction with the album's release.

Lindsay's landing on the label was similarly low-key. "I saw Arto play in a bar in New York, and afterwards we ended up chatting, and his manager mentioned they were looking for American distribution for a new record he wanted to start working on," recalls DiFranco. "I said, 'Shit, I'm a huge fan of his. We'll do it.' He's in the studio right now working on God knows what."

While mixing business with pleasure is a mistake for some, for DiFranco it's the only way. "I've done that all my life. I do what I love to do; I work with my friends. It's the only way to work. You have to work with the basis of love, respect, and admiration, and you can weather all the difficulties better."

Releasing albums by artists other than herself means coming up with marketing strategies far different than those used for her releases, DiFranco admits.

"I'm a touring hound," says the singer. "Righteous Babe has done very little promotion and marketing for me. All the marketing was live touring for the first 10

years. Sekou and Arto aren't on the road as much heretofore, so we'll have to take different strategies. Someone like me is a difficult case because I refuse to do in-stores or radio visits because they don't feed me spiritually, whereas I think Sekou is interested in possibly doing a Borders Books tour that would feature in-store readings and appearances. We'll have to do different things, depending on the person."

True to form, DiFranco is currently on a U.S. tour, with legendary saxophonist Maceo Parker as an opening act. Working with such a monumental musician is both "great and terrifying," says DiFranco. "I tell you, my band is just shaking in their boots."



by Melinda Newman

Following the end of the tour in July, DiFranco says, she will return to the studio to work on her next album. She says there is no set game plan for signing more artists to the label.

Meanwhile, she is thrilled to be helping Sundiata and Lindsay get their music out.

"It's a great feeling that maybe we can be a place where people can go who are releasing unconventional records," says DiFranco. "It's as yet unseen as to what we do commercially with records, but we have the love and dedication and excitement about the music, and we can definitely bring that to the table."

MY, HOW QUICKLY THINGS CHANGE: Last issue we wrote about Ric Ocasek's work on the new Hanson album. It seems things weren't going as smoothly as we thought. The producer and brotherly trio have parted ways. No word on whom the band is now working with or how this will affect the release of the album.

On another note, as we wrote in the previous week's column, Elektra Entertainment is providing marketing and promotion for Squint act Sixpence None The Richer's self-titled album and its new single, "There She Goes." However, distribution of the album will continue to go through Warner Music Group's indie distribution arm, Alternative Distribution Alliance. Squint's deal with Elektra lasts through the first quarter of 2000.

WE KNOW HOW WELL HE CAN BOX, now we'll see how well Oscar de la Hoya can sing. While it seems like every athlete these days is starting his own label, de la Hoya has actually been signed as a recording artist to EMI Latin. His deal with the label also includes an imprint, named, appropriately, Golden Boy Records.

After Soul-Searching, 143's Hart 'Screams' For Sophomore Success

BY CARRIE BELL

LOS ANGELES—Evolving is not always an easy task. It's a lesson that Beth Hart, a former street performer whose bar-band rock and raw, outspoken nature made David Foster, Lava's Jason Flom, and Atlantic Records come knocking, learned from experience.

In between the release of the Beth Hart Band's debut, 1995's "Immortal," and the upcoming bow of her follow-up solo album, "Screamin' For My Supper," Hart explains that she went to hell and back.

"You just assume when you get signed that the rest of life will be a fantasy. Instead, I was a miserable bitch because we weren't ready," she says. "We had buzz to live up to. I kept getting compared to people who I couldn't live up to. Then, we shipped out on Lollapalooza, which was fun but stressful. That's the thing about expectation. You psyche it all out and are so worried that you end up fucking it all up. In the beginning, it was great. But we hit the road and started fighting. It was such a heavy ride that the band needed time apart. I spent a good year and a half in a state of heavy depression. I got such a severe sense of failure."

To recuperate, the Los Angeles native headed for Birmingham, Ala., where she had made friends during the tour. She says, "I didn't want to face home, so I didn't. I was partying a lot. But eventually I realized lots of other people in the world have it worse than me and I could either kill myself or try again. In doing that, I was ready to try again, and a lot of songwriting came about."

"Screamin' For My Supper," due Aug. 3 in the U.S. on 143/Lava/Atlantic, is what came out of that soul-searching session. On June 15, it was released internationally.

"Instead of thinking what I wanted to do, I did it. I wanted to have more balls. I decided I'd rather wake up in the morning with no money in my pocket and have something to look forward to than be a rich woman and feel like a fucking slave," the 27-year-old says. "I spruced up the studio with candles, rugs, and flowers. We drank some wine and had a big party in there for three months. Instead of being nervous like the first time, I had a fucking good time, and I think it shows."

The desire to produce also surfaced in this "find myself" period. Hart, whose publishing is through Jezebel Blues (BMI), explains, "I did a few songs with Oliver Lieber and realized I wanted to try and capture myself instead of someone else interpreting me. So I asked, and I didn't get any funk from anyone."

It's a lot of trust to grant an artist who is, for all intents and purposes, new and whose debut

sold only 13,000 copies, according to SoundScan.

"Beth isn't just any artist. She is an unbelievably gifted singer/songwriter. She is the reason why many of us get in the business," says 143 president Larry Frazin. "She is a throwback to the days of Joni Mitchell and Bob Dylan. And



HART

live she is completely electrifying."

He admits there's a long road ahead to make Hart a household name. "It will take time for her audience to discover her. It probably won't be an immediate hit," Frazin says. "But it isn't about hits. We are trying to break a

career artist. All three labels are prepared to work hard together to build her credibility from the ground up."

This includes working the autobiographical single "L.A. Song" to triple-A, modern AC, and possibly top 40. An accompanying video has

(Continued on next page)

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Hannibal's 'Kulanjan' Unites Bluesman Taj Mahal With Malian Kora Music

BY CHRIS MORRIS

LOS ANGELES—Rykodisc's Hannibal Records imprint will unveil a unique cross-cultural music project Aug. 3 when the label releases "Kulanjan," a collaboration between blues singer/guitarist Taj Mahal and Malian kora master Toumani Diabate.

The album arrives only eight days before Mahal and Diabate play the first of 18 U.S. dates on the Africa Fete '99 tour, on which the duo and their Malian band will be joined by Senegalese star Baaba Maal, who is signed to Hannibal's sister label Palm Pictures, and Zimbabwean performer Oliver Mutkudzi, who records for Putumayo World Music.

Hannibal founder and Rykodisc senior VP of A&R Joe Boyd co-produced "Kulanjan" with ethnomusicologist Lucy Duran, who produced the recent Hannibal release "New Ancient Strings," an album of instrumental duets performed on the kora—a 21-string African harp-lute—by Diabate and Ballake Sissoko.

Boyd says, "I threw at [Mahal] the idea of doing something with Toumani and some other musicians . . . It's sort of grown out of conversations I had with him and his enthusiasm for the kora and things like that. He was very enthusiastic, and we set out trying to make it work."

Mahal, who first visited West Africa 20 years ago, originally became acquainted with kora music through "Ancient Strings," a 1970 album recorded by Diabate's and Sissoko's fathers, Sidiki Diabate

and Djelimadi Sissoko.

Mahal says, "For me, the original 'Ancient Strings' was the one that got me to know Toumani's style, because I really heard his father Sidiki's style. Sidiki is who I really listened to a lot."

Mahal—who notes that Toumani Diabate is the 71st generation in his family to play the kora—was drawn to the ancient weight of the instrument. He says, "I've been trying to connect with ancestors who are moving about in this time zone but not in this flesh. It's the spirit world that you connect to, when you go off and play this music. These guys are in possession of that, in an unbroken line from their traditions when they started."

The recording of "Kulanjan" presented certain problems of timing and logistics, since Mahal was committed to live gigs in the U.S. early this year, while Boyd wanted to release an album prior to the kickoff of Africa Fete '99.

It was decided that the project had to be recorded in the U.S., rather than in Mali, but Boyd was

stumped about a location until Mike Mills of R.E.M.—whose 1985 album "Fables Of The Reconstruction" was produced by



TAJ MAHAL

Boyd—and the band's manager, Bertis Downs, suggested John Keane's studio in Athens, Ga.

"It was perfect," Boyd says. "It was just great. It was a very relaxed session . . . People drove by [the house where the band was staying] in cars and on bicycles. It was a very quiet street.

"At first, sometimes, they'd do

a complete double take, because here was this white frame house with a front porch and a front porch stoop, and here's a black man with a steel-bodied guitar sitting on the front steps. Then they'd come by the next time and they'd do even more double takes, because there were more men on the porch, in robes, playing the kora."

Mahal contributed such blues and folk pieces as "Queen Bee," "Catfish Blues," and "Take This Hammer," while Diabate, Sissoko, and the five other African musicians on the date brought in such Malian songs as "Kulanjan" and "Tnkaranke." Mahal says he and Diabate locked in on each other completely.

"We're never at any point where we're not hearing each other," he says. "It's a different way of playing. It isn't like a lot of notes go by and then you catch up and [say], 'Oh yeah, that part of the stuff you really played good.' You're constantly on-point when you're playing, without it being an uptight situation."

The release of "Kulanjan" will be preceded on July 13 by the Rykodisc/Palm Pictures collection "Africa Fete '99." The eight-song CD featuring the touring festival's stars, budget-priced at \$6.98, will include previously unreleased tracks by Mahal and Diabate and by Maal and a cut by Maal's kora player Kawding Cissokho.

Sponsored by the Kennedy Center and American Express, with funding by Palm Pictures, Africa Fete '99 kicks off Aug. 11 in Detroit and concludes Sept. 4 in Seattle, after stops in 17 markets. (Mahal is managed by Jay Wilson of Bill Graham Management and booked by Paul Goldman of Monterey International.)

Boyd says, "We're expecting that we'll attract a wider audience than Africa Fete has had before, because you've got Taj's blues fans, and then you've also got the Putumayo connection, because I think they reach a world music audience that's different from the one we reach."

AFTER SOUL-SEARCHING, 143'S HART 'SCREAMS' FOR SOPHOMORE SUCCESS

(Continued from previous page)

also been shot. Information about and music by the Dave Wolf-managed singer can also be found on www.143.com and www.atlanticrecords.com.

There will also be major emphasis on touring, although concrete plans have yet to be made. They will, however, be formed around the July Chicago

run of "Love, Janis," a play in which Hart portrays Janis Joplin. She held the role last April during the show's run in Cleveland.

"Beth is a hard worker, and this play is just one more avenue for visibility," says Ron Shapiro, Atlantic's executive VP/GM, of the William Morris-booked singer.

"We will try to work in concerts between play nights, and she will go out either as an opener or solo on a small club tour in the fall. If having the total backing of David Foster and Jason Flom isn't enough to convince you to check her out, then hearing her live will."

Frazin says the recent onslaught

of women singer/songwriters on radio and in the charts might make now a better time for Hart to introduce herself to the public ear than it was in 1995. "It is the time of the woman, which people like Sheryl Crow, Sarah McLachlan, and Shania Twain have ushered in," he says.

Shapiro isn't as convinced but believes you can't keep a good artist down forever.

"When I go back to Jewel and

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'You just assume when you get signed that the rest of life will be a fantasy . . . Instead, I was miserable because we weren't ready'

- BETH HART -

trying to break her, I remember that the successful music at the time was all male-based angst bands, and here we had a folk-pop singer singing about things of the heart. What we had going for us was an artist with extraordinary stamina, resilience, and talent. In Beth we have the same thing, except today's market is ruled by young pop music, hard rock, and hip-hop. But we will fight to show people there is something else worthwhile. You can't let artistic brilliance go away just because the time doesn't seem right."

MAXI PRIEST'S VIRGIN SET BOASTS MAXIMUM TALENT

(Continued from page 13)

executed in writing, production, thought, and effort on everybody's part."

The set's bouncy lead single, "Mary's Got A Baby," is an eclectic pastiche made up of reggae dancehall king—and new Virgin artist—Beenie Man's riddimic chat, Priest's soaring "baby mother" plaint that "brothers got problems too," and samples from Diana Ross & the Supremes' "I'm Gonna Make You Love Me."

Both album and single have Virgin optimistic about Priest's prospects.

"From Virgin's perspective, this is among his strongest albums of all time, creatively and commercially," says Virgin co-president Ray Cooper. "The public's knowledge of Maxi is broad, and even though the music has strong reggae influences, he's created substantial pop singles in the past."

Priest's 1985 debut on Virgin subsidiary Ten Records, "You're Safe," spun off three hit singles. "Intentions," his '86 sophomore set, included his hit cover of Van Morrison's "Crazy Love," while '97's "Maxi" yielded another hit cover, of Cat Stevens' "Wild World," as well as the chart-topping reggae original "How Can We Ease The Pain," a duet with roots balladeer Beres Hammond.

"Bonafide," released in 1990, boasted the smash "Close To You" single. The following year, he released his

"Best Of Me" set, commemorating a decade in music. The 1993 "Man With The Fun" set included his hit "That Girl" duet with Shaggy.

"The company is very strongly committed to the [new album's] first single, not just in the U.S., but in the rest of the world as well," Cooper says. "It has a lot going for it. It's cool, contemporary, and sounds very hip, and the vocal interplay between Maxi and Beenie is really strong in both the original version and the Neptunes' remix," which closes the set.

That vinyl remix shipped to record pools for all club DJs and to reggae and dancehall clubs at the end of May. The original version goes to R&B and pop radio around the album's release date, says Cooper, while top 40/rhythm crossover received the track June 21.

The entire set will be serviced to radio two weeks before release date, and the label is currently setting up promotional appearances.

Virgin also is planning national co-op programs and listening stations at retail chains and co-op programs at independent reggae accounts.

"Maxi Priest has always been a consistently good seller for us," says HMV's New York-based director of U.S. purchasing, Jim Freeman. "The timing on this project could not have been better. Summer has always been a good time of year for this type

of crossover reggae artist, and Maxi Priest is one of the leaders in that format for us."

Virgin is targeting TV performances, says Cooper, "and there will be print ads in mainstream and urban press. We will also distribute the ["Mary"] video for in-store play."

The video, directed by Kevin Bray, will go to MTV, VHI, BET, and the Box, as well as regional outlets.

In between bouts of studio work, Priest has been one of pop music's most consistent touring performers—and he will put that ethic to work in promoting his latest project.

"I've been all over the place—Africa, Brazil, Europe, Asia, Caribbean, Australia, New Zealand—from one end of the earth to the other," he says. "When you put out an album, you have to work it around the world."

The album was released in Japan—"one of Priest's strongest markets," says Cooper—in late April, where "Back Together Again" was the lead single. Other international territories will match the U.S. release date.

Priest flew to Japan for three weeks of concert dates and promotional appearances the first week of June, after which he began rehearsing for the Teva Spirit of Unity package tour, which covers the U.S., South America, and the Caribbean. It kicks off in late July and ends Oct. 2-3 in Barbados.

'CombiNation' Of Sounds Priest Set Marked By Diverse Tracks

The shifting, indefinable quality of Maxi Priest's "CombiNation" is announced by the taut and swinging lead track "We Tomorrow's People." A call for the next millennium's leaders to refuse "ism and schism," it's produced by Priest with Jean-Paul "Bluey" Maunick and Simon Cotsworth.

Next up is lead single "Mary's Got A Baby," which features label-mate Beenie Man. General Degree, another top Jamaican DJ (rapper), joins Priest for "She Wants To Dance," a wired celebration of reggae dancehall's nubile ladies. Red Rat, from the same Mainstreet label crew, joins Priest on "Tell Your Man To Take A Walk."

Hot U.K. dancehall DJ Glamma Kid guests on "It's A Lady's Night," an adaptation of Kool & the Gang's "Ladies Night" produced by U.K. remixers Clarkie and Blakey.

But Priest mostly chooses crooning soft and low to deliver lyrics ladies want to hear.

The urgent, fevered "What A Woman Needs," co-written by Priest and American R&B singer Joe, "is one of my best songs,"

Priest says. Joe and Priest collaborate for another voluptuous ballad, "Here We Go," while the sunny "Back Together Again," featuring Elisha La'Verne and Ryan Elliott (Priest's son) of Ultimate Chaos, paints an ideal scenario of romantic love. "The One" features the U.K.'s powerhouse soul singer Ali. "I love that track," Priest says.

"So What If It Rains," written by Priest and Josh Thomas, is "a classic for me," Priest says. "It's like one of those second-to-last tracks on vinyl albums that wasn't the front-runner but everyone went straight to them anyway."

Virgin A&R executive Jema Caufield suggested the cover of Stevie Wonder's "Golden Lady." "I didn't even know it," says Priest. "And that's especially why I wanted to do it. Like everyone else, I'm a big Stevie Wonder fan, and I was shocked that someone pulled out a song like that on me."

Among the other tracks are "God Watches Over Us." "From day one, I grew up in church," Priest says. "My mother was a missionary in church, and the real spiritual side of me comes out in that song."

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GUEST COMMENTARY

(Continued from page 4)

and cultural. The old adage "think global, act local" has never been more true than in the world of the Internet.

People want to trade in their own language. It may be OK for early adopters and experimenters to access their music on a completely international basis, but even today's online traders recognize that their share of the market is infinitesimal compared with the potential offered by mass-market adoption. The mass market is dependent on the medium's attraction to local populations.

The amazing potential of one-to-one marketing will only be an undifferentiated mass of data unless real marketing intelligence, based on knowledge of local differences in taste and culture, can sort through the data to maximize the wealth of available information.

Moreover, what will happen to local repertoire, which is increasingly important around the world? Only local market knowledge can take advantage of local-repertoire opportunities in the electronic world.

There is also a financial issue for record companies as worldwide rights owners. How should revenues generated from Internet sales be allocated to rights owners and local selling territories, notwithstanding whether these deals will transgress existing license arrangements? Very few licensees or subsidiaries will look as profitable without their international repertoire income. That will depress local repertoire investment.

Then there is the question of local retail relationships. While the Internet is still a potential rather than a real commercial opportunity, relations with traditional partners are of paramount importance. Local licensees and subsidiaries must be able to control those relationships according to local trading conditions but will not be able to do so if the Internet is treated simply as a way of trading from a global single source.

In legal terms, of course, copyright is exhausted on a territorial basis. From this has evolved the complex web of relationships that bind the business together. This may not work for the future, but it cannot be ignored for the present. Copyright operates differently in different territories, giving different precedence to various rights owners.

For example, in countries where a tape levy exists, some measure of copying is authorized. Where it does not, no such permission is implied.

Some countries have a right to remuneration for broadcast revenues. How are Web broadcasters to be authorized and treated in this environment? Most important of all, rates of remuneration differ between territories. So the complex tangle of existing relationships between licensor and licensee, parent and subsidiary, must be addressed for the digital future.

Artists and writers, too, will have

'The music industry must migrate intelligently from today's traditional model, which is organized territorially'

- JOHN PRESTON -

earnings to an international center.

Local government will not stand by silently at such a threat to local culture, never mind the matter of prejudicing the development of local repertoire when it is so successful around the world.

This is not to deny the enormous opportunities offered by the economies of a digital future, nor to predict or dictate that future. Record companies know they must act swiftly to ensure their role. But the message is, "Look before you leap."

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES, BAP	Mungersdorfer-stadion Köln, Germany	June 20	\$2,162,759 (4,066,419 marks) \$76.32/\$31.58	39,746 45,000	TNA Group, Concert Concepts
THE ROLLING STONES, ROWWEN HEZE	Megaaland Landgraaf, the Netherlands	June 18	\$2,001,886 (4,271,825 guilders) \$45.34	44,152 45,000	TNA Group, Mojo Concerts
DAVE MATTHEWS BAND, GOV'T MULE	World Music Theatre Tinley Park, Ill.	June 14-15	\$1,860,670 \$45/\$35/\$25	40,000 two sellouts	Tinley Park Jam Corp.
B-96 SUMMER BASH: 'N SYNC, RICKY MARTIN, BUSTA RHYMES, 98°, KEITH SWEAT, TYRESE, VEGA BOYS, SHANICE	Route 66 Raceway Joliet, Ill.	June 19	\$1,666,100 \$35/\$25/\$10	59,135 sellout	B-96 Radio, CBS Inc., Infinity Broadcasting
NEIL DIAMOND	WestpacTrust Centre Christchurch, New Zealand	June 12-16	\$1,653,676 (\$3,069,183 New Zealand dollars) \$47.95	35,177 35,528 four shows	Dainty Consolidated Entertainment
TIBETAN FREEDOM CONCERT: THE BEASTIE BOYS, EDDIE VEDDER, BLONDIE, LIVE, TRACY CHAPMAN, THE CULT, THE ROOTS, OUTKAST, OTIS RUSH, BIZ MARKIE, RUN-D.M.C., CIBO MATTO, HANDSOME BOY MODELING SCHOOL, CHAKSAM-PA	Alpine Valley Music Theatre East Troy, Wis.	June 13	\$1,175,289 \$75/\$38.50	30,389 sellout	Tinley Park Jam Corp.
FESTIVAL PRESIDENTE DE MUSICA LATINA: SHAKIRA, CARLOS PONCE, ENRIQUE IGLESIAS, CHAYANNE, MARC ANTHONY, ELVIS CRESPO, TONO ROSARIO, TITO ROJAS, VICTOR MANUELLE, FERNANDO VILLALONA, NEK, ILEGALES, TOROS BANO, TRIBU DEL SOL, RAULIN RODRIGUEZ	Estadio Olimpico Juan Pablo Duarte Santo Domingo, Dominican Republic	June 3-5	\$1,148,730 (17,920,200 pesos) \$16.50/\$11	92,503 105,000 three shows, two sellouts	Cardenas/Fernandez & Associates La Cerveceria Nacional Dominicana
TOM PETTY, LUCINDA WILLIAMS	Pine Knob Music Theatre Clarkston, Mich.	June 18-19	\$1,039,517 \$52.50/\$25	30,466 two sellouts	Cellar Door, Belkin Prods.
SHANIA TWAIN, LEAHY	Madison Square Garden New York	June 15	\$1,018,695 \$70/\$60/\$45	18,371 sellout	Delsener/Slater Enterprises
BOB DYLAN & PAUL SIMON	The Gorge George, Wash.	June 13	\$839,985 \$85/\$65/\$40	16,336 20,000	Universal Concerts

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SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

IN THE 'SWING': The concept of a single artist performing all or most of the music in a film has been kicking around for a while with generally little support. In the past few years, it's been put to the test a couple of times, as with **Public Enemy's** soundtrack to "He Got Game" and **Shudder To Think's** music for "First Love, Last Rites."

The latest artist to toss her hat into the ring is **Lisa Stansfield**, who performs the majority of the music in the British film "Swing." The recording artist, who performs 10 of the soundtrack's 15 songs, also stars in the movie as the lead singer in a swing band.

The songs are primarily covers of swing classics like "Blitzkrieg Baby," "Mack The Knife," and "Ain't Nobody Here But Us Chickens." But Stansfield co-wrote four additional tracks, two of which are performed by **Georgie Fame**.

Keeping "Swing" a true family affair, Stansfield's husband, **Ian Devaney**, wrote the score and plays on several songs.

"I always said I wanted to do a movie at some point, but I said I'd never do a music movie," Stansfield says. "So I guess I'm a complete hypocrite."

Stansfield—who was enticed by the script about a group of working-class friends in Liverpool, England, who break free from their bleak lives when they form a band—says the plan for her to perform the film's music was set from the beginning.

Stansfield says she was heavily into swing when she was in her late teens. Although she took more of an R&B path with her own music, she says she has "always really enjoyed" swing, "and now it's become something of a craze." Now that she's about to begin work on her next studio album, she says, those swing rhythms are still reverberating in her head.

RCA Victor will release the soundtrack July 13, and **Joe Mozian**, VP of marketing, says the label is treating it largely as a Stansfield project. Aside from the obvious bid to her longtime fans, there's another practical reason for doing so: The film has yet to find a distribution home on this side of the Atlantic. RCA Victor is releasing the album purely based on what Mozian calls a "tremendous import buzz. We know of accounts that have taken in 800 to 1,000 units on imports already," he says.

"Since there is no movie distribution deal, we are looking at this as an artistic project by Lisa Stansfield. Here's a great artist who's trying something out of her normal genre of music per se," Mozian says. "There is no reason at this point for anybody here to know anything about the film. We think the record is strong enough on its own."

Does the label have any jitters that a soundtrack so closely tied to one artist might backfire?

"Perhaps if we were a full-fledged pop company, we wouldn't know how to market something like this," Mozian says. "But we feel we're the perfect company to handle it, since it is completely in the genre of what RCA Victor does." The label has had success with a string of swing albums, including "Fabulous Swing," its top seller in the genre.

"Certainly we think we would do better with Lisa's name recognition and having her songs," Mozian says. "For a swing compilation without a movie, we would expect to sell 10,000 units. This could be upward of 50,000 without the movie. If it comes out, it could be much bigger."

Stansfield says she initially was put off by the labor of performing so much music for the movie. "When you are doing the music yourself, it is a lot of hard work, especially when you're doing songs originally recorded by other people," she says. Nevertheless, she says, she enjoyed the chance to do a one-off project that's different from anything else she's recorded.

Will her core fans be surprised to discover Stansfield's boppier side? "It actually fits nicely with what I do, because it is not so far removed from the R&B thing; it's got a lot of soul," she says. "I think people will get it."

RCA Victor will build awareness for the album this summer via a cassette sampler it will hand out at various gay pride events, which attract a core Stansfield audience. It is also distributing a video loop of Stansfield performing "Baby I Need Your Lovin'" in the movie to various retail accounts and is servicing the album to top 40, R&B, crossover, AC, and jazz stations.

PRODUCTION NOTES: **Billy Corgan** co-wrote much of the score for "Stigmata" with composer **Elia Cmiral** (Billboard, June 5).

The TV soundtrack phenomenon seems to know no limits. The popular animated children's series "Monkey Magic," which airs on the WB, UPN, and Fox networks, will go for its piece of the action with the release this month of an album that features an unusual mix of recording artists including **Kitaro** and **Richie Sambora**.



MACY GRAY'S 'LIFE' IS SET TO DEBUT

(Continued from page 14)

"She has one of the most unique voices I've ever heard," Slater says. "You can detect elements of Eartha Kitt, Tina Turner, and Billie Holiday. Plus, she has an unconventional way of approaching a song that's quite compelling. I think it's brilliant that Epic has taken such a strong interest in this project."

According to Epic president Polly Anthony, the label's passion for Gray has been universal within the company. She adds that the internal support for the project has been buoyed by the initial response of people who have attended Gray's gigs. "She's made a record that invites listeners, from all walks of life, to come to her party," Anthony says.

With such active underground activity, Epic is now ready to take Gray to the mainstream. A videoclip for "Do Something," directed by Mark Romanak, has been serviced to MTV and BET. Her television agenda will also include an appearance on "Late Show With David Letterman" in July.

The press is also going to be a key element of the label's marketing strategy. Stories and reviews have already been secured in Newsweek, People, and XXL. A profile in the August edition of Vibe will be accompanied by an album sampler.

Of course, the remaining—and most vital element—of the label's campaign behind "On How Life Is" will be keeping Gray on the road. Although dates are still being confirmed, she will likely be gigging in clubs and possibly opening for a major tour throughout the summer and well into the fall season. All of this activity has contributed to re-

'It's a record worth investing in, a real nice change of pace'

—HENRY MONROE—

tailers' optimistic forecast for the album's future.

"It should be a very cool piece," says Dave Doyle, head buyer for the Record Exchange in Charlotte, N.C. "Our chain is going to do a promotion with her when [the record] streets."

Radio programmers are also intrigued by Gray, as evidenced by early feedback to "Do Something," for which the label will begin soliciting airplay on Monday (28).

"It's not an instant track, but once it grows on you, there's no letting

go," says Henry Monroe, music director at WLLR Raleigh, N.C. "It's different from everything out there, which might scare a few people at first. But it's a record worth investing in. It's fresh, a real nice change of pace."

When Gray's not on the road in the U.S., she'll be working in the U.K. and continental Europe, where the project is getting an equally enthusiastic response.

"The media has fallen in love with this record," says Steve Barnett, executive VP of worldwide marketing for the label.

Gray has already done an extensive amount of press and promotion in the U.K. In fact, BBC Radio 1 has already picked up the single for airplay. The album has a staggered slate of European release dates throughout July, starting with a July 5 retail date in the U.K.

When the Los Angeles-bred Gray started writing the tunes that would make up "On How Life Is," she says she knew that they would trigger a strong reaction.

"I didn't necessarily think people would love my songs, but I knew that they would have to respect that I was doing something apart from the norm—and that I was trying to be true to myself as an artist."

Yellow is a color, for all its dramatic unalterability, with a thousand meanings. Easter is yellow. So is spring, and much of the beauty of autumn. It is redolent of southernwood and the generous sun. It is the color of butter, arsenic, sponges, candlelight, starving lawns, translucent amber and cathode transmission-emitters in electrical chassis wiring. In Egypt, it is the color of happiness and prosperity. Yellow is the essence of the scent in room 608.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	NEW		SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	No. 1 THIS OR THAT
2	1	6	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	THE WHOLE SHEBANG
3	2	12	LO FIDELITY ALLSTARS SKIN7/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
4	4	9	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
5	6	2	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
6	9	62	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
7	13	4	LEN WORK 69528/EPIC (7.98 EQ/11.98)	YOU CAN'T STOP THE BUM RUSH
8	3	2	THE MOFFATTS CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING
9	10	5	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
10	7	3	MOBY V2 27049* (16.98 CD)	PLAY
11	14	2	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
12	26	19	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
13	19	11	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
14	RE-ENTRY		DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98)	TWENTY TWO: P.A. WORLD WIDE
15	5	2	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
16	18	41	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
17	12	11	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
18	15	13	TRAIN AWARE/RED INK 38052/COLUMBIA (10.98 EQ/16.98)	TRAIN
19	20	3	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
20	17	11	STAIND FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
21	16	11	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
22	21	39	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
23	8	2	CIBO MATTO WARNER BROS. 47345 (10.98/16.98)	STEREO * TYPE A
24	NEW		OUT OF EDEN GOTEK 2806 (10.98/15.98)	NO TURNING BACK
25	24	11	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP

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

26	RE-ENTRY		SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/COLUMBIA (10.98 EQ/16.98)	STREET CINEMA
27	11	2	ORBITAL FFRR/LONDON 31065/SIRE (16.98 CD)	THE MIDDLE OF NOWHERE
28	27	6	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
29	46	21	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
30	23	15	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
31	34	13	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
32	RE-ENTRY		TONNY TUN TUN CAIMAN 2986 (9.98/14.98)	CAMINANDO
33	28	13	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
34	29	3	TAL BACHMAN COLUMBIA 67956 (7.98 EQ/11.98)	TAL BACHMAN
35	NEW		VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
36	31	3	RICHARD SMALLWOOD WITH VISION VERITY 43119 (10.98/16.98)	HEALING—LIVE IN DETROIT
37	41	45	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
38	35	34	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
39	37	6	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
40	NEW		LIQUID TENSION EXPERIMENT MAGNA CARTA 9035 (15.98 CD)	LIQUID TENSION EXPERIMENT 2
41	22	4	C NOTE TRANS CONTINENTAL 69537/EPIC (11.98 EQ/16.98)	DIFFERENT KIND OF LOVE
42	NEW		GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
43	40	39	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
44	33	3	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
45	NEW		MERCYFUL FATE METAL BLADE 14242 (16.98 CD)	9
46	36	6	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98)	THE DOCTOR
47	30	8	DLG SONY DISCOS 82924 (9.98 EQ/14.98)	GOTCHA!
48	32	5	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
49	RE-ENTRY		EDNITA NAZARIO EMI LATIN 59935 (8.98/14.98)	CORAZON
50	38	10	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR

POPULAR • UPRISINGS

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

AUSSIE MARIE: Australian singer/songwriter **Marie Wilson** has already made a splash in her homeland, having been named best new artist at Australia's 1998 Radio Industry



Draining Experience. If Hole played heavy metal, the music would sound a lot like Drain sth. The Swedish band's latest album, "Freaks Of Nature," is set for release Tuesday (29) on Mercury/Island Def Jam. Drain sth is the only female act on the North American leg of the Ozzfest tour. Tour dates include July 5 in Chicago, July 7 in St. Louis, July 13 in Dallas, July 16 in Vancouver, July 18 in Seattle, and July 22 in Phoenix.

Awards. Wilson was also nominated for best debut single (for "Next Time") and best new artist for the 1998 Australian Record Industry Awards, the Australian

equivalent of the Grammys. Wilson's debut album, "Real Life," was released June 22 in the U.S. on Atlantic Records. Her music can be described as **Melissa Etheridge meets Sheryl Crow.** Atlantic product manager (U.S.) **Lee Trinkl** says, "Our approach to this record isn't going to be that much different to how it was worked in Australia. It's going to be done on a very grass-roots level."

Prior to the release of the album, Wilson did a promotional tour of WEA branches in the U.S.

"This Time," the first single from the album, has been released. The singer is now doing a promotional tour of select U.S. radio stations. Trinkl adds, "She's going to go to pop, triple-A, and modern rock stations—basically anywhere that will be receptive to her music."

"Free," one of the tracks on Wilson's album, will also be featured in the soundtrack to "Anywhere But Here." The film stars **Susan Sarandon** and is due later this year.

Trinkl believes that Wilson



Out Of The Blue. Jazz/blues guitarist **Jeff Golub** has gone solo after spending time in the band Avenue Blue, which released three albums on Bluemoon/Atlantic. Golub's first solo album, "Out Of The Blue" (Bluemoon Atlantic), debuted at No. 21 on the Top Contemporary Jazz Albums chart.

is an artist who will "gradually build an audience instead of exploding out of the box right away. We're going to be very patient in breaking this artist. We did it before with **Jewel** and **Edwin McCain**, and we can do it again with Marie Wilson."

DARRETT'S DEBUT: **Montrel Darrett**, the former lead singer of the gospel/inspirational group **Commissioned**, has gone out on his own with his first solo album, "Chronicles Of The Soul" (EMI Gospel). The set, which peaked at No. 23 on the Top Gospel Albums chart in the May 1 issue, shows a variety of influences.

Darrett says, "I love everything from rock and folk to hip-hop and traditional gospel. I've tried to show respect to those who came before me, without being imitative."

PROTEIN SUPPLEMENT: San Francisco-based rock band **Protein** embarks on a U.S. tour July 5 in Memphis as the opening act for **King's X**. The tour is in sup-

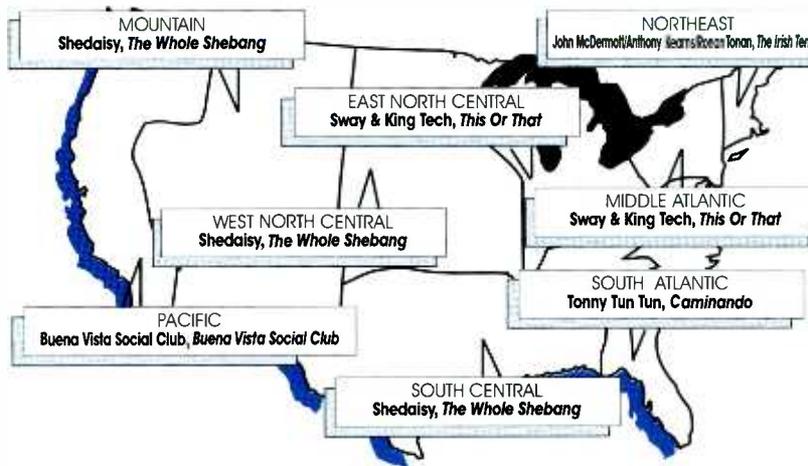
port of Protein's second album, "Songs About Cowgirls," set for release July 13 on the Work Group label. Other Protein tour dates include July 8 in Atlanta,



Boy Band Brigade. Hoping to follow in the footsteps of the Backstreet Boys is E.Y.C. The L.A.-based group (whose acronym stands for "express yourself clearly") has sold more than 500,000 records outside the U.S., according to E.Y.C.'s label, Red Ant. E.Y.C. also won the award for best new international act at Australia's equivalent of the Grammys. E.Y.C.'s North American debut album, "I Feel It," features the title track, which the group performed in a Dr Pepper commercial.

July 18 in Philadelphia, July 25 in Chicago, July 26 in Minneapolis, July 30 in Seattle, and Aug. 9 in Los Angeles.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Sway & King Tech This Or That	1. Tonny Tun Tun Caminando
2. Shedaisy The Whole Shebang	2. Sway & King Tech This Or That
3. dj dmd And The Inner Soul Clique Twenty Two: P.A. World Wide	3. Shedaisy The Whole Shebang
4. Lo Fidelity Allstars How To Operate With A Blown Mind	4. Ednita Nazario Corazon
5. Oleander February Son	5. Los Tri-o Nuestro Amor
6. The Moffatts Chapter I: A New Beginning	6. Danny Rivera En Vivo Desde El Carnegie Hall
7. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors	7. Christian Castro Mi Vida Sin Tu Amor
8. Len You Can't Stop The Bum Rush	8. Luis Fonsi Comenzare
9. Montgomery Gentry Tattoos & Scars	9. Pastor Troy We Ready I Declare War
10. Moby Play	10. Oleander February Son

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ THE PRETENDERS

Viva El Amor!

PRODUCERS: Stephen Hague, Stephen Street
Warner Bros. 47342

Latest album by the Pretenders is a return to form after a string of studio releases that didn't live up to the group's proven potential. Lead singer Chrissie Hynde brings her immeasurable charisma to bear on a collection of tunes that ranges from hard, assertive rockers ("One More Time," "Nails In The Road," "Baby's Breath") to acoustic ballads ("From The Heart Down"); and from moody, atmospheric pieces ("Samurai," "Dragway 42") to an odd Spanish-language cut ("Rabo De Nube"). The album's focal track is "Human," an irresistible rocker that should reposition the Pretenders at the center of the mainstream rock dial, much as "Maria" reestablished Blondie as a vital, contemporary force. "Viva El Amor!"—whose cover shot was taken by the late Linda McCartney—may not be '80s-vintage Pretenders, but it's closer than many bands come these days to repossessing the spirit of rock'n'roll.

★ RACHEL'S

Selenography

PRODUCER: Robert Weston & Rachel's
Quarterstick 55

Titled after the study of the lunar surface, "Selenography" certainly has a moon-struck quality in its rapt play of instrumental shadow and light. The fourth Rachel's album for Chicago's Quarterstick Records—following the lovely "Handwriting," "Music For Egon Schiele," and "The Sea & The Bells"—"Selenography" finds leaders Rachel Grimes (keyboards), Jason Noble (guitar/bass), and Christian Frederickson (viola) surrounded by a subtle cast of strings, brass, and percussion, along with a bit of spoken word. Everything about the beautifully packaged disc shows great strides, with a new sophistication to the band's bittersweet minimalism. Highlights: the gorgeous opener "A French Galleasse," which evokes a sit-down between Erik Satie and Philip Glass, and "The Mysterious Disappearance Of Louis LePrince," a ghostly score to some interior drama. The cinematic neoclassicism of Rachel's will resonate left of the dial all summer long, providing a fitting soundtrack to bright nights. Distributed by Touch and Go.

PETER MINTUN

Yours For A Song

PRODUCER: Peter Mintun
Premiere 1065

Peter Mintun usually holds forth as a polished pianist in New York cabaret circles, with a debonair way that recalls the way it was hack in the '30s. As a vocalist, he acquits himself like a composer who doesn't sing for a living but knows how to put over his songs—on material in which women have played a role as creator of the words or the music or both. Most folks are aware of the brilliant lyrics of Dorothy Fields, but the American popular song has also been graced with the likes of Kay Swift, composer of the tunes for "Can This Be Love?" and "Can't We Be Friends"; Dana Suesse, writer of the melody for "You Oughta Be In Pictures"; Bernice Petkere, writer of the words and music for "Close Your Eyes"; Mabel Wayne, writer of the music for "It Happened In Monterey"; and Ann Ronell, the songwriter behind a once well-known charmer, "Rain On The Roof." Mintun gives credit where credit is due, with great appeal.

SPOTLIGHT



BRENT JONES AND THE T.P. MOBB

PRODUCERS: various

Holy Roller 7012

One of the early explorers of the amalgam of gospel, hip-hop, and contemporary R&B, Brent Jones has spent the latter part of the '90s honing his chops, gathering his "Mobb," and building a strong fan base in his native Los Angeles. While this explosive debut makes one wonder what took so long for Jones to make it to disc, killer songs—coupled with razor-edged production and performances—render the question moot. Jones is sole writer or co-writer of all the material here, and even as he generously shares vocals, production, and instrumental chores with his 20-member-plus Mobh, his keen ear and understanding of gospel and the panoply of popular music idioms it birthed pervades this endlessly entertaining—occasionally even brilliant—offering. "Goodtime" is quintessentially funky pop, and "Sit Back And Ride" is a multi-format smash-in-waiting. Hold on tight. This could be quite a ride indeed. Distributed by Navarre.

BOBBY SHORT

You're The Top—Love Songs Of Cole Porter

PRODUCER: none listed

Telarc Jazz 83463

Bobby Short fans usually get what they came for from the New York cabaret legend, who often appears at the Cafe Carlyle in New York. Short offers up superior songs, usually from Broadway, in very tasteful jazz settings. With a program of Cole Porter, Short is, of course, even more at home with his repertoire of 16 songs by the master of urban songs of another era. Short's band setting is a slick-sounding joy. And as one expects from Short, there are some fine Porter rarities, including "We Shall Never Be Younger," a cutout from "Kiss Me, Kate." Also included are "Only Another Boy And Girl," from "Seven Lively Arts," and "So Near And Yet So Far," from the Fred Astaire film "You'll Never Get Rich."

JOE BARRY

I'm A Fool To Care: The Complete Recordings

REISSUE PRODUCER: Aaron Fuchs

Night Train 2003

A monumental effort, this two-CD collection brings together what seem to be all of the recordings made by legendary Gulf Coast music figure Joe Barry. Best known for his 1961 hit "I'm A Fool To Care," Barry melded a persuasive mix of Cajun, R&B, country, and gospel as one of the leading practitioners of what came to be called "swamp rock." Recorded at Cosmo Matassa's funky New Orleans studio and dominated by the nightclub triplet sound and Barry's

SPOTLIGHT



HERB ALPERT & COLORS

PRODUCERS: Will Calhoun, Doug Wimbish, and Herb Alpert; others

Almo Sounds 80025

It's not the first combination that would have come to mind: pop/jazz trumpet icon Herb Alpert and the rhythm section best known for anchoring the guitar-heavy assault of hard-rock band Living Colour. Yet Alpert and the unit of drummer Will Calhoun and bassist Doug Wimbish—brought together by Almo Sounds A&R veteran Howard Thompson—make a surprisingly good team on this mostly instrumental album made up of covers and originals. The material ranges from a rhythmically charged remake of Astor Piazzolla's "Libertango" to a cool cover of the Burt Bacharach/Hal David pop hit "The Look Of Love" with vocals by Lani Hall. Among the originals are "Think About It," which features graceful keyboard stylings by kindred soul Bernie Worrell; Calhoun's propulsive "Dorita," led by a Spanish-language vocal by Bernard Fowler; Alpert's plaintive "Magic Man"; and the title track, written by producer/arranger Greg Smith. A colorful album that merges Alpert's jazzy pop stylings with a contemporary vibe born of acid jazz and rock.

RAP

KOOL KEITH

Black Elvis/Lost In Space

Producer: Kool Keith

Ruffhouse 52000

You gotta love Kool Keith (aka Crazy Lou in Prince Paul's "A Prince Among Thieves" feature film), at the very least for his on-point, hilariously deflating catalog of hip-hop: "Why are you looking hard/Wearing Timberland boots/And staring at me for an hour?/Why? . . . Why are you making those mean faces in your videos with fish lens effects?/Why?" (from "Intro"). This original member of El Bronx's Ultramagnetic MCs (perps of the '88 classic "Critical Beatdown") works his impeccable BS detector throughout, even

VITAL REISSUES

thick accent, "I'm A Fool to Care" evoked Fats Domino, and Barry cut a French version, "Je Suis Bet Pour T'Aimer," for European release. In a seesaw career over the next two decades, Barry recorded for the notorious Houston producer Huey Meaux on Smash and Crazy Cajun and cut some remarkable country sides for Fred Carter Jr.'s Nugget Records in Nashville. His last recordings were for ABC/Dot in 1977. He never again regained his early success and can no longer perform, but Barry leaves a solid body of work in a remarkable musical form. Contact: 212-721-7215.

when spinning stream-of-consciousness flows studded with full-tilt acid concepts—future fantasies, MC braggadocio, record biz references, and whatever else crosses this very interesting mind. Keith's production keeps it basic, following rather than leading his rhymes with solid, upfront drum beats teamed with discrete, post-apocalyptic F/X and future funk glimmers. Yeah, he gets crazy—like a fox—and he's bringing a welcome element of personal freedom, keeping it really real by busting robotically macho attitudes and behaviors, both within hip-hop and without.

COUNTRY

★ GEORGE JONES

Cold Hard Truth

PRODUCER: Keith Stegall

Asylum 62368

One of the cold, hard truths about this album is the fact that—at age 68—George Jones' tracking vocals still beat the finished product by almost any other living country singer. Because of his recent, near-fatal car wreck, Jones had completed only tracking vocals for this, his first new studio album since leaving MCA three years ago. His voice still delivers the powerful, emotion-wracked sincerity that's been his hallmark for decades. Backed by such studio warhorses as Hargus "Pig" Robbins on piano and Paul Franklin on steel guitar, Jones runs effortlessly through 10 new songs by some of Nashville's finest writers. As ever, the slow, weeping ballads carry most of the freight: "Choices," "When The Last Curtain Falls," "Day After Forever," and the title song show that, despite the years and all the adversities, George Jones remains one of the greatest singers ever. The album also includes more than two dozen photos from throughout his career.

JAZZ

★ CHARLIE HADEN

The Montreal Tapes: Liberation Music Orchestra

PRODUCERS: Charlie Haden, Ruth Cameron

Verve 314 527 469

Even with three momentous studio discs from Charlie Haden's Liberation Music Orchestra over the years (1969 on Impulse, 1982 on ECM, and 1990 on Verve), this live set is perhaps the ideal entree into the all-star group's unique sound world. The anthemic "La Pasionaria" is quadrupled in length to stirring effect, "Silence" is given an impressively pensive reading, and "We Shall Overcome" is a 38-minute survey of bluesy big-band stylings with few *longueurs*. But the high point is a definitive turn on "Sandino," a beautifully baleful Haden tune with a nice solo from the bassist to close. Trumpeter Tom Harrell, saxist Joe Lovano, pianist Geri Allen, and drummer Paul Motian all make apposite contributions to the set, the fifth entry in a series recorded at a 1989 Haden festival in Montreal. Let's hope his duet concert with Pat Metheny is next on the agenda.

LATIN

★ LA OREJA DE VAN GOGH

Dite Al Sol

PRODUCER: Barry Sage

Sony Discos 83244

On the heels of selling more than 500,000 units in its native Spain, this fine melodic rock quintet—founded three years ago when the bandmates were still in college—sports a solid shot to make sales noise in the U.S. and particularly Puerto Rico, the market most open to rock-flavored music. The quirky band name (which translates as "Van Gogh's ear") belies the group's penchant for penning poignant, climactic testimonials—mostly about problematic amorous affairs—that allow plenty of elbow room for lead singer Amaia Montero

to showcase a vocal personality that often mutates from angelic reserve to earthy aggression with astonishing ease. Classy pop and rock backdrops glazed at times with reggae, jazz, and blues provide perfect sonic complement to Montero's emotive flourishes, most notably on the ballad and leadoff single "Cuéntame Al Oído" and on the driving, soulful rock entries "Qué Puedo Pedir" and "El 28."

CONTEMPORARY CHRISTIAN

SUNDAY DRIVE

Doors Open Wide

PRODUCER: Matt Hueßmann

Diadem/Provident Music Group 00322

This six-man ensemble follows its independent 1997 self-titled disc with its Diadem debut. "Doors Open Wide" demonstrates these talented guys are in this for the long haul. The album is full of polished pop/rock songs with soaring vocals, lively arrangements, and encouraging, uplifting lyrics. Made up of Buddy Mullins, Paul Lancaster, Joel Huggins, Marvin Sims, and brothers Wesley and Mark Willet, the band has honed its performing chops opening for Jaci Velasquez and Clay Crosse. The time on the road seems to have solidified the group's tight harmonies and heightened its engaging musical sensibilities. The title tune is already garnering attention at Christian radio. Other standout cuts include the Beatlesque "God Is Good," "Be A Bridge," "This Is Love," and a cover of the Twila Paris classic "Lamb Of God." One of the best feel-good albums so far this year, and that's not to say it's not substantive.

GOSPEL

▶ DERRICK STARKS & TODAY'S GENERATION

He's On Time

PRODUCERS: Derrick Starks; Michael J. Powell

Crystal Rose 20955

Keyboard prodigy Derrick Starks busts loose from his role as sideman for a host of gospel and pop luminaries with a dazzling, delicious debut. As writer or co-writer of the 10 songs here, co-producer, keyboardist, and arranger Starks leaves the lion's share of the lead vocals to his sterling 13-voice ensemble, Today's Generation, with spine-tingling guest appearances by gospel legends Rance Allen on "Choose Ye The Day" (a rousing, radio-ready contemporary/traditional workout) and Vanessa Bell Armstrong, whose take on the steady gospel/funk of "Never Let A Day Go By" should soon be rattling boomboxes from coast to coast. With forays into hip-hop, jammin' contemporary R&B, and smooth, soulful balladry, Starks is imminently poised to assume a well-earned role among the small elite of cutting-edge molders of modern gospel music.

CLASSICAL

GALINA USTVOLSKAYA: An Introduction

St. Petersburg Soloists, Oleg Malov

PRODUCERS: Patrick de Cleere, Rie J.B. Urmel

Megadisc Classics 7858

This collection surveys hermetic Russian composer Galina Ustvol'skaya's most challenging work, drawing from Megadisc's valiant six-disc series. Although excellent albums from Melodiya and Col Legno have appeared recently, the Belgian label has traced in full this composer's avant-garde tones, which began in the shadow of her teacher Shostakovich but have grown more inimitable with time. Pianist/conductor Oleg Malov has been one of the performers most in tune with Ustvol'skaya, and here he plays off serpentine clarinet and violin in the affecting Trio and solos in the massively dissonant Sonata No. 5. He also leads the Gothic Symphony No. 4 and the forbidding "Dies Irae" with persuasive devotion. Megadisc is distributed in the U.S. by Albany Music.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

ALANIS MORISSETTE *So Pure* (2:39)

PRODUCERS: Glen Ballard, Alanis Morissette
WRITERS: A. Morissette, G. Ballard
PUBLISHERS: MCA Music Publishing/1974 Music/aerostation, ASCAP
REMIXER: Robert "Guido" D'Amico
Maverick 9750 (CD promo)

There's no way to predict changing tides at radio nor to always successfully avoid media overexposure—and that's been haunting 1995 airwaves darling Alanis Morissette since the release of her second album, "Supposed Former Infatuation Junkie." For one, her last single, the intensely beautiful "Unsent," was shunned by radio. The album—already—is nowhere to be found on The Billboard 200. Maverick is hoping to beat the backlash with this latest single, "So Pure" (which actually contains the title of her album in the lyric), going so far as to offer a trancey dance mix from Robert "Guido" D'Amico on the promo single. This mix, with keen, creative production and graceful helpings of Middle Eastern influence, is no sellout. Indeed, it may be just the trick to propel Morissette back to the upper reaches of the top 40 singles chart—and, at last, we get some real tempo from the perpetually slow-going artist. The "radio-friendly remix" is more apt for triple-As, adult top 40s, and perhaps modern rock. It's important now that Morissette separate herself from the angst-chick cliché, from which mainstream pop stations have distanced themselves, in favor of more positive, uptempo material. She's got a good shot.

★ ELVIS COSTELLO *She* (3:06)

PRODUCER: Trevor Jones
WRITERS: C. Aznavour, H. Kretzmer
PUBLISHERS: Essex International (ASCAP)

Island 1024 (CD promo)

Possessing an artful ambition foreign to the film from which it comes, Elvis Costello's classy, string-laden cover of the Charles Aznavour tune "She" is from the soundtrack to the hit "Notting Hill." Costello sings this yearning number (a 1975 U.K. No. 1) as if to the manner born, his burnished voice imbuing the brief pop melodrama with something just a little deeper and more affecting. With Costello on his Lonely World tour, accompanied by Attractions pianist Steve Nieve, "She" serves as a nice reminder of his inimitable way with a song.

JENNIFER PAIGE *Always You* (3:42)

PRODUCER: Andy Goldmark
WRITERS: A. Goldmark, J.D. Martin
PUBLISHERS: New Nonaparell Music, BMI; Warner-Tamerlane/Lifelywilly, ASCAP
REMIXERS: The Groove Brothers, Mick Guzauski, Hex Hector

Edel America/Hollywood Records 10854 (CD promo)
Jennifer Paige's last single, "Sober," failed to catch on with the fervor of her debut hit, "Crush," and Edel/Hollywood has taken extra steps to give "Always You" an added push, with both a remix of its original ballad version and uptempo mixes from the Groove Brothers and the ubiquitous Hex Hector. While the ballad remix does add effects to the CD version, it still sounds more like an album cut than a song that radio might readily embrace, simply due to its tepid pacing and lack of any sort of emotional build as it progresses. More successful is Hector's radio-friendly, beat-happy version, which does give it needed "umph"; however, due to the construction of the song itself, it still fails to reach the roof, much less raise it. None of this has to do with Paige's fine vocal stylings, which would have been much better demonstrated to radio with the more hitworthy ballad "Let It Rain," found on her self-titled debut album. This was a curious choice at best.

NO AUTHORITY *What I Wanna Do* (3:30)

PRODUCER: Sean "Barney" Thomas
WRITERS: H. Crichlow, S. Thomas, K. Beck
PUBLISHER: Air Chrysalis Scandinavia, STIM
MJJ Music/Work 42151 (CD promo)

Michael Jackson's MJJ Music enters the boy-band fray with this teenage foursome based in Los Angeles. But despite this act's backing force, at this point—with Backstreet Boys, 'N Sync, 98°, Joey McIntyre, and Jordan Knight all making their marks on top 40—it seems unlikely that pop radio will risk burnout on the established acts by embracing another similar group, particularly when it really offers nothing new to the youth-leaning sound. While "What I Wanna Do" is fairly catchy, the vocals are indistinctive, the production is ultra-'80s, and the melody strongly hints at Milli Vanilli's "Girl You Know It's True"—not a factor likely to engender affection on radio's part. You'd like to think that a talented act with something new to say will always have a shot, no matter who else is out there. But until No Authority comes up with a song that truly stands out from the pack, it looks like it's sadly destined to live out its name. A better track, "Girlfriend," can be found on the soundtrack to "Trippin'," in which the outfit skips the production gimmicks and shows off its real abilities, via a nice chugging groove and rich harmonies, proving that promise is present.

THE COLLINS/PICKELL PROJECT *I Wanna Write A Song (For Celine Dion)* (3:34)

PRODUCER: Dave Pickell
WRITER: J. Collins, D. Pickell
PUBLISHER: not listed
REMIXER: Yakoo

Popular/EMI (CD promo)

This ultra-novel scoop of dance/pop kitsch talks about the rewards of writing a "cliché and a hook about four minutes long" for Celine Dion, where "I'd make a million dollars and still be unknown." For the verses, Canadian songwriters James Collins and Dave Pickell (the latter of whom has written for Dan Hill, Aaron Neville, and Anne Murray) cleverly string together dozens of Dion's song titles into a fairly connected series of sung statements (with vocals from Collins)—"I'd take the next plane out if we could start over again"—along with lines like "Diane Warren needs a break, anyway." The most amusing part, however, comes from background vocalist Amy Soloway; she provides scatting and scale-riding that are almost dead-on replicas of Dion's own. It's all in fun here—it's less about poking fun at the artist than just finding a clever way to capitalize on her mammoth success. This little gem is guaranteed to stir phones for morning shows. Its production is simple, a slight bit twangy, and bouncy enough to work equally well for top 40 and country stations, whose audiences are certainly familiar with the worldly Dion. Canadian label Popular/EMI is offering promo copies to interested U.S. programmers. Contact Popular: 905-948-8484.

R & B

TRACIE SPENCER *It's All About You (Not About Me)* (3:39)

PRODUCERS: Soulshock, Karlín
WRITERS: C. Schack, Karlín, Heavyynn
PUBLISHER: not listed
Capitol 13530 (CD promo)

After nearly a decade out of the spotlight, the artist behind smash songs like "Tender Kisses," "This House," and "Symptoms Of True Love" returns all grown up with her third album on Capitol, "Tracie," due June 29. The first single shows off what years of vocal growth can foster; much like the latest effort from her peer Shanice. Her adult debut, "It's All About You," a midtempo slam jam, makes use of a hatful of current-day R&B production elements, set against a lyric swearing off a man who didn't make enough time for his woman. This track

should usher Spencer back into the spotlight, where her new project could fill the airwaves for months to come.

BABY DC FEATURING IMAGIN

Bounce, Rock, Skate, Roll (4:47)
PRODUCER: Ant Banks
WRITERS: J. Bell, G. Bufford, V. Mason, J. Coleman
PUBLISHERS: Tarnopol Music, BMI; Dopefiend, ASCAP
Short Records/Jive 46605 (CD promo)

Not since the early days of New Edition have we heard the likes of such a youthful-sounding rapper. Backed by label-mate boy band Imagin on this cutesy track, 13-year-old Baby Dc is parent-friendly with a hip-hop-lite anthem about getting a little bounce on—but only after spending the week in school working on his A's and B's. The stay-in-school message is backed by a rhythm track that's reminiscent of the ubiquitous "Rapper's Delight" and should find favor on outlets like Radio Disney and Nickelodeon. In fact, Baby Dc is a featured performer in Nick's All That Music & More festival through the summer, hitting markets like Atlanta, Dallas, Los Angeles, San Francisco, and Washington, D.C. A full-length album, "School Dayz," featuring the cool kid with the likes of Snoop Dogg, Ice Cube, and Kid Capri, is slated for July 27. Keep an eye on this one.

CHERRELLE *Just Tell Me* (4:07)

PRODUCER: Bobby Antoine
WRITER: B. Antoine
PUBLISHERS: Silent Assassins/Power Music Group, BMI; Willie Brown Music, ASCAP
Warner Bros. 9765 (CD promo)

R&B vet Cherrelle blows many of her contemporaries off the radar within the first verse of this funky, tell-all tale of just how she intends to give it to her man. "Just tell me how you want it/Do I give it to you fast, give it to you slow/On the bottom or the top/Boy, I won't stop giving that feeling." The instrumentation is contemporary and sensual, guided by producer/songwriter Bobby Antoine; all that's missing is the glow of soft light and crisp sheets gently folded back from the bed. Also included on the promo CD is a frenetic house mix, which makes Cherrelle's plea all the more urgent and sassy—and appropriate for urban mix shows. Wouldn't it be nice for R&B to pay tribute to the roots of the dozens of clone acts out there by opening the door to this legendary performer, who certainly shows she's got the confidence and attitude to deliver the goods, both to radio and behind closed doors? Give it a try. Taken from the movie soundtrack to "Dollar."

NEW & NOTEWORTHY

1 LIFE 2 LIVE (FEATURING TIMBALAND)

Can't Nobody (3:26)

PRODUCER: Mark Pitts

WRITER: not listed

PUBLISHER: not listed

LaFace 4382 (CD promo)

Bronx native Red Handed is an avid soap opera fan, hence the name of this skilled trio. Super-cutie Rambo and the ultra-feminine (yet lyrically fiery) Babe Blue round out this deluxe, drama-loving rap threesome. Its first single, "Can't Nobody," has Timbaland's signature sound stamped all over it—but it's not just the producer of the moment that makes 1 Life 2 Live really hot. The members—an admittedly fine-looking bunch—manage to have fun with their catchy, money-hungry lyrics and still keep it real. Forget all forthcoming comparisons to the Fugees or Digable Planets and look past the two-guys-and-a-girl theme, allowing yourself to instead get lost inside the playful melody and teasing bassline. This song is as infectious as the measles.

COUNTRY

SHANE McANALLY *Are Your Eyes Still Blue*

(3:45)

PRODUCER: Rich Herring

WRITERS: S. McAnally, S. Mandile, J. Wood

PUBLISHERS: Curb Songs/EMI April Music, ASCAP; Family Style Publishing/Glacier Park Music, SESAC

Curb Records 1509

McAnally began winning fans at country radio with his lively debut single, "Say Anything," which peaked at No. 41. His sophomore single is an appealing uptempo number with a decidedly more country flavor: Production is crisp and flatters McAnally's energetic performance. Co-written by McAnally, Steve Mandile, and Julie Wood, the song tells the story of a man still intrigued by his old flame and the transformation that has taken place since their parting. His voice perfectly conveys the sense of longing and resignation in the lyric. The light summertime feel, the heartfelt emotional content, and McAnally's engaging performance make this a song that should attract programmers' attention.

YANKEE GREY *All Things Considered* (2:28)

PRODUCERS: Ronnie Thomas, Josh Leo, Robert Ellis Orrall

WRITER: T. Hunt

PUBLISHERS: Warner-Tamerlane Publishing/Smith Haven Music, BMI

Monument 42149 (CD promo)

This great single grabs the listener by the ears from the first word and doesn't let go till the last note. A powerhouse a cappella intro gives way to a great performance from singer Tim Hunt, who leads a vocally spirited attack as bandmates Joe Caverlee, Matt Basford, Jerry Hughes, Kevin Griffin, and Dave Buchanan rip through this rollicking uptempo number. There's a hint of Lynyrd Skynyrd in the powerful guitar riffs, but the fiery fiddle keeps this outstanding single firmly anchored in country territory. The lyric paints the portrait of a survivor—a man who is hanging in there despite a slate of relationship-, auto-, and job-related problems. It's an energetic anthem with a hooky, harmony-laden chorus that will have listeners singing along. This new group hails from Cincinnati, where it paid its dues playing the local scene before landing a deal with Sony. If this strong debut is any indication, look for great things from these guys. This act could be the male breakout band this year, following the "monumental" success in 1998 of labelmates Dixie Chicks.

DANCE

► JUNIOR SANCHEZ FEAT. DAJAE

B With U (6:54)

PRODUCER: Junior Sanchez

WRITERS: J. Sanchez, K. Gordon, E. Mathews

PUBLISHERS: Nitebreed Music/Karen D. Gordon Music/Blak Beat Niks Music, ASCAP

R-Senal Records 001 (12-inch single)

A divine uptempo R&B/house jam, "B With U" finds producer Junior Sanchez laying down a formidable foundation that brings to mind such glorious R&B/club jams from the '70s as South Shore Commission's "Free Man," Ecstasy, Passion & Pain's "Ask Me," and Shalamar's "Right In The Socket." Dajae, who has graced many a contemporary clubland gem, including the anthemic "Brighter Days," has never sounded so vocally refined. No disrespect meant, but on earlier recordings she did tend to give new meaning to the word "raw." With "B With U," though, it appears that the Chicago-based singer has discovered the fine arts of subtlety, inflection, and nuance—all of which bode well for her future. "B With U" is culled from Sanchez's forthcoming EP "2morrow's Future 2day" and is the first release from R-Senal Records, DJ/producer Roger Sanchez's new label, which is pressed and distributed by dance indie Strictly Rhythm. Contact: 212-675-1259.

ROCK TRACKS

★ THE VERVE PIPE *Hero* (3:34)

PRODUCER: Michael Beinhorn

WRITER: Brian Vander Ark

PUBLISHERS: LMNO Pop Music/EMI April Music, ASCAP

RCA 65777 (CD promo)

"Hero," the first single from the Verve Pipe's new self-titled album, due July 27, shows the band returning to fine form after a two-year absence from the charts. The song is a bouncy, midtempo number that takes a self-deprecating look at the dubious effects of stardom and hero worship. Lead singer/songwriter Brian Vander Ark craftily exposes the façade of celebrity in the irresistible hook "I'm just a jerk, but a hero's what I wanna be." Already having been a favorite at radio—with 1997's "The Freshmen" hitting No. 1 on the Modern Rock Tracks chart—the Verve Pipe should have no problem finding a hearty place on the airwaves with this winning track.

LUCINDA WILLIAMS *Joy* (4:01)

PRODUCERS: the twangtrust, Lucinda Williams

WRITER: L. Williams

PUBLISHER: not listed

Mercury 10222 (CD promo)

Raw, gutsy, beautiful country/blues guitars introduce this track, slinking above a groovy, slowpoke tambourine and hassline, which kicks in to inch this track forward at a thoroughly Southern pace. Later in the song, the guitars are allowed to shine again, dueling between verses whose lyrics regrettably don't measure up. "You took my joy/I want it back" is the dominant sentiment expressed—and although Williams' voice is pleasingly gruff and expressive, the ad-lib-style words sound strained within the melodic structure. Next to such perfectly matched guitar work, the vocals ultimately distract from the song's radiance, especially when Williams sings along with the lead guitar. Too bad there's no instrumental-only B-side.

VIRGOS MERLOT *The Cycle* (3:26)

PRODUCERS: Jason Egin, Brett Hestia, Virgos Merlot

WRITER: V. Merlot

PUBLISHERS: EMI Blackwood Music/Virgos Merlot Music, BMI

Atlantic 8916 (CD promo)

It's hard to sink your teeth into this track right away—so much is going on all at once that the melody isn't immediately discernable. When a strand of music is finally grasped, it quickly takes an unexpected tonal turn and leaves the listener splashing in a morass of heavy guitar thrumming, thrashing bass, and droning, sawing feedback. The lyrics ("I wait for no one/No one comes/The cycle goes on") and the vocals are appealing, but again, the background instrumentals are ultimately distracting rather than helpful. For experimentalism and a fine use of a bevy of influences (industrial, goth, plain old rock), this track gets an A. But when it comes to straight listenability, this one might be a tough sell at mainstream radio.

RAP

COVER *U Want Money* (3:37)

PRODUCER: Cover

WRITER: D. Miracles

PUBLISHERS: Lxxux Publishing/Seak D. Miracles Music, ASCAP

Tommy Boy 489 (CD promo)

Tommy Boy's 701 Squad is an amalgamation of up-and-comers most recently featured on the "Black Mask" soundtrack. We predicted the offshoots of the Squad would be venomous in their attack of the airwaves. And Cover proves us right—from the intro with gentle, plucky strings all the way to the rollicking, snare-heavy outro. Cover's money-hungry anthem blends seamlessly with mafioso musicality, although the chorus (and theme) are awfully reminiscent of Junior Mafia's "Get Money." Overall, "U Want Money" should find a welcome home on both underground and mainstream rap stations.

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: Dylan Siegler (N.Y.), Aliya King (N.Y.), Michael Paoletta (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

BEST OF RAW VOLUME 1

WWF Home Video
75 minutes, \$14.95
Cable TV's "Raw" brings all the athletics, theatrics, pyrotechnics, and fabricated rage of the World Wrestling Federation (WWF) to fans who can't get enough of their antiheroes. In its first video release, hosted by Michael Cole, "Best Of Raw" relives some of the most explosive moments of the sport's heavy growth during the 1997-98 season. The segments—starring many of the top ticket draws of the moment, including Stone Cold Steve Austin, the Rock, Sable, and D-Generation X—are classic WWF all the way. The cover notes that the tape "contains humor some people don't 'get,' " such as a supposedly impromptu in-ring bully session between Stone Cold and WWF owner Vince McMahon. Guess who wins that one? Also new from WWF is "Backlash," featuring a Boiler Room Brawl between two more WWF poster boys—Mankind and the Big Show.

POETRY & SONGS OF THE CIVIL WAR

OnDeck Home Entertainment
42 minutes, \$19.95
Throughout time, music and poetry have served as some of the best chroniclers of historic events, and the Civil War was certainly no exception. This video features readings, re-enactments, and recordings of period pieces set against archival photographs and drawings, some of which are from the renowned Matthew Brady collection. Among the selections that paint a richly emotional picture of America during the years 1861-65 are Walt Whitman's dramatic tribute to President Lincoln, "O Captain! My Captain!," "The Blue And The Gray," "Dixie," "When Johnny Comes Marching Home," and "Battle Hymn Of The Republic." Contact: 818-906-3306.

THE METHOD: JAB, KICK & BURN

PPI Entertainment
48 minutes, \$14.98
It's a good thing PPI's target-focused series "The Method" features different instructors for each tape, because "Jab" host Tracey Mallett is just a little too hip and perky for most who exercise in front of the tube. The martial arts and dance expert, dressed as if she's ready to hit a nightclub rather than a health club, leads a small class of equally trendy women through a routine that primarily consists of kickboxing moves. Using the word "perfect" as often as she flashes her pearly whites, Mallett tries to be encouraging, but her style is insincere. The workout itself is a decent one, but it's just hard to get past all the peripheral annoyances. Contact: 800-272-4214.

STRENGTHBANK

Say What Communications
45 minutes, \$39.95
Another videotaped lecture that would be just as effective in a straight audio format, this video features go-getter and eternal optimist Sandra Shelton. Shelton's own term is StrengthBank; she makes sure to let her audience know the term is trademarked within minutes of her program's opening. StrengthBank is all about increasing faith, love, and hope. Shelton relies heavily on anecdotes from her own experience transitioning from a teacher to corporate supervisor to entrepre-

neur to show viewers how healthier, stronger professional and personal relationships can be attained. Shelton's recipe for peace of mind has merit, but she'll draw a stronger video audience next time around if she truly takes greater advantage of the opportunities the medium affords. Contact: 817-267-5654.

SURFING FOR SENIORS

SeniorTech/American Production Services
65 minutes, \$19.95
With so much attention paid to young technology denizens nowadays, it's easy to overlook that older people are also drawn to the Internet. People older than 50 are the target audience for this video, which trades trendy terms and quick camera cuts for slow, explicit directions of how to navigate around the desktop and use all the Internet functions. Created by a woman with a background in working with older people, the instruction is straightforward and demonstrated by a suitable peer. Even the background music seems tailor-selected for the sil-

ver set. The video is comprehensive, but it's definitely aimed at those with little or no knowledge of computers. Seniors who have been using a PC (the program covers Windows only) at work or home might find the discussion a little too basic. Conversely, young computer novices who are confused by all the high-tech hype might find a friend in "Surfing For Seniors." Contact: 803-548-2290.

THOMAS THE TANK ENGINE & FRIENDS: RACES, RESCUES & RUNAWAYS

Anchor Bay Entertainment
40 minutes, \$12.95
Alec Baldwin claims "Thomas" as his own in his second sitting as narrator of the series. The introduction of enhanced special effects and some different characters also highlight this installment, which still focuses primarily on the familiar "Thomas" ground: how to get along with others when tensions are high. The theme is particularly well carried out in one segment in which several of the engines' jobs are replaced by nasty trucks that think they can do better and work faster. In the long

run, though, it turns out the trucks really can't stay on track. The tape ends with a bonus music video, "Accidents Happen," a hilarious kaleidoscope of trains derailing, smashing through doors and walls, and getting into all sorts of other sticky situations. The video lets viewers know that everyone makes mistakes sometimes.

ENTER*ACTIVE

BY CARRIE BELL

LODE RUNNER 3D

Big Bang/Infogrames
Nintendo 64
"Lode Runner" first hit the gaming scene back in the days of the Commodore 64 and has been reincarnated several times since 1983. Big Bang/Infogrames has taken the latest plunge into the gold-greedy, hole-digging, level-exploring, puzzle-solving "Load" world. In this 3D version (which isn't totally 3D, as it still limits players to a path), there are five game worlds, 136 levels, more than 18 new devices, and better graphics. As in the original, each level is a challenging puzzle. Success comes

from knowing the layout of each level, mastering the timing, and predicting the movements of the enemy monks. There is a lot of trial and error involved, and extended play becomes repetitive. Gamers interested in role-playing would probably like a story, but you still know nothing about the character or why he wants the treasure.

3XTREME

989 Studios
PlayStation
Now, you can jump off a ramp on a skateboard, slide down a rail on skates, or 360 on a mountain bike without worrying about asphalt burns or helmet laws. 3Xtreme is an intense 3D polygonal racing game that combines combat and competition. Players choose from 13 characters, play in five modes (season, freestyle, time trail, head to head, and exhibition) on 27 tracks, and earn points for winning and mastering 270 tricks and spins, which can be used to purchase better equipment. It's an addictive game that can be played for a few quick minutes or hours. The pre-game movie is worth a watch to see some awful real-life spills, although the constant reminders of 989's long list of tie-ins (Slim Jim, Levi's Silver Tab, Billabong, Trek, Santa Cruz, and more) are a bit of an eyesore.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

LOST BOYS

By James Garbarino, Ph.D.
Read by Cotter Smith
Simon & Schuster Audio
3 hours (bridged), \$18
ISBN 0-671-04693-4
In the wake of several recent high school shootings, concerned citizens everywhere are worried about teenage violence. Psychologist Garbarino attempts to explain the mind-set of violent youths, based on 25 years of interviews and therapy with teen criminals. Unfortunately, many of his conclusions seem obvious. For example, he repeatedly explains that young boys whose parents abandoned or abused them are more likely to become violent teens—to which the reader can only respond, "No kidding." Garbarino also does a good job of getting into the minds of teens growing up in inner cities surrounded by a culture of violence. But he doesn't explain the greater mystery: why some teens from seemingly secure, stable middle-class backgrounds suddenly snap and shoot their classmates. Garbarino does offer some useful suggestions for preventing teen violence, notably government-sponsored preschools, Head Start programs, visiting nurses to guide new parents, and other programs that can provide intervention for high-risk toddlers or those who already show signs of overly aggressive behavior. Cotter Smith does an excellent job as the reader, and his intelligent, concerned voice makes him an appropriate stand-in for the author.

AS IT IS IN HEAVEN

By Niall Williams
Read by Scott Cleverdon
Time Warner AudioBooks
3 hours (abridged), \$17.98
ISBN 1-57042-703-8
Scott Cleverdon's soft, compassionate voice, tinged with an Irish accent, perfectly complements Williams' beautifully written, poetic prose about grief, loss, and the redemptive power of love. Lonely, reclusive schoolteacher Stephen Griffin has never recovered from the childhood loss of his mother and sister in a car accident. But when he attends a concert and hears the transcendent music of violinist Gabriella Castoldi, he feels the music speaking to him and falls in love with the musician. Williams shows great understanding and sympathy for all his characters, and the story touches universal chords of emotion.

ON SCREEN

THE RED VIOLIN

Directed by François Girard
Written by Don McKellar with François Girard
Starring Jason Flemyng, Don McKellar, Samuel L. Jackson, Greta Scacchi, and Sylvia Chang
Lions Gate Films; in wide release

Full of rich history, intriguing characters, plot twists, and a captivating story line, "The Red Violin" is a film that is as superbly crafted as its namesake.

While the fictional life story of an instrument might not seem worthy of a film bio (especially one requiring subtitles for German, French, and Chinese dialogue), Canadian director Girard uses two clever and distinct plot-advancing elements to carefully interweave the compelling stories about the violin's owners over 300 years and three continents.

To drive the present-day tale, Girard begins the story at a high-priced art auction where music historian and curator Charles Morritz (Samuel L. Jackson) is carefully watching the proceedings. Morritz has painstakingly traced the violin's long history for his auction-house employers and has become obsessed with preserving its rich heritage.

But Morritz is just one of many characters in the saga, and the main story is told by a fortune teller on the eve of the birth of two creations of Nicolo Bussotti—his first child and the exquisite violin with its characteristic reddish hue.

As Bussotti meticulously shapes and toils over the violin, his pregnant wife asks the fortune teller to predict her future. Knowing her fate is headed for tragedy, she asks the fortune

teller to tell her everything. But what unfolds is the violin's long and fruitful life.

With each turn of the Tarot cards, a new owner is introduced: an orphaned child who is a prodigy and cared for by monks, a group of Gypsies, an egotistical English musician who uses the instrument for erotic as well as creative expression, and finally a Chinese scholar suppressed by Mao's Cultural Revolution.

In another believable plot element, each of these characters has a human link attending the auction.

Each of the violin's stories is compelling and often tragic, and the instrument unleashes both genius and, in some cases, insanity for its owners. Its perfect pitch brings listeners to great ecstasy as well as tears, and its owners constantly tread between good and evil.

In the hands of less skillful filmmakers, the emotional highs and lows of the ensemble cast might appear tedious, or at the very least dull. But Girard polishes each performance and story line to a high gloss that shines. No story line appears more important or greater than another, and each is allowed to play out in its entirety.



Jean-Luc Bideau, left, and Christoph Koncz in "The Red Violin."

EILEEN FITZPATRICK



A Coolio Sighting. At the eighth annual Hollywood Showcase Awards honoring entertainment newcomers and veterans (and benefiting the at-risk youth organization Children Rights Abuse, Funds & Trades), Grammy-winning artist Coolio, right, met Cameron Records R&B/hip-hop artist Juvon. The 17-year-old is the first artist signed by Cameron, which is headed by partners Greg Smith, Jeffrey Weber (a producer who's worked with Etta James, David Benoit, and Diane Schurr), and Glyn and Holly Robinson.

Savage Takes Over 'This Time'

Third RCA Set Reflects Her Increased Artistic Control

BY GAIL MITCHELL

LOS ANGELES—Three years between albums can be a long time—especially in an industry where you're often only as hot as your latest release.

But RCA Records artist Chantay Savage says the hiatus was a positive move that helped her push the creative boundaries beyond her dance-diva image. The result is Savage's third album, "This Time," due July 13.

"Between this album and the last, I did a few shows overseas. But I

mainly spent a lot of time writing," she says. "That and spending time with my family . . . the whole grounding thing. It helped me in terms of getting back into this again."

Savage first appeared on the music scene doing studio session gigs as a writer/singer/musician, working with CeCe Peniston and others. That led to a contract with RCA and her self-titled 1993 debut album.

Next up was 1996's "I Will Survive (Doin' It My Way)," which yielded Savage's hit take on Gloria Gaynor's disco anthem. According to SoundScan, the "Survive" album racked up 127,000 units.

Now, three years later a new and improved Savage is still doing it her way—with a little help from some friends. Except for the first single, the love ballad "Come Around" (a noncommercial release produced by Keith Sweat), she wrote all the lyrics on the 12-track package. She also

handled all the song arrangements and served as executive producer with Kevin Evans. (Her management is making arrangements for Savage to recover all of her publishing rights.)



SAVAGE

"I wanted to prove to RCA that I could do this album by myself," she says. "That was really important to me because I'm at a stage in my life where I really know who I am, and I know what I want. To put my album in someone

else's hands . . . you just never know what's going to come out or how you're going to be represented."

In addition to "Come Around," which was No. 63 on last issue's Hot R&B Singles & Tracks, all the songs on "This Time" showcase Savage's musical influences (The Artist Formerly Known As Prince, Anita Baker, Marvin Gaye, Patti LaBelle, Chaka Khan, and her jazz musician dad) and her resonating alto on

(Continued on page 28)

Love Maestro Barry White's Got 'Staying Power' On Private Music; 30 Years Of War

THE VOICE IS BACK: Windham Hill imprint Private Music is on an adult R&B roll, further underscoring its commitment to the genre (the Rhythm and the Blues, Billboard, May 15) with its latest signing: Barry White. The inimitable maestro of love returns to the scene July 27 with the worldwide release of the first album in the multi-record deal, "Staying Power"—a title that's certainly apropos of his nearly 40-year music career.

Judging from the guest lineup, the romantic balladeer and the Love Unlimited Orchestra are coming back in style—thanks to Chaka Khan and Lisa Stansfield (who both duet with White on separate versions of "The Longer We Make Love"), Gerald Albright, Glodean White, and Brenda Holloway. Sean "Puffy" Combs engineered the remix of the track "Thank You" that appears on the album (and is a takeoff on Sly Stone's "Thank You [Palettinme Be Mice Elf Agin]"). There's also a cover of War's "Low Rider," plus eight new White-penned tunes. The first single is the erotically tinged title track.

"We went in[to] this with a pretty fixed vision of who we wanted to sell records to and the kind of artists we wanted to work with, and we've been successful out of the box," says Windham Hill Group president Steve Vining. "Barry is a cultural icon."

White joins a Private Music R&B roster that includes Peabo Bryson, James Ingram, Jeffrey Osborne, Etta James, and Phil Perry. In addition to in-store appearances being planned now, he will guest on "Late Show With David Letterman" (July 29), plus the "Today" show and "The View" (both July 30). A U.S. tour kicks off in August, followed by a two-month tour of Europe beginning Nov. 10. Prior to that, White will embark on a 10- to 15-city book-signing stint on behalf of his autobiography, "Love Unlimited" (Broadway/Random House), which will be in bookstores Oct. 5.

The mastermind behind such hits as "Can't Get Enough Of Your Love, Babe" and "You're The First, The Last, My Everything" last made chart news with the multi-platinum 1995 A&M album "The Icon Is Love." Since then, he's done cameos on "The Simpsons" and "Ally McBeal."

DOUBLE DOSE OF FUN: Let's shift gears from

the maestro of love to "Chunka Luv." That's the title of Herculeez & Big Tyme's debut album on White Lable Music/BMG. The teenage Mix-on brothers—

Jamal (Herculeez) and Jerod (Big Tyme)—are preparing to throw their weight around in the hip-hop MC arena, having made memorable impressions in such films as "The Nutty Professor," "Bulworth," and "How To Be A Player."

Their July 20 release—which covers the subjects of girls, cars, and, yes, food—features the fun-loving first single, "Hollywood," produced by LaMarquis Jefferson of Jermaine Dupri's So So Def camp.

Additional producers on the set include Jodeci's Mr. Dalvin, Carlos Broady (Nas), L.T. Hutton (Snoop Dogg), and T-Phunk (Jay-O Felony).

During a PlayStation break, the brothers described the album as "tight and hot . . . we're representin'."

"I realized that not only were they talented actors, they had great flow," says White Lable CEO Ken Wilson. "Wherever they go, people seem to embrace them."

The single's video is being serviced to BET, the Box, and MTV; the siblings are also doing a radio promo tour with stops in New York, Los Angeles, and other cities. Look for the brothers to appear later this year in the comedy "The Rev. DoWrong Ain't Right!" and on the accompanying White Lable soundtrack. Big Tyme also has a role in Jim Carrey's upcoming "Me, Myself & Irene," while Herculeez is set to begin work in "Nutty Professor 2."

HISTORY LESSON: War is celebrating its 30th anniversary with a two-CD retrospective—"Grooves & Messages"—on Avenue Records. Disc one features 16 of the act's classics; disc two includes remixes of "Slippin' Into Darkness" and seven other hits. A new War studio album is slated for early 2000.



Herculeez & Big Tyme



by Gail Mitchell



Def Soul's On The Case With Hit 'Conversation'

LOS ANGELES—The Case definitely isn't closed when it comes to this Def Soul artist. With a second consecutive hit single from his sophomore album, "Personal Conversation," Case has erased the one-hit-wonder tag some had pinned on him following his breakthrough 1996 duet with Foxy Brown, "Touch Me, Tease Me," which appeared on the "Nutty Professor" soundtrack as well as on his self-titled freshman album.

"I never worried about having just one hit," says Case. "There were people who said that, but I knew what I was capable of doing. It was really never a concern of mine." The album was No. 6 on last issue's Top R&B Albums chart.

The set's second single—and budding wedding anthem—"Happily Ever After" stood at No. 15 on last issue's Billboard Hot 100. The first single—"Faded Pictures," featuring Joe—clocked in at No. 3 on Hot R&B Singles and No. 8 on the Hot 100.

Case co-wrote eight songs on "Personal Conversation," which, as the title implies, introduces listeners to the person behind the artist as he delves into various relationship issues. "This represents me much better than the first album," he says.

"Everything on the album relates to me or someone close to me."

Several of the album's songs—namely "Another Minute" and "Tell Me" (which works in the Rufus hit "Tell Me Something Good")—are

nods to Case's R&B/soul influences: the Gap Band, Stevie Wonder, and Guy. In fact, Guy's Teddy Riley and members of his camp worked with Case on the new album, which also features appearances by Cam'ron, Lil' Mo, and Boyz II Men's Nathan Morris.

Interesting note: Case and Gap man Charlie Wilson were set to do a track together for the album, but scheduling got in the way.

Slated to appear at various radio station summer jams, Case has already wrapped a national tour with Dru Hill, Total, and Faith Evans. He says another is in the works involving himself and Def Squad/DreamWorks artist Dave Hollister. He's doing more writing, collaborating with Dru Hill's Nokio on songs for the group's new set.

Case also harbors a love for rock music, citing Black Sabbath, Led Zepelin, and Guns N' Roses. So is some rockin' soul/hip-hop in his future?

"I wouldn't know where to begin," he says. "But if it could be done the right way with what I do, I'd definitely do it."



CASE

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	17	FORTUNATE	WILLIE NIXON (RUFFHOUSE/COLUMBIA) <i>5 wks at No. 1</i>
2	2	13	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
3	4	16	HAPPY EVER AFTER	CASE (DEF SOUL/IDJMG)
4	3	12	WHERE MY GIRLS AT?	702 (MOTOWN)
5	5	21	ANYWHERE	LIL' TROY (BAD BOY/ARISTA)
6	9	7	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
7	6	14	808	BLAQUE (TRACK MASTERS/COLUMBIA)
8	14	11	LATELY	TYRESE (RCA)
9	10	13	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)
10	7	24	DID YOU EVER THINK	R. KELLY (JIVE)
11	12	7	WILD WILD WEST	WILL SMITH FEAT. DRU HILL & NOKIO (OVERSOUND/INTERSCOPE/COLUMBIA)
12	8	20	NO SCRUBS	TLC (LAFACE/ARISTA)
13	13	22	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)
14	17	8	JIGGA MY NIGGA	JAY-Z (RUFF RYDERS/INTERSCOPE)
15	16	22	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
16	18	16	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM/IDJMG)
17	11	29	YOU	JESSE POWELL (SILAS/MCA)
18	20	9	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)
19	24	6	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
20	15	31	SWEET LADY	TYRESE (RCA)
21	26	8	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)
22	22	13	YOU ARE EVERYTHING	DRU HILL (DEF SOUL/IDJMG)
23	23	7	TELL ME IT'S REAL	K-CE & JOJO (MCA)
24	21	16	WHO DAT	JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
25	19	30	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
26	39	3	SO ANXIOUS	GHUNWINE (550 MUSIC/EPIC)
27	25	22	LIFE	K-CE & JOJO (ROCK LAND/MCA/INTERSCOPE)
28	36	6	BACK THAT THANG UP	JUNELLE FEAT. MANNY FRESH & LIL' WAYNE (CASH MONEY/UNIVERSAL)
29	30	6	JAMBOREE	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
30	27	18	SITTING HOME	TOTAL (BAD BOY/ARISTA)
31	33	11	I'M GOOD AT BEING BAD	TLC (LAFACE/ARISTA)
32	29	23	WHAT'S IT GONNA BE?	BUSTA RHYMES FEAT. JANET (FLIPMODE/ELEKTRA/EEG)
33	63	2	ALL N MY GRILL	MISSY ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
34	32	21	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
35	28	13	SHE'S A BITCH	MISSY ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
36	31	9	NO PIGEONS	SPORTY THIEZ FEAT. MR. WOODS (ROC-A-BLOCK/RUFFHOUSE/COLUMBIA)
37	41	6	IT'S ALL ABOUT YOU NOT ABOUT ME	TRACIE SPENCER (CAPITOL)

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

HOT R&B RECURRENT AIRPLAY

1	1	JIGGA WHAT...	JAY-Z FEAT. BIG JAZ (ROC-A-FELLA/IDJMG)
2	2	CAN I GET A...	AMIL (OF MAJOR COINZ) & JA (DEF JAM/IDJMG)
3	4	TOO CLOSE	NEXT (ARISTA)
4	5	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	1	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
6	7	THESE ARE THE TIMES	DRU HILL (DEF SOUL/IDJMG)
7	3	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
8	1	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)
9	12	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)
10	10	WHAT'S SO DIFFERENT	GHUNWINE (550 MUSIC/EPIC)
11	8	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
12	6	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
13	9	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	34	9	YESTERDAY	SHANICE (LAFACE/ARISTA)
39	51	3	VIVRANT THING	Q-TIP (VIOLATOR/DEF JAM/IDJMG)
40	35	23	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
41	38	15	HATE ME NOW	NAS FEATURING PUFF DADDY (COLUMBIA)
42	46	6	IT'S GONNA RAIN	KELLY PRICE (ROCK LAND/INTERSCOPE)
43	44	7	WANNA BE A BALLER	LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
44	54	5	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)
45	47	8	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/EPIC)
46	42	7	GET READY	MASE FEAT. BLACKSTREET (BAD BOY/ARISTA)
47	45	13	BEAUTY	DRU HILL (DEF SOUL/IDJMG)
48	49	8	EVERYONE FALLS IN LOVE	TANTO METRO & DEVONTE (PENTHOUSE/VP)
49	37	36	FADED PICTURES	CASE & JOE (DEF SOUL/IDJMG)
50	43	27	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
51	40	14	IT'S OVER NOW	DEBORAH COX (ARISTA)
52	53	5	GUILTY CONSCIENCE	EMINEM FEAT. DR. DRE (WEBAFTERMATH/INTERSCOPE)
53	50	19	GET INVOLVED	RAPHAEL SAAQID & Q-TIP (HOLLYWOOD)
54	52	14	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
55	1	SUNSHINE	COKO (RCA)	
56	58	10	PLAYERS HOLIDAY	T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
57	4	YOU WON'T SEE ME TONIGHT	NAS FEATURING AALIYAH (COLUMBIA)	
58	55	11	FOR YOUR LOVE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
59	56	8	PLAY AROUND	LL COOL J FEAT. JAY HOOPER & MR. BRISTAL (GREEN BEANS/ATLANTIC)
60	61	4	COME AROUND	CHANTAY SAVAGE (RCA)
61	60	4	WATCH OUT NOW	THE BEATNUTS FEAT. YELLAKLAW (VIOLATOR/RELATIVITY)
62	1	STREET SYMPHONY	MONICA (ARISTA)	
63	62	7	WE CAN'T BE FRIENDS	DEBORAH COX DUET WITH R. FROM NEXT (ARISTA)
64	59	7	HOW COULD HE HURT YOU	THE TEMPTATIONS (MOTOWN)
65	75	2	MEETING IN MY BEDROOM	SILK (ELEKTRA/EEG)
66	74	2	DOWN, DOWN, DOWN	DJ QUIK FEAT. SUGA FREE, MAUSBERG & AMG (PROFILE/ARISTA)
67	1	HOODY HOOD	TRU (NO LIMIT/PRIORITY)	
68	1	LOVE YOU LIKE I DID	112 (BAD BOY/ARISTA)	
69	1	I AIN'T THE ONE	PROFYLE FEATURING JUVENILE (MOTOWN)	
70	68	2	SHOULD I	GRENIQUE (MOTOWN)
71	69	4	24-7	LIBERTY CITY FLA. (NITRA/HARRELL/JIVE)
72	1	LET IT REIGN	WESTSIDE CONNECTION (HOOGANGIN/PRIORITY)	
73	64	9	PARTY IS GOIN' ON OVER HERE	BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
74	1	BABY COME HOME	GLENN JONES (SAR)	
75	4	SPENDIN' MONEY	R. KELLY (JIVE)	

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

Recipients 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.

75	24-7	(Kilosheem, ASCAP/Jermaine, ASCAP)
8	808	(R. Kelly, BMJ/Dotted Line, BMJ) WBM
48	ALL RIGHT LONG	(Clayton Baby, BMJ/Jance Combs, BMJ/EMI Blackwood, BMJ/A&S, BMJ/BMG, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
41	ALL N MY GRILL	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
18	ALMOST DOESN'T COUNT	(Sushi Too, BMJ/Hidden Pun, ASCAP/Warner-Tamerlane, BMJ/Manuella L.A., ASCAP) WBM
97	THE ANTHEM	(All City, BMJ)
13	ANYWHERE	(Kalinna, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
96	AUTOMATIC	(Driveby, BMJ/Karam's Kid, ASCAP)
80	BABY COME HOME	(Scottsville, BMJ/EMI Blackwood, BMJ) HL
59	BABY	(Designee, BMJ/Dirty Birdy, SESAC/Zomba, SESAC/Tabulous, ASCAP/Hitco South, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP)
36	BACK THAT THANG UP	(Money Mack, BMJ)
56	BEAUTY	(North Avenue, ASCAP/Manuella L.A., ASCAP/Philip Weatherston, ASCAP)
90	BETTER DAYS	(Sony/ATV Tunes, ASCAP/Strictly TQ Music, ASCAP/Windswept Pacific, ASCAP/Thamadi, ASCAP/Nature's Fynest, ASCAP/QDIII Soundlab, ASCAP/KC 913, ASCAP)
71	BIG MAMA (GO BIG GIRL)	(4 TRE*, ASCAP/Amrikami, BMJ)
2	BILLS, BILLS, BILLS	(Shak'en Down, BMJ/Hitco, BMJ/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL
95	BREAKER, BREAKER	(Arabian Knight, BMJ/PolyGram, ASCAP/Gnce, ASCAP)
4	BREAK ME UP	(Tallest Tree, ASCAP/WB, ASCAP/Zomba, ASCAP/Kiely, ASCAP)
4	CHANTE'S GOT A MAN	(Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMJ/Chanite*, BMJ/Screen Gems, BMJ) HL
63	COME AROUND	(Keith Sweat, BMJ/EMI April, ASCAP/Taz, BMJ) HL
85	COME GET IT	(Rah Digga, ASCAP/Ramp, BMJ/Sludgeline-Sloppits, BMJ/Get The Bo, BMJ)
10	DID YOU EVER THINK	(Zomba, BMJ/R. Kelly, BMJ/Warner-Tamerlane, BMJ/Ivive And Under, BMJ/Slam U Well, ASCAP/Carnot, ASCAP)
72	DOWN, DOWN, DOWN	(Way 2 Quik, ASCAP/Protons, ASCAP/Royl Rock, BMJ/Sheppard Lane, BMJ/Vertical Joyride, ASCAP)
45	EVERYONE FALLS IN LOVE	(Shocking Vibes, BMJ/Dub Plate, BMJ/Tony Kelly, BMJ/Universal-Songs Of PolyGram International, BMJ/Greensleeves)
22	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP) HL
32	EX-FACTOR	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMJ/Wu-Tang, BMJ) HL
49	FADED PICTURES	(Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
98	FOLLOW ME NOW	(Money Mack, BMJ)
1	FORTUNATE	(Zomba, BMJ/R. Kelly, BMJ) WBM
64	FOR YOUR LOVE	(October 12 th, ASCAP/Hitco South, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP)
43	GEORGY PORGY	(Hudimar, ASCAP) WBM
60	GET INVOLVED	(Tony Toni Tone, ASCAP/Universal-PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Warner-Tamerlane, BMJ) HL/WBM
54	GET READY	(G th Boro, ASCAP/M. Belta, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Notting Dale, ASCAP/Satellite III, ASCAP/Solar, ASCAP/Sony/ATV Tunes, ASCAP)
91	GIRLFRIEND/BOYFRIEND	(Donril, ASCAP/Zomba, ASCAP/Siyeda, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Biondie Rockwell, ASCAP) WBM
58	GUILTY CONSCIENCE	(Eight Mile Style, BMJ/WB, ASCAP/Ain T Nothing Going On But Funkin, ASCAP/EMI Blackwood, BMJ) WBM
3	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP) WBM
50	HATE ME NOW	(Copyright Control/III Will, ASCAP/Zomba, ASCAP/Michael Moody's Universe, ASCAP/Jumping Bean, BMJ/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMJ) WBM
12	HOLLA HOLLA	(TVT, ASCAP/DJ Inv, BMJ)
83	HOODY HOOD	(Big P, BMJ)
67	HOW COULD HE HURT YOU	(Patty-Pat, BMJ/Unice Buddies, ASCAP/Dar Dar, BMJ/Tony Kurts, BMJ)
74	I AIN'T THE ONE	(Browntown, BMJ/Yab Yum, BMJ/Sony/ATV Songs, BMJ/Music Everyone Craves, BMJ/Rondor, BMJ/Mandieu, BMJ/Chile, BMJ)
55	I DON'T WANNA SEE	(2000 Watts, ASCAP/WB, ASCAP/Mutha Chapter, ASCAP/Steve Morales, BMJ/Million Dollar Steve, BMJ/Jumping Bean, BMJ)
9	IF YOU HAD MY LOVE	(EMI Blackwood, BMJ/Rodney Jerkins, BMJ/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiffani, BMJ/Sony/ATV Songs, BMJ/Fred Jerkins III, BMJ/Ensign, BMJ) HL
14	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
76	IF YOU REALLY WANNA KNOW	(Slack A.D., ASCAP/Nate Love's, BMJ/Baser, ASCAP/Big Mike, BMJ/Tel. BMJ/BMG, ASCAP)
38	I'M GOOD AT BEING BAD	(EMI April, ASCAP/Flyte Tyme, ASCAP/Ella & Gene's Son's, ASCAP/Grung Girl, ASCAP/U.N.I., ASCAP/Rick's, BMJ/Budde, BMJ/Sweet Summer Night, ASCAP)
44	IT'S ALL ABOUT YOU NOT ABOUT ME	(Jungle Fever, BMJ/EMI Solvang, BMJ/Designee, BMJ)
51	IT'S GONNA RAIN	(Zomba, BMJ/R. Kelly, BMJ)
7	IT'S NOT RIGHT BUT IT'S OKAY	(EMI Blackwood, BMJ/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Universal, ASCAP/Rodney Jerkins, BMJ/LaShawn Daniels, ASCAP) HL/WBM
40	IT'S OVER NOW	(Kei-3, ASCAP/WB, ASCAP/Soufinga, ASCAP/Notting Hill, BMJ/Hitco, BMJ/Intersect, BMJ/DeMone, BMJ) WBM
37	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celestia, BMJ) WBM
19	JIGGA MY NIGGA	(Lil Lu Lu, BMJ/Swizz Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMJ) HL
15	LATELY	(Penny Funk, BMJ/Seven Summits, BMJ/Zovektion, ASCAP/BMG, ASCAP) HL
87	LET IT REIGN	(Base Pipe, ASCAP/Wooteewoo, ASCAP/Real N' Ruff, ASCAP/WB, ASCAP/Bridgeport, BMJ/Gangsta Doogie, ASCAP) WBM
31	LET ME KNOW	(Killer Cam, BMJ/Univera, BMJ/Warner-Tamerlane, BMJ/Figga Six, BMJ/Entertainment, ASCAP/WB, ASCAP) WBM
35	LIFE	(Zomba, BMJ/R. Kelly, BMJ) WBM
81	LOVE YOU LIKE I DO	(Kalinna, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
94	MAKE IT HOT	(Damon Blackmon, ASCAP)
86	SHOULD I	(Jamirib, BMJ/Hollow Whig, ASCAP/Tribes Of Kedar, ASCAP)
34	SITTING HOME	(Dakoda House, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Denic Angeltette, BMJ/Blake Karrington, BMJ/Windswept Pacific, ASCAP/Universal-PolyGram International, ASCAP/Motown, BMJ) HL/WBM
33	SO ANXIOUS	(WB, ASCAP/Virginia Beach, ASCAP/Herbicious, ASCAP/Blazicious, ASCAP/Black Fountain, ASCAP)
99	SOMEbody LIKE ME	(Big P, BMJ/Mrs. Scott's, BMJ/I. Rhone, BMJ/Inving, BMJ/Ready Ready, ASCAP/Moonwalk, ASCAP/Universal, ASCAP/Unicity, ASCAP)
89	SPENDIN' MONEY	(Zomba, BMJ/R. Kelly, BMJ/A&S, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/The Price Is Right, BMJ/Universal, ASCAP) HL/WBM
25	SPEND MY LIFE WITH YOU	(India B., BMJ/Universal-Songs Of PolyGram International, BMJ/Putty Tat, BMJ/Demontes, BMJ/Paradise Forever, BMJ)
93	STAR	(EMI April, ASCAP/Salaam Remi, ASCAP/T.L.G.P.P.M., PRS/EMI Blackwood, BMJ/Unart, BMJ/Zomba, BMJ)
68	STREET SYMPHONY	(D.A.R.P., ASCAP/EMI April, ASCAP) HL
75	STREET TALKIN'	(Slack Rick, BMJ/Der, BMJ/Bubba Gee, BMJ/Cnat Body, ASCAP/Chrysalis, ASCAP)
65	SUNSHINE	(EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Ensign, BMJ/Fred Jerkins III, BMJ/Wonder Woman, BMJ) HL/WBM
26	SWEET LADY	(Kharatrov, ASCAP/WB, ASCAP/B. Black, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP)

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	3	NO PIGEONS	WILLIE NIXON (RUFFHOUSE/COLUMBIA) <i>5 wks at No. 1</i>
2	1	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)	
3	3	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	
4	2	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/EPIC)	
5	5	HAPPILY EVER AFTER	CASE (DEF SOUL/IDJMG)	
6	8	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)	
7	4	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)	
8	6	808	BLAQUE (TRACK MASTERS/COLUMBIA)	
9	7	WHERE MY GIRLS AT?	702 (MOTOWN)	
10	9	WHO DAT	JT MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)	
11	12	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM/IDJMG)	
12	11	DID YOU EVER THINK/HOME ALONE	R. KELLY (JIVE)	
13	10	LET ME KNOW	CAM'RON (UNIVERSAL/EPIC)	
14	13	WATCH OUT NOW	THE BEATNUTS FEAT. YELLAKLAW (VIOLATOR/RELATIVITY)	
15	1	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)	
16	14	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)	
17	16	IF YOU (LOVIN' ME)	SILK (ELEKTRA/EEG)	
18	15	I DON'T WANNA SEE	LINK (RELATIVITY)	
19	17	IT AIN'T MY FAULT 2/SOMEbody LIKE ME	SILK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)	
20	19	WHAT'D YOU COME HERE FOR?	TRINA & TAMARA (COLUMBIA)	
21	21	PLAYERS HOLIDAY	T.W.D.Y. FEAT. TOO SHORT & MAC MALL (THUMP STREET)	
22	18	BABY	BEFORE DARK (RCA)	
23	25	I STILL BELIEVE/PURE IMAGINATION	MARIAH CAREY FEAT. KRAYZIE BONE & DA BRAT (COLUMBIA)	
24	1	TRU HOMIES	TRU (NO LIMIT/PRIORITY)	
25	23	IT'S OVER NOW	DEBORAH COX (ARISTA)</	

Billboard TOP R&B ALBUMS

JULY 3, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	4	JA RULE MURDER INC./DEF JAM 538920*/DJMG (10.98/16.98) HS 3 weeks at No. 1	VENNI VETTI VECCI	1
▶ GREATEST GAINER ◀						
2	74	—	2	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
3	2	3	9	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
▶ HOT SHOT DEBUT ◀						
4	NEW	1	1	SOUNDTRACK OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
5	3	2	4	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
6	6	10	9	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	5
7	NEW	1	1	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
8	4	4	4	SLICK RICK DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	1
9	7	7	33	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
10	NEW	1	1	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
11	9	6	5	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
12	12	8	3	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
13	8	5	6	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
14	5	—	2	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
15	11	12	17	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
16	10	9	12	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1
17	15	15	14	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
18	13	11	4	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
19	23	27	14	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
20	16	19	8	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
21	18	17	17	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
22	17	13	4	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
23	14	14	4	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
24	20	18	9	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
25	25	30	13	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	25
26	26	21	13	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
27	22	20	32	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
28	19	16	39	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
29	27	22	43	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
30	NEW	1	1	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
31	21	24	5	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
32	24	23	3	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	23
33	30	33	34	DRU HILL DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
34	28	26	27	DMX RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
35	32	34	38	TYRESE RCA 66901* (10.98/16.98) HS	TYRESE	6
36	37	35	8	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
37	29	32	32	R. KELLY JIVE 41625* (19.98/24.98)	R.	1
38	31	29	31	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
39	35	36	39	JAY-Z ROC-A-FELLA 558902*/DJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
40	34	31	54	BRANDY ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
41	39	40	34	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
42	33	28	7	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
▶ PACESETTER ◀						
43	54	56	17	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
44	41	44	9	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
45	38	37	25	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
46	RE-ENTRY	16	16	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: PA. WORLD WIDE	28

47	36	25	4	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	13
48	42	41	57	DMX RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
49	44	43	44	THE TEMPTATIONS MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
50	47	47	30	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
51	40	39	27	BUSTA RHYMES E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
52	45	45	39	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
53	50	48	30	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
54	46	46	15	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
55	51	49	38	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
56	57	55	45	KELLY PRICE T-NECK/DEF SOUL 524516/DJMG (10.98/16.98)	SOUL OF A WOMAN	2
57	52	51	30	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
58	43	42	11	KRAYZIE BONE MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
59	49	50	17	THE ROOTS MCA 11948* (10.98/16.98)	THINGS FALL APART	2
60	58	66	51	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
61	60	70	7	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
62	61	52	5	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
63	55	63	19	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
64	56	54	11	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
65	53	38	4	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	22
66	48	57	17	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
67	66	59	34	98 DEGREES MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
68	62	67	20	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
69	63	—	2	C-BO'S MOB FIGAZ WEST COAST MAFIA 1501/GIT PAID (10.98/15.98)	C-BO'S MOB FIGAZ	63
70	70	75	49	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
71	59	53	22	FOXY BROWN VIOLATOR 558933*/DJMG (10.98/16.98)	CHYNA DOLL	1
72	71	72	82	WILL SMITH COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	9
73	RE-ENTRY	4	4	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/COLUMBIA (10.98 EQ/16.98) HS	STREET CINEMA	66
74	64	61	33	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
75	67	65	38	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
76	RE-ENTRY	10	10	THE COUP POLEMIC 4600/DOGDAY (10.98/14.98) HS	STEAL THIS ALBUM	51
77	65	60	5	BEELOW BALLIN/PRIVATE I 417093/DJMG (10.98/16.98) HS	BALLIN 4 BILLIONS	58
78	81	64	13	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
79	79	78	31	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
80	68	73	28	MYSTIKAL NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
81	NEW	1	1	OLU GEE STREET 32519V2 (11.98/16.98)	SOUL CATCHER	81
82	78	71	6	BEENIE MAN SHOCKING VIBES 1547*/VP (9.98/14.98) HS	THE DOCTOR	55
83	69	68	5	JUVENILE WARLOCK 2809 (10.98/16.98)	BEING MYSELF (REMIXED)	30
84	72	74	27	DJ CLUE ROC-A-FELLA 558891*/DJMG (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3
85	88	84	36	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
86	82	87	30	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
87	77	76	10	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
88	95	92	10	CHERRELLE POWER 2000/PLATINUM (10.98/16.98)	THE RIGHT TIME	55
89	76	77	23	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
90	83	94	13	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
91	85	90	95	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
92	92	69	7	MEN OF VIZION MJJ/WORK 68012*/EPIC (11.98 EQ/16.98) HS	MOV	50
93	94	100	31	SOUNDTRACK DEF JAM 558925*/DJMG (11.98 EQ/17.98)	BELLY	2
94	93	80	49	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
95	84	—	3	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	84
96	91	81	13	COOL BREEZE ORGANIZED NOIZE/ABM 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	11
97	87	82	31	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
98	98	99	12	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42
99	86	89	13	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
100	96	88	16	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	1

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

SAVAGE TAKES OVER 'THIS TIME'

(Continued from page 24)

"rooted-in-reality" lyrics. "I wanted to show my audience totally who I am on this album," says Savage.

Opening track "My Oh My" is a finger-snapping, jazzy R&B tune whose catchy refrain refers to a feel-good relationship. Other notable tracks include the Daniel Weatherspoon-produced "For Your Love" and the title cut, which talks about a woman gathering the strength to walk away from a going-nowhere relationship ("Ain't no gettin' around

goodbye").

"A maturation has taken place over the last few years, with Chantay finding her roots in contemporary R&B," says RCA's VP of urban marketing and artist development, Brett Wright. "She's retooled her image to get away from just being a dance diva. She's made a real competitive record."

In support of the single and album, Savage is in the midst of a radio promotion tour that will run through August. The single's

accompanying video is playing on BET and the Box. In the planning stages is a tour that is tentatively set to start in September. In the meantime, the label is mounting an extensive print advertising campaign (including such publications as Vibe, The Source, Today's Black Woman, and Right On!), as well as a TV spot campaign. An international release date is still pending.

Elroy Smith, operations manager/PD of WGCI-AM-FM Chicago, calls the single a "smash, smash,

smash." On the retail front, Violet Brown, Warehouse's director of urban music and marketing in Los Angeles, describes the single as "more accessible than some of her other material. It's a youthful sound that's right in pocket with what's coming out now."

Undaunted by her absence from the scene, the keyboard- and drum-playing Savage is equally unfazed about stepping back into an arena bursting with new and established female vocalists.

"On the one hand, they're my peers," she says. "But it's definitely not a competitive thing because—and I say this modestly—I know that I have a signature sound. R&B is starting to sound alike in a lot of ways, but I don't sound like anyone else out there now. And I'm not trying to be like anyone else."

Savage is managed by Jeff Carter for Savage Productions Ltd. She has no exclusive booking agency at present.

Kim English Set To Heat Up Billboard's Dance Summit In Atlanta

BREATHE: For the past several months, we've been planning and organizing Billboard's sixth annual Dance Music Summit, which will take place in Atlanta. Now, with its imminent arrival—July 14-16, to be



ENGLISH

exact—we're simply waiting to exhale. Are we wildly nervous and wildly excited? You bet! But we wouldn't have it any other way.

After weeks of nonstop meetings and phone calls, we're happy to

report that Nervous Records recording artist **Kim English** is confirmed to headline the Summit's opening night event—Billboard Presents . . . Live and More—at the Kaya club.

One of clubland's highly revered vocalists, English, who recently scored a No. 1 hit on the Hot Dance Music/Club Play chart with "Unspeakable Joy," will perform with a full band and background singers. Just thinking about this brings a smile to the face. It also makes inquiring minds even more inquiring.

Like, what songs from her gorgeous debut album, "Higher Things," will English spotlight? Will she sing early club hits like "Nitelife," "Supernatural," and "Time For Love"? And what about the disco-splashed "Tomorrow," the gospel-spiced title track, and the timeless "Learn 2 Luv"? Of course, Girl had best do her sublime jazzy reworking of **Anita Baker's** "Been So Long."

Opening for English will be one-named songstress **Gaelle** (pro-



by Michael Paoletta

nounced "guy-ell"), an Atlanta resident who hails from South Orange, N.J. In the time since we fawned over her six months ago (Dance Trax, Billboard, Nov. 21, 1998), the



GAELE

genre-bending Gaelle has inked a deal with Atlanta-based Anunnaki Entertainment.

A featured vocalist on many a **Chris Brann/Wamdue Project** track—most recently the sublime "Cascades Of Color"—Gaelle is a singer/songwriter who seamlessly blends elements of deep house, drum'n'bass, electronica, and sultry soul into a hearty whole. Nowhere is this more apparent than on her debut album, "The Envelope," which is slated for release in November.

With English and Gaelle, we have an opening night that wickedly pairs a veteran with a newcomer. It's also an opening night that deftly explores clubland's diverse musical landscape.

Immediately following Live and More is Discotheque '99, a DJ-driven party fueled by the soulful sounds of fave DJ "Little" **Louie Vega** of **Masters At Work**.

For the artist showcases on Thursday and Friday nights, the Summit has confirmed an artist lineup that is a who's who of clubland. On board are Tommy Boy's **Amber**, Velocity Recordings' **Soul Dhamma**, Strictly Rhythm's **Duane Harden**, So So Def/Columbia's **Inoj**, React U.K.'s **Candi Staton**, Third Millennium



CRISPIN

Entertainment's **Judy Torres**, Twisted America's **Celeda**, Nervous' **Charlotte** and **Byron Stingily**, Trax Recordings' **Erin Hamilton**, Logic's **Love Inc.**, and King Street Sounds' **Kimara Lovelace**.

RCA diva **Kristine W.** will make a special appearance during Friday night's artist showcase at the club Backstreet. In addition to singing her hits, Ms. W. will preview a few tracks from her forthcoming sophomore album.

On the same bill is **Lisa Lisa**, who, in addition to hosting the night's festivities, will treat us to a couple of her hits (did someone say "Let The Beat Hit 'Em"?). And **Stuart Gardner**, Backstreet's resident DJ, will provide the bountiful beats throughout the night.

In addition to the artist showcases, the Summit will feature numerous international DJs, including **Superchumbo** (U.K.), **Mucho Macho** (U.K.), **June Joseph** (U.K.), **Joe Clausell** (New York), **Bobby D'Ambrosio** (New York), **Steve "Silk" Hurley** (Chicago), **"Baby" Hec Romero** (New York), **Oliver Stumm** (New York), **Phillip Dickerson** (Philadelphia), **Richard Les-**

lie (Atlanta), and **Jask** (Tampa, Fla.).

Staying with the Summit for one more hot second, we're happy to report that **Michelle Crispin** and **Sevana Stone** are the two lucky winners of the New Artist Discoveries of 1999 contest.

The Manhattan Beach, Calif.-



STONE

based **Crispin**, who has been plying her wares on the L.A. music scene for the better part of this decade, completely won us over with the groove-splashed "Superstar." A funky ode to DJs, "Superstar" is culled from the singer's forthcoming debut album, "Superstar," on the newly formed Lovegroove Records.

For her first recording, a fierce cover of the **Ritchie Family's** "Give Me A Break," the Detroit-residing Stone comes across as the *only* diva. Working alongside producer **Ralphie Rosario**, she gives new meaning to the words "fierce," "ferocious," and "fiery."

For more information about the Dance Music Summit, contact **Michele Quigley** at 212-536-5002 or me at 212-536-5068. To make hotel reservations, contact the Sheraton Colony Square at 404-892-6000.

MEN AT WORK: In their respective back yards in Pembroke Pines, Fla., **Ippocratis "DJ Grego" Bour-**
(Continued on next page)

Astralwerks' Basement Jaxx Creates Unique 'Remedy'

BY CRAIG ROSEBERRY

NEW YORK—With the Aug. 10 release of Basement Jaxx's debut album, "Remedy," on Astralwerks, the South London-based duo is poised to upset the status quo of the somewhat stagnant dance music community, injecting it with a surge of creative energy.

The album will be preceded by the July 13 release of the single "Red Alert," which sports remixes by Steve Gurley and the team of Erick Morillo and Harry "Choo Choo" Romero.

An eclectic and dense sonic panorama, "Remedy" is infused with house, soul, ragga, samba, and funk.

The album marks a new chapter in the ever-unfolding story of house music, with Basement Jaxx at the forefront, occupying its own space between such dance-music innovators as Daft Punk, Armand Van Helden, and Underworld.

Basement Jaxx—the duo of Felix Buxton and Simon Ratcliffe—is managed worldwide by Andrew Mansi and Mark Pickin of London-based West Management. The two have been honing their musical skills for the past five years as DJs, producers, remixers, and owners of the label Atlantic Jaxx U.K.

"Remedy" reflects Basement Jaxx's wildly energetic and eclectic DJ sets, in which, at any given moment, a pumping house track can glide effortlessly into a Latin-tinged rhythm and then merge with an old-school hip-hop track. The duo also employs this unorthodox approach in its songwriting.

"We had no set agenda when we went into the studio to begin working on 'Remedy,'" says Buxton. "We just knew that we wanted to do something

different, something unique, because we were bored by a lot of the house music that was coming out. This album came about as an attempt to recapture the feeling, energy, and soul of classic Chicago and New York house music. Our songs evolved from there."

Given the duo's diverse musical influences—Timbaland, Larry Heard, George Duke, and Lonnie Liston-Smith, among others—it should come as no surprise that "Remedy"



BASEMENT JAXX

encompasses such a varied musical spectrum.

From the initial strains of the album's opening flamenco-tinged house stomper, "Rendez-Vu," to the Parliament/Funkadelic-inspired "Red Alert," it is apparent that Buxton and Ratcliffe—whose songs are published by MCA Music Publishing—have a penchant for creating original and exciting music without limitations.

The pair also knowingly tosses in wonderful curve balls like the hauntingly soulful "Always Be There," the samba-driven "Bingo Bango," and the sexy lounge groove "Being With U," which features a seductive whispered vocal by Buxton.

"We wanted to get the right mix of music and emotion on this album," says Ratcliffe. "Sonically, 'Remedy' is all across the boards. We wanted to

take a futuristic approach to music so that there would literally be something for everyone."

Since its May 10 release in the U.K. on XL Recordings, the label to which Basement Jaxx is signed, "Remedy" has been certified silver, selling 80,000 units, according to West Management. Additionally, the set's first single, "Red Alert," has sold 250,000 units.

"We are very excited about this project," says Jeff Sperber, product manager at Astralwerks. "Basement Jaxx is a major priority for the label. The music transcends all categorization, all genders, and all races—this is our biggest asset. We intend to institute a long-term and aggressive, multitiered marketing blitz focusing on the duo's strong DJ and club community support, as well as their high profile in the U.K."

"We will be releasing various multi-format radio singles," continues Sperber. "We are servicing all radio with the single and album, concentrating heavily on mix shows, commercial alternative radio, specialty shows, and, most importantly, rhythmic crossover radio."

Booked by Sam Kirby of New York-based Renaissance Entertainment for North America and Peter Elliott of London-based Primary Talent for all other markets, the duo is scheduled to embark on a mini DJ tour in September and December.

"Honestly," says Buxton, "Simon and I look forward to the album's U.S. release. The very fact of having our music in the same marketplace as many of our musical mentors is the greatest reward. We just hope that people will focus on the strength of the music and how it moves them individually, rather than on all the hype."

Billboard. **Dance**
HOT Breakouts
JULY 3, 1999
CLUB PLAY

1. **CANNED HEAT** JAMIROQUAI WORK
2. **A WOMAN'S GOT THE POWER** JENNIFER HOLLIDAY UNIVERSAL
3. **IF YOU HAD MY LOVE** JENNIFER LOPEZ WORK
4. **ALWAYS YOU** JENNIFER PAIGE EDEL AMERICA
5. **LOOK AT ME** GERI HALIWELL CAPITOL

MAXI-SINGLES SALES

1. **SOMEDAY** CHARLOTTE NERVOUS
2. **RIGHT HERE RIGHT NOW** FUZZY WUBBLIZZ GROOVILICIOUS
3. **DISCO INFERNO** CYNDI LAUPER JELLYBEAN
4. **BREAKFAST IN VEGAS** PRAGA KHAN ANTLER SUBWAY
5. **DREAM DRUMS** LECTROLUV EIGHTBALL

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

CLUB PLAY					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL		
▶ No. 1 ◀						
1	3	4	6	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	1 week at No. 1	MOLOKO
2	2	2	8	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL		DIANA ROSS
3	1	1	8	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †		PETE HELLER
4	4	7	8	SHARE THE LOVE ARISTA PROMO		ANDREA MARTIN
5	5	10	6	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †		RICKY MARTIN
6	14	28	4	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN	
7	10	16	7	ONE MORE CHANCE H.O.L.A. 341084		ANGEL CLIVILLES
8	15	26	5	COME LOGIC 65679		MARTHA WASH
9	8	13	9	JUST DOIN' WHAT WE LOVE CHAMPION 333		CAROLE SYLVAN
10	12	19	6	FEEL GOOD RAW NERVE 1008		SUSSEX HOUSE
11	11	15	8	STOP & PANIC MOONSHINE 88458 †		CIRRUS
12	9	12	9	LET THE JOY RISE INTERHIT 54035/PRIORITY		ABIGAIL
13	16	20	5	9PM (TILL I COME) RADIKAL 99004		ATB
14	19	34	4	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA	
15	6	3	12	SEXUAL (LI DA DI) TOMMY BOY 374		AMBER
16	25	43	3	RED ALERT XL/ASTRALWERKS 6273/CAROLINE †		BASEMENT JAXX
17	18	24	6	WE ARE IN THE DARK JELLYBEAN 2551		PLASMIC HONEY
18	7	5	10	TESTIFY EPIC PROMO †		M PEOPLE
19	21	33	4	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE		CASSIUS
20	23	32	5	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA		DJ RAP
▶ POWER PICK ◀						
21	33	46	3	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202		DONNA SUMMER
22	17	6	12	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING	
23	13	8	11	ALL NIGHT LONG BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY	
24	34	45	3	SOMEDAY NERVOUS 20361		CHARLOTTE
25	32	39	4	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †		VENGABOYS
26	31	38	4	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA		FAITHLESS
27	24	17	9	SHOW ME LOVE '99 4 PLAY PROMO		ROBIN S.
▶ HOT SHOT DEBUT ◀						
28	NEW ▶		1	BEAUTIFUL STRANGER MAVERICK PROMO/WARNER BROS. †		MADONNA
29	38	44	4	YOU'RE A SUPERSTAR LOGIC 67011 †		LOVE INC.
30	28	18	12	TEARDROPS FRESH IMPORT †		LOVESTATION
31	22	9	12	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM		SM-TRAX
32	29	25	7	PEOPLE GET DOWN GROOVILICIOUS 077/STRICTLY RHYTHM		SCAPE
33	46	—	2	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.	
34	20	14	14	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES	
35	35	27	8	MY FIRST NIGHT WITH YOU UNIVERSITY 97059/INTERSCOPE †		MYA
36	48	—	2	FACEPLANT ELEMENTREE/F-111 44667/REPRISE		VIDEODRONE
37	44	47	3	AFRIKA METROPOLITAN UNDERGROUND 100/METROPOLITAN		PLASMIC HONEY
38	30	23	10	WANNA GIVE IT UP AFTERHOURS 112/JC	RALPHI ROSARIO WITH LINDA CLIFFORD	
39	27	22	11	MARIA LOGIC 78040/BEYOND †		BLONDIE
40	26	11	12	UNSPEAKABLE JOY NERVOUS 20358		KIM ENGLISH
41	NEW ▶		1	ANGRY INCH ATLANTIC PROMO		HEDWIG & THE ANGRY INCH
42	NEW ▶		1	FBI TRIGGER IMPORT/BMG		PIAMICA
43	50	—	2	FEEL IT...DANCE! CUTTING 441	TRAUMA FEATURING WILLIE NINJA	
44	41	36	6	GIVE IT TO YOU INTERSCOPE 97052 †		JORDAN KNIGHT
45	45	41	7	WORK JELLYBEAN 2548		C&R PROJECT
46	43	42	5	FEEL MY DRUMS TOMMY BOY SILVER LABEL 379/TOMMY BOY		SAL DANO
47	NEW ▶		1	SPELLBOUND SM-JE PROMO		RAE & CHRISTIAN
48	47	40	9	THE SOUND VINYL SOUL 101/MUSIC PLANT		TERRY HUNTER
49	40	30	13	IT'S OVER NOW ARISTA 13656 †		DEBORAH COX
50	NEW ▶		1	BAILAMOS OVERBROOK PROMO/INTERSCOPE †		ENRIQUE IGLESIAS

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

MAXI-SINGLES SALES					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		
▶ No. 1/Greatest Gainer ◀						
1	1	3	3	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	2 weeks at No. 1	JENNIFER LOPEZ
2	3	2	5	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †		WHITNEY HOUSTON
3	2	1	9	LIVIN' LA VIDA LOCA (M) (T) (X) C2 79153/COLUMBIA †		RICKY MARTIN
4	4	4	32	BELIEVE (T) (X) WARNER BROS. 44576 †		CHER
5	6	8	29	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †		VENGABOYS
6	5	5	20	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †		ORGY
7	7	7	7	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †		CHER
8	8	6	8	IT'S OVER NOW (T) (X) ARISTA 13656 †		DEBORAH COX
▶ HOT SHOT DEBUT ◀						
9	NEW ▶		1	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176 †		DESTINY'S CHILD
10	9	10	6	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 374		AMBER
11	10	9	17	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †		FATBOY SLIM
12	12	13	9	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †		JORDAN KNIGHT
13	14	14	48	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †		FATBOY SLIM
14	11	11	6	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS	
15	13	12	3	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS	
16	17	18	39	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †		STARDUST
17	15	15	14	MARIA (T) (X) LOGIC 78040/BEYOND †		BLONDIE
18	16	16	16	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †		MADONNA
19	25	25	18	BODY (T) (X) TWISTED 55528/MCA †		FUNKY GREEN DOGS
20	NEW ▶		1	AM I SEXY? (T) (X) ANTLER SUBWAY 1037/NEVER		LORDS OF ACID
21	21	24	56	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER		LORDS OF ACID
22	18	20	26	SKIN (T) (X) NERVOUS 20356 †		CHARLOTTE
23	22	21	20	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †		MARIAH CAREY
24	19	17	3	CANNED HEAT (T) (X) WORK 79162/EPIC †		JAMIROQUAI
25	26	30	4	ROLLERCOASTER (T) (X) EPIC 79180 †		B*WITCHED
26	24	—	2	NO SCRUBS (T) (X) STREETBEAT 050	TOO LOVELY & CUTE	
27	20	19	57	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †		RICKY MARTIN
28	23	22	12	UNSPEAKABLE JOY (T) (X) NERVOUS 20358		KIM ENGLISH
29	29	27	22	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †		BACKSTREET BOYS
30	33	23	43	SUAVENTE (T) (X) SONY DISCOS 82795 †		ELVIS CRESPO
31	28	28	30	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †		VENGABOYS
32	32	35	24	C'EST LA VIE (T) (X) EPIC 79085 †		B*WITCHED
33	34	45	20	WHEN I'M GONE (T) (X) ROBBINS 72034		ROCKELL
34	30	34	17	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †		TORI AMOS
35	35	31	10	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †		MYA
36	31	26	3	BE YOURSELF (T) (X) TWISTED 55548/MCA		CELEDA
37	27	—	2	RING MY BELL (T) (X) SO SO DEF 79155/COLUMBIA †		INOJ
38	36	37	5	STAR WARS THEME (T) (X) BULLETPROOF 38662/VIRGIN	INTERSTELLAR FORCE	
39	37	32	10	WINDOWLICKER (X) WARP 35007/SIRE †		APHEX TWIN
40	39	39	46	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO	
41	41	36	8	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (T) (X) JIVE 42594	THE TAMPERER FEAT. MAYA DAYS	
42	43	33	22	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69	
43	47	42	61	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †		MARIAH CAREY
44	44	41	58	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †		BRANDY & MONICA
45	38	29	22	HEARTBREAK HOTEL (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE	
46	NEW ▶		1	SING IT BACK (T) (X) ECHO/F-111 44687/WARNER BROS. †		MOLOKO
47	46	50	52	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †		MADONNA
48	45	44	6	MOMENTS/ECSTASY (TAKE YOUR SHIRTS OFF) (T) (X) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. MYNDY K.	
49	42	40	5	COME (T) (X) LOGIC 65679		MARTHA WASH
50	RE-ENTRY		2	YOU'RE A SUPERSTAR (T) (X) LOGIC 67011 †		LOVE INC.

DANCE TRAX

(Continued from preceding page)

nellis and Jason Klein may not be household names. In Brazil, however, the story is quite the opposite.

Working under the "broken English" moniker **Mans At Work Productions**, Bournellis and Klein have created a niche for themselves in numerous Latin markets by remixing for the likes of **Mariah Carey**, **Wyclef Jean**, **Chayanne**, and **Savage Garden**, among others.

We're especially impressed by the duo's additional production work on

Carey's "Butterfly," "Mi Todo" (the Spanish version of "My All"), and "Theme From Mahogany (Do You Know Where You're Going To)," which Sony Brazil issued as a promotional-only 12-inch earlier this month.

Culled from the international version of the singer's album "#1's"—that is, the version for all territories outside North America—"Theme From Mahogany" gloriously merges heated Brazilian rhythms and suave **David Morales**-styled beats. We can

only hope that some stateside A&R execs discover this talented duo. T'would be nice to have it re-tweak one of Carey's U.S. singles. Just a thought.

Speaking of remixers, we've been keeping a watchful eye on **George Calle**, whom many may recall as one-half of the production outfit **Calle & Rizzo**. The pair was responsible for last year's underground gem "Mind Playin' (Energy Buzz)" on Jellybean Recordings.

Recently, Calle—sans Rizzo—completed fab restructurings of **Cher's** "Believe," **Brandy's** "Have You Ever," and **Deborah Cox's** "It's Over Now." Unfortunately, Warner Bros., Atlantic, and Arista have no plans to release Calle's remixes, commercially or promotionally. But that hasn't stopped WKTU New York from playing these melodically lush, pop-splashed restructurings.

If it were up to us, these mixes would've seen the light of day months

ago. Perhaps they'll appear as bonus tracks on upcoming singles.

And then there's remixer/producer **Warren Rigg**, who has just completed a "rough mix" of "Be Careful (Cuidado Con Mi Corazón)" by **Ricky Martin** and **Madonna**. Those who fell in love with **Tony Moran's** sweltering club reworking of **Gloria Estefan's** "I'm Not Giving You Up" will be falling in love all over again. Let's just hope the execs at C2/Columbia give Rigg the thumbs up!

Billboard **dms99**

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Panelists**

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Frank Ceraolo, Epic Records

Rob DiStefano, Twisted America Records

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Austin Looks At Another Side Of Love On 2nd Arista Set

BY DEBORAH EVANS PRICE

NASHVILLE—Maturing as an artist involves graduating to different lyrical subject matter, especially on a sophomore album. Such is the case with Sherrié Austin's "Love In The Real World," due Aug. 10 on Arista.

The Australian co-wrote 11 of the 12 cuts and explored different emotional territory. "On this album there are a lot more positive love songs," says Austin. "The first album was dealing very much with first love and having my heart broken. That's why I thought 'Love In The Real World' was a great title, because it's more grown-up."

Austin says the new collection of tunes deals with a variety of themes listeners can relate to, from taking chances to a girl following her dream to become a singer.

"I think it definitely [expresses]

growth," Arista senior VP of marketing Fletcher Foster says. "To me, it's maybe one step ahead of what's musically going on now. It's a little visionary."

Austin says she doesn't write with radio in mind. "I really believed in those songs, and I believed in that first album," she says. "So I just went back in and wrote what was in my heart again. I figured if I do that I can't lose, but if I try to play the game of 'What will radio play?,' I could just be chasing that tail forever."

Foster says Austin has a fan base that has been looking forward to this record. "With Sherrié's last record, it was a very reactive consumer," he says. "We had three singles, and none of them went into the 20s, but by the amount of pieces we sold, we knew we had a very active consumer either



AUSTIN

through videos or touring. So we've set this record up by going directly to the consumers."

Arista's methods to accomplish that goal include in-store appearances in key markets and Internet promotions. "We have an E-mail database that we have actively sent material to," Foster says. "That's why, I think, we've had such great reaction on the single from a retail standpoint. Last

week the single went up 156%, and this past week it was up 177%."

The single, "Never Been Kissed," went to country radio May 10 and to retail as an enhanced CD single the following week. (The album will also be an enhanced CD.) Arista also plans to release an extended dance remix.

Foster credits the video with being key to the single's sales success. "We have a video that is very reactive," says Foster. "It's top 10 at the Box. It's No. 3 at Great American Country, and for the last three weeks it's been the most requested video at CMT. That's where we're seeing more of a correlation to single sales."

The single was delivered to radio via E-mail through Liquid Audio, making Austin one of the first to have music delivered to radio in this format. The E-mail also provided programmers options that allowed them to view photos, a biography, song lyrics, and credits.

"It was a way to draw people's attention," says Foster, "and we did

receive some really good response. About a quarter to two-thirds of the reporting stations did take the download."

One of Austin's supporters at radio is Chaz Malibu, PD at KRST Albuquerque, N.M. "She's been in the top five most requested since I added her," says Malibu. "She has so much spunk. That's probably the best word to describe Sherrié Austin, because when she sings, you can just hear the attitude, and it's great. It's something the format really needs. When you throw on 'Never Been Kissed,' nothing else on the radio sounds like it. Play the song, and it will light up the phones. I guarantee it."

Austin also recently debuted her own lipstick shade, called Austin-tious, to tie in with the "Never Been Kissed" theme. Foster says there are plans to develop promotional opportunities around it.

Austin is booked by the William Morris Agency, managed by Larry Fitzgerald, and signed to Reynsong.

Canada's Shirley Myers Has Her Eyes On U.S. With Stony Plain Set

BY LARRY LeBLANC

TORONTO—Snagging prominent pop producer Keith Olsen to produce her was a significant step in Canadian country singer Shirley Myers' campaign to take her music beyond Canada's borders.

The next step, she hopes, will be a U.S. distribution deal. Covering all bases, she has a French-language country album slated for an August release in Quebec.

Her 12-song sophomore album, "There Will Come A Day," was released June 8 in Canada by Edmonton, Alberta-based Stony Plain Records and distributed nationally by Warner Music Canada. Talks for a U.S. deal are ongoing.

The album's leadoff single, "Forever In Love," a duet with Duane Steele, was shipped to Canadian radio May 18. It is No. 31 on The Record's country singles chart in the June 28 issue.



MYERS

"This single really fits our station," says Billy Williams, music director of CISN Edmonton. "Shirley's an exciting artist."

"Working with Keith was like a dream come true," says Myers. "Growing up, I had listened to Pat Benatar and Fleetwood Mac. I'd always told my manager Peter Leggett that I'd love to have a real producer produce my songs some day. Sure enough, it happened."

The linkup with Olsen came when he and Myers' manager, Peter Leggett, met last year in Nashville. Leggett played him Myers' debut album, "Let It Rain."

"Peter played some cuts, and I said, 'A Canadian budget, right?'" recalls Olsen. "However, I thought Shirley showed enormous talent."

Coincidentally, Olsen had been looking for a country act to produce but had run into difficulty convincing

(Continued on page 34)

Fan Fair Retains Traditional Appeal Despite Some Problems Coping With Change

FAN FAIRING: Fan Fair has come and gone, ending in the usual flourish of debate over whether it's alive or dead. Ticket sales were down from last

year's event by about 2,000, and the number of prominent artists taking part was off a tad, but a week spent on the fairgrounds convinced yours truly that its unique appeal—as a curious mixture of music festival, trade gathering, and general good-time picnic and family reunion for the music community—has lost none of its luster.

In talking with Fan Fairgoers, there is no doubt that the closing down of Opryland—and its bundled ticket opportunity with Fan Fair—has severely affected attendance. The absence of several superstars—Garth Brooks, Shania Twain, Dixie Chicks—was brought up by many fans as a factor in their future plans to attend or not. And, country's emphasis on youth in recent years is finally driving away the RV crowd—the older and traditionally more loyal fans who are the core audience.

One of the problems fans mentioned often was that Fan Fair's success in recent years has led to an overload of attendant, spinoff activities that drain the essence out of Fan Fair itself. Fan breakfasts, concerts off-site, numerous in-stores and signings, intensive club appearances, and the like—all these, fans say, took the artists' attention away from the fair itself and meant less of the artists' time was spent at their booths signing autographs and greeting the fans one on one. That was, remember, one of the main reasons for organizing this event in the first place.

Two occurrences at this year's Fan Fair point up the event's traditional appeal and its difficulties in adjusting to the future. One of the more popular artist booths was devoted to Keith Whitley, who has been dead for 10 years. And, in its first techno clash, Fan Fair and The

Tennessean newspaper here argued over Internet turf. The Tennessean, claiming that Fan Fair's press passes obligated it to link its Web site with the official Fan Fair site, refused passes and bought tickets. Country Music Assn. executive director Ed Benson says that the "newspaper wanted all media to be equal here. All media is not equal. We have our own Web site and have to protect it."

ON THE ROW: RCA group Alabama has sold its three publishing companies to Sony/ATV Tree Publishing for \$18 million (Billboard Bulletin, June 17). The acquisition of Maypop Music (BMI), Alabama Band Music (ASCAP), and Mountain Flower Music (SESAC) gives Sony/ATV Tree about 3,500 new copyrights.

Sony/ATV Tree president/CEO Donna Hilley tells Nashville Scene that these are especially desirable copyrights. "Many of these were songs that were recorded by Alabama, and basically they have not been worked in com-

mercials or movies or TV or anything like that. So, it's an opportunity for us to fully exploit those songs. They've not been worked internationally either, and there are some great commercial possibilities in there. The group Alabama itself is a legend, and I wanted to have them here."

The three songwriters in Alabama—Randy Owen, Teddy Gentry, and Jeff Cook—also signed exclusive five-year writing contracts with Sony/ATV Tree.

PEOPLE: Dolly Parton, Conway Twitty, and Johnny Bond will be inducted into the Country Music Hall of Fame at the Country Music Assn. Awards Show Sept. 22 in Nashville. The Hall of Fame inductees now total 73.

To update on those three Hall of Famers: Parton is working on a couple of movies for Lifetime ("Bluevalley Songbird" and "Trouble In Jerusalem"), the late Bond has a new best-of album on Varese Sarabande, and Twitty's widow and daughters are still fighting in court over his estate, six years after his death.



by Chet Flippo



Lunch At The Lonely Grill. BNA Records group Lonestar recently hosted a publisher and songwriter luncheon to celebrate the success of its new album, "Lonely Grill." Shown, from left, are Lonestar's Michael Britt; BMG songwriter Aimee Mayo, who co-wrote the group's current single, "Amazed"; Lonestar's Richie McDonald; BMG Music Publishing country VP Karen Conrad; Lonestar's Dean Sams; BMG Music Publishing senior director Ron Stuve; and Lonestar's Keech Rainwater.

Billboard TOP COUNTRY ALBUMS

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

JULY 3, 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/GREATEST GAINER ▶						
1	1	1	85	SHANIA TWAIN ◆ ¹¹ MERCURY 536003 (10.98/17.98) 36 weeks at No. 1	COME ON OVER	1
2	2	2	73	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	7	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
4	4	4	3	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	4
◀ HOT SHOT DEBUT ▶						
5	NEW ▶		1	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
6	5	6	61	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	7	9	6	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
8	9	7	16	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
9	8	8	66	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
10	6	5	4	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
11	11	11	31	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
12	10	10	16	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	12	13	95	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
14	13	12	5	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GRESTEST HITS FROM THE 90'S		10
15	15	15	6	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	14
16	16	16	7	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
17	14	14	57	SOUNDTRACK ▲ ³ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
18	17	—	2	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
19	18	18	59	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
20	27	28	42	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
21	21	21	92	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	19	20	13	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
23	20	17	5	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
24	23	24	11	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
25	24	26	43	ALABAMA ▲ ² RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
26	26	27	13	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
27	22	22	10	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
28	33	42	45	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
29	32	32	45	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
30	29	25	10	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
31	28	19	4	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
32	45	46	21	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
33	30	33	47	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
34	36	35	55	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
35	34	34	19	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
◀ PACESETTER ▶						
36	50	53	11	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18

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
37	25	23	3	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
38	35	41	95	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
39	44	40	16	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
40	43	44	45	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
41	40	39	49	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
42	31	31	17	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
43	39	37	34	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
44	46	45	35	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
45	42	38	39	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
46	51	51	36	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
47	38	29	3	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
48	41	36	32	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
49	49	50	49	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
50	37	30	10	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
51	48	48	93	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
52	59	59	82	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
53	65	71	18	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
54	47	43	13	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
55	64	69	86	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
56	52	47	54	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
57	58	58	12	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
58	70	68	61	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
59	55	54	61	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
60	62	62	61	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
61	60	57	11	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
62	57	63	52	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
63	63	65	55	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
64	54	55	88	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
65	56	49	57	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
66	RE-ENTRY		47	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
67	53	52	35	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
68	68	61	59	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
69	66	64	95	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
70	61	60	19	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
71	67	56	37	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	23
72	72	73	17	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	69
73	71	66	59	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
74	NEW ▶		1	MARTY STUART MCA NASHVILLE 70057 (10.98/16.98)	THE PILGRIM	74
75	69	67	101	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®**

JULY 3, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS 67 weeks at No. 1	THE WOMAN IN ME	228
2	2	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	107
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	191
4	4	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	200
5	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	404
6	7	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	639
7	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	263
8	8	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	231
9	9	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	107
10	11	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	250
11	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	273
12	19	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	88
13	12	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	138

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	582
15	21	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	27
16	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	78
17	14	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	348
18	24	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	109
19	16	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	146
20	25	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	169
21	17	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	189
22	23	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	253
23	—	VARIOUS ARTISTS COLUMBIA 64185/SONY (5.98 EQ/9.98)	COUNTRY SUPER HITS	1
24	18	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	198
25	—	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	225

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.

Alabama's 'Twentieth Century' Opens Big

SOUTHERN LOVIN': During the the Academy of Country Music's 1989 awards ceremony, **Alabama** was handed the artist of the decade honor. Although the trophy for the '90s went to another act this spring, Alabama's **Randy Owen, Teddy Gentry, Jeff Cook, and Mark Herndon** are apparently priming themselves for an encore, as "Twentieth Century" (RCA) bows with the group's biggest first-week sales in the SoundScan era, which began in May 1991.

The new set scans 33,000 units to blast onto Top Country Albums at No. 5, Alabama's highest opener with a set of new material since "The Closer You Get" entered at No. 2 in the fall of '83. "Twentieth Century" hits The Billboard 200 at No. 51, out-selling new albums by rapper **Heavy D** and pop stylist **Edwin McCain**, which enter the big chart at Nos. 60 and 72, respectively.

"God Must Have Spent A Little More Time On You," the lead single from "Twentieth Century," rises 11-8 on Hot Country Singles & Tracks, up 179 detections. WRNS New Bern, N.C., is the weekly airplay leader, with 45 plays.

LIKE FAMILY: With the attention-

grabbing opening-week success of Alabama's new album and the big splash by **Kenny Rogers'** new set, "She Rides Wild Horses," six weeks ago, all eyes are upon **George Jones**,



by Wade Jessen

the man known alternately as "country's greatest living singer" and "the Rolls-Royce of country singers," who will bow next issue with "Cold Hard Truth," his debut release for Asylum.

Like Alabama's, Rogers' new set scored his biggest first-week sales since we began publishing point-of-sale charts in 1991 and his highest chart debut since 1983 (Billboard, May 29). The similarities thus far are so striking that tongue-wagging has accelerated among Music Row insiders and industry observers about a potential renaissance for older, more established, and familiar country artists.

What exactly that could mean for

country radio is yet to be seen, but at least for now there's an air of optimism about a measurable return of country's disenfranchised core listeners, who were sent packing by the early-'90s "Hot Country" period and the ensuing onslaught of sound-alike artists.

FAN THE FLAMES: Country album sales are up more than 25% over the previous issue following Fan Fair June 13-19, which drew about 22,000 fans and droves of media representatives from around the globe to Nashville. The event is kicked off by the TNN/Music City News Country Awards, which lauds artists based upon fan voting and, beginning this year, other factors such as tour grosses and chart activity (Billboard, June 26).

Shania Twain's cover story in the June 14 People helps "Come On Over" (Mercury) take Greatest Gainer honors on Top Country Albums, and **Johnny Cash's** "16 Biggest Hits" (Columbia) earns our Pacesetter award after Cash was named entertainer of the year at the Golden Voice Awards show during Fan Fair: Cash's set gains 72% and scans more than 4,000 units.

CANADA'S SHIRLEY MYERS HAS HER EYES ON U.S. WITH STONY PLAIN SET

(Continued from page 32)

managers to let him.

"A lot of [Nashville-based] company presidents were for the idea, but managers weren't," says Olsen. "Managers told me to experiment with another act, and I can't really blame them. So I figured I had to find a [newcomer] country act with their own deal to prove my point."

Leggett hopes that Olsen's production will open doors for Myers in Nashville. "We're pushing for a U.S. deal, and there's no question that Keith is a bait."

Adds Stony Plain president Holger Petersen, "Shirley's songwriting makes her distinctive, and Keith's production is absolutely sterling."

Petersen signed Myers following the airplay success of her independent single "Let It Rain," which peaked at No. 9 on The Record's country chart in 1997, a significant feat for a virtual unknown without a label deal. Warner Bros. Canada

CEO/president Garry Newman suggested to Petersen he sign Myers. Produced by Myers, her steel guitarist Rod Nicholson, and engineer Troy Lancaster, the "Let It Rain" album was released in 1997 in Canada on Stony Plain Records.

"I felt more confident with this new album working with Keith and because the songs are stronger," says Myers. "I ended up recording all the tracks in one day. I didn't expect that. I thought it'd take three or four days. I just felt really good that day. I had all this energy."

"Shirley can sing like crazy, and she's a real musician," says Olsen. That made it quick. I kept it as sparse as humanly possible."

Myers knows country music from growing up in Moncton, New Brunswick. Her father, singer/guitarist Gerry Myers, has been a well-known figure for decades throughout Canada's East Coast as a member of the

Bunkhouse Boys, who recorded in the 1950s. The group's enormous regional popularity was bolstered by its highly rated "The Bunkhouse Boys" show, which ran on Moncton radio station CKCW from 1942 to 1951 and on affiliated CKCW-TV from 1952 to 1964.

As a bonus track, Myers' album features a rendition of "The French Song," which was popularized by Lucille Starr internationally in 1964 and had been recorded a decade earlier by the Bunkhouse Boys.

Myers will release a French-language album, "En Francais," independently in August. It will be aimed at the French-language country market in Quebec and New Brunswick and will feature five songs from "There Will Come A Day" and three tracks from "Let It Rain," as well as "Oh Ma Mere," penned by her father.

"Shirley will certainly do some in-stores and tour dates in Quebec to support the album," says Leggett.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
67 ALBUQUERQUE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Barney Building, BMI)	BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
73 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM	11 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Grammy, ASCAP) HL/WBM
31 ALMOST HOME (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) WBM	35 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI) HL/WBM
3 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	7 ONE HONEST HEART (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
66 ANGELS DON'T FLY (QMP, ASCAP/Earworks, ASCAP)	57 ONE IN A MILLION (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
55 ANGELS WORKING OVERTIME (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM	4 PLEASE REMEMBER ME (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
23 ANYONE ELSE (Universal-PolyGram International, ASCAP/St. Julien, ASCAP) HL	19 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
63 BANG BANG BANG (AI Andersongs, BMI/Mighty Nice, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	64 SEVEN BRIDGES ROAD (Irving, BMI) WBM
75 BOY OH BOY (Golden Phoenix, SOCAN/Kiayasons, SOCAN/Amandasongs, SOCAN/Chunk-It, ASCAP) WBM	18 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
37 CHOICES (Music Corporation Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL	43 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
16 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL	41 SHE WANTS TO ROCK (Sony/ATV Tree, BMI) HL
32 FOOL, I'M A WOMAN (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM	14 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
56 FROM YOUR KNEES (EMI April, ASCAP/Sound Island, ASCAP) HL	24 SLAVE TO THE HABIT (Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI/Teeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
51 THE GIRLS OF SUMMER (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM	46 SOMEONE ELSE'S TURN TO CRY (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
52 GIVE MY HEART TO YOU (Rick Hall, ASCAP/Water-town, ASCAP/Sony/ATV Tree, BMI) HL/WBM	72 SOMETHIN' 'BOUT A SUNDAY (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
8 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bajun Beat, BMI) HL	68 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP)
74 GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP)	65 SOUTH OF SANTA FE (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Terlie, BMI/Sony/ATV Cross Keys, ASCAP) HL
27 THE GREATEST (New Oon, ASCAP/New Hayes, ASCAP) WBM	38 STRANGER IN MY MIRROR (Acuff-Rose, BMI)
17 HELLO L.O.V.E. (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM	58 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
44 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	47 THAT'S THE TRUTH (Pollywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
70 HOME IN MY HEART (NORTH CAROLINA) (Sony/ATV Cross Keys, ASCAP/Small Town Girl, ASCAP/Criterion, ASCAP) HL	28 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
22 HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM	54 THIS TIME (Universal-PolyGram International, ASCAP/Sondancekid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owlsley, ASCAP/Kevin Morris, ASCAP) HL
33 I KNOW HOW THE RIVER FEELS (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL	6 TONIGHT THE HEARTACHE'S ON ME (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
29 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM	53 TROUBLE IS A WOMAN (Warner-Tamerlane, BMI/Big Giant, BMI/Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
61 I'M ALREADY TAKEN (Fleetside, BMI/EMI, BMI/Steve Wariner, BMI)	10 TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM
50 I'M IN LOVE WITH HER (Wacissa River, BMI/MRBI, BMI/Built On Rock, ASCAP/EMI, ASCAP)	49 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
5 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL	59 WATCHING MY BABY NOT COMING BACK (EMI Blackwood, BMI/Montcrest, BMI/EMI April, ASCAP) HL
69 LET 'ER RIP (Universal-Songs Of PolyGram International, BMI/Squirely Shirley, BMI/Suite Two O Five, BMI/Reysong, BMI/Lawyer's Wife, BMI) HL	2 WHATEVER YOU SAY (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
71 LIFE IS A HIGHWAY (BMG-Canada, BMI/Falling Sky, SOCAN/BMG, ASCAP) HL	20 WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
40 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL	25 WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
12 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 Breen, BMI) HL	9 WITH YOU (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
26 LITTLE MAN (WB, ASCAP/Yee Haw, ASCAP) WBM	1 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Coller Bay, BMI) HL/WBM
39 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM	21 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) WBM
62 LOVE IS FOR GIVING (EMI April, ASCAP/JKids, ASCAP/Into Wishin', ASCAP) HL	48 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM
36 MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL	60 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
13 MAN! I FEEL LIKE A WOMAN! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	30 YOU'VE GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
45 MAYBE NOT TONIGHT (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM	15 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
34 MY KIND OF WOMAN/MY KIND OF MAN (Vinnie Mae, BMI) WBM	
42 NEVER BEEN KISSED (Reysong, BMI/Lucky Lady Bug,	

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	17	No. 1 WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
2	3	5	18	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
3	5	8	13	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	3
4	2	2	16	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
5	6	11	10	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	5
6	7	7	14	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	6
7	10	10	16	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	7
8	11	12	10	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	8
9	9	9	23	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	9
10	4	3	20	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
11	13	14	17	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	11
12	14	19	19	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	12
13	8	4	18	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	4
14	16	20	17	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	14
15	12	6	30	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
16	18	21	10	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM REPRISE ALBUM CUT †	16
17	15	15	15	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
18	17	16	20	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. McDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	16
AIRPOWER						
19	22	26	9	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	19
20	23	25	21	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	20
21	24	27	12	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	21
22	20	18	30	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
23	19	13	23	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	4
24	25	24	17	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (D) (V) MERCURY 870818 †	24
25	21	17	24	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	1
26	29	40	6	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	26
27	26	29	12	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
28	27	32	11	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	27
29	28	33	9	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	28
30	40	61	3	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	30
31	31	39	13	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	31
32	32	36	14	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	32
33	33	35	15	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	33
34	34	42	6	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	34
35	36	47	5	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	35
36	37	43	11	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	36
37	39	45	9	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	37
38	30	22	18	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	45	56	5	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	39
40	41	46	7	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	40
41	43	49	6	SHE WANTS TO ROCK C. FARRIN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	41
42	44	50	7	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	42
43	51	65	3	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	43
44	53	58	5	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	44
45	35	28	19	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	17
46	49	51	12	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	46
47	48	48	12	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	47
48	52	54	6	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	48
49	47	52	6	UN Sung HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK (V) MERCURY 172114	47
50	55	62	5	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	50
51	57	63	4	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	51
52	42	41	13	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	41
53	59	66	4	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES VIRGIN ALBUM CUT †	53
54	58	60	4	THIS TIME P. WORLEY (G. KENNEDY, P. MADERIA, W. OWSLEY)	SHANA PETRONE EPIC ALBUM CUT †	54
55	46	38	14	ANGELS WORKING OVERTIME D. CARTER, C. FARRIN (M. DULANEY, M. LUNN)	DEANA CARTER (V) CAPITOL 58774 †	35
56	56	57	7	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHER)	MATT KING ATLANTIC ALBUM CUT	56
57	60	59	4	ONE IN A MILLION B. J. WALKER, JR. (A. ROBOFF, B. N. CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT	57
58	68	—	2	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	58
59	54	53	10	WATCHING MY BABY NOT COMING BACK D. COOK (D. BALL, B. PAISLEY)	DAVID BALL (C) (D) (V) WARNER BROS. 16982 †	47
60	62	69	3	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE ASYLUM ALBUM CUT †	60
HOT SHOT DEBUT						
61	NEW	—	1	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	61
62	70	—	2	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	62
63	65	72	3	BANG BANG BANG E. GORDY, JR., S. FISHELL, J. LEO (A. ANDERSON, C. WISEMAN)	THE NITTY GRITTY DIRT BAND DREAMWORKS ALBUM CUT †	52
64	61	55	11	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHE COLUMBIA ALBUM CUT †	48
65	50	44	10	SOUTH OF SANTA FE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, P. NELSON, L. BOONE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13164 †	41
66	75	—	2	ANGELS DON'T FLY K. LEHNING (J. FOUNTAIN, W. WEBB)	JAMES PROSSER WARNER BROS. ALBUM CUT	66
67	69	—	2	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (C) (D) (V) EPIC 79199	67
68	RE-ENTRY	—	2	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	68
69	64	67	5	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
70	63	—	2	HOME IN MY HEART (NORTH CAROLINA) R. CROWELL (R. CROWELL, C. CHURCH)	CLAUDIA CHURCH (C) (D) (V) REPRISE 16959 †	63
71	66	70	8	LIFE IS A HIGHWAY T. BRUCE (T. COCHRANE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	64
72	67	71	17	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	45
73	73	—	2	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	73
74	NEW	—	1	GODSPEED (SWEET DREAMS) D. BROWN (R. FOSTER)	RADNEY FOSTER ARISTA ALBUM CUT/ARISTA NASHVILLE	74
75	74	68	15	BOY OH BOY T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	50

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

Billboard® Top Country Singles Sales

JULY 3, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	No. 1 THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
2	2	2	13	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
3	3	3	6	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	8	14	6	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
5	4	4	18	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
6	5	5	12	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
7	6	6	11	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
8	7	7	16	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
9	10	8	19	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
10	11	10	14	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
11	9	9	14	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
12	12	11	35	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
13	13	12	10	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	107	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
15	16	21	4	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
16	18	17	24	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
17	15	15	20	DRIVE ME WILD CURB 73075	SAWYER BROWN
18	17	16	33	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
19	19	19	29	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	20	22	8	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
21	RE-ENTRY	—	3	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
22	22	20	22	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
23	23	23	40	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
24	25	—	26	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
25	24	25	3	SLAVE TO THE HABIT MERCURY 870818	SHANE MINOR

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.

Bartók's Ethnomusical Explorations Inspire Fresh Investigations

FOR AN ARTIST, it is not only right to have his roots in the art of some former time, it is a necessity." So wrote **Béla Bartók** in 1931, referring to the mutation of Italian themes by **Handel** and old Russian ones by **Stravinsky**, as well as to the use of traditional Hungarian material in his own compositions and those of compatriot **Zoltán Kodály**. Of course, for all Bartók took from folk sources, he gave back many times over, since he helped pioneer modern ethnomusicology early in the century by making the field recordings and transcriptions that documented thousands of age-old melodies from Hungary, Romania, and the Arab world.

The profound blurring of excavation and invention in Bartók's art receives a prismatic twist with "The Bartók Album" by the Budapest folk quartet **Muzsikás**. Just out in Europe and due Aug. 24 in the U.S., the lovingly annotated Hannibal/Rykodisc set sees **Muzsikás**—along with star vocal partner **Márta Sebestyén**—examining the Eastern European sounds that directly inspired Bartók. **Muzsikás** also juxtaposes some of its interpre-

tations with raw Bartók field recordings, and **Muzsikás** violinist **Mihály Sipos** teams with classical violinist/composer **Alexander Balanescu** (who left his native Romania for England as a youngster) to play a few items from Bartók's heavily folk-accented "44 Duos."

Evocative and uncompromising, the pungent melodies and hairpin rhythms of the East course throughout the bulk of Bartók's output—from the Rhapsodies, "Hungarian Sketches," and "Rumanian Dances" to the String Quartets, Concerto for Orchestra, and "Cantata Profana." Although most of what **Muzsikás** has played for the past 26 years has had some connection to the sounds Bartók collected on his forays, the group first performed Eastern European folk music alongside the composer's concert works at the 1995 Bard Music Festival in New York. (The event also provided the impetus for the valuable Princeton compendium "Bartók And His World," edited by **Peter Laki**.)

"The response at that Bartók festival was fantastic," recalls **Muzsikás** bassist **Dániel Hamar**. "Although the Times critic said what we played couldn't have been real folk music, because it sounded too good. We took that as quite a compliment!" The group has played with **Balanescu**



by *Bradley Bambarger*

nervous. But that night, we felt love right away. The audience was up and shouting, demonstrative and emotional—very rare for Eastern Europe."

Balanescu adds that the Bucharest event proved how much social—as well as musical—resonance there is in Bartók. "That concert underlined how symbiotic these neighboring cultures are—which is what Bartók was always trying to show," he says. "Also, we played at the Liszt Academy in Budapest—which is a very classical place, full of the tradition of Bartók and Kodály. And **Muzsikás** playing traditional music there was important. A professor came up to me and said, 'Only now do I really understand Bartók.'"

Although **Balanescu** performed items from the "44 Duos" back in his Juilliard days, he too was able to delve more deeply via **Muzsikás**. "It was a challenge, but **Mihály** and I gained so much from each other's styles," he says. "Perhaps he learned more about sound production from me, which you can hear on the slow duo 'Sorrow.' And thanks to **Mihály** and the others, I play these pieces much differently than I used to—I'm closer to their source. Now, I really feel the folk rhythms that are so implicit in Bartók, and I am able to see the true meaning of the pieces from their roots in songs."

Hamar is quick to point out that **Muzsikás** wasn't born to its country's folk tradition. The city natives learned their craft from Transylvanian village musicians as part of Hungary's Dance House movement in the '70s, which saw young urban musicians rediscovering the allure of the rural mother tongue. **Hamar** is also keen to emphasize the fresh flavor of the Bartók project. "Alex is playing very contemporary improvisations with us, and there is nothing contradictory about it," he says. "That's because this material still sounds modern. The phonograph recordings, **Muzsikás** playing the same songs, Bartók's compositions, Alex's improvisations—all four elements speak the same, and they speak for today. This music expresses basic human emotions and in a strong way."

Muzsikás—**Hamar** and **Sipos** joined by violinist **László Porteleki** and violist/guitarist **Péter Éri**—

plays festivals in Budapest, Sweden, and Tunisia this summer with **Balanescu**. A U.S. Bartók tour will come in the fall, although **Sipos** will be playing the duos with **Porteleki** on this trek. **Balanescu's** schedule is packed as a soloist, composer, and leader of the **Balanescu Quartet**. His group has made its name interpreting works by the likes of **Gavin Bryars** and **Michael Nyman** for **Argo**, as well as with two forward-minded "technophonic" discs for the rock label **Mute**: 1992's **Kraftwerk** homage "Possessed" and a '94 set of original material, "Luminizta." The quartet is currently collaborating with pop artisan **David Byrne**; an album could appear on **Luaka Bop** by this fall, with a U.S. tour next year.

Balanescu is also a film composer, with an affecting minimalist soundtrack to 1995's "Angels And Insects" (on **Mute**), as well as new scores to French and Australian films. Venturing onstage, he is adapting "The Tragedy Of Man" by **Imre Madach** with librettist/director **Paolo Magelli** for a winter Budapest Operetta premiere. Then there are the pieces that **Balanescu** has in his head for **Muzsikás**, as well as his newest venture: free arrangements of numbers associated with great '50s Gypsy cabaret songstress **Maria Tánase**. He has been airing these with singer **Sanda Weigl**, a childhood friend (and **Bertolt Brecht's** niece). "I've tried to get into the intimate nature of her songs, which are bound up in Romanian culture in that most of them are quite fatalistic and death-haunted—the happiest ones are about drinking."



BALANESCU, FAR LEFT, AND MUZSIKÁS

In his work to enliven classical formulas with vernacular spirit, **Balanescu** sees in **Bartók** a model. "He managed to do on a very high plane what I'm trying to do so much more modestly," he says. "That is, absorbing traditional music and creating an original, personal language from it, something that crosses many borders."

REMARKABLE CZECH fiddler/vocalist **Iva Bittová** has completed her own **Bartók** project, which has been released by the **Rachot** label in the Czech Republic and is due out in the West via **Nonesuch** in October. **Nonesuch** issued **Bittová's** self-titled solo bow last year, with the disc spotlighting her riveting brand of simultaneous playing and singing on a set of original songs. Her **Bartók** album has her playing (and singing) her own

highly individual arrangement of the composer's "44 Duos" (plus improvisations and related folk material) with violinist **Dorothea Kellerova**.

Bittová also appears with the **Skampa Quartet** on a new disc of her music and pieces by **Janáček** and

Milos Stédron, released by the Czech **Supraphon** label. (**Supraphon** is newly distributed in the U.S. by **Qualiton Imports**.) She plays with the **Skampa Nov. 14** in Washington as part of a concert marking the 10th anniversary of her country's **Velvet Revolution**.

Billboard.

JULY 3, 1999

Top Gospel Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	38	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	11	T.D. JAKES ISLAND 524630/DJMG	SACRED LOVE SONGS
3	3	17	VARIOUS ARTISTS VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	4	4	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
5	NEW		GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE	I CAN SEE CLEARLY NOW
6	5	61	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
7	8	5	VIRTUE VERITY 43122	GET READY
8	6	9	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
9	7	49	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
10	9	9	ANOINTED MYRRH/WORD 69616/EPIC	ANOINTED
11	10	22	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
12	11	65	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
13	13	13	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
14	12	32	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
15	14	73	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
16	15	20	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
17	20	19	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE	THIS IS FOR YOU LORD
18	16	31	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
19	17	13	HELEN BAYLOR VERITY 43124	HELEN BAYLOR...LIVE
20	19	17	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
21	18	21	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
22	21	27	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
23	NEW		GLADYS KNIGHT MANY ROADS 11713/MCA	MANY DIFFERENT ROADS
24	22	6	DOC MCKENZIE FIRST LITE 4016	LIVE
25	31	18	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
26	23	40	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
27	39	3	GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
28	36	19	JAMES BIGNON & THE DELIVERANCE MASS CHOIR ATLANTA INT'L 10243	ON THE OTHER SIDE OF THROUGH
29	25	85	KAREN CLARK-SHEARD ISLAND 524397/DJMG	FINALLY KAREN
30	28	8	FIVE YOUNG MEN LOUD 67640/RCA	5 FOR 1
31	24	15	NEW DIRECTION MYRRH/WORD 69310/EPIC	NEW DIRECTION
32	33	43	DAWKINS & DAWKINS HARMONY 1696	FOCUS
33	RE-ENTRY		ANGELLA CHRISTIE ATLANTA INT'L 10242	HYMN & I
34	40	3	MICHELLE FLOWERS WITH J. VALANTINE BUNICCI 0723B.I.E.	SOMEbody LOVES YOU (AND HIS NAME IS JESUS) — THE ALBUM
35	29	3	GEORGIA MASS CHOIR SAVOY 7125/MALACO	THEY THAT WAIT
36	38	35	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
37	27	43	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
38	32	104	VICKIE WINANS CGI 161279	LIVE IN DETROIT
39	26	19	WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
40	RE-ENTRY		THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT

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 1.0 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past or present Heatseeker titles. © 1999, Billboard/BPI Communications.

HIGHER GROUND



by Deborah Evans Price

NEWSBOYS LIVE: The Newsboys recently completed their successful 120-city Step Up to the Microphone tour with a show in Nashville, but for those who didn't catch the guys on the road, there's a consolation prize—a new longform video. "Newsboys Live: One Night In Pennsylvania" was filmed at a show in Hershey, Pa. Available at both Christian and mainstream retail, the 85-minute video includes such longtime Newsboys favorites as "I'm Not Ashamed" and "Shine," as well as many of the great tunes from their current album, "Step Up To The Microphone," including "Believe," "Woo Hoo," "Entertaining Angels," and the title cut. The Newsboys know how to affect an audience, and the energy and intensity they deliver live is captured here.

It's a fitting reprise to a very successful outing. All involved with the Newsboys' tour have been pleased with the results. Not only did nearly half a million fans see the group over the course of the tour, but the Newsboys also partnered with Teen Mania and World Vision for some ministry efforts. Teen Mania sponsored youth-leader receptions, which included presentations by Teen Mania president/CEO Ron Luce and other Teen Mania speakers. The receptions resulted in more than 15,000 teenagers committing to service in some capacity, including short-term missions. World Vision also benefited greatly, as approximately 2,500 children were sponsored as a result of the Step Up to the Microphone tour. Also, 1,200 teenagers signed up to participate in World Vision's 30-Hour Famine event.

Newsboys fans have also been hearing their favorite group during New York Yankees baseball games. It seems Yankee Scott Brosius, last year's World Series

most valuable player, is a Newsboys fan and has requested that their music be played each time he goes to bat. "Shine," "Woo Hoo," and "Breakfast" are among the Newsboys tunes being played during the games.

NEWS NOTES: After months of sometimes heated negotiations with Nashville's American Federation of Musicians (AFM), EMI Christian Music Group, Word Entertainment, and Provident Music Group have all become signatory to the AFM Phonograph Record Labor Agreement... **Geoff Moore** has signed with the Ambassador Agency for management. After having recorded and toured for years with his band, **the Distance**, Moore is set to release his first solo album Sept. 21 on ForeFront. The project is being produced by **Monroe Jones**... Look for new Christmas projects this holiday season from **Amy Grant**, **Point Of Grace**, **Kathy Troccoli**, and **Dallas Holm**... Though Fan Fair is generally regarded as a strictly country music event, attendees were introduced to one of the Christian community's finest new acts when **Selah** performed on the Curb Records show before more than 20,000 fans. The trio performed two songs, "Wayfaring Stranger" and "The Blood," in between sets by Curb country mainstays **LeAnn Rimes** and **Sawyer Brown**. Selah members **Alan Hall** and brother and sister **Todd** and **Nicol Smith** were excellent, and, though unfamiliar with the group, the crowd responded enthusiastically. We hope their stunning vocal gifts will prompt country fans to check out the Christian music scene.

Another Fan Fair note: Congratulations to country/rock/gospel great **Charlie Daniels**, who received the Living Legend honor during the TNN/Music City News Awards. A surprised Daniels thought he was attending the event to perform a number with **Lee Roy Parnell**, **Deana Carter**, and **Steve Wariner**. He joined them onstage for a rousing rendition of "The South's Gonna Do It Again" before accepting his accolade. In his speech, he acknowledged his wife of more than 35 years, **Hazel**, and thanked the Father, Son, and the Holy Ghost. I can't think of anyone else I'd rather see so honored. His music and heart are continually a source of inspiration.

In the SPIRIT



by Lisa Collins

HOLY HOP: That's how Harmony Records recording artist **Nancey Jackson** characterizes the hip-hop/R&B gospel hybrid style that is fast gaining her entry into an elite group of up-and-coming artists whom gospel programmers and announcers are beginning to take notice of. Her sophomore release, "Relationship"—due in stores Tuesday (29)—is likely to keep her there.

The album—which offers a full range of gospel, from contemporary to traditional, with a distinctively hip-hop and jazz flavor—counts among its producers **Fred Hammond**, **Tonex**, **J. Moss**, **Michael J. Powell**, and **Frankie Cutlass**.

The upbeat single "Crazy Praise," which went to radio June 3 and was recently remixed, was produced by labelmates **Anson** and **Eric Dawkins**.

"I love that song because I'm a worshipper and it celebrates God," Jackson says. "What we tried to do with the album is to include all of the elements of a relationship with Christ. Each song deals with such things as prayer, worship, intimacy with Christ. I want to introduce and encourage those who do not know Christ to develop a relationship. For those who already know Christ, I want to encourage to celebrate the relationship."

Jackson is particularly pleased with the project,

which she says is more reflective of her vocal and spiritual core. And despite the set's youthful and hip-hop flavorings, the vocals are a dead giveaway of her traditional church roots. The 10-year singing veteran has performed backup for the likes of **Mariah Carey**, **Ashford & Simpson**, **Dorothy Norwood**, **BeBe Winans**, and **Albertina Walker** and sang lead vocals on a **GMWA Women Of Worship** cut—"He Is Lord"—from "The Crown Collection" (Aleho International).

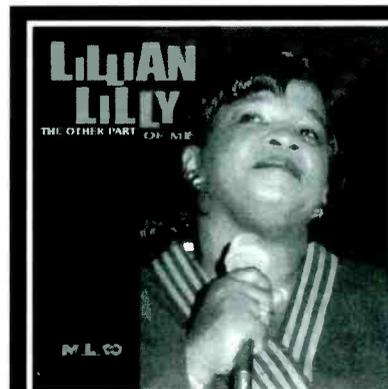
COMING ON STRONG: With the success of **Juanita Bynum's** "Morning Glory Volume One: Peace," Brooklyn, N.Y.-based Shekinah Records—led by **John Boyd**—is coming on strong. The label says Bynum's debut project has sold about 170,000 units. A new release from **Valerie Boyd**, "Back Home," is enjoying moderate success. The label hopes to beef up its industry profile at events like the forthcoming Gospel Music Workshop of America, which runs Aug. 7-14 in New Orleans. The label will not only play host to a key luncheon reception but will also service radio announcers with Bynum's sophomore release, "Morning Glory: Be Still."

BRIEFLY: On July 13, AIR Gospel hopes to make gospel history with the release of **Dottie Peoples'** "God Can & God Will" on DVD. (The CD was released March 23.) The project is believed to be the first gospel DVD... **Larry Blackwell** has resigned his longtime post as GM of Central South Gospel to accept a post at Verity Records as director of national gospel sales... Myrrh Records will celebrate the life of the late **O'Landa Draper** with the July 22 release of "The Collection Of O'Landa Draper." The collection includes key selections from the four releases that Draper and **the Associates** (his famed Memphis-based backup choir) recorded during their tenure at Word Records.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			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	NEW		STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT	(SPEECHLESS) 1 week at No. 1
2	NEW		VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
3	1	38	KIRK FRANKLIN ● GOSPO CENTR/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
4	3	27	SIXPENCE NONE THE RICHER ● SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
5	4	35	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
6	5	3	VARIOUS ARTISTS	WORD 5782 STREAMS
7	6	5	GAITHER VOCAL BAND	SPRING HILL 5475/CHORDANT GOD IS GOOD
8	2	2	DELIRIOUS?	FURIOUS/SPARROW 1677/CHORDANT
9	10	13	AVALON	SPARROW 1687/CHORDANT IN A DIFFERENT LIGHT
10	NEW		OUT OF EDEN	GOTEE 2806/CHORDANT
11	9	39	DC TALK ●	VIRGIN/FOREFRONT 5195/CHORDANT SUPERNATURAL
12	8	10	CAEDMON'S CALL	ESSENTIAL 10486/PROVIDENT 40 ACRES
13	11	5	VARIOUS ARTISTS	WORD 6622 SONGS FROM THE BOOK
14	7	13	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2213/CHORDANT	KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH & HERITAGE
15	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
16	15	13	CARMAN	SPARROW 1704/CHORDANT PASSION FOR PRAISE VOLUME ONE
17	13	46	POINT OF GRACE ●	WORD 5444 STEADY ON
18	NEW		GOSPEL GANGSTAZ	B-RITE 6582/WORD
19	20	13	4HIM	BENSON 82395/PROVIDENT BEST ONES
20	16	25	VARIOUS ARTISTS	HOSANNA/INTEGRITY 1424/WORD SHOUT TO THE LORD 2000
21	17	33	SOUNDTRACK ▲	550 MUSIC/MYRRH 5772/WORD TOUCHED BY AN ANGEL: THE ALBUM
22	12	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2215/CHORDANT	SO GLAD!
23	18	17	THE SUPERTONES	BEC 7415/CHORDANT CHASE THE SUN
24	14	51	NEWSBOYS	STAR SONG 0169/CHORDANT STEP UP TO THE MICROPHONE
25	23	93	LEANN RIMES ▲ CURB 77885/CHORDANT	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
26	19	17	SONICFLOOD	GOTEE 2802/CHORDANT
27	34	30	FFH	ESSENTIAL 10498/PROVIDENT I WANT TO BE LIKE YOU
28	22	5	VIRTUE	VERITY 43122/PROVIDENT
29	28	77	AVALON	SPARROW 1639/CHORDANT
30	24	35	BURLAP TO CASHMERE	SQUINT/A&M 5562/WORD
31	31	9	VARIOUS ARTISTS	STAR SONG/SPARROW 0230/CHORDANT PASSION BETTER IS ONE DAY
32	21	49	TRIN-I-TEE 5:7	B-RITE 0072/WORD
33	38	2	CLAY CROSSE REUNION 10008/PROVIDENT	I SURRENDER ALL (THE CLAY CROSSE COLLECTION VOL. 1)
34	27	9	ANOINTED	MYRRH 5952/WORD
35	RE-ENTRY		VARIOUS ARTISTS SPRING HOUSE 0810/CHORDANT	FAVORITE HYMNS FROM THE HOMECOMING FRIENDS
36	25	55	JACI VELASQUEZ ●	MYRRH 7026/WORD JACI VELASQUEZ
37	29	68	JENNIFER KNAPP	GOTEE 3832/WORD
38	NEW		STEVE GREEN SPARROW 1693/CHORDANT	MORNING LIGHT: SONGS TO AWAKEN THE DAWN
39	32	60	MICHAEL W. SMITH ●	REUNION 10007/PROVIDENT LIVE THE LIFE
40	40	9	THE BROOKLYN TABERNACLE CHOIR	ATLANTIC 83182/CHORDANT

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



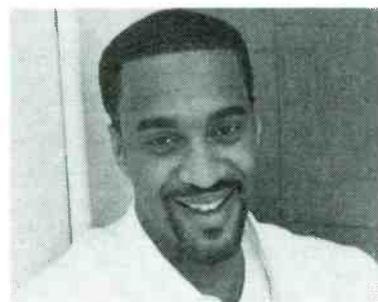
Malaco's newest release, "The Other Part Of Me" is a tribute to the part of her that was a lead singer with the award winning Mississippi Mass Choir but it is also the manifestation of the truly great solo artist that is "All" Lillian Lilly.



Jackson's 'Valley' Journey Revisits '60s Soul

LITTLE BIT OF SOUL: "I try to take the listener on a journey," says tenor saxophonist **Javon Jackson**. "A lot of great artists, like **Aretha Franklin**, take you on a journey over the course of a single record. In the same way, I try to take the music in different directions, so as to keep the listener off balance. Not just for the sake of doing so, but for a fun kind of curiosity that keeps you wondering what will come next."

"Pleasant Valley," Jackson's fifth Blue Note release, is due Tuesday (29). It's an expression of the saxophonist's desire to try something new on each recorded outing and a journey through the sounds that have inspired him since his youth. In the past, Jackson has gone beyond standard jazz convention by covering a **Frank Zappa** composition, as well as by adding the sonic muscle of gui-



JACKSON

tarist **Vernon Reid** to the straight-ahead jazz of 1997's "Good People." For "Pleasant Valley," the saxophonist looks back at the organ-driven sounds of '60s soul/jazz while keeping an eye firmly on the present.

"I like the different moods that the organ gives to the music," explains Jackson. "The organ is the heartbeat of the ensemble. It can give the music a rock feel or a jazz feel. The sound I'm hearing in my head, at this point in my life, is that of a soul band, like [those led by] **King Curtis**." On "Pleasant Valley," Jackson's cohorts are organist **Larry Goldings**, longtime drummer **Billy Drummond**, and guitarist **Dave Stryker**, whose constantly morphing tones are integral to the album's textural diversity. "Dave is into a lot of great jazz guitarists," says Jackson,

"as well as musicians like **B.B. King** and **Jimi Hendrix**. Playing with him allows the music to move in different directions and helps me broaden my own horizons."



by Steve Graybow

From the stirring opening notes of **Duke Ellington's** "Sunswept Sunday" through interpretations of compositions by **Joe Zawinul** and **Stevie Wonder** (along with a handful of Jackson originals), "Pleasant Valley" is equal parts jazz and 1960s-style soul, with judicious doses of rock and psychedelia added for good measure. Recorded in just one day in January, it's the sound of four improvisers thinking on their feet, encouraging one another's creativity, and, quite noticeably, having fun with the music.

"If you think about **John Coltrane** recording 'My Favorite Things,' that was a pop song in its day," notes the 33-year-old Jackson. "When **Lee Morgan** recorded 'Yesterday' in the 1960s, it was a brand-new **Beatles** song. These were compositions that influenced these musicians, in their time. I don't think it's disrespectful to not want to play the established jazz standards. I want to play music that is a part of my life, of the lives of people in my generation. It's an acknowl-

edgment that there is a lot of music out there. It's a matter of sticking your foot out and going a little further into the water."

For Jackson, bringing new ideas to the jazz canon provides little in the way of a safety net.

"There is no blueprint for covering a contemporary song," he explains, "so it forces me to come up with my own scheme. It helps me discover my own individuality." Jackson points to his cover of the **Al Green** classic "Love And Happiness" as "a natural choice for me to incorporate, because I grew up listening to that song as a child. These are influences that I can't turn my back on."

VIVA JAZZ: Jazz will come to Las Vegas in May 2000, when the Blue Note club franchise opens a venue in the Aladdin Hotel and Desert Passage Entertainment Complex. The club will have its own entrance and will seat 600.

SIGNINGS: Pianist/composer/arranger **Ramsey Lewis** and his **Urban Knights** group have signed with the Narada Jazz label. Lewis' first release, a trio date featuring bassist **Larry Gray** and drummer **Earne Adams**, will be in stores Sept. 11. It will spotlight Lewis' jazz arrangements of classical and operatic compositions... Trumpeter **Dave Douglas** signs a four-record deal with RCA Victor: Douglas will record a self-produced sextet session for the label this summer, with release anticipated for the winter of 2000.

SO SO DEF'S BROUSSARD TO DELIVER 'LOVE'

(Continued from page 25)

price, they'll want to discover who she is. We want to construct a core audience among females and then cross over into the mainstream." Sonja Askew, urban music buyer for Musicland, plans to stock Broussard's title. "The masses don't know about Trina yet, but I think she has enough people who know who she is and are anticipating her music," says Askew. "Broussard is a very talented musi-

cian who can definitely achieve national exposure."

Columbia sent a three-song, specially packaged CD sampler to the press and various tastemakers, along with a bio and pictures. Postcards and cassette samplers were sent to hair salons, day spas, and restaurants. In addition, promotions will be offered in conjunction with Hype Hair, Sister II Sister, Vibe, and Essence magazines.

"We're planning an aggressive campaign—mainly through print advertisements," says Guidry. "We also want her to do residencies [repeat performances at one venue] at certain clubs around the country."

Broussard hopes her bluesy, soulful sound will appeal to all ages. Among the highlights on the album are the wistful "Losing My Mind" and the free-spirited "Sailing."

"When I sing, there's a combination of so many people," says Broussard. "I love Faith, Mica Paris, Chaka Khan, Stevie Wonder, Deniece Williams, and Minnie Riperton and music that's soothing. When you get off work and you're driving in 5 o'clock traffic, my album can take you on a relaxing journey."

Broussard is managed by Millicent Hunt Entertainment in Atlanta. Her songs are published by Real Music/Croon Tunes (BMI).

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	NO. 1 SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
2	2	91	ROMANZA ▲ PHILIPS 539207	ANDREA BOCELLI
3	3	2	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT 79532/AG	IBRAHIM FERRER
4	4	92	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
5	5	15	THE IRISH TENORS JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT	ANDREA BOCELLI
6	7	10	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	THE CHIEFTAINS
7	6	17	TEARS OF STONE RCA VICTOR 68968	LOREENA MCKENITT
8	8	90	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	ANDREA BOCELLI
9	9	21	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	AFRO CELT SOUND SYSTEM
10	10	5	VOLUME 2 RELEASE REAL WORLD 47324	VARIOUS ARTISTS
11	12	3	CUBA PUTUMAYO 149	VARIOUS ARTISTS
12	11	4	BRASILEIRO PUTUMAYO 150	RUBEN GONZALEZ
13	13	51	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	LEAHY
14	RE-ENTRY		LEAHY NARADA 42955/VIRGIN	PURE HEART
15	15	5	PURE HEART II HAWAIIAN RACK SERVICES 57487	

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	NO. 1 THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	3	35	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
3	2	59	JUST WON'T BURN TONE-POOL/ROUNDER 471164/IDJMG	SUSAN TEDESCHI
4	4	8	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
5	5	89	TROUBLE IS... ▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
6	6	35	BLUES ON THE BAYOU MCA 11879	B.B. KING
7	14	6	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
8	NEW		BUDDY'S BADDEST - THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE	BUDDY GUY
9	11	85	DEUCES WILD ● MCA 11711	B.B. KING
10	7	24	BLUES BLUES BLUES ATLANTIC 83148/AG	THE JIMMY ROGERS ALL-STARS
11	8	43	SLOW DOWN OKEH/550 MUSIC 69376/EPIC	KEB' MO'
12	12	72	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
13	13	43	GREATEST HITS MCA 11746	B.B. KING
14	9	5	CALL TYRONE MALACO 7496	TYRONE DAVIS
15	10	35	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	NO. 1 REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
2	2	6	THE DOCTOR SHOCKING VIBES 1547/VP	BEENIE MAN
3	3	10	EVERYONE FALLS IN LOVE PENTHOUSE 1543/VP	TANTO METRO & DEVONTE
4	4	32	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
5	12	79	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	5	13	LABOUR OF LOVE III VIRGIN 46469	UB40
7	7	51	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
8	6	7	GENERATION COMING GATOR/I-MAN 1014/PLATINUM	THIRD WORLD
9	8	3	FACE OFF VOLUME 2 PLATINUM GROOVE 502	VARIOUS ARTISTS
10	9	49	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
11	10	7	DANCE HALL XPLOSION '99 JAMDOWN 40013	VARIOUS ARTISTS
12	11	57	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
13	NEW		DJ REGGAE MIX 2000 BEAST 5704/SIMITAR	VARIOUS ARTISTS
14	14	6	REGGAE XPLOSION '99 JAMDOWN 40014	VARIOUS ARTISTS
15	13	3	ROOTS MUSIC — REGGAE HITS FROM HAWAII AND THE WORLD QUIET STORM 1006	VARIOUS ARTISTS

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

'POPERA' ON ITS WAY TO U.K.

(Continued from page 13)

with various labels," confirms Jean-Patrick Capdevielle, Shapplin's mentor and producer, who says he has had meetings with senior executives at three U.S. labels.

The release in the U.K. is the last but crucial hurdle in breaking Shapplin in the territories where EMI holds rights.

Released in France in December 1997, "Carmine Meo" went gold there, with over 100,000 units sold in less than two months.

"I didn't quite believe in it," says Olivier Carle, music product manager for France Loisirs, France's longest-established mail-order retailer. "But Shapplin's music fit in with the mood for an operatic revival and was backed up by a clever marketing strategy."

Alongside an advertising campaign that started in January 1998 on national TV networks TF1 and M6, EMI launched a marketing plan targeting an audience of women aged 40-50. The label also struck a partnership campaign with leading radio station RTL.

But according to RTL's head of programming, Alain Tibolla, "Emma Shapplin is not a marketed one-off. If that was the case, RTL would never have joined this great adventure that went beyond our national frontiers."

The certifications that "Carmine Meo" has racked up include triple-platinum in Israel; double-platinum in Turkey; platinum in Argentina, Belgium, Canada, the Netherlands, and New Zealand; double-gold in France; and gold in Chile, Greece, Portugal, and Spain.

The Turkish and Middle Eastern sales can be chalked up to the enthusiasm of the local companies, says London-based EMI international product manager Isobel Selater. "The Israeli and Turkish companies picked up on her early in the project and ran with it," Selater says.

In Israel, Shapplin's music was used to back a TV commercial for national daily newspaper Maariv. In Turkey, EMI's joint venture, EMI-Kent, has sold 115,000 units to date, it says.

Shapplin has already seen some success in North America with the album's release through Canadian indie Coeur de Lion (Billboard, Nov. 21, 1998); sales there are 140,000 to date, says EMI.

At 25, Emma Shapplin finds it hard to come to terms with her sudden fame. "I'm still in the middle of it with no perspective," she says. "All I know is that I'm working a lot travelling and singing to promote it."

Until Saturday (3), Shapplin is on a promotional trip to Taiwan, Thailand, and New Zealand. She returns July 18 to France for more promotion. EMI:Chrysalis in the U.K. is now looking to book key TV slots that will appeal to a broad audience.

'We're looking at a big crossover audience for Emma with the big variety shows'

- MARK COLLEN -

Says EMI:Chrysalis managing director Mark Collen, "We're looking at a big crossover audience for Emma with the big variety shows. That's been tried and tested. Once we have some confirmed dates, we'll build the plan around that."

The leadoff track is expected to be "Spente Le Stelle" (Break the Stars), and EMI:Chrysalis is standing by to activate a street team targeting rush-hour traffic with sampler cassettes if TV picks up on Shapplin.

At EMI France, Sophie Cayre

says that TV—both shows and advertising—has broken Shapplin in every key market. "People stop and listen to her," she says. "It's not an easy record for radio."

MOZART WORKS HIS MAGIC

Born Marie-Ange Chapelain (Emma is the phonetic pronunciation of her initials M.A.) in a southern suburb of Paris, Shapplin was not a music lover, let alone an opera fan, until the age of 11, when she heard an excerpt from Mozart's "Magic Flute" "in a rice commercial on TV," she says.

"I was struck and decided to take singing lessons with an old opera teacher," she continues. But lacking support from her family, she gave up at 15. She left school to escape what she calls "the boring future of a secretary" and joined hard-rock combo North Wind.

A friendship with Jean-Patrick Capdevielle's son Jonathan led to her current success. Capdevielle, a former journalist and rock artist, recalls, "I met Emma in a restaurant where she handed me a tape. I was not convinced and told her to go back to her singing lessons. We ran into each other at a party a couple of years later where she sang and impressed me."

Capdevielle offered Shapplin a

deal on his label, Pendragon, and she asked him to write an album. With the help of his longstanding partner Vic Emerson, of 10cc fame, Capdevielle worked for a year and a half to tailor-make a musical style that would suit her operatic voice.

To meet Shapplin's love for opera, he created what he describes as "popera."

"I would not sing in French and felt uneasy with English. As I studied Italian in my singing classes, a Latin language felt natural," says Shapplin, who sings her whole "Carmine Meo" in ancient 14th century Italian.

The album is filed under "variétés Françaises," or French pop, at the Virgin Megastore in Paris. But, says France Loisirs' Carle, "'Carmine Meo' could have just the same been filed under 'world' or 'classical ambient.' I believe this mix of modern and ancient is also a key to the album's success, like it [was] for [Mercury France project] Era two years ago."

As for future direction, "I don't see myself rerecording 'Carmine Meo' over and over again," says Shapplin, stressing the point that she is not an opera singer. "All I want is to move on and keep learning about my art."

right as rain TOMMY castro

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- ◆ Charted at *Gavin*, *Album Network*, & *FMQB*
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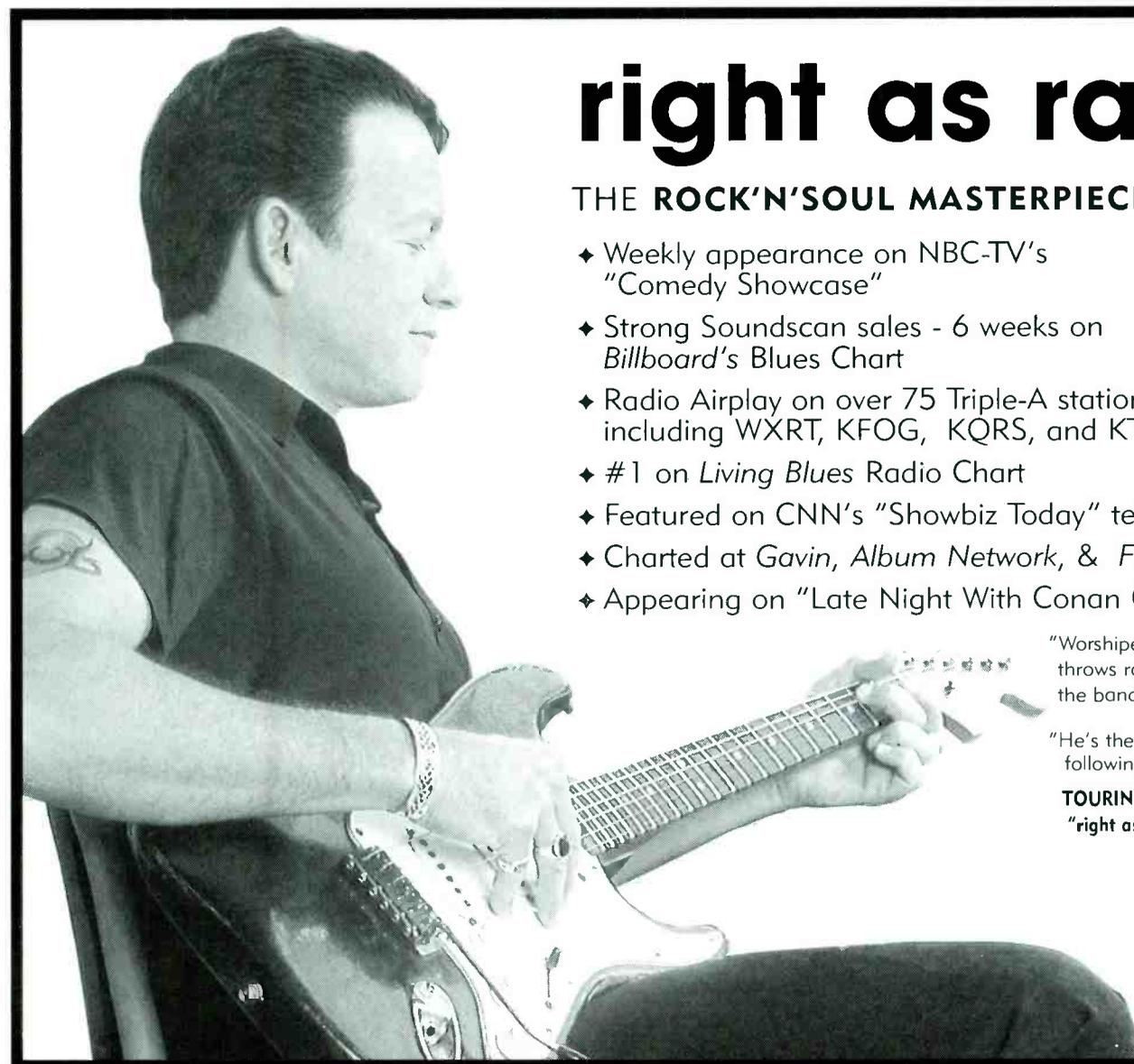
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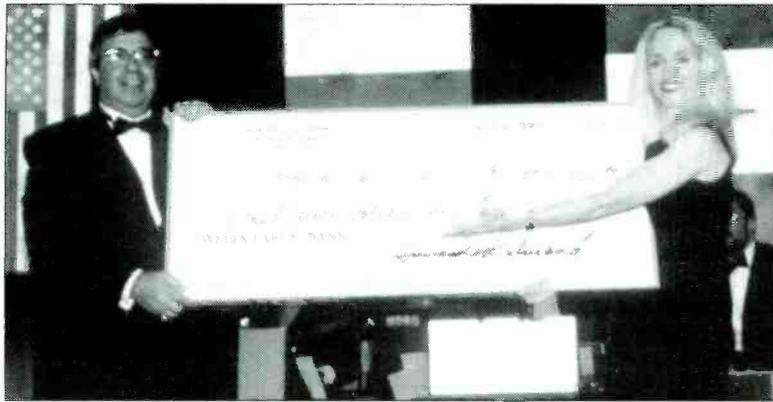


Songwriters & Publishers

ARTISTS & MUSIC

Songwriters' Hall Hosts '99 Awards

The Songwriters' Hall of Fame hosted its 30th annual awards dinner June 9 in New York to induct new writer members and present other awards. More than 700 attended the event, at which Hall president Bobby Weinstein reported that Howie Richmond, a co-founder of the Hall and founder of the major independent publisher the Richmond Organization, which is celebrating its 50th anniversary this year, had made a gift of \$1 million to help fund a permanent museum and a Hall Web site. (Photos by Chuck Pulin.)



Bobby Weinstein, left, and Hall managing director April Anderson hold up an enlarged version of Richmond's \$1 million check.



ASCAP chairman/president Marilyn Bergman, left, is shown with Stephen Sondheim, winner of the Johnny Mercer Award.



BMI president Frances Preston, left, presents the Abe Olman Publishers Award to veteran publisher Bill Lowery.



Kenny Rogers, winner of the Sammy Cahn Lifetime Achievement citation, is shown with the evening's host, Naomi Judd, and singer Collin Raye, who performed a medley of Rogers' hits. Pictured, from left, are Rogers, Judd, and Raye.



Billy Joel, left, presents Columbia Records president Don Ienner with the award for Bruce Springsteen, a 1999 writer inductee who could not attend the event.



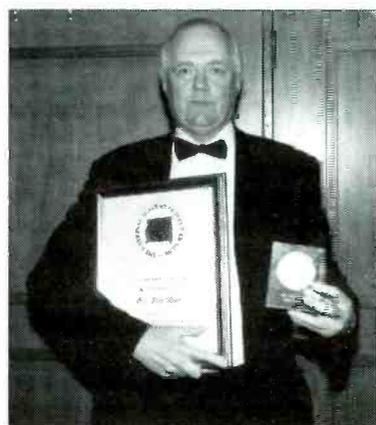
Nicki Lee Foster, left, daughter of Peggy Lee, a 1999 writer inductee, and Lee's granddaughter, Holly Foster-Wells, accept the award on Lee's behalf.



Robert Mondavi, president of the Napa Valley's Robert Mondavi Winery, was presented with the patron of the arts award. Shown, from left, are Mrs. Mondavi, presenter Joel Grey, and Mondavi.



Tony Bennett, left, presents the Hall's Hitmaker Award to singer Natalie Cole.



Sir Tim Rice, a 1999 Hall inductee, is shown with his award parchment.



Bart Howard, winner of the 1999 Towering Song Award for his "Fly Me To The Moon," is shown, at left, with Jose Feliciano, who performed the song.



Atlantic Records co-chairman Ahmet Ertegun presents an award for 1999 writer inductee Bobby Darin to Darin's brother, Gary Walden. Shown, from left, are Walden and Ertegun.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
IF YOU HAD MY LOVE	Rodney Jerkins, LaShawn Daniels, Cory Rooney, Fred Jerkins III	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
HOT COUNTRY SINGLES & TRACKS		
WRITE THIS DOWN	Dana Hunt, Kent M. Robbins	Neon Sky/ASCAP, Irving/BMI, Colter Bay/BMI
HOT R&B SINGLES		
FORTUNATE	R. Kelly	Zomba/BMI, R. Kelly/BMI
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, Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP
HOT LATIN TRACKS		
NO ME AMES	Giancarlo Bigazzi, Alejandro Civali Baldi, Marco Falagiani	BMG Songs/ASCAP, Warner-Tamerlane/BMI

Music Sales' Purchases Bring In Wealth Of Hits; Walden LPs Reissued

STOCKIN' UP ON HITS: A goodly number of oldies, including master ownership, are now part of the New York-based Music Sales Group.

The Maureen Music and Old Town masters catalogs have been acquired from their longtime owner, **Hy Weiss**, who is joining Music Sales as a consultant. Music Sales acquires such early rock'n'roll classics as "Dear One," "Dream Girl," "There's A Moon Out Tonight," and "We Belong Together," as well as master recordings by the likes of **Billy Bland**, the **Capris**, the **Cleftones**, **Ted Curson**, the **Earls**, the **Fiestas**, **Robert & Johnny**, the **Solitaries**, and **Sonny Terry** and **Brownie McGee**, among others.

Another publishing catalog purchase is that of **Ben Raleigh**, with songs recorded by **Lesley Gore** ("I Don't Wanna Be A Loser," "She's A Fool," "That's The Way Boys Are"); **Lou Rawls** ("Dead End Street" and "Love Is A Hurtin' Thing"); **Elvis Presley** ("How Would You Like To Be"); **Ray Peterson** ("Tell Laura I Love Her"); and **Gene Pitney** ("Not Responsible").

A final catalog deal is the acquisition of **Ramsey Lewis'** Ramsel catalog, which includes his 1966 hit "Wade In The Water." In addition, Music Sales has worked out a 50% ownership of futures with Lewis, starting with a new Lewis album, "Dance Of The Soul."

Also, Music Sales has made deals on individual songs, including 50% of "Woolly Bully," the 1965 hit by **Sam the Sham & the Pharaohs**, and 50% of **Barbara George's** 1961 R&B hit "I Know (You Don't Love Me No More)." No purchase price was announced for any of the deals.

BACK FROM THE GOLDEN PAST: During its brief history in the early '50s, Walden Records was a classy way of discovering the world of show music, with vocal performances true to the intentions of the great show writers. A memorable graphic of each album was a cover drawing of each songwriter

as rendered by **Al Hirschfeld**.

More than 40 years later, a New York-based label, Harbinger, has started to issue CD versions of LPs produced by the label, with the Hirschfeld drawings intact. Harbinger was formed by the late **Leon Seidel** and **Edward Jablonski**, who is also one of the great chroniclers of Broadway musical history. Jablonski and the late **Stanley Green** were the albums' annotators.

"We didn't get a salary because there wasn't any," Jablonski recalled at a recent reunion luncheon hosted by the label's owners/producers, **Ken Bloom** and **Bill Rudman**. Jablonski also noted that such giants as **Cole Porter** and **Harold Arlen** were consulted on the sessions, often unearthing a rare song or two.

"Ira [Gershwin] helped select some of the material on his album and thought that we recorded the definitive version of 'Soon.'" While the label, lasting but a few years after starting in 1952, produced some folk and classical LPs, it's best known now for its surveys of **Rodgers and Hart**, **Porter, George and Ira Gershwin**, **Arthur Schwartz**, **Arlen**, and **Jerome Kern**.

The luncheon, at which Walden veterans, including singers **Bob Shaver** and **Kaye Ballard** and musical director **John Morris**, were on hand, also served to introduce Harbinger's second Walden release, a combination of the Rodgers and Hart and Cole Porter LPs. The Arlen project, originally a two-LP set, was previously released. Koch is the distributor of the line.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. **Shania Twain**, "Best Of Shania Twain."
2. "Tarzan," soundtrack.
3. **Dixie Chicks**, "Wide Open Spaces."
4. **Goo Goo Dolls**, "Dizzy Up The Girl."
5. **Sublime**, "40 Oz. To Freedom."



by *Irv Lichtman*

JAZZ

THE BILLBOARD SPOTLIGHT



The Ellington Century

The Great Compilation Controversy

Jazz Through June: Year-To-Date Charts

Summer Means Jazz: Star-Making Festivals

jazz in the key of COLUMBIA

Gato Barbieri
Tony Bennett
Richard Bona
Joe Calderazzo
Harry Connick, Jr.
The Miles Davis Remixes "Panthalassa"
(Various DJs)
Mark Isham
Bill Laswell
Lincoln Center Jazz Orchestra
Branford Marsalis
Ellis Marsalis
Wynton Marsalis
Frank McComb
Sam Newsome & Global Unity
Marcus Roberts
David Sánchez
Ulali
Grover Washington, Jr.
David S. Ware
Jeff "Tain" Watts
Peter White
Nancy Wilson

www.columbiajazz.com

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JAZZ

L6 GREAT

THE COMPILATION CONTROVERSY

Budget anthologies are among the jazz market's hottest items. Do they help or hinder sales of individual-artist sets?

BY STEVE GRAYBOW

For one evidentiary week this past April, the top four slots on Billboard's Top Jazz Albums chart were held by compilations issued by the 32 Jazz label as part of its "Jazz For" series. Four additional titles on the chart were also compilations. It was both a coup for the N.Y.-based label and a barometer of the climate seen at jazz retail, where budget-priced compilations are selling in increasingly large numbers.

The original 32 Jazz compilation, "Jazz For A Rainy Afternoon," originated as a lifestyle record targeted toward the readers of *Elle* magazine. Featuring an eye-catching photograph of a woman walking in the rain, the disc is comprised of a solid mix of substantial jazz artists and music. "We wanted to use real jazz, great musicians, but music that was accessible, that could be appreciated by both novices and jazz fans," explains Joel Dorn, co-president of 32 Jazz. "The original compilation was sold through an 800 number, and we eventually took it to traditional retail. We got a discretionary listening post in a store in the Northwest, and the record sold out, mainly to women in the 25-to-45 demographic. You don't have to be a genius to figure out that if it works in a listening post in Portland, the success could be replicated around the country."

Dorn is quick to note that the quality of the music is as important as the budget price and sexy packaging. "The bottom line is that the music is good," he says. In fact, several copycat titles have hit retail in the past few months; none have duplicated 32's success. Dorn allows that he's "been really lucky," but adds that "sometimes you can make your own luck. In the end, it's a serendipitous combination of a photograph that draws attention, a title that evokes a mood and music that delivers on the promise of the title."

TWO TYPES OF JAZZ CONSUMERS

To date, 32 has issued five "Jazz For" compilations, all of which boast a consumer-friendly retail price of \$8.98. Dorn does not believe that the sale of compilations will hurt the sales of new jazz artists and albums. "In the end, the record buyers benefit, because they get to hear the music in new combinations that make it fresh to them. There are a lot of great catalogs out there," he says, noting the illustrious history of labels such as Concord and Verve, "and compilations are a way to bring them to the public."

With so many compilations on the market competing for rack space alongside a substantial number of new releases by established and up-and-coming artists, it can be hard for stores to keep all of the product in stock and current.

Cliff Preiss, jazz-and-vocals buyer for the Virgin Megastore in New York's Times Square, notes, "People have said there is a glut of product for as long as I can remember. In jazz, there is a bottomless pool of material that can be reissued, and there's a large pool of young musicians who want to have their say in what's happening." Preiss' solution for choosing what to stock is a pragmatic one. "Anything that I consider important, I carry. The guide I use is that if I would want to own it myself, I carry it."

Preiss explains that he sees two main types of jazz consumer: "One wants an exact, specific recording of a single artist, no matter how obscure. The other hears something on the radio or TV commercial, and they come in humming a melody and ask where they can find the song. I don't think that there is too much product out there in the sense that it confuses people, but it can take a little longer to find exactly what they are looking for."

THE STOCKING CONUNDRUM

"Right now, everyone is jumping on the 'Jazz For' bandwagon," says Preiss. "But I don't see compilations as cutting into sales of original jazz albums or albums by new jazz artists."

Preiss notes that the initial "Jazz For" compilation was stocked in Virgin's pop section, rather than the jazz department. "It definitely crosses over to a different audience," he says. "I wouldn't be surprised if a lot of people who bought that compilation have no other jazz CDs in their collection. And, since it's a compilation, a person could hear an artist and develop enough of an interest that they would buy a whole album by that artist. So it's not a bad thing at all."

Chris Osborne, jazz-department manager at New York's Tower Records at Lincoln Center, agrees that compilations can be an effective way for consumers to discover jazz. "If a collection is the only way that a person is going to discover a Ben Webster, then it's better than not discovering him at all," she says, adding that "just maybe, these consumers will eventually go out and buy a Ben Webster disc."

Still, labels feel the crunch for retail space when the market becomes saturated with product. "While I respect what 32 has done, there are unfortunately a lot of copycat compilations of lesser quality that are filling the market," states Adrian Mills, director of worldwide sales at Telarc, whose jazz schedule encompasses approximately 12 releases throughout the year. "The dilemma of the jazz buyer is that he is constantly wading through bad product. It makes his job that much harder, and it makes it harder for a label like ourselves. We get penalized, because there is less retail space and fewer consumer dollars for us."

ADVANCE PLANNING

To remain competitive in the marketplace, Telarc "solicits key records far in advance," explains director of marketing Rob Saslow. "Nearly every CD we are putting out is ready, with fin-

ished product, 60 to 90 days before the street date. We need to get it to crucial accounts early, so they can hear the record and judge for themselves whether or not to stock it. Forward thinking is the only way to get proper positioning in this type of retail climate."

"If you look at our release schedule, we've tried to do what the industry's been asking, which is to avoid putting everything out in the fourth quarter," adds Mills. "We also make certain to keep our pricing in line with the major labels, and we offer discount programs throughout the year. We have to be aggressive with our pricing, on both our catalog and our new releases. These methods allow a smaller label like ourselves to stay ahead of the game."

Tower Records' Osborne feels that there are two ways that labels can help the retailer support new artists. "First, they can provide us with play copies, so consumers can hear them," she says, noting that she often puts developing artists in her store's discretionary listening posts. "The other is sale pricing. It's hard for a customer to pick up a Stefon Harris or Geri Allen recording for \$17.99, as wonderful as those artists are. If the customer sees them for \$13.99, it's going to make a big difference in their willingness to try them."

OVERBURDENED LISTENING POSTS

Osborne feels that "there are way too many compilations coming out, and it's impossible to stock them all. You can't support every collection with a listening station, so they end up sitting in a rack with other compilations. I don't see the public picking those things up unless they hear them."

Osborne does, however, feel that "the pendulum is swinging towards people buying jazz recordings. There are people in their 30s and 40s who have a longing for something that sounds real in our busy world and are discovering jazz." According to Osborne, "the downside of these people buying compilations is that it is a move away from hearing a complete recording date, which documents an actual session, an actual musical climate."

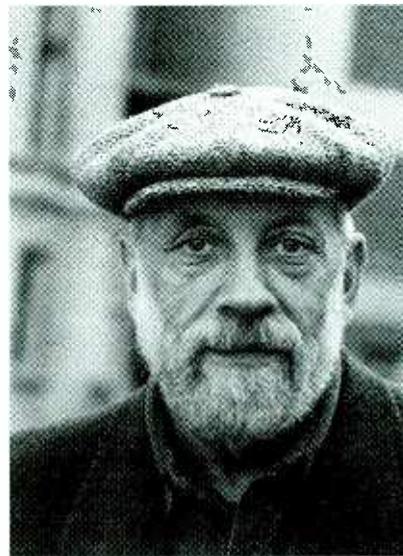
"That's why I like things like Blue Note's remastered Rudy Van Gelder albums," she says, noting that Verve has done equally good work in bringing the sound quality of older recordings up-to-date in well-conceived packages. "If the sales pitch to the consumer is improved sound, it becomes a good vehicle for exposing the music to a new audience." Osborne points out that Legacy/Columbia's recent reissue of Duke Ellington's 1957 release "Such Sweet Thunder," coinciding with the Ellington centennial, is both timely and important,

because "up to now, we could only get that title sporadically, as an import from Japan. Tying it in with the centennial makes it widely available to be found by a new audience who might just now be discovering Ellington."

WAVES AND WATER

"The whole compilation thing is a sign of tougher times," says Telarc's Saslow. "Consumers have limited funds, and they don't always have the time to search out specific records or artists. Compilations are an easier concept for them to digest."

32 Jazz's Dorn remains realistic about the situation. "Like anything else, this too will run its course," he states, adding that "years ago, no one in the industry wanted to put out soundtracks, because they never made money. Now they're the hottest thing on the market, but that fad will run its course as well. There's an ebb and flow to everything. Consumers, like water, will seek their own level. They'll tell you when they've had enough." ■



32 Jazz's Dorn

WHAT'S IN IT FOR THE LITTLE GUY?

Jazz-specialist indies find there are benefits as well as disadvantages to the continuing consolidation of major labels and retailers. For many, limited budgets go hand-in-hand with high expectations.

BY DON JEFFREY

It's a time of uncertainty in the jazz business. Major record companies, trying to improve profitability as costs rise, have pared their jazz offerings. Compounding the problem, the mega-merger of PolyGram with Universal resulted in the consolidation of two jazz companies into one, with executives laid off and rosters expected to be cut.



Concord's Barros

But consolidation at the majors has created opportunities for independent jazz labels, both in signing and developing talented artists and in securing the services of experienced executives.

"The merger of GRP and Verve Group [at Universal] is definitely creating a big hole, and there'll be a big fallout through it," says Glen Barros, president of Concord Records.

Rob Saslow, director of marketing for Telarc International, whose jazz roster includes such

greats as McCoy Tyner and Dave Brubeck, says the majors have "cut back on their commitment to being full-service jazz labels. Certain jazz artists with cachet a major label will still hang on to. But it's hard for the majors, with their economics, to stick with artists over their development."

FRUITS OF CONSOLIDATION

The race to find and sign talent could get easier for the small or indie jazz label, now that the majors are focusing efforts and resources on the hits. "It's much more of a buyer's market than it was a year or two ago," says Saslow. "The deals we're able to offer artists—it's not huge money upfront. The artists will entertain these offers that they wouldn't have before, except as leverage. Now we're a player. We're not afraid to go out and talk to anyone. There's not the expectation of the huge money upfront."

"There are many artists at the end of their major-label rope," says Mike Landy, president of New York-based modern jazz/world-music label Siam Records, adding, "I launched my label as a result of consolidation. We saw it happening and saw an opportunity." Landy had been with GRP Records, owned by Universal. Siam bought GRP's recording studio in New York.

"Some great artists have been ignored. They're all too happy to come to an independent and build a catalog," says Landy. "They understand the majors seem to be focusing more on quantity—the number of releases, the number of units—rather than



Siam's Landy

Continued on page 50

Ellington is everywhere. He is being celebrated in the nation's capital, where he was born on April 29, 1899, and where his father was a White House butler. Ellington himself was honored with a 70th birthday celebration at the White House, courtesy of its profoundly unhip resident, Richard Nixon. The Pulitzer Prize committee has awarded Ellington a posthumous "Special Citation" for "musical genius," hoping to redress the injustice done by denying him the award in 1965, causing two of the three judges to resign in protest. He is now being called America's greatest composer. But for half of this century, he was hidden in plain sight, disguised as a bandleader. It is perhaps no accident that he was born six days after that other great master of misdirection and obfuscation, Vladimir Nabokov. Now, with tributes coming from everywhere, even from the classical pianist Jean-Yves Thibaudet, Ellington has gone on a cultural journey much like that taken by Raymond Chandler, from 35¢ paperbacks to two volumes in the Library Of America.

But no one played Ellington like Ellington. He is the greatest figure in jazz history. Born only seven months after George Gershwin, he lived twice as long—I learned of his death while listening on the car radio to John Dean testifying in the Watergate hearings—and was never thought of as a period musician. To use his own highest term of praise, he was beyond category. He record-



thing else winning next year's Historical Grammy.

GONSALVES SOLO RESTORED

The only company that can match BMG's RCA holdings is Sony, with its Okeh and Columbias. They have, however, chosen instead to release four single CDs and one double, with a three-CD compilation by Henry Renaud called "The Duke" due in August. Every bit of material recorded seems to have been included, and the notes lean heavily toward arcana about the production process. But you get "Black, Brown And Beige" with a magnificent a cappella Mahalia Jackson, "Such Sweet Thunder," inspired by the Stratford Shakespeare Festival, a *mano a mano* with the Basie band, the music written for the film "Anatomy Of A Murder" and a two-CD set including "Ellington At Newport." The latter put Ellington on the cover of *Time* in 1956, largely because of a 27-chorus blues solo played by tenor saxophonist Paul Gonsalves as an entr'acte between the two parts of "Diminuendo And Crescendo In Blue" that had people dancing in the aisles and nearly caused a riot. Now we learn that, because of bad microphone placement, parts of the set were re-created in the studio with fake applause added. The real article has been added to the phony stuff for this release.

"Ella And Duke At The Côte D'Azur," a two-LP set from 1966, when both artists were represented by Norman Granz, has been expanded to the eight-CD "Ella Fitzgerald And Duke Ellington Côte D'Azur Concerts On Verve," with the two of them separately and together. The last CD is an illuminating look at the Ellington orchestra in rehearsal.

THE CHAIRMAN AND THE DUKE TOGETHER

"The Complete Capitol Recordings Of Duke Ellington," five CDs from the 1953-55 period, are available from the invaluable mail-order firm Mosaic and in stores from Blue Note. Included is a rare Ellington trio date, the exquisite "Piano Reflections."

In the late '60s, Frank Sinatra signed Ellington to his Reprise label, both as artist and producer. The two teamed in 1968 for "Francis A. & Edward K.," which was reissued earlier this year. The remainder of Ellington's work at the label will be released this fall by Mosaic, in a five-CD boxed set, "The Complete Reprise Recordings," produced by Matt Pierson. Included are a set of other bands' theme songs, music from "Mary Poppins," "The Symphonic Ellington" and hits from 1965 and '66. Have you heard Ellington's "Blowin' In The Wind"?

Edward Kennedy Ellington said of James P. Johnson what I will say of him: "There never was another." ■

A spate of reissues fetes the birthday of jazz's greatest figure.

THE ELLINGTON CENTURY

BY JOE GOLDBERG

MOMS LOVE 'EM 'CAUSE
THEY'RE GOOD
FOR YOU

KIDS LOVE 'EM
'CAUSE THEY'RE
COOL



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JAZZ

JAZZ THROUGH JUNE: Year-To-Date Charts

BY GEOFF MAYFIELD

Kenny G sits in his accustomed throne atop the Contemporary Jazz category of this Spotlight's chart recaps, but the mainstream's Top Jazz Albums lists bid welcome to a new empress, Diana Krall. The lists also sport some surprises in the supplier categories. For eight consecutive Year In Music issues, soprano saxophonist G has been the No. 1 artist in the Contemporary Jazz field, also holding the No. 1 album for each of those eight years. This Spotlight's year-to-date progress report shows he is on course to continue that monopoly in 1999.

WHEN DIANA MET HARRY

Krall's "Love Scenes," the best seller of her young-but-prolific recording career, unseats Harry Connick, Jr.'s "To See You," which was No. 1 on Top Jazz Albums in both the Year In Music and Jazz Spotlight recaps of 1998. The cumulative sales of three Krall albums also make her the category's top album artist, again replacing Connick, who had ended a four-year reign by veteran Tony Bennett. Krall's total units sold practically give her a 2-to-1 lead over runner-up Herbie Hancock.

Based solely on Kenny G's prolific sales, Arista is usually the leading imprint and distributing label in contemporary jazz, but Warner Bros. is threatening to end that streak. Successes by Boney James, Kirk Whalum and Fourplay put the WB team on top among imprints; additional sales from affiliated labels—particularly Quincy Jones'—secure Warner Bros.' standing in the label camp. Bugs Bunny's jazz team is also primarily responsible for giving WEA a substantial lead in the distribution category.

FLEDGLING NABS FLAG

The success of its various-artist compilations places fledgling 32 Jazz on top of the mainstream jazz imprint and label categories. The latter category will change by the end of the year, as Verve Group officially merges the output of No. 2 label GRP and No. 3 logo Verve. At the time these recaps were completed, corporate attorneys had not yet waved their hands over the merger of the jazz groups that resided at Universal Music Group and its acquired PolyGram holdings. The 32 Jazz label helps independent distributors get at least a temporary lead in the distribution category; again, the Universal/PolyGram merger could change that picture by the time our year-end issue is published.

The recaps in this Spotlight offer a year-to-date look at the jazz categories that will appear in the Year In Music issue and covers charts from the Dec. 5, 1998, issue (which starts the current chart year) through the June 5 issue. Recaps for Top Jazz Albums and Top Contemporary Jazz reflect sales units for each week a title appeared on the pertinent 25-position chart, including the weeks these bi-weekly charts are not published. ■

Top Jazz Artists

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	DIANA KRALL (3)	Impulse!/GRP
2	HERBIE HANCOCK (1)	Verve
3	CASSANDRA WILSON (1)	Blue Note/Capitol
4	MILES DAVIS (2)	Legacy/Columbia
5	VINCE GUARALDI TRIO (1)	Fantasy
6	HARRY CONNICK, JR. (1)	Columbia
7	LOUIS ARMSTRONG (1)	GRP (1) Verve
8	MONICA MANCINI (1)	PBS/Warner Bros.
9	MICHAEL FEINSTEIN (1)	Concord Jazz/Concord
10	PAT METHENY (1)	Concord Jazz/Concord (1) Telarc



Diana Krall

Top Jazz Albums

Pos.	TITLE—Artist—Imprint/Label
1	LOVE SCENES—Diana Krall—Impulse!/GRP
2	GERSHWIN'S WORLD—Herbie Hancock—Verve
3	JAZZ FOR A RAINY AFTERNOON—Various Artists—32 Jazz
4	TRAVELING MILES—Cassandra Wilson—Blue Note/Capitol
5	JAZZ FOR THE QUIET TIMES—Various Artists—32 Jazz
6	JAZZ FOR THE OPEN ROAD—Various Artists—32 Jazz
7	YULE B' SWINGIN'—Various Artists—Hip-O

8	JAZZ FOR WHEN YOU'RE ALONE—Various Artists—32 Jazz
9	HAVE YOURSELF A MERRY LITTLE CHRISTMAS—Diana Krall—Impulse!/GRP
10	FABULOUS SWING COLLECTION—Various Artists—RCA Victor
11	LOVE SONGS—Miles Davis—Legacy/Columbia
12	PRICELESS JAZZ SAMPLER—Various Artists—GRP
13	CHARLIE BROWN'S HOLIDAY HITS—Vince Guaraldi Trio—Fantasy
14	TO SEE YOU—Harry Connick, Jr.—Columbia
15	LIKE MINDS—Gary Burton/Chick Corea/Pat Metheny/Roy Haynes/Dave Holland—Concord Jazz/Concord

Top Jazz Labels

Pos.	LABEL (No. Of Charted Albums)
1	32 JAZZ (5)
2	GRP (9)
3	VERVE (11)
4	COLUMBIA (7)
5	CAPITOL (8)

Top Jazz Imprints

Pos.	IMPRINT (No. Of Charted Albums)
1	32 JAZZ (5)
2	IMPULSE! (7)
3	VERVE (10)
4	BLUE NOTE (8)
5	RCA VICTOR (6)

Top Jazz Distributors

Pos.	DISTRIBUTOR (No. Of Charted Albums)
1	INDEPENDENTS (23)
2	UNIVERSAL (10)
3	SONY (9)
4	PGD (11)
5	EMD (9)
6	BMG (10)
7	WEA (5)

Top Jazz Catalog Albums

Pos.	TITLE—Artist—Imprint/Label
1	MIRACLES—THE HOLIDAY ALBUM—Kenny G—Arista

Continued on page 50

THE HIGHER OCTAVE MUSIC GROUP:

CRAIG CHAQUICO Four Corners

"Best Pop Instrumental Guitarist"
—Guitar Player Magazine

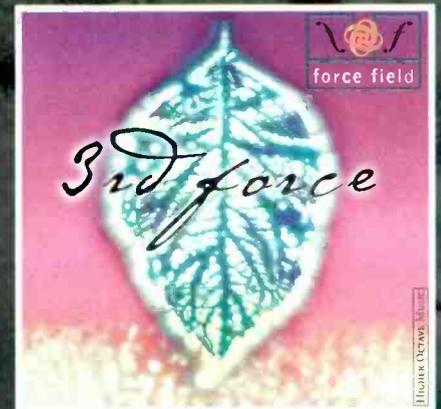
The former Jefferson Starship guitarist ties his passion for Native American culture to reflections on his own life and more universal themes with the groovesmanship expertise of top producers William Aura (3rd Force), Russ Freeman, Paul Brown and Rick Braun.



3rd force force field

"All-Star." - Jazziz

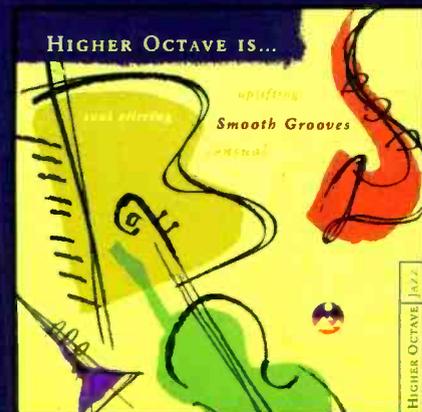
Force Field intensifies the trio's contagiously uplifting attitude with an all-star lineup of Smooth Jazz icons - Paul Taylor, John Klemmer, Craig Chaquico, Grant Geissman, Brian Hughes and Bryan Savage.



(47099)

Various Artists Higher Octave is... Smooth Grooves

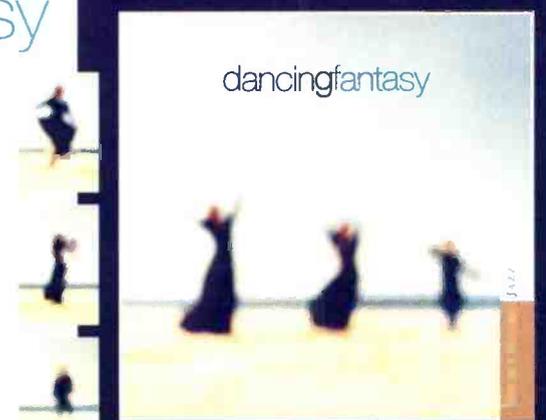
A glimpse into the past, present and future of the immensely popular Smooth Jazz genre featuring 3rd Force, Craig Chaquico, Bryan Savage, Grant Geissman, Brian Hughes and many others.



(47186)

dancingfantasy Dancing Fantasy

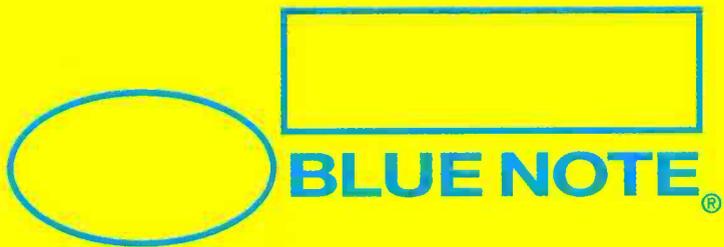
Popular German born composers Curtis McLaw and Chris Williams of Dancing Fantasy continue the European based atmospheric groove music tradition with a seductive, melodic and hypnotic soundtrack to the many moods of day and night.



(47496)

Coming soon: Eliades Ochoa, Hevia, Buckethead, Brian Hughes, Douglas Spotted Eagle, Gaelic Storm, CUSCO, Charlie Watts, P18, Eric Fernandez, Sergent Garcia and Thomas Otten.
www.higheroctave.com Higher Octave Music 23852 Pacific Coast Hwy., Suite 2C Malibu, CA 90265 310/589-1515 310/589-1525 Fax





Cassandra Wilson



Dianne Reeves



Don Byron



Charlie Hunter



Richard Elliot



Mark Shim



Jason Moran



Medeski Martin & Wood



Bob Dorough



Jacky Terrasson



Joe Lovano



Eliane Elias



Greg Osby



Chucho Valdés



Everette Harp



Rodney Jones



Benny Green



Kurt Elling



Javon Jackson



Gonzalo Rubalcaba



Renee Rosnes



James Hurt



Stefon Harris



Brian Blade



Pat Martino



Tommy Flanagan



Lena Horne



The NEXT 60 YEARS

1999 Down Beat Critics Poll | Record Label of the Year

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JAZZ

Summer Means Jazz

Europe's seasonal touring circuit provides a promotional springboard for both younger artists and established stars.

BY CHRIS FULLER

LONDON—Star names and young pretenders will be out in equal measure this year on the ever-expanding European festival circuit, as summertime concert stages remain a pivotal promotional device for the jazz labels.

It's no surprise that most jazz labels have chosen the approaching millennium as a convenient marketing hook to tempt consumers to sample jazz greats of the past. "People are naturally looking back and taking stock," says Adam Sieff, division head at Sony Jazz U.K. "It's an excellent opportunity to get them to explore our rich back catalog, much of which, back to Louis Armstrong and Billie Holiday, has incredible longevity."

But, as both major and indie jazz labels prepare to tap into the selling potential offered by the growing round of European jazz festivals—Montreux, Glasgow, Vienna, Istanbul, Umbria, The Hague, London, Molde, Vitoria-Gasteiz—there's a retrospective feeling, too, about many of the show lineups. Among the highlights, New York's Lincoln Center Jazz Orchestra (LCJO), led by artistic director Wynton Marsalis, will be bringing its Duke Ellington tribute show to European stages in line with the centennial of the jazz maestro's birth, while a star-heavy Montreux festival will feature a tribute to Jimmy Rogers night, presented by Ahmet Ertegun and featuring Van Morrison, Jeff Healey and others.

For Wulf Muller, VP, jazz marketing

at Universal Music International, while the Euro festivals invariably offer a promotional springboard for established stars—John McLaughlin, Ornette Coleman, Dee Dee Bridgewater, Herbie Hancock and Al Jarreau all have busy schedules this year—the career push offered to younger artists is "probably the most valuable aspect."

VERVE-NIGHT MIXERS

Through the now-traditional "Verve Nights"—this year at Montreux (July 2-17), Holland's North Sea Jazz Festival (July 9-11), Italy's Umbria Jazz 99 (July 9-18) and Spain's Vitoria-Gasteiz (July 10-16), plus other big events in Austria and France—Universal is seeking to mix "big stars and the up-and-coming," says Muller. "Festivals allow us not only to reach a core audience but also the more casual jazz fan. Whether big names or not, if the artists perform well on the night, then they stand to sell a fair amount of CDs on-site."

Universal, since absorbing Poly-

Gram, has now fashioned a four-pronged Verve Music Group comprising Verve (mainstream), Impulse (catalog, avant-garde), GRP ("smooth" jazz, AC) and Blue Thumb (blues, world music). The company will have a total of 28 acts on the road in Europe this summer. Among the newer names, the company has high hopes for Latin pianist Danilo Perez, Brazilian bossa-nova stylist Vinicius Cantuaria, violinist Regina Carter and Norwegian techno-influenced jazzier Bugge Wesseltoft. "It's going to be some year," says Muller.

Claude Nobs, founder of the Montreux jazz festival and a longtime Warner Music executive, appears particularly enthused by this year's event. "Jazz," says Nobs, "has a tremendous influence within all the new lines of music.... across hip-hop, acid jazz, even drum 'n' bass; all those guys love Miles Davis and John Coltrane. Montreux has and always will explore these new musics.

But, at the same time, jazz is the thread that binds it all together."

AUDIENCE OF 1 BILLION

Like the smaller North Sea Jazz Festival, Montreux has unquestioned value as a media-friendly event, attracting dozens of broadcasters each year and offering artists potential worldwide exposure. "Japan's NHK—a great supporter of jazz—will be out in force again," says Nobs. "We're also very excited that CNN is planning a one-hour special from the event, which offers a potential worldwide audience of 1 billion."

Given the limited media outlets for jazz, says Adam Sieff at Sony Jazz U.K., the value of the summertime jazz circuit "gets ever more important in promotional terms." While Sony does not go in for sponsoring specific events—and also avoids promoting CDs on-site, in order not to upset the traditional retailers—Sieff says the company "pulls out all the stops, from affiliate to affiliate, in garnering

as much media support as possible to back up the live shows."

Sony's big guns on the circuit this year will include the aforementioned Lincoln Center Jazz Orchestra, the new Stanley Clarke/Lenny White music collective Vertu (described by Sieff as "the second coming of fusion"), trumpeter Mark Isham and Venezuela-born percussionist Orlando Poleo. Helped along by the millennium effect, Sony will continue to strongly market its back catalog, but, for Sieff, "This can never be to the detriment of our frontline artists. What we are most excited about is where the music is going."

There will obviously be some sadness that Ronnie Scott, founder of the legendary London Soho jazz venue that bears his name, is no longer around to share in the 40th anniversary celebrations of what is arguably the most famous jazz club in the world. But, according to Pete King, Scott's longtime partner and the club's co-founder, "We're determined to party hard anyways...as Ronnie would have wanted it."

A highlight within a series of Ronnie Scott's concerts and residencies is a charity gala at London's Barbican Centre on Oct. 2, featuring, among others, George Benson & The Count Basie Orchestra, Elvin Jones, Dee Dee Bridgewater and the Peter King Quartet, with proceeds going to Nordoff-Robbins Music Therapy and the Ronnie Scott Bursary Fund for young jazz musicians. ■



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UNIVERSAL JAZZ AT THE 1999 EUROPEAN FESTIVALS

SUBJECT TO CHANGE



HARMOLODIC

SCOTLAND - GLASGOW JAZZ FESTIVAL JUNE 30 - JULY 4

July 2: Bugge Wesseltoft
July 3: Celia Cruz

FRANCE - JAZZ À VIENNE 98 JUNE 29 - JULY 13

July 1: Joe Louis Walker
Clarence Gatemouth Brown
July 7: **VERVE NIGHT**
John McLaughlin "Remember Shakti"
John Scofield, Dave Holland, Joe Lovano, Al Foster
Bugge Wesseltoft
July 10: **VERVE NIGHT**
Ornette Coleman & Musicians of Jajouka
Randy Weston & Gnawa of Morocco
July 13: Nicholas Payton (part of Jam Session 99)

AUSTRIA - JAZZ FEST VIENNA JUNE 17 - JULY 11

July 3: Herbie Hancock "Gershwin's World"
July 6: **VERVE NIGHT**
Al Jarreau
Abbey Lincoln
July 9: Sidsal Endressen, Bugge Wesseltoft duet
EMARCY NIGHT
Bugge Wesseltoft quartet
Wibutee
Wolfgang Muthspiel's transit
July 10: John McLaughlin - "Remember Shakti"

AUSTRIA - JAZZ FEST WIESEN - JULY 9-11

July 9: Charlie Haden Quartet West
John Scofield +
July 10: Pharoah Sanders

CANADA - FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL - JULY 1-11

July 2: Diana Krall + Orchestra
July 4: John McLaughlin - "Remember Shakti"
July 5: John Scofield +
July 7: Green / Malone / McBride
July 8: Vinicus Cantuaria - Support for: Caetano Veloso
Regina Carter Quintet
Jimmy Smith Quartet
July 9: Paco de Lucia
July 10: Akos E. Vrit

SWITZERLAND - MONTREUX JAZZ FESTIVAL - JULY 2-17

July 5: Robben Ford
July 8: **VERVE NIGHT**
John McLaughlin - "Remember Shakti"
Mari Boine
Eleftheria Arvanitaki
July 10: Ney Matogrosso
July 12: Herbie Hancock "Gershwin's World"

TURKEY - INTERNATIONAL ISTANBUL JAZZ FESTIVAL - JULY 7-17

July 13: John Scofield +
July 16: Courtney Pine
Bugge Wesseltoft
July 17: Bugge Wesseltoft

THE NETHERLANDS - NORTH SEA JAZZ FESTIVAL JULY 9-11

July 9: Al Jarreau
Roy Hargrove Quintet
Incognito
July 10: John Scofield +
Roy Hargrove (w/ New Collective Big Band)
Green / Malone / McBride
Helen Merrill
VERVE NIGHT
Danilo Perez Trio
Regina Carter
Michiel Borstlap
Bugge Wesseltoft
Bobby Hutcherson
July 11: Herbie Hancock "Gershwin's World"
Maria Joao with Joe Zawinul Syndicate
Courtney Pine
Jimmy D'Jadju
Helen Merrill
Dino Saluzzi
Abbey Lincoln

ITALY - UMBRIA JAZZ 99 - PERUGIA JULY 9 - 18

July 13: Green / Malone / McBride
July 14: Herbie Hancock "Gershwin's World"
"ROUND MIDNIGHT" VERVE SERIES:
Kenny Barron - Charlie Haden Duet
Charlie Haden Quartet West
July 15: **"ROUND MIDNIGHT" VERVE SERIES:**
Kenny Barron - Mulgrew Miller Duet
John Scofield +
July 16: Nicholas Payton (part of Jam Session 99)
"ROUND MIDNIGHT" VERVE SERIES:
Danilo Perez Trio
Regina Carter Quintet
July 17: **"ROUND MIDNIGHT" VERVE SERIES:**
Kenny Barron - Brad Mehldau duet
Vinicio Cantuaria
July 18: **VERVE PRESENTS:**
Michiel Borstlap Sextet
Bugge Wesseltoft Quartet

FINLAND - PORI JAZZ FESTIVAL - JULY 9-18

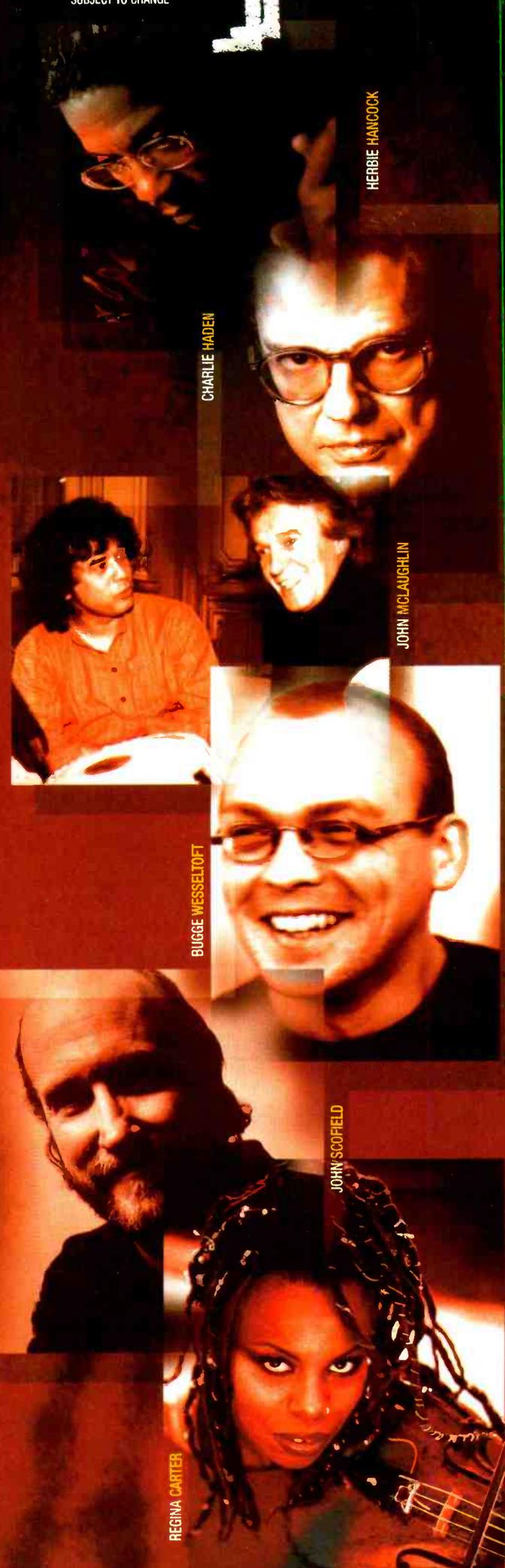
July 14: Robben Ford
July 15: Robben Ford
July 16 & 17: Elvis Costello
Niels Lan Doky Quartet
Green / Malone / McBride

SPAIN - VITORIA-GASTEIZ JAZZ FESTIVAL - JULY 13-16

July 12: Nicholas Payton (part of Jam Session 99)
July 15: Danilo Perez Trio
July 16: **VERVE NIGHT**
John Scofield -
Shirley Horn

NORWAY - MOLDE INTERNATIONAL JAZZ FESTIVAL JULY 12-17

July 13: Dee Dee Bridgewater + Ray Brown Trio
July 14: John Scofield +
Nicholas Payton (part of Jam Session 99)
Wibutee
July 15: Green / Malone / McBride



HERBIE HANCOCK

CHARLIE HADEN

JOHN MCLAUGHLIN

BUGGE WESSELTOFT

JOHN SCOFIELD

REGINA CARTER



JAZZ

THE LITTLE GUY

Continued from page 44

on long-term artist development."

Jeff Gauthier, musician and co-founder of Los Angeles-based year-old Cryptogramophone label, says, "I started the label to fill a need in the L.A. jazz community, to find homes for projects having trouble getting picked up by other labels, especially with the consolidation. A lot of artists are scrambling to grab hold of a diminishing piece of pie. Because of that, a lot of musicians and entrepreneurs are starting their own labels."

Some of those musicians and entrepreneurs are people who were forced out of the majors by consolidations, and their current availability is viewed as a boon to smaller labels. "There's a great pool of executive talent," says Landy. "Our GM was GRP's VP of international. We're both brothers in arms. So many great people have been squeezed out."

FUNDING FOR GROWTH

Joshua Feigenbaum, co-founder of NYNO Records with Allen Toussaint, agrees. "We're always looking for good people. But we have limited budgets and high expectations," he says.

But Michael Dorf, head of Knitting Factory Records, the 10-year-old label that grew out of the New York venue of the same name, says the label "has completed some fundraising and is going to be growing quickly. We've got our 'Help Wanted' posted. There's a lot of great talent out

there." Knitting Factory Records is, in fact, a product of consolidation. Dorf explains that in 1989 he had a deal with A&M to release four compilation albums. "When PolyGram bought A&M, we got dropped," he says. "We were called their 'Special-Olympics' project. We took those four titles and looked for distribution in Europe and became, effectively, a record label. Then, in a few months, we put out releases ourselves."

A CALL TO WORK HARDER

As Knitting Factory did, smaller labels are seeking ways to finance their operations. Telarc's Saslow says that the growth of smaller jazz labels will encourage the flow of new capital into the music business.

"What I expect to see is some people who weren't in the music business getting into the business," he says. "Some of these companies have money to burn, and record labels can certainly use the capital." He mentions technology companies like Microsoft and entertainment companies without labels like Viacom.

But some small-label executives see formidable challenges in consolidation.

"It creates a responsibility for a label like ours," says Concord's Barros. "We don't consider other jazz labels our competition. We consider other genres our competition. Retail and other areas of the industry tend to focus on other genres. Retail is consolidating, and jazz is getting

squeezed more. I look at the loss of one major powerhouse in jazz [PolyGram] as a real loss for all of us. Moving the artform forward is good for all of us. It's a call to us to work that much harder."

Saslow echoes the notion that "the retail side of things is a huge challenge. The space at retail is still very limited. We can do all the marketing and create demand through radio, press and touring, but, if the product's not positioned, it just doesn't sell. We spend money at retail, but that doesn't necessarily get you the space all the time."

Dorf agrees that retail consolidation has "made it tougher for independents to get that shelf space to get those brick-and-mortar customers." So Knitting Factory has turned to the Internet and found some success. "We're seeing a dramatic percentage shifting monthly—more people wanting to buy on the Internet, especially deep catalog," says Dorf.

The Internet has, for some independents, evened out the playing field with the majors a little. "The Internet has created ways to promote the artist," says Landy. "It's poetic justice. I can announce news at Siam all over the world without worrying about the barriers the majors have put up. The majors have cut off A&R, which is like R&D for a label. They're putting out samplers, reissues. But that's old. Independents are the ones that have their finger on what's going on." ■

CHARTS

Continued from page 46

- 2 **KIND OF BLUE**—Miles Davis—Legacy/Columbia
- 3 **BREATHLESS**—Kenny G—Arista
- 4 **ALL TIME GREATEST HITS**—Louis Armstrong—MCA
- 5 **TIME OUT**—Dave Brubeck—Legacy/Columbia
- 6 **SKETCHES OF SPAIN**—Miles Davis—Legacy/Columbia
- 7 **BLUE TRAIN**—John Coltrane—Blue Note/Capitol
- 8 **MUSIC FROM WHEN HARRY MET SALLY...**—Harry Connick, Jr.—Columbia
- 9 **ALL FOR YOU (DEDICATION TO THE NAT KING COLE TRIO)**—Diana Krall—Impulse!/GRP
- 10 **THE BEST OF THE SONGBOOKS**—Ella Fitzgerald—Verve
- 11 **GREATEST HITS**—Louis Armstrong—Curb
- 12 **SWING KIDS**—Soundtrack—Hollywood
- 13 **THE MOMENT**—Kenny G—Arista
- 14 **MTV UNPLUGGED**—Tony Bennett—Columbia
- 15 **GREATEST HITS**—Miles Davis—Legacy/Columbia



Kenny G

- 7 **FOR YOU**—Kirk Whalum—Warner Bros.
- 8 **FROM MANHATTAN TO STATEN**—Down To The Bone—Nu Groove
- 9 **STANDING TOGETHER**—George Benson—GRP
- 10 **FULL STRIDE**—Rick Braun—Atlantic/AG
- 11 **4**—Fourplay—Warner Bros.
- 12 **SWEET THING**—Boney James—Warner Bros.
- 13 **INSIDE**—David Sanborn—Elektra/EEG
- 14 **COMBUSTICATION**—Medeski Martin & Wood—Blue Note/Capitol
- 15 **MADRID**—Marc Antoine—NYC/GRP

Top Contemporary Jazz Artists

Pos. ARTIST (No. Of Charted Albums)
Imprint/Label

- 1 **KENNY G** (1) Arista
- 2 **BONEY JAMES** (2) Warner Bros.
- 3 **QUINCY JONES** (1) Qwest/Warner Bros.
- 4 **NAJEE** (1) Capitol (1) Verve Forecast/Verve
- 5 **KIRK WHALUM** (1) Warner Bros. (1) Warner Gospel/Warner Bros.
- 6 **PETER WHITE** (1) Columbia
- 7 **DOWN TO THE BONE** (1) Nu Groove
- 8 **GEORGE BENSON** (1) GRP
- 9 **WILL DOWNING** (1) Verve Forecast/Verve
- 10 **GERALD ALBRIGHT** (1) Verve Forecast/Verve

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **KENNY G GREATEST HITS**—Kenny G—Arista
- 2 **FROM Q WITH LOVE**—Quincy Jones—Qwest/Warner Bros.
- 3 **BODY LANGUAGE**—Boney James—Warner Bros.
- 4 **PLEASURES OF THE NIGHT**—Will Downing & Gerald Albright—Verve Forecast/Verve
- 5 **MORNING TENDERNESS**—Najee—Verve Forecast/Verve
- 6 **PERFECT MOMENT**—Peter White—Columbia

Top Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **WARNER BROS.** (10)
- 2 **ARISTA** (1)
- 3 **VERVE** (3)
- 4 **GRP** (4)
- 5 **ATLANTIC GROUP** (6)

Top Contemporary Jazz Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **WARNER BROS.** (8)
- 2 **ARISTA** (1)
- 3 **VERVE FORECAST** (2)
- 4 **QWEST** (1)
- 5 **ATLANTIC** (5)

Top Contemporary Jazz Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

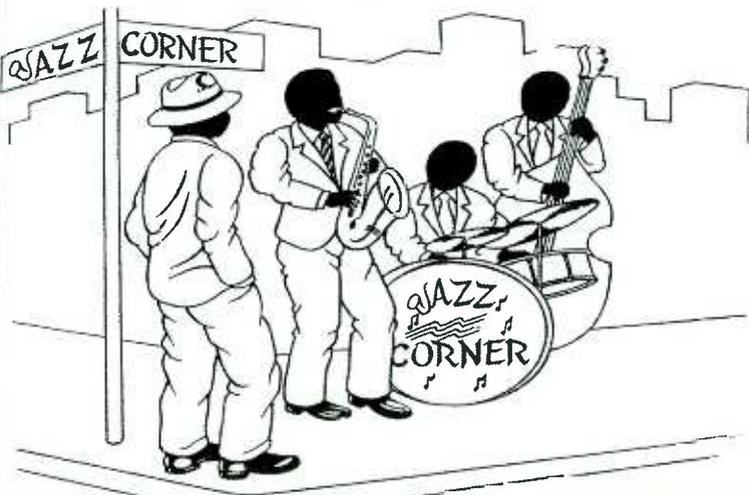
- 1 **WEA** (18)
- 2 **BMG** (9)
- 3 **INDEPENDENTS** (16)
- 4 **PGD** (4)
- 5 **UNIVERSAL** (4)
- 6 **EMD** (6)
- 7 **SONY** (2)

JAZZ FALL

- FRIDAY, SEPTEMBER 17
- FRIDAY, SEPTEMBER 24
- FRIDAY, OCTOBER 1
- FRIDAY, OCTOBER 8
- FRIDAY, OCTOBER 15
- FRIDAY, OCTOBER 22
- FRIDAY, OCTOBER 29
- FRIDAY, NOVEMBER 5
- FRIDAY, NOVEMBER 12
- FRIDAY, NOVEMBER 19
- FRIDAY, DECEMBER 3

CORNER SCHEDULE

- THE ALEX LAYNE QUARTET
- THE JACOB DRAZEN QUARTET
- PEGGY CONE AND HER GENTLEMEN QUARTET
- CAMILA BENSON & FRIENDS
- BARITONE SAXOPHONIST CLAIRE DALY
- WE'RE FRIENDS INC.
- JASMIN
- WARREN SMITH AND THE COMPOSERS WORKSHOP ENSEMBLE
- THE ROLAND ALEXANDER QUINTET FEATURING KIANE ZAWADI
- VOCALIST MARI TOUSSAINT & HERITAGE
- THE MIKA POHJOLA QUARTET



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Management Bruce Kramer for Kramer Entertainment

Dutch Entrepreneur Wintzen Helps Frager Grow The Plant

THE PLANT started life 26 years ago as the Bay Area branch of the Record Plant family of recording studios, which consisted of world-class facilities in New York and Los Angeles.

Since then, its walls have been "burned in" with some of the most recognizable music of our times: Fleetwood Mac's "Rumours," Stevie Wonder's "Songs In The Key Of Life," Crosby, Stills & Nash's "Déjà Vu," Huey Lewis & the News' "Sports," and numerous tracks by the likes of Metallica, Santana, Van Morrison, Aretha Franklin, The Artist Formerly Known As Prince, Ozzy Osbourne, the Dave Matthews Band, Primus, and Third Eye Blind.

Considerable as its track record is, however, the Plant cannot pay its bills with its laurels. Like other bigger-than-life studios around the world, it must continually invest in new equipment, try new design concepts, and explore new directions.

When Plant owner Arne Frager

mapped out his expansion and upgrade strategy recently, it included such projects as building a new surround-sound mix room, purchasing a top-of-the-line Solid State Logic (SSL) 9000J console, opening a two-studio mastering wing, and developing the label and management sides of the business.

Although they made sense for the long-term health of his business, Frager's plans were prohibitively expensive to undertake.

Enter Eckart Wintzen, the Dutch software entrepreneur whose latest venture into the U.S. recording scene was the Ex'pression Center for New Media, a sprawling educational complex in nearby Emeryville, Calif., run by pro audio education pioneer Gary Platt and Dutch music veteran Peter Laanen (Studio Monitor; Billboard,



by Paul Verna

Jan. 16). Wintzen has taken a "substantial ownership position" in the Plant, according to a June 9 statement from Ex'pression.

Frager declined to reveal the amount of the investment, other than saying it was "several million" dollars.

Although the investment was made by Wintzen's Ex'tent investment group, not Ex'pression, it lets the Plant and Ex'pression take advantage of important synergies.

For the Plant, the relationship means a steady supply of qualified interns and second engineers from Ex'pression.

"We hire, on average, 10 interns a week," says Frager. "We're always looking for qualified interns that have been trained at a place like Ex'pression. Also, our second engineers are constantly being hired by

producers who want firsts. Since we're always losing our seconds, this is an opportunity to get interns from Ex'pression and move them up to seconds."

For the school, the affiliation gives

students an opportunity to glimpse the real world of recording, as opposed to the theoretical realm of the classroom.

Other synergies include lectures (Continued on next page)



Former President Rides Bicycle. Capricorn Records act Bicycle tracked its self-titled debut album at Ironwoods Studios in Seattle, with former Presidents Of The United States Of America singer Chris Bellew producing four tracks. Shown at Ironwoods, from left, are Bellew and Bicycle front man Kurt Liebert. The band's album is scheduled for release July 13, with dates at the Knitting Factory in New York and the Mint in Los Angeles to follow.

Session Veteran Dann Huff Knows How To Pull Strings In The Studio

BY BEN CROMER

Dann Huff says people always told him that he played guitar "like a producer."

While some might resent such a statement, Huff takes it as the ultimate compliment. He is, after all, a session guitarist who made his mark in the Los Angeles rock scene in the '80s and has since moved to Nashville, where he thrives as a hitmaking pro-

ducer.

Huff produced Lonestar's new BNA/BMG album, "Lonely Grill"; Shane Minor's self-titled Mercury Nashville release; the latest Sony Nashville album by Lisa Brokup, "When You Get To Be You," co-produced with Paul Worley; five tracks on Faith Hill's latest Warner Bros. project, "Faith"; and two projects for Lyric Street: Lari White's "Stepping

Stone" and Shedaisy's "The Whole Shebang."

Moreover, Huff showed his versatility by producing Megadeth's Capitol/EMI album "Cryptic Writings." "Basically, it's all pop music now," Huff says about his diverse portfolio.

"It's the attention you give to parts and to performance," he adds. "I call it 'pop values.' It takes a little longer, but I think you come out with a better product."

Huff says Nashville used to play little brother to Los Angeles, but that is not longer the case. "I remember when I moved to Los Angeles in the early '80s it was a big deal to make it there," he muses. "Now, it doesn't matter, because the talent here [in Nashville] is second to none."

Huff's session work includes lead guitar on such hits as Clint Black's "The Shoes You're Wearing," Martina McBride's "Happy Girl," Mindy McCready's "Ten Thousand Angels," and Shania Twain's "From This Moment On."

"I always try to make the tracks I play on sound like hit tracks," Huff says. "As a result, the more hits you play on, the more sessions you get asked to play."

Huff says working with Twain and her producer and husband, Robert John "Mutt" Lange, on Twain's multi-platinum albums, "The Woman In Me" and "Come On Over," was especially illuminating because of the method Lange used to track the sessions.

"It was a bit grueling because Mutt had everybody sit there—he basically sequences with humans—for the sessions. He feels more comfortable with machines because he can articulate his ideas with each part, but he used people as sequencers and got the same result."

Lange's hands-on, every-note-is-monitored style of production contrasts with that of other producers Huff has worked with, who he says take a hands-off approach.

"As a musician, I tend to be hands-on as a producer," Huff explains. "But I've worked for several producers who hire who they want for the job and then stand back and say yes or no. Some people will say, 'That's not producing.' Well, that is producing: A great producer is someone who gets results, and I don't care how it's done."

Huff's move into production was the result of friendly persuasion by Lange and producer James Stroud.

"I did a lot of sessions with James for four or five years, and he encouraged me," says Huff. "Also, Mutt had been telling me for years, 'Dann, stop playing and produce records, because you have too many ideas.' Actually, it was Mutt and Shania who recommended to Faith that she try me as a producer."

Huff, searching for material for the project, discovered "Just To Hear You Say That You Love Me," Hill's duet with her husband, Tim McGraw, in a stack of demos by Diane Warren. "The demo of 'Just To Hear You Say That You Love Me' was Diane singing with an electric piano. It was rough, but I remember thinking, 'This is a major song.' I played it for Faith one morning, and we cut it that afternoon.

It wasn't even intended to be a duet, but Tim said, 'I'd love to sing on that.'"

Huff's roundabout return to Nashville took several twists and turns. When he headed to Los Angeles in the early '80s at the request of his friend and fellow session player Robbie Buchanan, he was unsure of the reception he would get. Luckily, he arrived in town just as red-hot guitarist Steve Lukather started to reduce his session workload, so Huff wound up on sessions for Michael Jackson, Kenny Loggins, Madonna, and Michael Bolton.

"I jumped out of playing demos in Nashville to being a double session player six months after I moved to L.A.," Huff remembers. "I lost a lot of sleep that first year, but everything worked out fine."

Huff, however, got itchy feet and decided to form a band, Giant. "I figured if other session guys could do it, then so could I," he says. "It was a big musical education, but when rock music started to change drastically around 1990, I didn't feel like changing with it, so I started getting hooked up with country music."

Returning home, Huff quickly established himself in Nashville by demonstrating a keen understanding of the big picture, i.e., generating hits.

"I don't go into the studio thinking that I'm going to play something that would turn a guitarist's head," he says. "Because I'm playing melodies, even with my rhythm guitar parts, I try to insert sub-melodies so everything becomes a counter-melody to what's going on. Production is just an extension of that—you've weaving together the whole picture."

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PROFILE

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STUDIO MONITOR

(Continued from preceding page)

by Plant clients to Ex'pression students and hands-on training on the SSL 9000J—a console that Ex'pression does not have.

The state-of-the-art school—which opened in January 1999 with an investment from Wintzen estimated at between \$16 million and \$20 million—features three full audio recording studios with 5.1-channel monitoring, a digital mix room centered around a 96-input Studer D950 console, and a large tracking area that feeds six identical control rooms.

The Plant's surround-sound mix room, dubbed the Garden, was designed by Frager and Manny LaCarruba, with visual design by Rose Greenway. To the left of the console—a 96-input SSL board with Ultimatum—a window looks out onto an exotic garden with a hot tub and a waterfall. On the opposite wall, another window allows visual contact between the control room and an isolation booth.

"We decorated all three areas to be like a garden," says Frager. "The iso booth is a night garden; the studio has quite a bit of gardeny vibe; and the outside is a garden, with all the kind of casual stuff you'd want if you were going to walk right out there."

The control room is "a radical departure from almost every control room I've ever seen," says Frager.

"It's elliptical, and the speakers are not soffit-mounted, and they have no horns, just cones and domes. Another thing that makes it unconventional is the lighting. We decided not to decorate it with colors on the wall and fabric as much as with light, so it has a sophisticated lighting control system that allows you to instantly change the environment in the room to any feel you want."

The first project undertaken in the Garden was a combination stereo and surround mix session for an upcoming Primus album on Interscope Records. Engineer **Toby Wright** mixed the material, which features contributions from **Metallica**, **Tom Waits**, **Tom Morello** of **Rage Against The Machine**, and former **Police** drummer **Stewart Copeland**.

Upcoming Garden projects include material recorded live by **Metallica** with the **San Francisco Symphony Orchestra** and an album by **Third Eye Blind**.

While it fine-tunes the Garden and continues to host tracking and mixing sessions in its other rooms, the Plant has just begun working on its mastering division, a two-room wing in a newly acquired, 2,000-square-foot space within the studio's building at 2200 Bridgeway in Sausalito, Calif.

The Plant Mastering will open this fall with a high-quality stereo room and a state-of-the-art surround

suite, according to Frager. He says it's too early to reveal specific plans for the mastering rooms, including design and staffing.

Also in the fall, the Plant will install its SSL 9000J, which it is in the process of ordering from the Oxford, U.K.-based manufacturer.

With the recording, mixing, and mastering sides of the business—what Frager calls the "service company"—on firm footing, Frager is focusing his attention on expanding the artist-development operation.

Frager's artist-oriented business, comprising A&R Management and the PopMafia independent label, is in "growth and acquisition" mode, according to the statement.

Expected releases on PopMafia include albums by **Blueland** and **Storm**, both due later in 1999, according to the statement. On the management side, Frager will continue to head A&R Management, with Ex'pression CEO Laanen and Ex'tent senior finance partner **Bram Zwagemaker** joining the A&R board. In addition, existing A&R board members **Greg Gilbert** and **Greg Shaw** will continue to serve, according to the statement.

"This is all about the business having fun using new media," says Wintzen in the statement. "Ex'pression and the Plant can both help each other extend the frontiers of the entertainment business."

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 26 1999)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (WORK)	FORTUNATE Maxwell/ R. Kelly (Rockland/Interscope)	WRITE THIS DOWN George Strait/ T. Brown, G. Strait (MCA Nashville)	NO PIGEONS Sporty Thievs Feat. Mr. Woods/ (Roc-A-Blok/Columbia)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	SONY MUSIC (New York) Franklyn Grant Robb Williams	CHICAGO TRAX (Chicago) Joey Donatello, Stan Wood Anthony Kilhoffer	OCEANWAY (Nashville) Chuck Ainlay	D&D (New York) Dejuana Richardson	OCEANWAY (Los Angeles) Jim Scott
RECORDING CONSOLE(S)	SSL 9000	SSL E series w/G computer	Neve 8078	MCI	custom Neve 8038
RECORDER(S)	Sony 3348	Studer A800	Sony 3348 HR	Sony API 124	Ampex ATR 124
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	Amper 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	OCEANWAY (Nashville) Steve Marcantonio	D&D (New York) Dejuana Richardson	THE VILLAGE (Los Angeles) Jim Scott
CONSOLE(S)	SSL 9000J	SSL 9080J	Neve 8078	MCI	Neve 8048
RECORDER(S)	Sony 3348 HR	Sony 3348 HR	Ampex ATR 102	Sony API 124	Studer A800
MASTER TAPE	BASF 900	Quantegy 467	BASF 900	Amper 499	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Will Quinell	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	UNI	UNI	Sony	WEA

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BMI DOES IT AGAIN: It's not easy to pull off a successful awards show with grace, panache, and a few warm moments.

But the U.S. performance right society BMI seems more than up to the task each year that it presents its Latin Awards. The latest edition, which took place June 20 at the Granada Ballroom in the Biltmore Hotel in Coral Gables, Fla., demonstrated once again that when it comes to award shows, BMI's is one of the best.

As awardees and guests arrived in the elegantly decorated ballroom, a screen showed a blend of slides of past winners with shots of honorees arriving at the hotel and live shots of attendees mingling and dining.

Graciously hosted by BMI president/CEO Frances W. Preston, who was ably assisted by BMI's senior director of Latin music, Diane Almodóvar, the crisply paced, 80-minute program featured a parade of award presentations complemented neatly by occasional breaks in which Preston would make introductions of



by John Lannert

Hope & Harmony Award Dinner: Uniting the World of Music Against Diabetes. The inaugural dinner is scheduled to take place June 11, 2000. On the event's host committee, called the Entertainment Industry Council, are chairman Edward James Olmos, María Conchita Alonso, Willy Chirino, Barry Gibb, Enrique Iglesias, India, Lissette, Jennifer Lopez, La Mafia, Tito Nieves, Rudy Pérez, Carlos Ponce, Jerry Rivera, Jon Secada, and Jimmy Smits.

GETTING CAUGHT UP: Fonomusic has signed Rafael Pérez-Botija—an honoree at Billboard's Latin Music Awards last year—Enrique Franco, Manolo Marroquín, and Jessie Armenta.

Sony Discos' regional Mexican division has named Eva De Alba national press and public relations manager. The label has appointed Eva Muñoz promotion and marketing assistant.

In September, Jordi—whose latest Fonovisa disc, "Jordi," contains a cover of a song by his father; Universal Latino artist Dyango—is scheduled to kick off an extensive promotional trip that will take him to Puerto Rico, the U.S., Central America, Chile, and Spain. The 20-year-old singer says he expects to cut duets in the future with Dyango and his brother, Universal Latino artist Marcos Llunas.

Mexico's famed Banda El Recodo is set to drop in July "Banda El Recodo Presenta A Paty Navidad" (Fonovisa). Member Germán Lizárraga says Paty Navidad may be better known for her formidable physical attributes, "but she has a raspy voice, the kind that goes well with *banda*." El Recodo is cutting a new disc, as well as appearing in a movie based on a biography written by Don Cruz Lizárraga, the group's founder and Germán Lizárraga's father.

Brazil's fourth annual CD Expo is slated to take place July 20-25 in São Paulo, Brazil. For more information, contact Bebel Prate at bebelprate@openlink.com.br or Betina Dowsley at betina@inf.puc-roi.br.

Dominican singer and talk show host Charytín Goyco, known as "La Rubia De América," has signed on with the U.S. Spanish radio network Radio Único as host of the radio show "Charytín, Únicamente De Novelas."

She will interview Latin soap stars and field telephone calls.

MEXICO NOTAS: Just out on Sony Mexico is "Ave Vagabundo" by the popular TV host Verónica Castro. Produced by her buddy and labelmate Ana Gabriel, Castro's new album blends a variety of danceable rhythms, including salsa and *cumbia*. Though Castro has declined TV offers since her departure from Televisa a

couple of years back, she is eager to undertake a *telenovela* project with Azteca Music's Lucia Méndez.

During Mercurio's May 29 performance at the Acapulco Milenio Festival, group member Poncho surprisingly bid farewell to his fans and introduced a new member named Mike. Earlier that day, Mercurio manager Toño Bermunen had dismissed another member, Danny. Perhaps the group's latest Sony album, "Tiempo De Vivir," which hasn't sold as well as previous albums, should be titled "Tiempo De Morir."

BMG Mexico's revered chanteuse Rocío Dúrcal is booked to tour the U.S. in September, after which she will play a slate of shows in November and December in Mexico. One of Dúrcal's backing vocalists is her 19-year-old daughter, Sheila, who may cut a Spanish- or English-language disc sometime next year.

With his debut set, "Under My Eyes," just released in Mexico on Sony, Julio Iglesias Jr. kicked off a three-month promotion that will take him to 29 countries in Latin America, Europe, and Asia. Iglesias, who studied acting at Televisa's acting academy, says he doesn't plan to embark on thespian-related projects in the near future.

In September, Universal *ranchero* (Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
36 5 DIAS (Not Listed)	
29 AMOR PLATONICO (Flamingo, BMI)	
2 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)	
20 DAME UN POCO MAS (Ventura, ASCAP)	
21 DE HOY EN ADELANTE (Rubet, ASCAP/Universal, ASCAP)	
17 DIME (Milenio, ASCAP)	
1 EL DISGUSTO (Reyna Musical)	
5 EL NIAGARA EN BICICLETA (Redomi, BMI)	
12 EL PEOR DE MIS FRACASOS (Crisma, SESAC)	
25 ENTREGA TOTAL (EMI Blackwood, BMI)	
28 ESTABA SOLO (ADG, SESAC)	
33 HIELO Y FUEGO (F.I.P.P., BMI)	
27 INFIDELIDAD (BMG, ASCAP)	
13 LAGRIMAS (TN Ediciones, BMI/Fonomusic, BMI)	
37 LE GUSTA QUE LA VEAN (Caiman, ASCAP)	
4 LIVIN' LA VIDA LOCA (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)	
7 LOCO (Not Listed)	
8 ME ESTOY ACOSTUMBRANDO A TI (Rightsong, BMI)	
19 ME HACES MUCHA FALTA (Flamingo, BMI)	
14 ME VAS HA LLORAR (Edimosa, ASCAP)	
40 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)	
3 MI VIDA SIN TU AMOR (F.I.P.P., BMI)	
10 NECESITO DECIRTE (Seg. Son, BMI)	
1 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)	
24 PASION (Alvi Systems)	
6 PINTAME (Sony/ATV Latin, BMI/Elvis, BMI)	
35 POR MUJERES COMO TU (Vander, ASCAP)	
32 PURA SANGRE (Canciones Del Mundo, BMI/Warner/Chappell, BMI)	
34 QUE CANTE EL AMOR (Not Listed)	
38 QUE TE VAS (Zomba Silver Sands, BMI)	
23 SALOME (World Deep Music, BMI)	
11 SE ME OLVIDO OTRA VEZ (Not Listed)	
30 SI ME FALTARAS (F.I.P.P., BMI)	
26 SI TE PUDIERA MENTIR (Crisma, SESAC)	
9 SI TU QUISIERAS (Warner/Chappell, ASCAP)	
16 SUBLIME MUJER (Peermusic, BMI/Promociones Musicales HR, S.A., BMI)	
39 TOCO LA LUZ (Lucas, BMI)	
22 TU SABES BIEN (Don Cat, ASCAP)	
15 TU (World Deep Music, BMI)	
18 VOLVERE (SGAE)	

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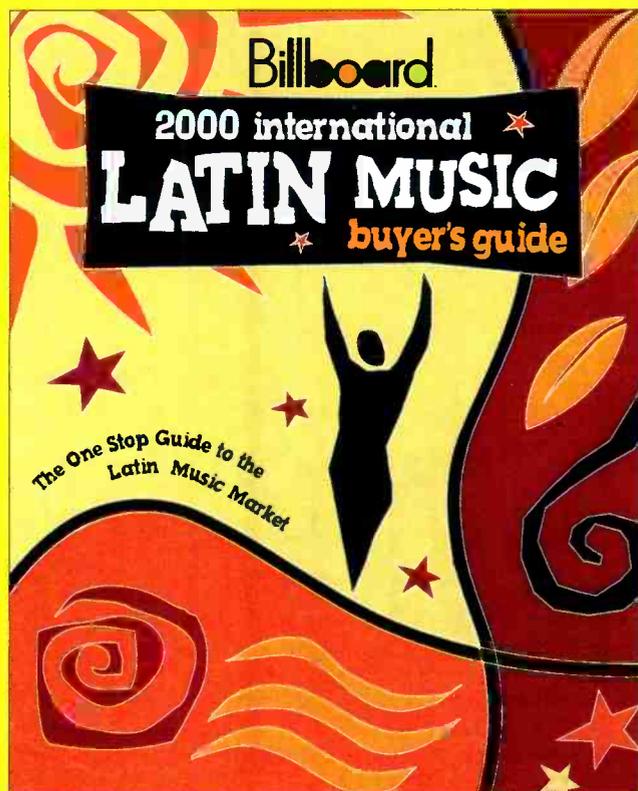
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			(IMPRINT/PROMOTION LABEL)	(PRODUCER (SONGWRITER))
► No. 1 ◀				
1	1	2	JENNIFER LOPEZ WITH MARC ANTHONY	NO ME AMES
2	2	4	ENRIQUE IGLESIAS	BAILAMOS
3	4	3	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
4	3	1	RICKY MARTIN	LIVIN' LA VIDA LOCA
5	5	5	JUAN LUIS GUERRA 440	EL NIAGARA EN BICICLETA
6	7	6	ELVIS CRESPO	PINTAME
7	6	7	ALEJANDRO FERNANDEZ	LOCO
8	8	9	PEPE AGUILAR	ME ESTOY ACOSTUMBRANDO A TI
9	11	12	LUIS FONSI	SI TU QUISIERAS
10	9	8	CONJUNTO PRIMAVERA	NECESITO DECIRTE
11	13	18	MANA	SE ME OLVIDO OTRA VEZ
► GREATEST GAINER ◀				
12	21	26	MARCO ANTONIO SOLIS	EL PEOR DE MIS FRACASOS
13	12	10	LOS TIGRES DEL NORTE	LAGRIMAS
14	18	14	VICENTE FERNANDEZ	ME VOY A QUITAR DE EN MEDIO
15	15	19	NOELIA	TU
16	19	20	VICENTE FERNANDEZ	SUBLIME MUJER
17	16	15	YOLANDITA MONGE	DIME
18	10	13	DLG	VOLVERE
19	17	17	LOS TUCANES DE TIJUANA	ME HACES MUCHA FALTA
20	14	11	MDO	DAME UN POCO MAS
21	24	33	MILLIE	DE HOY EN ADELANTE
22	22	29	EDNITA NAZARIO	TU SABES BIEN
23	20	21	CHAYANNE	SALOME
24	38	—	LIMITE	PASION
25	25	28	TIRANOS DEL NORTE	ENTREGA TOTAL
26	27	16	MARCO ANTONIO SOLIS	SI TE PUDIERA MENTIR
27	NEW	1	JUAN GABRIEL	INFIDELIDAD
28	31	27	LOS TEMERARIOS	ESTABA SOLO
29	29	22	LOS TUCANES DE TIJUANA	AMOR PLATONICO
30	34	38	ANA GABRIEL	SI ME FALTARAS
31	30	35	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	EL DISGUSTO
32	32	37	JARABE DE PALO	PURA SANGRE
33	35	31	OLGA TANON	HIELO Y FUEGO
34	23	30	RAYITO COLOMBIANO	QUE CANTE EL AMOR
35	26	23	TITO ROJAS	POR MUJERES COMO TU
36	NEW	1	AMANDA MIGUEL	5 DIAS
37	36	—	TITO NIEVES	LE GUSTA QUE LA VEAN
38	NEW	1	GEORGE LAMOND	QUE TE VAS
39	37	—	NOELIA	TOCO LA LUZ
40	28	24	LA MAKINA	ME VAS HA LLORAR

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	17 STATIONS	64 STATIONS
1 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	1 JENNIFER LOPEZ WITH MARC ANTHONY WORKSONY DISCOS NO ME AMES	1 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
2 JENNIFER LOPEZ WITH MARC ANTHONY WORKSONY DISCOS NO ME AMES	2 ELVIS CRESPO SONY DISCOS PINTAME	2 LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	3 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA	3 MARCO ANTONIO SOLIS FONOVISA EL PEOR DE MIS FRACASOS
4 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	4 ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	4 VICENTE FERNANDEZ SONY DISCOS SUBLIME MUJER
5 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	5 DLG SONY DISCOS VOLVERE	5 LOS TUCANES DE TIJUANA EMI LATIN ME HACES
6 YOLANDITA MONGE ARIOLA/BMG LATIN DIME	6 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	6 ALEJANDRO FERNANDEZ SONY DISCOS LOCO
7 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	7 MANA WEA LATINA SE ME OLVIDO OTRA VEZ	7 LIMITE RODVEN/UNIVERSAL LATINO PASION
8 MDO SONY DISCOS DAME UN POCO MAS	8 LUIS FONSI UNIVERSAL LATINO SI TU QUISIERAS	8 JUAN GABRIEL ARIOLA/BMG LATIN INFIDELIDAD
9 EDNITA NAZARIO EMI LATIN TU SABES BIEN	9 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	9 LOS TEMERARIOS FONOVISA ESTABA SOLO
10 NOELIA FONOVISA TU	10 TITO ROJAS M.P./SONY DISCOS POR MUJERES COMO TU	10 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
11 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA	11 JARABE DE PALO EMI LATIN PURA SANGRE	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN EL DISGUSTO
12 ALEJANDRO FERNANDEZ SONY DISCOS LOCO	12 TITO NIEVES RMM LE GUSTA QUE LA VEAN	12 PEPE AGUILAR MUSART/BALBOA ME ESTOY
13 PEPE AGUILAR MUSART/BALBOA ME ESTOY	13 LA MAKINA J&N/SONY DISCOS ME VAS HA LLORAR	13 RAYITO COLOMBIANO DISA/EMI LATIN QUE CANTE
14 CHAYANNE SONY DISCOS SALOME	14 GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS	14 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR
15 JARABE DE PALO EMI LATIN PURA SANGRE	15 CHAYANNE SONY DISCOS SALOME	15 VICENTE FERNANDEZ SONY DISCOS ME VOY

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 defections. 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. 1. Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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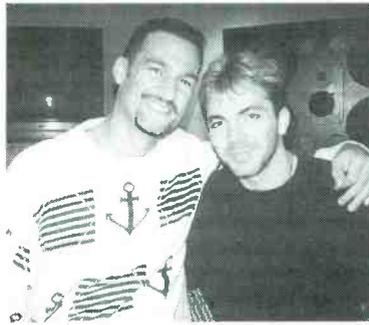
(Continued from preceding page)

star Pedro Fernández is scheduled to launch a U.S./Latin America tour:

CHART NOTES, RETAIL: Thanks to a strong Father's Day weekend and an impressive chart-topping debut by Santana's "Supernatural" (Arista), sales of titles appearing on The Billboard Latin 50 zoomed to 278,500 pieces this issue.

"Supernatural," which moved 72,500 units, also rules the pop genre chart. The critically extolled title debuted at No. 19 on The Billboard 200 as well. "Supernatural" not only is Santana's first title to scale The Billboard Latin 50; it is also the first title by the legendary guitarist to appear on the chart.

Though knocked from its perch atop The Billboard Latin 50, Selena's "All My Hits—Todos Mis Éxitos" (EMI Latin) retains top billing on the regional Mexican chart for the 15th



Studio Break. Producer/songwriter Kike Santander, left, smiles broadly for the camera after wrapping up a recent session with Ariola/BMG Latin recording artist Christian Castro for his just-released set "Mi Vida Sin Tu Amor."

successive week, with sales of 10,000 pieces. Elvis Crespo's "Pintame" (Sony Discos) reclaims the throne on the tropical/salsa genre chart with 11,000 units.

CHART NOTES, RADIO: "No Me Ames," the hit duet by Jennifer Lopez and Marc Anthony on Work/Sony Discos, remains atop both Hot Latin Tracks and the tropical/salsa genre chart for the second week in a row.

"No Me Ames" notches 20 million audience impressions on Hot Latin Tracks. It also snares 13 million on the tropical/salsa genre chart.

For the second week running, Enrique Iglesias' "Bailamos" (Overbrook/Interscope/Universal Latino) tops the pop genre chart, with 13 million audience impressions this issue.

SALES STATFILE: The Billboard Latin 50: this issue: 278,500 units; last issue: 156,000 units; similar issue last year: 124,000 units.

Pop genre chart: this issue: 141,000 units; last issue: 55,500 units; similar issue last year: 51,500 units.

Tropical/salsa genre chart: this issue: 68,000 units; last issue: 54,500 units; similar issue last year: 42,000 units.

Regional Mexican genre chart: this issue: 46,000 units; last issue: 39,000 units; similar issue last year: 26,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Karl Ross in San Juan, Puerto Rico.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1/HOT SHOT DEBUT ▶					
1	NEW		SANTANA	ARISTA 19080	SUPERNATURAL
◀ GREATEST GAINER ▶					
2	2	4	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
3	4	7	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
4	5	2	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	
5	3	62	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
6	1	16	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
7	7	91	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
8	6	71	RICKY MARTIN	SONY DISCOS 82653	VUELVE
9	10	20	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUESTRO AMOR
10	8	3	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
11	9	39	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
12	11	6	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
13	15	13	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
14	18	10	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
15	13	17	NOELIA	FONOVISA 6080	NOELIA
16	12	5	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
17	14	9	DLG	SONY DISCOS 82924	GOTCHA!
18	17	39	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
19	38	14	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
20	21	27	JUAN LUIS GUERRA 440	KAREN 930216/UNIVERSAL LATINO	NI ES LO MISMO NI ES IGUAL
21	49	6	DANNY RIVERA	ARIOLA 66276/BMG LATIN	EN VIVO DESDE EL CARNEGIE HALL
22	23	10	LA MAKINA	J&N 83033/SONY DISCOS	PARA EL BAILADOR
23	22	21	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
24	35	12	JOSE LUIS RODRIGUEZ CON LOS PANCHOS	SONY DISCOS 83177	INOLVIDABLE II-ENAMORADO DE TI
25	24	18	TITO ROJAS	M.P. 56250/SONY DISCOS	ALEGRÍAS Y PENAS
26	25	51	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
27	29	3	LUIS FONSI	UNIVERSAL LATINO 40119	COMENZARE
28	19	57	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
29	27	8	ANA GABRIEL	SONY DISCOS 83122	SOY COMO SOY
30	20	6	INDUSTRIA DEL AMOR	FONOVISA 9777	RECUERDOS DEL AMOR
31	28	33	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
32	47	13	CONJUNTO ALMA NORTENA	CDM 1037	ALMA
33	26	45	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
34	34	20	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
35	30	37	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
36	16	11	VARIOUS ARTISTS	VIRGIN 47192	THE BEST LATIN PARTY ALBUM IN THE WORLD...EVER!
37	31	89	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
38	36	85	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
39	32	53	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
40	33	37	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
41	RE-ENTRY		JARABE DE PALO	EMI LATIN 47188	DEPENDE
42	37	3	PRISCILA Y SUS BALAS DE PLATA	FONOVISA 9688	TODOS POR TI
43	45	5	CONJUNTO PRIMAVERA	FONOVISA 0760	EN VIVO
44	48	9	TITO NIEVES	RMM 84024	CLASE APARTE
45	40	5	CHRIS PEREZ BAND	HOLLYWOOD 62149	RESURRECCION
46	39	3	VARIOUS ARTISTS	PUTUMAYO 149	CUBA
47	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES
48	42	44	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
49	50	18	ENRIQUE IGLESIAS	FONOVISA 6076	REMIXES
50	RE-ENTRY		LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
POP			TROPICAL/SALSA		REGIONAL MEXICAN
1	SANTANA	ARISTA	1	ELVIS CRESPO	SONY DISCOS
2	ENRIQUE IGLESIAS	FONOVISA	2	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
3	RICKY MARTIN	SONY DISCOS	3	ELVIS CRESPO	SONY DISCOS
4	CHRISTIAN CASTRO	ARIOLA/BMG LATIN	4	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB
5	SHAKIRA	SONY DISCOS	5	TONNY TUN TUN	CAIMAN
6	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN AMOR, FAMILIA Y RESPETO	6	DLG	SONY DISCOS
7	NOELIA	FONOVISA	7	JUAN LUIS GUERRA 440	KAREN/UNIVERSAL LATINO
8	VARIOUS ARTISTS	SONY DISCOS	8	LA MAKINA	J&N/SONY DISCOS
9	ENRIQUE IGLESIAS	FONOVISA	9	TITO ROJAS	M.P./SONY DISCOS
10	EDNITA NAZARIO	EMI LATIN	10	SOUNDTRACK	EPIC/SONY DISCOS
11	DANNY RIVERA	ARIOLA/BMG LATIN	11	MARC ANTHONY	RMM
12	MARCO ANTONIO SOLIS	FONOVISA	12	TITO NIEVES	RMM
13	JOSE LUIS RODRIGUEZ CON LOS PANCHOS	SONY DISCOS	13	VARIOUS ARTISTS	PUTUMAYO CUBA
14	LUIS FONSI	UNIVERSAL LATINO	14	VARIOUS ARTISTS	PROTEUS/SONY DISCOS
15	ANA GABRIEL	SONY DISCOS	15	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ
1	SELENA	EMI LATIN	1	SELENA	EMI LATIN
2	LOS TRI-O	ARIOLA/BMG LATIN	2	LOS TRI-O	ARIOLA/BMG LATIN
3	ALEJANDRO FERNANDEZ	SONY DISCOS	3	ALEJANDRO FERNANDEZ	SONY DISCOS
4	VICENTE FERNANDEZ	SONY DISCOS	4	VICENTE FERNANDEZ	SONY DISCOS
5	PEPE AGUILAR	MUSART/BALBOA	5	PEPE AGUILAR	MUSART/BALBOA
6	INDUSTRIA DEL AMOR	FONOVISA	6	INDUSTRIA DEL AMOR	FONOVISA
7	LOS TEMERARIOS	FONOVISA	7	LOS TEMERARIOS	FONOVISA
8	CONJUNTO ALMA NORTENA	CDM	8	CONJUNTO ALMA NORTENA	CDM
9	PEPE AGUILAR	MUSART/BALBOA	9	PEPE AGUILAR	MUSART/BALBOA
10	CONJUNTO PRIMAVERA	FONOVISA	10	CONJUNTO PRIMAVERA	FONOVISA
11	PRISCILA Y SUS BALAS DE PLATA	FONOVISA	11	PRISCILA Y SUS BALAS DE PLATA	FONOVISA
12	CONJUNTO PRIMAVERA	FONOVISA	12	CONJUNTO PRIMAVERA	FONOVISA
13	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE
14	LOS TEMERARIOS	FONOVISA	14	LOS TEMERARIOS	FONOVISA
15	LOS TUCANES DE TIJUANA	EMI LATIN	15	LOS TUCANES DE TIJUANA	EMI LATIN

○ 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

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

German Royalty System Attacked

Songwriters, Publishers Unhappy With New Payment Method

BY WOLFGANG SPAHR

MUNICH—Changes to the way Germany's 47 million euro (\$54 million) live-performance revenues are allocated have unleashed protests from many authors and publishers.

German authors' and composers' society GEMA last year introduced PRO, a new system for rights payment for music performances. Now pop, rock, and niche repertoire composers are complaining that their income is down by more than 80% this year, and many small publishers—especially those specializing in jazz, rock, and folk—are claiming that their continued existence is at risk.

To date, the major publishers have not yet expressed any objections to the new accounting system. GEMA reports that only 150 complaints have been received out of its 30,000-strong membership.

Publisher Siegfried Loch of Act Music in Feldafing, formerly president/Europe at Warner Music International in London, reports that he has lodged a complaint with the German Patent and Brand Office stating that decisions have been made about the new calculation system without consulting members.

GEMA's Supervisory and Management Board has since announced that special arrangements will be made to address any undue hardship. Members whose performance royalties have dropped by more than half under the new system will have their income topped by up to half. The following year, their income will be made up by a quarter of the original amount.

In Germany, there was a total of 1 million performances for which GEMA collected royalties of 47 million euros (\$54 million).

GEMA's Supervisory and Management Board has rejected the criticism: "GEMA sought to calculate actual performance numbers as accurately as possible," says a statement. "However, programs are only lodged for roughly one out of seven of all music concerts, and this has been the situation for decades. This means that GEMA does not receive any program for six out of seven performances."

Until now, the concerts for which programs were received were evaluated in full and assumed to be representative of all concerts. Every work whose performance was proved was assumed to have been performed seven times as often. The new system sought to address this, particularly in the case of pop performances where the artist is also the composer and lyricist of the works performed.

Under the old system, "standard" or "evergreen" hits, which are played frequently by session bands in bars, music halls, and dance clubs, were underrepresented, as few programs are submitted for their performance.

(Continued on page 62)

Halliwel Spices Up Visit

Birth Control Issue Raised In Philippines

BY DAVID GONZALES

MANILA—As her EMI/Chrysalis debut album "Schizophonic" entered the U.K. charts at No. 4, former Spice Girl Geri Halliwel was putting the issue of contraception under the spotlight during a visit to the Philippines.

Halliwel was on her first official field trip since being chosen as the United Nations Population Fund goodwill ambassador last October.

Her three-day trip June 14-16 took in a visit to a clinic near Manila operated by Marie Stopes International, a London-based organization promoting worldwide reproductive health.

During her visit, Halliwel met clinic personnel and discussed population issues. She reportedly asked about the chances of the Philippine law banning abortions being overturned.

The Catholic Church has a strong presence in the Philippines and adamantly discourages the use of artificial birth control. Philippine Presi-

dent Joseph Estrada, however, has stated that the Philippines must seek to control its rapid population growth if poverty is to be alleviated.

Halliwel's visit upset the Catholic Church here. Monsignor Pedro Quitarro, spokesman for the Catholic Bishops Conference of the Philippines, is reported as saying, "We want her to stop campaigning for contraception, which ultimately leads to the promotion of abortion methods."



HALLIWEL

Adds Quitarro, "Halliwel was speaking half-truths when she talked about population problems in the Philippines. Contrary to what Halliwel is claiming, the Philippines does not suffer from overpopulation. It only has a problem with the redistribution of wealth."

He compares the United Nations' sending of Halliwel to a Catholic country to the body "sending Salman Rushdie to a Muslim country as a goodwill ambassador."

The visit at such a crucial time was a sign of where the singer places her emphasis. "At the end of the day," says Halliwel, "the U.N. is a lifelong project. It doesn't matter if I'm 26 or 50. I really want to be part of that. [As for] a pop career, I can't see myself jiggling around when I'm 50."

"Schizophonic" debuted on the U.K. chart for the week ending June 19. It stands at No. 15 for the week ending June 26 and entered at No. 10 on Music & Media's Top 100 Albums chart on the basis of its performance in charts across Europe. The set was issued by Capitol Records on June 15 in North America.

Assistance in preparing this story was provided by Christian Lorenz and Dominic Pride in London.

Stockholm Records, Universal Seal Pact

BY KAI R. LOFTHUS

STOCKHOLM—A mixture of continuity and change has been promised as a result of a new long-term pact between Universal Music International (UMI) and Ola Håkansson, managing director of "semi-indie" Swedish label Stockholm Records (*Billboard* Bulletin, June 17).

Stockholm Records was originally set up in 1992 as a joint venture between Håkansson and PolyGram International, and the new deal continues that association. In the wake of the Universal/PolyGram merger, UMI has increased its equity in the label and its publishing unit, Stockholm Songs, although Håkansson retains a sizable share.

Administration of the Sonet and Polar labels—both acquired by PolyGram in 1991, and since 1992 part of the Stockholm Records group—will

now be handled by Universal's Swedish affiliate. Håkansson will report to London-based UMI chairman Jorgen Larsen and executive VP Tim Bowen.

Simultaneously, the Stockholm managing director has announced a break with the label's policy of only signing English-language acts with an eye to international development. "The Stockholm Records label will become even more stand-alone and have an even clearer image by removing the Sonet and Polar labels," says Håkansson.

Says Bowen, "Stockholm has gone from a standing start just a few years ago to the powerhouse of the Swedish music industry that it is today. Sweden has always produced music that has appealed to a global audience, and with Ola's team at Stockholm and [Universal Music Sweden managing director] Gert Holmfred's at Universal, we now have two excellent A&R sources in the country."

Only minor organizational changes are expected at Stockholm; three staffers affiliated with Sonet and Polar have transferred to Universal. Key Stockholm label acts include the Cardigans and Swedish chart-toppers A Teens. Other acts on the label are Antiloop, Mendez, and Mine.

Håkansson says, "It was crucial to me to keep on working with my artists and take them a step further. There's a lot more to be accomplished with many of them."



Living In The Future. Jethro Tull's Ian Anderson reunites with Chrysalis Group executives in preparation for the launch of the company's new label, to which his band recently signed (*Billboard*, June 26). The first release from the yet-to-be-named imprint will be the album "j-tull dot com," due in August. Pictured, from left, are Roy Eldridge, joint managing director of the new label; Chris Wright, Chrysalis Group chairman; Anderson; Steve Lewis, CEO of the Chrysalis Group's music division; and Mike Andrews, joint managing director of the new label.

U.K. Charity Event To Honor John Barry

LONDON—Composer John Barry will be this year's honoree at the annual British Music Industry Trusts (BMIT) dinner Oct. 22 in London (*Billboard* Bulletin, June 21). The charity fund-raising event benefits Nordoff-Robbins Music Therapy and the Brit Trust, for which it has raised more than \$1.5 million since 1992.

The music career of British-born Barry, 65, spans more than 40 years. Among his three dozen-plus movie scores are 13 of the 17 MGM/United Artists' James Bond movies, as well as Oscar-winning music for "Born Free," "The Lion In Winter," and "Dances

With Wolves." His first non-film project was last year's "The Beyondness Of Things" (Decca).



BARRY

Barry was honored in mid-June in the Queen's Birthday Honours List, as an Officer of (the Order) of the British Empire (OBE). He will receive the OBE July 14 at Buckingham

Palace, as will his colleague, lyricist Don Black.

Previous recipients of the BMIT Award include Sir George Martin, Sir Andrew Lloyd Webber, and British Phonographic Industry (BPI) director general John Deacon. Deacon will join Barry and Black at Buckingham Palace July 14; he has been designated a Commander of (the Order of) the British Empire (*Billboard*, June 26).

The Oct. 22 dinner is organized under the auspices of the BPI and will be sponsored by Andersen Consulting. The venue is London's Grosvenor House Hotel.



Taking stock of Stockholm, from left, are Gert Holmfred, managing director, Universal Music Sweden; Ola Håkansson, managing director, Stockholm Records; and Tim Bowen, executive VP, Universal Music International.

Songs' Selling Power Examined

Panel Explores Ways Music Is Best Used In Advertising

BY THOM DUFFY

The power of pop music to sell soap or cellular phones or automobiles or what-have-you is undeniable and increasingly important in the Asian region, in the view of both music and advertising executives.



KYME

Yet the relationship between these two creative industries in this region is often marred by awkwardness and misunderstandings.

"Music and advertising—it's a natural relationship," said Keith Reinhard, chairman/CEO of DDB Needham Worldwide, in a video presentation and introduction to a discussion in "The Selling Power of Song" panel. Panelists on-site were Susanna Ng, regional managing director for EMI Music Publishing Asia; Dave McCaughan, consumer insights director for McCann Erickson in Thailand; and Chris Kyme, chairman/executive creative director for FCB Singapore. Moderator was Harry Hui, a former Warner/Chappell Music publishing executive who is now senior VP and managing director of MTV Mandarin.

Reinhard offered several examples of how, as he described it, "a snippet of a song gives just the right payoff." With a sample of McDon-

ald's commercials from around the world, he displayed how regional artists can give a local touch to a multinational ad campaign.

"The advertising industry offers the music business a wealth of opportunities," said Reinhard, urging record executives to get to know broadcast producers at ad agencies, who often select music for campaigns, and the strategies of ad campaigns. At the same time, he offered a challenge: "Could more of your artists write original songs for us?"

The original jingle is one of four business models for the use of music in advertising, noted Hui. Others are the use of an existing hit song in an ad; the direct endorsement of a product by a pop star (such as Leon Lai's appearances in TV ads for Hutchinson mobile phones); or the creation of custom CDs, such as a Blue Note jazz sampler sold in the U.S. exclusively through Starbucks coffee shops.

Whatever method advertisers use to harness the selling power of song, the amount of consumer research they conduct into music's impact is notable—particularly when com-

pared with the paucity of such consumer analysis done by record companies themselves.

McCaughan described how teenage behavior can be affected through four areas: "belonging, sources of cool, hanging out, and



McCAUGHAN

language." Said McCaughan, "You can access all these things through music. You must know the audience. Not just the style of music, but the mood, tone, and needs" it conveys.

Increasingly, advertising agen-

(Continued on page 76)

Net Benefits Detailed

Web's Value In Breaking Acts Discussed

BY OWEN HUGHES

How can the recording industry use the new technologies to find, sign, and develop tomorrow's hit-makers?

These opportunities and challenges formed the basis of the Asian Music Conference session titled "new music.com," featuring as panelists Tony Fernandes, ASEAN regional managing director for Warner Music; Johan Nawawi, managing director and co-founder of Malaysia's Cyber Music Asia; Andreas Wuerfel, GM of Billboard Talent Net; and Paul Meyers, GM of MTV Asia Online and COO of Singapore-based Internet content provider Tricast.

Wuerfel noted that Yahoo!, the largest worldwide Web site directory, lists nearly 36,000 artist sites in 48 genres. The bulk of these promote new and industry-independent artists, potentially reaching the entire A&R community but also millions of homes around the world. Thus, he said, the Internet's challenge to the industry is not only a matter of free downloadable music but also the unprecedented opportunities it of-

fers for new bands and acts to market themselves.

"As a result, will the next generation of artists ignore the often disappointing A&R filtering process?" Wuerfel asked. He raised the prospect of bands being signed by labels not because of their sound but because of the number of visits to their Internet sites.

Fernandes suggested that such artists will need more to succeed: the timeless qualities of talent and desire as well as marketing, followed by persistence, passion, and belief, topped off with a generous slice of luck.

The development of new technologies has not changed the basics but added qualities of speed and information, said Fernandes. "The key point is still to get yourself noticed." The executive said that he had not yet seen a single artist break through via the Net.

Yet the potential is enormous, the "new music.com" panelists agreed. The Ultimate Band List Web site has 60,000 acts, each vying for attention. (Continued on page 76)



NAWAWI



WUERFEL

Freston Sees New Media Aiding Music Biz

BY STEVE McCLURE

Nothing to fear but fear itself?

Addressing a theme that was on the minds of many Asian Music Conference delegates, MTV Networks chairman/CEO Tom Freston declared in the conference's opening keynote speech that the music industry—as well as radio and music television—has nothing to fear from the Internet.

Recalling a magazine headline that asked, "Will the Internet kill the video star?," Freston assured his audience, "Video never really killed the radio star. Video expanded and prospered, but good old-fashioned radio sure adjusted."

Despite all the hype, he said, "the Internet is not going to kill the video star or the radio star, and most frequently in this business, it's thought to be gunning for the music retail 'star' or the even the record company 'star'."

Freston said that instead of killing off older media, new media such as the Internet help expand the music industry as a whole. "It's a revolutionary medium, viral in its impact, and it's loaded with opportunity once we figure out how to use it."

MTV, he added, has done that in the past, aiming to determine "the next logical step for us in this new medium."

The MTV chief said that many people in Asia may see the Internet as an American phenomenon, noting

that two-thirds of the world's Web sites are American. Its slower development in Asia can be attributed to lack of infrastructure, tax issues, and political considerations, he added.

"But this is changing as the rest of the world catches up. The Internet will soon affect your businesses, if it hasn't already."

Freston went on to outline four ways in which the Internet will do so:

- Untold convenience. "You don't have to leave your house to buy music." However, he cautioned, "I don't believe the Web will ever replace the record store—shopping is a social experience."

- A sense of community. "Kids love to connect with other people who love the same kind of music."

- More choice. "The Internet allows consumers to listen to the music they like when they like."

- Fostering creativity. "New genres [of music] will be created by people getting together through the Internet."

The biggest challenge the Internet poses to the music industry is digital downloading, Freston said, while expressing confidence that secure copyright-protection standards will be developed and employed.

Other potential problems are controlling the timing and pricing of releases. "But what looks like a problem is often an opportunity in disguise," he concluded.

BMG Exec: Asian Industry Must Make Major Changes

BY ADAM WHITE

As one of the conference's "Re-Inventing The Future" keynote speakers, Michael Smellie, BMG Entertainment International's senior VP in the Asia Pacific region, called on the regional music industry to change radically in order to assure its future.

"Record companies must understand the consumer much more than ever," he said, and must strive for greater creativity in three key areas: A&R, where so much music is currently image-driven and derivative; marketing, where so much business practice is based on "who you know, rather than what you know"; and distribution, where wholesalers are so dominant.

Smellie said there was no reason why Asia should not set international music trends ("drum'n'bhangra, for instance?"). He added, "Our music can be accepted throughout the world for its intrinsic value. We as a record company think of ourselves as creative, but if we don't

become totally focused on creativity, or have creativity become a defining feature, we will render ourselves obsolete."

The industry's emphasis must be on long-term artist development as opposed to "quick-buck bundling," said Smellie. "I can count on the fingers of one hand the number of discussions I've had about real artist development during the time I've been in Asia."

Referring to the topic of an earlier conference panel, the BMG executive said, "A brand is inanimate, but an artist is a person. We need to go from packaged music to passionate music."

Smellie noted that music markets around Asia remain heavily depressed for the most part. "Some are still falling, some are bottoming out. But it's highly unlikely that our recovery over the next three to five years will be as rapid as the [pre-economic crisis] growth."

He concluded, "So Asian business must change for its survival—and we need to do it damned quick."

Featured Speakers

TOM FRESTON
Chairman/CEO
MTV Networks

KEITH REINHARD
Chairman/CEO
DDB Needham Worldwide

MICHAEL SMELLIE
Senior VP
BMG Entertainment International

VISIT TANTISUNTHORN
President/CEO
Grammy Entertainment

TIMOTHY WHITE
Editor in chief
Billboard

Video-Making Faces Challenges

Panel Examines The Questions Of Cost And Creativity

BY OWEN HUGHES

Provocative and different, or normal but interesting? Big budget and extravagant, or low-cost but imaginative?

Widely differing approaches to the music video medium were offered and analyzed during "Get The Picture," the Asian Music Conference panel designed to present updated Asian developments in the field.

Moderated by Anders Nelsson, who heads the production, licensing,

'It's easy to be provocative and different. It is harder to be normal and interesting'

- SAW TEONG HIN -

and publishing activities of Hong Kong's Media Bank group, the session featured Tom Barnes, director of Hong Kong's Big Fish Productions; Saw Teong Hin, director of Malaysia's Renaissance Films; and Jeremy English, a lecturer at the Academy for the Performing Arts in Hong Kong.

They debated whether Asian-made videos should be more creative and avant-garde, and whether regional customs and mores made this an unrealistic vision. What also emerged is that one man's idea of a tiny production budget is untold riches to another.

Barnes, who has shot videos for Western and Chinese artists and worked for both MTV Asia and Channel V, started the creativity debate. "We need more ideas. Ideas are free, and inspiration flows from a passion for life, culture, and people, not from watching other music videos and imitating those."

But while ideas are free, expenses are another matter, Barnes said. The lowest budget he's been given? \$10,000. Yet while budgets are tight, given the effects of Asia's recession, and can never match American ones, he said, there can be a greater realism about the costs of doing production, and doing it well.

When it comes to techniques, Barnes believes videos in Asia overemphasize the cute factor. "Every situation requires a different creative direction. But a few more risks could be easily taken, even with mainstream artists."

Local sensitivities are of paramount importance, with sex, violence, and politics out of bounds. The Big Fish director had to re-edit a series of videos for a mainland Chinese artist, filmed in Los Angeles, to remove an American flag in the wake of the Chinese Embassy bombing in Serbia.

"In Malaysia," said Saw Teong Hin, "we err on the side of caution." Armpits, blue denim, and tattoos all

cannot be shown in locally made music videos. Budgets, too, are pared to the bone, with the average clip expected to come in at just \$4,000. Saw described it as "trying to work with one arm behind your back and your feet tied together."

For directors, these constraints are unforgiving, Saw said. "No one is going to say, 'Oh, you have a small budget.' They are going to say, 'Why is [that artist] wearing that dumpy dress?'"

Jeremy English pointed out that most film courses started with a section on making music videos because, culturally, the form has assumed iconic status. It is almost universally known, he said, and since enthusiastic amateurs can buy all the technical equipment needed to make "a half-decent music video," what now separates the good from the indifferent is ideas.

English cautioned against thinking that budgets in Asia are always going to be small, because students might assume that is the only way they can make videos. "There needs to be a range of product approaches," he said.

Asked by moderator Nelsson what he would seek from a client with limited funds, Barnes replied, "If you don't have the money, then give me the time. And more vision." He went on, "I don't want to have an over-controlled product. The joy of music

videos is they are [creatively] freer."

Saw countered by claiming that he, too, wanted more time to shoot a video but that he doubted a radical image change for artists in Malaysia would mean anything other than reduced record sales. "People have expectations [of artists], and if you do not meet that, then you will suffer. You have to accept that."

Only the bigger bands can push the envelope because of their clout in the industry, he said, citing Ma-



NELSSON

laysia's KRU as an example.

Saw went further, and in a plaintive comment to the conference about the difference between video production in his country and other parts of the world, he said, "It's easy to be provocative and different. It is harder to be normal and interesting. That is the hardest thing about making videos in Malaysia."

Artists' Needs Seen As Key

In a videotaped keynote address, Billboard editor in chief Timothy White told the conference that the music industry is, indeed, at a turning point as a result of the development of the Internet.

"However, we need to keep in mind that we are all here in the *service* of artists and their visions. If you understand and even accept this, it's easier to grasp the true agenda at hand, which is not one of *control*, as many think, but rather of contributions."

White said that the industry's task is to offer goods and services pertaining to the lively arts to the wit-

dest possible audience, "but particularly to the audience that each *artist* seeks to reach, the way they want to reach them."

He called music a very "intimate" medium, "and the artists I speak with see worth and advantages in online sales and promotion because it can help put them back in touch with their listeners."

"Also, they want to do business with those companies that can best facilitate that process in the most original, engaging, and effective way. This has *always* been the ideal for artists, and we need to reawaken to that reality."

Thailand's Grammy Firm On Top

BY THOM DUFFY

When Grammy Entertainment was founded in Thailand in 1983, its origin was similar to the start-up of Apple Computer by entrepreneurs in California. "Except we have no garages in Bangkok," quipped president/CEO Visit Tantisunthorn.

In the 16 years since, Grammy Entertainment has come to dominate the Thai music scene. Its 12 record labels have a 70% share of Thai music market, according to Tantisunthorn. It now produces 27

TV programs per week, leases and operates four FM radio stations, and distributes music through 2,000 retail channels, including 70 outlets that it owns.

And it is looking ahead ambitiously, said Tantisunthorn, one of the industry leaders who spoke as one of the Asian Music Conference's "Reinventing The Future" keynote speakers. Grammy's future plans, he said, offer guidelines for any company as it looks toward regionalization, product

(Continued on page 76)



Sweet Talk. Universal Music Asia Pacific chairman Norman Cheng, center, and MTV Networks Asia president Frank Brown show their appreciation to members of the Honeyz. The Mercury Records U.K. act performed at the closing reception of the MTV/Billboard Asian Music Conference May 21 at Singapore's Chijmes nightclub. The reception was sponsored by the U.S. National Music Publishers' Assn., and the showcase sets by the Honeyz, KRU, and Code Red became MTV Asia's first live Webcast.

Act Branding Has Value, But Problems Can Exist

BY STEVE McCLURE

With thousands of albums released in the world's major markets every year, it is more crucial than ever for recording artists to develop a brand image.

But the process is fraught with perils, as Stuart Watson, chairman of SWAT Marketing, the independent marketing firm with offices in the U.K. and Singapore, told conference delegates.

Watson was taking part in the "Building A Br(ia)nd" panel, with Dick Lee, Sony Music Asia A&R VP, and Norman Halim, a member of Malaysian dance/rap act KRU. Billboard Hong Kong correspondent Owen Hughes was the moderator.

"What we're trying to establish in the music business, as in any other, is a credible and undamaged brand," said Watson. "We're trying to create a brand out of a band or out of an artist. And in the process, let's be very, very careful. Because any blemish in the public's perception of the quality or the image of our brand is potentially damaging. This is our collective responsibility."

It is particularly important to show responsibility when sponsorships, product associations, and endorsements are involved, as they often are in Asia, to launch new artists or to promote new releases by established acts.

"In the current climate, as never before," said Watson, "companies are constantly looking at ways to defray costs and to add value to their product. And with the reduced number of live tours to this part of the world, there are a lot of willing partners out there wanting to participate in such promotions."

Watson illustrated his points with video footage of product associations featuring edel's Aaron Carter and Jive's Britney Spears, tailored specifically for Asian markets and brokered by SWAT.

While corporate sponsorship has many advantages for the artist, Watson noted that "it opens up a can of worms in terms of corporate and management approval. As the market con-

tinues to mature in countries such as Thailand, India, and the Philippines, we've been attempting to help local companies come to terms with the fact that recording rights do not, unfortunately, extend to merchandising, club tours, and sponsorship, in the true sense of the word."

KRU's Halim pointed out that in music, branding also means forging a link between artists and their audience, and he emphasized the importance of videos, live appearances, and commercial endorsements in defining a pop music brand. He stressed that KRU's handling of its production work and having its own label enables it to exert more control over its public image. The band has separated those business aspects, too: It is signed to EMI, while BMG handles its label.

Dick Lee, a celebrated Singapore-based artist, composer, and producer as well as an A&R executive, put the region's artists and music in the context of the past 40 years. The postwar era was characterized by the huge influence of American pop music on Asia, he said. "Although it was a kind of modernization of Asian pop culture, I don't think it was exactly progressive for Asian pop music in general."

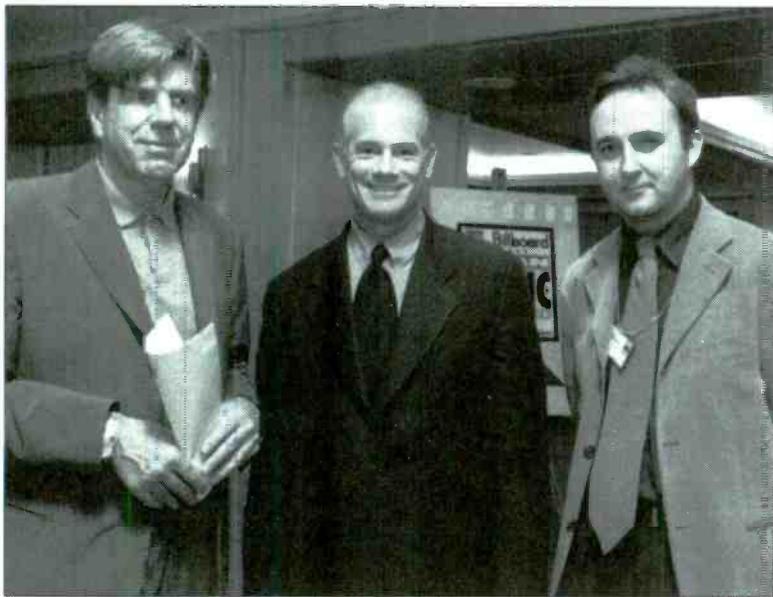
In most of Asia, Lee continued, it wasn't until the 1960s that a strong sense of specifically Asian pop music began to emerge. The Japanese teen-idol boom of the late '60s and '70s played a major role in defining that, he said.

"This has led to a lot of what is happening in the Chinese music world, in Japan, and in Korea today," Lee said. "The idol system is still very strong, although there is now a stronger emphasis today on talent rather than looks."

This system has also created a new wave of marketing and promotion opportunities, which companies inside and outside music have shrewdly seized. "We are seeing the birth of a new Asian pop culture," Lee concluded.

Thus, brand-building opportunities synchronized for Asian consumers appear to be greater than ever before.

Singapore Conference 'Reinvents' Asia's Future



MTV executives pause for a photo opportunity. Pictured, from left, are MTV Networks chairman/CEO Tom Freston; Bill Roedy, president of MTV/VH-1 International; and MTV Networks Asia president Frank Brown.

The second annual MTV/Billboard Asian Music Conference (AMC) drew about 220 music industry professionals to Singapore's Ritz-Carlton Millenia Hotel May 20-21 for a program of keynote speeches, panels, social events, and artist showcases. The business program began with a speech by MTV Networks chairman/CEO Tom Freston (Billboard, June 5), and the event closed with a reception sponsored by the U.S. National Music Publishers' Assn., featuring performances by Malaysia's KRU and the U.K.'s Code Red and the Honeyz. Rock Records co-founder/president Sam Duann was presented with the 1999 MTV/Billboard Pioneer Award for outstanding contribution to the music industry in Asia.



Michael Smellie, senior VP at BMG Entertainment International Asia Pacific, offers his view of "Reinventing The Future," the AMC's theme.



Multifaceted Singapore composer, producer, and artist Dick Lee puts the development of Asian music in context during "Building A B(r)and."



"The Selling Power Of Song" was one of the event's liveliest panels, and pictured here, from left, are participants Chris Kyme, chairman of FCB Singapore, and Harry Hui, senior VP of MTV Mandarin.



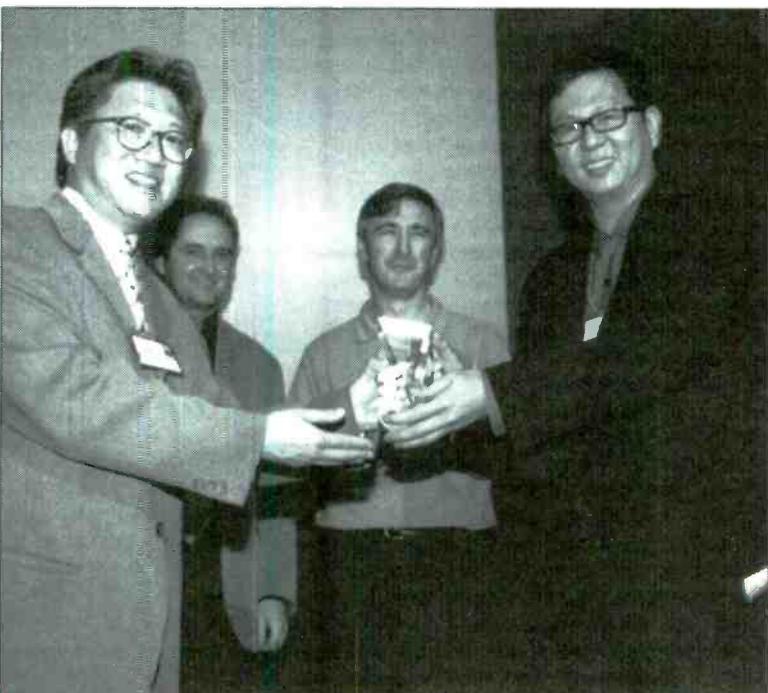
From the perspective of an independent Asian company, Grammy Entertainment president/CEO Visit Tanti-sunthorn tells of a reinvented future.



Billboard Talent Net GM Andreas Wuerfel poses a question from the conference floor.



During the "Building A B(r)and" panel, KRU's Norman Halim explains how taking full career control was important to the members of the band.



Rock Records co-founder/president Sam Duann, right, is honored as recipient of the MTV/Billboard Pioneer Award for contributions to the Asian music industry. Making the presentation is Universal Music Asia Pacific chairman Norman Cheng, left. Also pictured are MTV Networks Asia president Frank Brown, in back, left, and Billboard international editor in chief Adam White.



New developments in the making of music videos were the subject of "Get The Picture." Pictured, from left, are video producers Jeremy English, Saw Teong Hin, and Tom Barnes. Moderator Anders Nelsson is at right.



EMI Music Publishing Asia regional managing director Susanna Ng speaks up during the AMC panel titled "The Selling Power Of Song."



Stuart Watson, chairman of SWAT Marketing, makes a dynamic point during the AMC session titled "Building A B(r)and."

HITS OF THE



WORLD

JAPAN		(Dempa Publications Inc.) 06/28/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GIRI GIRI CHOP B'Z ROOMS	
2	5	URA BTTB RYUICHI SAKAMOTO WARNER	
3	NEW	SEKAI WA KITTO MIRAINO NAKA ZARD B-GRAM	
4	2	FLOWER KINKI KIDS JOHNNY'S ENTERTAINMENT	
5	NEW	SHIAWASE DE ARE MASATOSHI HAMADA EASTWEST	
6	NEW	TANPOPO TANPOPO ZETIMA	
7	3	PIECES L'ARC-EN-CIEL K/NOON	
8	7	GRATEFUL DAYS DRAGON ASH VICTOR	
9	9	BYE-BYE BLACK BISCUITS BMG	
10	8	HUNGRY SPIDER NORIYUKI MAKIHARA SONY	
11	6	CRAZY BEAT GOES ON! DA PUMP AVEV TRAX	
12	10	LOVE DESTINY AYUMI HAMASAKI AVEV TRAX	
13	18	ANO KAMIHAKOUKI KUMORIZORA WATTE 19 VICTOR	
14	12	BREAKIN' OUT TO THE MORNING SPEED TOY'S FACTORY	
15	4	MURE CHAGE & ASKA TOSHIBA-EMI	
16	15	SABAIBAL GLAY UNLIMITED	
17	17	GIRLS, BE AMBITIOUS! TRUE KISS DESTINATION SONY	
18	NEW	KIMI NO TONARI HITOMI AVEV TRAX	
19	NEW	FIRST LOVE HIKARU UTADA TOSHIBA-EMI	
20	NEW	SHOOTING STAR AMIKA HATTAN PONY CANYON	
		ALBUMS	
1	1	ZARD ZARD BEST—THE SINGLE COLLECTION: KISEKI B-GRAM	
2	4	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	
3	2	JAMIROQUAI SYNKRONIZED EPIC	
4	5	DOUBLE CRYSTAL FOR LIFE	
5	3	TUBE BLUE REEF (LIMITED EDITION) SONY	
6	7	NANASE AIKAWA ID CUTTING EDGE	
7	NEW	FAVORITE BLUE SOLITUDE AVEV TRAX	
8	NEW	RUMANIA MONTEVIDEO RUMANIAMANIA GIZA STUDIO	
9	9	REBECCA REBECCA SONY	
10	NEW	VARIOUS ARTISTS PUNCH THE MONKEY! 2 COLUMBIA	
11	11	BLACK BISCUITS LIFE BMG	
12	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
13	20	EVERY LITTLE THING EVERY BEST SINGLE +3 AVEV TRAX	
14	NEW	RICKY MARTIN RICKY MARTIN EPIC	
15	6	THE HIGH-LOWS BAUMKUCHEN KITTY	
16	10	HIDEAKI TOKUNAGA HONESTO KING	
17	15	DRAGON ASH BUZZ SONGS VICTOR	
18	18	TUBE BLUE REEF SONY	
19	16	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	
20	12	THE YELLOW MONKEY SO ALIVE FUN HOUSE	

GERMANY		(Media Control) 06/22/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MAMBO NO. 5 LOU BEGA ARIDLA	
2	2	O LA PALOMA O LA PALOMA BOYS EDEL	
3	4	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	
4	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ROUGH TRADE	
5	14	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/ARIOLA	
6	6	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	
7	5	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	
8	7	NO SCRUBS TLC ARISTA/ARIOLA	
9	9	SOMETIMES BRITNEY SPEARS JIVE/ROUGH TRADE	
10	10	BYE BYE BABY TQ EPIC	
11	11	THE LAST UNICORN IN-MOOD FEATURING JULI-ETTE EPIC	
12	NEW	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	
13	NEW	BEAUTIFUL STRANGER MADONNA WEA	
14	16	THE SPARROWS & THE NIGHTINGALE MARK OH VS. JOHN DAVIES VIRGIN	
15	13	SIMARIK TARKAN MOTOR/UNIVERSAL	
16	NEW	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA	
17	NEW	I WILL SURVIVE HERMES HOUSE BAND POLYDOR/UNIVERSAL	
18	NEW	TURN AROUND PHATS & SMALL EDEL	
19	12	ELECTRIC CITY MUSIC INSTRUCTOR EASTWEST	
20	NEW	YOU'LL BE IN MY HEART PHIL COLLINS EDEL	
		ALBUMS	
1	NEW	JAMIROQUAI SYNKRONIZED EPIC	
2	1	BACKSTREET BOYS MILLENNIUM JIVE/ROUGH TRADE	
3	2	RED HOT CHILI PEPPERS CALIFORNICATION WEA	
4	17	IBRAHIM FERRER IBRAHIM FERRER WORLD CIRCUIT/EASTWEST	
5	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	
6	3	RICKY MARTIN RICKY MARTIN COLUMBIA	
7	5	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	
8	11	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	
9	6	SPIKE THE ALBUM POLYDOR/UNIVERSAL	
10	7	DIE FANTASTISCHEN 4 4:99 COLUMBIA	
11	8	DIE SCHLUMPFER SUPER SOMMER VOL. 9 EMI	
12	NEW	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	
13	9	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	
14	NEW	DEF LEPPARD EUPHORIA MERCURY/UNIVERSAL	
15	RE	THE OFFSPRING AMERICANA COLUMBIA	
16	NEW	SANDRA MY FAVORITES VIRGIN	
17	14	FREUNDENSKREIS ESPERANTO COLUMBIA	
18	13	TLC FANMAIL ARISTA/ARIOLA	
19	19	SASHA DEDICATED TO ... WEA	
20	18	AMANDA MARSHALL TUESDAY'S CHILD EPIC	

U.K.		(Copyright CIN) 06/19/99	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVE	
2	1	BRING IT ALL BACK S CLUB 7 POLYDOR	
3	NEW	SOMETIMES BRITNEY SPEARS JIVE	
4	2	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	
5	NEW	I BREATHE AGAIN ADAM RICKITT POLYDOR	
6	4	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	
7	3	EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHRMANN EMI	
8	5	SWEET LIKE CHOCOLATE SHANKS & BIGFOOT PEPPER/ZOMBA	
9	NEW	TEARIN' UP MY HEART 'N SYNC NORTHWESTSIDE	
10	6	HEY BOY HEY GIRL THE CHEMICAL BROTHERS VIRGIN	
11	7	DOODAH! CARTOONS EMI	
12	8	I WANT IT THAT WAY BACKSTREET BOYS JIVE	
13	NEW	PINK AEROSMITH COLUMBIA	
14	10	KISS ME SIXPENCE NONE THE RICHER SQUINT/ELEK-TRAVEASTWEST	
15	11	FROM THE HEART ANOTHER LEVEL NORTHWESTSIDE	
16	NEW	MY OWN WORST ENEMY LIT RCA	
17	9	OOH LA LA WISEGUYS WALL OF SOUND	
18	13	SALTWATER CHICANE FEATURING MAIRE BRENNAN OF CLANNAD XTRAVAGANZA	
19	NEW	INSANE IN THE BRAIN JASON NEVINS VS. CYPRESS HILL INCREDIBLE	
20	12	ALL OR NOTHING CHER WEA	
		ALBUMS	
1	NEW	JAMIROQUAI SYNKRONIZED SONY/S2	
2	1	BOYZONE BY REQUEST POLYDOR	
3	2	ABBA GOLD—GREATEST HITS POLYDOR	
4	3	SHANIA TWAIN COME ON OVER MERCURY	
5	8	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	
6	6	TEXAS THE HUSH MERCURY	
7	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA	
8	7	STEREOPHONICS PERFORMANCE AND COCKTAILS v2	
9	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	
10	NEW	SUPER FURRY ANIMALS GUERRILLA CREATION	
11	NEW	DEF LEPPARD EUPHORIA BLUDGEON RIFFOLA/MERCURY	
12	12	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	
13	11	BACKSTREET BOYS MILLENNIUM JIVE	
14	15	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	
15	4	GERI HALLIWELL SCHIZOPHONIC EMI	
16	17	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	
17	18	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	
18	16	STEPS STEP ONE EBUL/JIVE	
19	13	TRAVIS THE MAN WHO INDEPENDIENTE	
20	9	SHED SEVEN GOING FOR GOLD—THE GREATEST HITS POLYDOR	

FRANCE		(SNEP/FOP/Tite-Live) 06/19/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL	
2	2	VIVRE POUR LE MEILLEUR JOHNNY HALLYDAY MERCURY/UNIVERSAL	
3	4	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL	
4	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN	
5	6	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY	
6	5	TU M'OUBLIERAS LARUSSO ODEON/EMI	
7	8	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	
8	11	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL	
9	9	PIERPOLJAK PIERPOLJAK BARCLAY/UNIVERSAL	
10	NEW	JAMAI LOIN DE TOI LAAM ODEON/EMI	
11	12	THE HEART OF THE OCEAN MYTHOS & DJ COSMO EDEL/SONY	
12	7	NO SCRUBS TLC ARISTA	
13	17	2 TIMES ANN LEE PANIC/UNIVERSAL	
14	16	TURN AROUND PHATS & SMALL SCORPIO/UNIVERSAL	
15	14	T'ES ZINZIN DJ XAM LA TRIBU/SONY	
16	13	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCOR-PIO/UNIVERSAL	
17	15	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN	
18	18	TOUS LES CRIS LES SONS LENA KANN AVANT GARDE/SONY	
19	19	STRONG ENOUGH CHER WEA	
20	RE	MON AMIE LA ROSE NATACHA ATLAS VIRGIN	
		ALBUMS	
1	NEW	JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA	
2	1	FRANCIS CABREL HORS SAISON COLUMBIA	
3	NEW	JAMIROQUAI SYNKRONIZED SMALL/SONY	
4	8	SOUNDTRACK BRETAGNES A BERCY SAINT GERMAIN/SONY	
5	3	PATRICIA KAAS LE MOT DE PASSE COLUMBIA	
6	5	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL	
7	2	RED HOT CHILI PEPPERS CALIFORNICATION WEA	
8	4	TEXAS THE HUSH MERCURY/UNIVERSAL	
9	NEW	DAVID HALLYDAY UN PARADIS UN ENFER MER-CURY/UNIVERSAL	
10	12	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	
11	10	MYLENE FARMER INNAMORAMENTO POLYDOR/UNI-VERSAL	
12	6	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL	
13	RE	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	
14	11	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL	
15	14	MANU CHAO CLANDESTINO VIRGIN	
16	15	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY	
17	13	THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL	
18	9	STEPHAN EICHER LOUANGES VIRGIN	
19	NEW	COMPAY SEGUNDO CALLE SALUD DRO/EASTWEST	
20	17	DIANA KRALL WHEN I LOOK IN YOUR EYES VERVE/UNIVERSAL	

CANADA		(SoundScan) 07/03/99	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	LAST KISS PEARL JAM EPIC/SONY	
2	1	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/EPIC/SONY	
3	NEW	NO PIGEONS SPORTY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY	
4	2	LIVIN' LA VIDA LOCA RICKY MARTIN C2/SONY	
5	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/BMG	
6	4	HEY BOY HEY GIRL THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN/EMI	
7	6	LOOK AT ME GERI HALLIWELL EMI	
8	5	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	
9	8	GOODBYE SPICE GIRLS VIRGIN/EMI	
10	13	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA/SONY	
11	9	KISS ME SIXPENCE NONE THE RICHER SQUINT/COLUMBIA/SONY	
12	NEW	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARISTA	
13	17	BELIEVE CHER WARNER	
14	14	RALLY'N JULLY BLACK PLR	
15	10	TURNAROUND PHATS & SMALLS NUMUZIK	
16	18	WHERE MY GIRLS AT? 702 MOTOWN/UNIVERSAL	
17	7	CANNED HEAT JAMIROQUAI WORK/SONY	
18	RE	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI	
19	12	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN NUMUZIK	
20	15	BLUE MONDAY ORGY ELEMENTREE/REPRISE/WARNER	
		ALBUMS	
1	2	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY	
2	NEW	SARAH McLACHLAN MIRRORBALL NETWORK/ARISTA	
3	1	BACKSTREET BOYS MILLENNIUM JIVE/BMG	
4	3	VARIOUS ARTISTS NOW! 4 UNIVERSAL	
5	5	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK/WARNER	
6	NEW	SOUNDTRACK WILD WILD WEST OVERBROOK/INTER-SCOPE/UNIVERSAL	
7	9	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY	
8	4	THE TEA PARTY TRIP TYCH EMI	
9	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
10	NEW	JAMIROQUAI SYNKRONIZED WORK/EPIC	
11	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
12	7	VARIOUS ARTISTS GROOVE STATION 5 BMG	
13	8	AMANDA MARSHALL TUESDAY'S CHILD EPIC/SONY	
14	12	DIANA KRALL WHEN I LOOK IN YOUR EYES GRP/VERVE/UNIVERSAL	
15	NEW	GERI HALLIWELL SCHIZOPHONIC EMI	
16	11	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	
17	NEW	MASE DOUBLE UP BAD BOY/ARISTA/BMG	
18	RE	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	
19	NEW	M.C. MARIO M.C. MARIO '99 IN THE SUN SONY	
20	NEW	VARIOUS ARTISTS NO BOUNDARIES—A BENEFIT FOR THE KOSOVAR REFUGEES EPIC	

NETHERLANDS		(Stichting Mega Top 100) 06/26/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BEST FRIEND TOY-BOX EDEL	
2	2	KING OF MY CASTLE WAMDUE PROJECT ROADRUN-NER	
3	6	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	
4	5	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL	
5	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA	
6	4	WE'RE GOING TO IBIZA! VENGABOYS ZOMBA	
7	7	NEVER NOOIT MEER GORDON & RE-PLAY CNR	
8	NEW	BEAUTIFUL STRANGER MADONNA WARNER	
9	9	IRIS GOO GOO DOLLS EDEL	
10	14	TURN AROUND PHATS & SMALL BYTE	
11	16	LET'S GO TO THE PARTY POCO LOCO GANG CNR	
12	15	WITCH DOCTOR CARTOONS EMI	
13	12	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	
14	8	TARZAN & JANE TOY-BOX EDEL	
15	NEW	WILD WILD WEST WILL SMITH COLUMBIA	
16	11	IF YOU BELIEVE SASHA WARNER	
17	10	NO SCRUBS TLC BMG	
18	NEW	MAMMA MIA ABBA TEENS POLYDOR/UNIVERSAL	
19	18	THE CHILDREN OF KOSOVO THE KELLY FAMILY BMG	
20	13	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA	
		ALBUMS	
1	1	TOY-BOX FANTASTIC EDEL	
2	4	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL	
3	3	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH	
4	7	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	
5	2	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	
6	5	ILSE DELANGE WORLD OF HURT WARNER	
7	8	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	
8	6	VENGABOYS GREATEST HITS ZOMBA	
9	NEW	JAMIROQUAI SYNKRONIZED EPIC	
10	9	ROWWEN HEZE 'T BESTE VAN 2 WERELDEN CNR	
11	11	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
12	16	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
13	10	MATILDE SANTING & THE OVERSOUL 13 TO OTH-ERS TO ONE EPIC	
14	18	SHANIA TWAIN COME ON OVER MERCURY	
15	13	IBRAHIM FERRER IBRAHIM FERRER MUN/CH	
16	20	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	
17	17	BLOF BOVEN EMI	
18	14	AAFJE HEYNIS DANK SEI DIR HERR UNIVERSAL	
19	12	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	
20	NEW	RICKY MARTIN RICKY MARTIN COLUMBIA	

AUSTRALIA		(ARIA) 06/21/99	
THIS WEEK	LAST WEEK	SINGLES	
1	1	KISS ME SIXPENCE NONE THE RICHER COLUMBIA	
2	2	NO SCRUBS TLC BMG	
3	3	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA/SONY	
4	5	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL	
5	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WARN-ER	
6	6	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	
7	4	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA/SONY	
8	7	LOOK AT ME GERI HALLIWELL EMI	
9	9	WE LIKE TO PARTY! VENGABOYS SHOCK	
10	10	9 P.M. (TILL I COME) ATB MOTOR/MDS	
11	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	
12	12	WHY DON'T YOU GET A JOB? THE OFFSPRING COLUMBIA	
13	14	ANGEL OF MINE MONICA BMG	
14	13	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	
15	11	HONEY TO THE BEE BILLIE VIRGIN	
16	19	SAY IT ONCE ULTRA EASTWEST	
17	15	THE ANIMAL SONG SAVAGE GARDEN ROADSHOW/WEA	
18	NEW	BAD GIRL/SUGA SUGA MONIFAH UNIVERSAL	
19	16	STRONG ENOUGH CHER WEA	
20	17	ANA'S SONG (OPEN FIRE) SILVERCHAIR MURMUR/SONY	
		ALBUMS	
1	NEW	JAMIROQUAI SYNKRONIZED EPIC	
2	2	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	
3	1	RED HOT CHILI PEPPERS CALIFORNICATION WEA	
4	9	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	
5	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
6	6	RICKY MARTIN RICKY MARTIN COLUMBIA	
7	3	ABBA ABBA GOLD POLYDOR/UNIVERSAL	
8	7	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA/SONY	
9	5	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	
10	NEW	SOUNDTRACK AUSTIN POWERS: THE SPY WHO SHAGGED ME WEA	
11	RE	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	

HITS OF THE WORLD

CONTINUED

EUROCHART (07/03/99) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT IT THAT WAY BACKSTREET BOYS JIVE
2	3	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
3	NEW	SOMETIMES BRITNEY SPEARS JIVE
4	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
5	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS VIOLENT/JIVE
6	6	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
7	2	NO SCRUBS TLC LAFACE/ARISTA
8	5	... BABY ONE MORE TIME BRITNEY SPEARS JIVE
9	7	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
10	8	AU NOM DE LA ROSE MOOS MERCURY
ALBUMS		
1	NEW	JAMIROQUAI SYNKRONIZED SONY S2
2	1	BACKSTREET BOYS MILLENNIUM JIVE
3	2	RED HOT CHILI PEPPERS CALIFORNICATION WEA
4	3	BOYZONE BY REQUEST POLYDOR
5	4	RICKY MARTIN RICKY MARTIN COLUMBIA
6	5	ABBA GOLD—GREATEST HITS POLAR
7	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE
8	6	SHANIA TWAIN COME ON OVER MERCURY
9	7	TEXAS THE HUSH MERCURY
10	9	THE OFFSPRING AMERICANA COLUMBIA

SPAIN (AFYVE/ALEF MB) 06/12/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BAILAMOS (REMIX) ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	3	BLUE EIFFEL 65 BLANCO Y NEGRO
3	2	CANNED HEAT JAMIROQUAI EPIC
4	5	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
5	8	HEY BOY HEY GIRL CHEMICAL BROTHERS VIRGIN
6	10	SALOME CHAYANNE COLUMBIA
7	6	FLAT BEAT MR. OIZO VALE
8	7	WOULD YOU ...? TOUCH & GO VIRGIN
9	4	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
10	9	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
2	6	CHAYANNE ATADO A TU AMOR COLUMBIA
3	2	RICKY MARTIN RICKY MARTIN COLUMBIA
4	4	VONDA SHEPARD ALLY McBEAL (TV SOUND-TRACK) EPIC
5	3	ABBA GOLD—GREATEST HITS UNIVERSAL
6	5	MIKE OLDFIELD GUITARS WEA
7	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA
8	8	MANA TODO MANA—GRANDES EXITOS WEA
9	7	HEVIA TIERRA DE NADIE HISPAVOX
10	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN

MALAYSIA (RIM) 06/08/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS MILLENNIUM JIVE/FORM
2	2	VARIOUS ARTISTS NOW 5 EMI
3	4	DR. BOMBAY RICE & CURRY WARNER
4	NEW	RAIHAN SENYUM WARNER
5	3	VARIOUS ARTISTS ALL TIME LOVE BMG
6	8	AWIE BEST OF AWIE BMG
7	6	MARIAH CAREY #1'S SONY
8	5	VENGABOYS THE PARTY ALBUM! MUSIC STREET
9	NEW	LEO KU JU JI LIKE (XIN XUAN) FORWARD
10	NEW	VARIOUS ARTISTS WITH LOVE SHAH RUKH EMI

PORTUGAL (Portugal/AFP) 06/22/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	BACKSTREET BOYS MILLENNIUM JIVE/EMI
2	1	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
3	3	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI
4	4	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
5	5	DIANA KRALL WHEN I LOOK IN YOUR EYES VERVE/UNIVERSAL
6	8	SANTOS E PECADORES VOAR RCA/BMG
7	NEW	JAMIROQUAI SYNKRONIZED S2/SONY
8	7	PADRE MARCELO ROSSI MUSICAS PARA LOUVAR O SENHOR MERCURY/UNIVERSAL
9	NEW	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
10	6	SANTAMARIA SEM LIMITE VIDISCO

SWEDEN (GLF) 06/24/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMMA MIA ABBA TEENS STOCKHOLM/UNIVERSAL
2	6	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
3	7	THE ANIMAL SONG SAVAGE GARDEN COLUMBIA
4	3	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA
5	5	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA/SONY
6	9	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
7	NEW	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA
8	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA
9	2	TAKE ME TO YOUR HEAVEN CHARLOTTE MARIANN
10	10	ELD OCH DJUPA VATTEN KEN EMI
ALBUMS		
1	1	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
2	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
3	3	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA
4	NEW	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA/SONY
5	7	RICKY MARTIN RICKY MARTIN COLUMBIA/SONY
6	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
7	NEW	DEF LEPPARD EUPHORIA MERCURY/UNIVERSAL
8	8	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
9	NEW	JAMIROQUAI SYNKRONIZED EPIC/SONY
10	6	DI LEVA FOR SVERIGE I RYMDEN—DI LEVAS BASTA METRONOME/WEA

DENMARK (IFP/Nielsen Marketing Research) 06/21/99

THIS WEEK	LAST WEEK	SINGLES
1	1	SELV EN DRABE VARIOUS ARTISTS UNIVERSAL
2	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
3	NEW	MAMMA MIA ABBA TEENS UNIVERSAL
4	4	BEAUTIFUL STRANGER MADONNA WARNER
5	NEW	2 TIMES ANN LEE SWEMIX/REMIXED
6	3	FLAT BEAT MR. OIZO MNW
7	NEW	BOMBA 666 REMIXED
8	6	BEST FRIENDS TOY-BOX SPIN/EDEL
9	NEW	MANGLER DIG NU BEEPOP CMC
10	5	NO SCRUBS TLC BMG
ALBUMS		
1	7	BOYZONE BY REQUEST UNIVERSAL
2	5	SOUNDTRACK DEN ENESTE ENE BMG
3	NEW	DET BRUNE PUNKTUM HELBREDELSEN EMI-MEDLEY
4	NEW	TOY-BOX FANTASTIC EDEL/SPIN
5	3	SHANIA TWAIN COME ON OVER UNIVERSAL
6	1	MICHAEL LEARNS TO ROCK MLTR—GREATEST HITS EMI/MEDLEY
7	2	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
8	4	TV-2 VERDENES LYKKELIGSTE BAND—LIV PLADESELKABET/EMI
9	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	10	MICHAEL FALCH MOD MIG I MORKET CMC

NORWAY (Verdens Gang Norway) 06/22/99

THIS WEEK	LAST WEEK	SINGLES
1	1	NOT FOR THE DOUGH MULTICYDE WARNER
2	3	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
3	4	MAMMA MIA ABBA TEENS STOCKHOLM/UNIVERSAL
4	2	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
5	5	BLUE RESET EDEL
6	NEW	MAMBO NO. 5 LOU BEGA BMG
7	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
8	8	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
9	6	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
10	7	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/VIRGIN
ALBUMS		
1	2	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
2	3	RICKY MARTIN RICKY MARTIN SONY
3	NEW	MULTICYDE MULTICYDAL WARNER
4	1	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	5	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
6	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	6	LENE MARLIN PLAYING MY GAME VIRGIN
8	NEW	JAMIROQUAI SYNKRONIZED SONY
9	9	TOY-BOX FANTASTIC EDEL
10	NEW	VAMP BESTE NORSEKE GRAM

FINLAND (Radiomafia/IFPI Finland) 06/21/99

THIS WEEK	LAST WEEK	SINGLES
1	1	ANNA MUN BAILAA AIKAKONE RCA/BMG
2	3	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER
3	RE	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
4	NEW	SOMETIMES BRITNEY SPEARS JIVE/EMI
5	5	LIVIN' LA VIDA LOCA RICKY MARTIN SONY
6	4	TUULEE DON HUONOT TERRIER/BMG
7	8	I WANT IT THAT WAY BACKSTREET BOYS JIVE/EMI
8	NEW	AINA KUN SA MEET TAIKAPELI WEA/WARNER
9	2	FLAT BEAT MR. OIZO MNW
10	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA/SONY
ALBUMS		
1	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
2	1	BOMFUNK MC'S IN STEREO EPIDROME/SONY
3	5	RICKY MARTIN RICKY MARTIN SONY
4	NEW	JAMIROQUAI SYNKRONIZED SONY
5	3	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
6	4	BACKSTREET BOYS MILLENNIUM JIVE/EMI
7	6	ULTRA BRA KALIFORNIA PYRAMID/MEGAMANIA
8	7	THE OFFSPRING AMERICANA SONY
9	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	8	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

CELEBRATIONS FOR South Africa's Youth Day on June 16 underlined the growing importance of local acts here. The public holiday, commemorating the 1976 Soweto uprising, also saw the inauguration of President Thabo Mbeki as Nelson Mandela's successor. Both put in an appearance at the Free People's Concert, held on the lawns of Pretoria's Union Buildings. Dubbed *Faranami* (a Venda word meaning "join hands"), the Pretoria concert gathered together African music superstars that included South Africans Hugh Masekela, Johnny Clegg, Lucky Dube, M'du, and TKZee. Down the road in Johannesburg, South Africa's finest pop and rock acts were giving it up for young South Africans at the annual State of the Nation concert. Platinum-selling rock act **Just Jinger**, South African Music Award pop album winner **Karma**, newcomers **Sunways** and **Boo!**, and others showcased a range of musical styles before a dedicated young audience. Young people's buying power is moving domestic product into unprecedented sales figures. **DIANE COETZER**

ly titled "No Vulgarities Allowed," will be released in September. **PHILIP CHEAH**

MAORI CULTURE from New Zealand is about to be brought into the mainstream through "Oceania," a collaboration between poet, singer, and former TV presenter **Hinehewi Mohi** and former **Killing Joke** front man **Jaz Coleman**. Universal classical label Point Music (a joint venture with **Philip Glass'** Euphorbia Productions) introduced the project to worldwide affiliates June 23 in London. Mohi, of European and Maori descent, teamed up with Coleman while he was composer in residence for the **Auckland Philharmonia**. Apart from Coleman and the orchestral arrangements, all music on "Oceania" is by Maori. "It's not until Maori have gone overseas and people have been blown away by their uniqueness that people have realized how special [being] Maori is," says Mohi. A remix of the lead track, "Kotahitanga" (Union), will be featured on the official album of the World Cup. It will be released by Decca and Universal TV before the tournament, which begins in October. Universal is looking to release "Oceania" worldwide in September. **DOMINIC PRIDE**



MOHI

INXS OPENED the \$1.6 million Stadium Australia, site of the 2000 Sydney Olympics. The nationally televised event June 12 was the band's first engagement since the death of singer **Michael Hutchence** in November 1997. The Sydney show, before a crowd of 88,000, featured a one-off front-man performance by Hutchence's good friend, **Terence Trent D'Arby**. Before the show, D'Arby said, "This will be a cathartic experience to try to heal the pain [of Hutchence's death]. It was an opportunity that something deep inside told me to take." INXS' appearance was part of a program featuring **Men At Work**, **Wendy Matthews** singing the national anthem, and **Mike Brady** performing the unofficial anthem of the Sydney Olympics, "Courage In Their Eyes." **CHRISTIE ELIEZER**



D'ARBY & INXS

SATIRICAL SINGAPORE rock act the **Boredphucks** has been banned from performing at gigs organized by the National Youth Council (NYC), and its songs have been restricted on broadcaster Perfect 10. These recent censures grew out of the band's performance at the Perfect 10-organized Localpalooza, held in April at the NYC's Youth Park. In May, the band was approached by the police after a member of the public complained about the vulgar content of its lyrics. The Boredphucks have now discovered the complainant will not press charges. "We were very disheartened and depressed by the censure," says the band's guitarist/songwriter, **Sanjeev Veloo**, "because we worked very hard on the 'Revolution 69' CD [their debut album]. It seems that satire is just lost on many listeners here." The band will be recording again in July, and its new album, tentative-

ECLECTIC POLISH singer/songwriter **Stanislaw Soyka** is aiming for a Europe-wide release of his new album, "Soyka Sings W. Shakespeare's Sonnets," released May 22 on Pomaton-EMI. The album is Soyka's second excursion into Shakespeare; the first, released in 1995, contained the same sonnets in Polish translation. "People who were listening to the Polish translations were asking, 'Why don't you do the originals?'" explains the artist, who has sung in English throughout his 20-year career. Polish sales of the latest album stood at 540 units on June 17, according to the record company. The reason for the low figure is partly due to the CD-only release in a country where cassettes still dominate and partly because many people have already bought the Polish version. The original set, "Soyka, Sonnets Shakespeare," released on both CD and cassette, has sold 42,000 units, according to the record company. Copies of the album have been sent to EMI offices across Europe. **BARNABY HARWARD**

"ABSOLUT HITS" is one of the first releases from Universal Russia and hints at possible synergies between two Seagram subsidiaries. The CD compilation contains tracks from such Swedish acts as **Army Of Lovers**, **Vacuum**, and **E-Type**, and it also promotes the Seagram-owned vodka brand Absolut. The set is a premium for purchasers of the drink, a luxury product costing the equivalent of 500 rubles (\$20), whereas local vodka starts at less than 70 rubles (\$2.80). Universal will repeat the promotion with the album on cassette. **ERKIN TOUZMOHAMMAD**

Borders Breaking Bigger In U.K.

BY TOM FERGUSON

LEEDS, U.K.—Ahead of the first anniversary of its first store opening, Borders (U.K.) Ltd. chairman/CEO Richard Joseph is looking back on 10 months of trading that have “more than exceeded” expectations and predicting a future in which the U.S. merchant is at the forefront of inte-

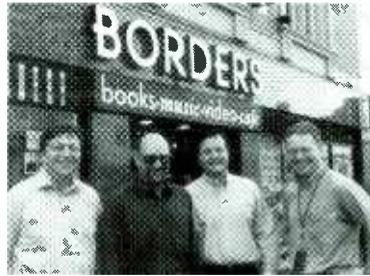
grating E-commerce into traditional U.K. retailing.

Joseph was speaking in Leeds at Borders’ newly opened fourth U.K. store, a 32,500-square-foot, three-story site that was formerly a Virgin Megastore. Borders’ first U.K. store opened Aug. 1, 1998, opposite HMV’s flagship store in Oxford Street, London.

“We’re coming up for 10 months trading, and our expectations have been more than exceeded,” Joseph says. “One always wonders when bringing in a new retail concept to the U.K. how the public are going to take to it, but it’s been really good.”

Borders’ online plans for the U.K. include taking the chain’s “retail convergence” strategy to the British market and offering online access in-store. “Retail convergence,” Joseph explains, “is all about bringing retail into the Internet, and the Internet into retail. We hope to be in the forefront of incorporating E-commerce elements into ‘bricks and mortar’ business. We’re moving very quickly towards that.”

Although reluctant to give a time scale, Joseph says customers will “soon be able to browse through the Borders.com Web site at home and look up whether an item’s in stock at their local store. They can then ask



Senior management from Borders are shown outside the merchant’s latest U.K. store in the city of Leeds. Pictured, from left, are Richard Joseph, chairman/CEO of Borders U.K.; John Monk, managing director of Borders U.K.; Vin Altruda, president of Borders International; and Phil Downer, operations director of Borders U.K.

for it to be put aside so that they can look at it the following morning, or they could say, ‘Send this to my aunt in Melbourne’—or to a cousin in Hawaii—and also have a couple of books delivered to their own office. And if they don’t like one of those books, they can just drop it back into a Borders store.”

Joseph also promises that in-store, online links will give Borders customers access to a huge database of titles. Music accounts for some 25% (Continued on page 69)

ROYALTY SYSTEM

(Continued from page 56)

GEMA’s claim that the new system is fair and representative is refuted by VUT, the association of independent record companies that claims to represent 500 record companies and 200 music publishers. Its chairman, Thorsten Wesel of rock indie L’Age d’Or, says GEMA has not been able to properly calculate concerts that had been reported to it. He adds that association members have complained that accounts for entire tours were either not settled at all or settled with many errors.

Wesel notes the imbalance between the fees GEMA collects from venues and the royalties distributed, with the result that the author receives, he claims, only 20% of the amount to which he or she is entitled.

Says Wesel, “If GEMA is not able to come up with a fair distribution model, a considerable number of copyright holders and publishers will be asking whether they are forced to transfer performance rights to GEMA or if it is possible for them to exercise these rights themselves. Wesel calls GEMA’s new PRO system a “catastrophe.”

Wolfgang Holzbaur of heavy metal publisher Wintrup in Detmold, in central Germany, cites the example of a band he took on tour. Whereas GEMA collected some 25,000 euros (\$24.2 million) from venues for the whole year for the act’s performances, “the copyright holders and publishers received less than half of this amount after a delay of several months.”

Holzbaur adds that the introduction of PRO will again reduce the incomes of these copyright holders and publishers substantially, cutting them in some cases to one-seventh of their previous amount, “something which cannot be tolerated.”

The chairman of GEMA’s Supervisory and Management Board, Christian Bruhn, has reaffirmed that the German Patent and Brand Office, the regulatory body responsible for GEMA, has confirmed that the new system is fair.

A letter written by Norbert Haugg, its president, states, “Inevitably, the introduction of the new system will mean that those members who previously benefited from the distortion caused by the old system, to the extent that their works were assumed to have been performed more frequently than they actually were, will have to tolerate some losses. However, the German Patent and Brand Office takes the view that this is no reason to maintain the old system and the distortion which it caused in some cases.”

Kings’ Linden Goes Nonstop

Time Spent In Producing, Writing, Session Work

TORONTO—After Colin Linden finished mixing Blackie & the Rodeo Kings’ “Kings Of Love” album a few months ago, he pushed back from the mixing board at 6 a.m. and announced to his fellow trio members, Tom Wilson and Stephen Fearing, “Well, I start Bruce’s album in 12 hours.”

Not only did Linden, who also records as a solo act for Columbia Records in Canada, co-produce Bruce Cockburn’s 25th album, “Breakfast In New Orleans, Dinner In Timbuktu,” due this September on the True North label; but in recent months he has produced other Canadian acts. They include David Wilcox and the Rhythm And Truth Brass.

“I’ve had five days off this year,” says the 39-year-old producer/guitarist/songwriter, who has toured with Cockburn since 1991 and co-produced Cockburn’s “Charity Of Night” album in 1997. For the past 18 months, Linden and his keyboardist wife, Janice Powers, have divided their time between working in Toronto and Nashville, where he has written with such top songwriters as Kostas, Gary Nicholson, Billy Block, Adam Mitchell, and George Duca.

A highlight of Linden’s career came earlier this year when “A Tribute To Howlin’ Wolf” (Telarc), for which he was associate producer, was nominated for a Grammy as

best traditional blues album.

“What was really cool was going to the Grammys and sitting next to [Howlin’ Wolf guitarist] Hubert Sumlin,” says Linden. “Even though we didn’t win, I was so honored to be there with him and those guys for that record.”

For more than two decades, Linden has been one of Canada’s most in-demand producers and session players. He has produced 32 albums—including six of his own—working with Hans Theessink, Brooks Williams, Fearing, Colin James, Lori Yates, and Linda McRae.

As a session man, he’s played with the Band, David Poe, Zora Young, Keb’ Mo’, and Rita Chiarelli.

“The first session I did was backing [Toronto singer] Donna Green when I was 18,” Linden recalls. “That was the first time I worked with Daniel Lanois, who engineered.”

Last year, Linden recorded part of his Columbia album “Raised By Wolves” at Lanois’ Kingsway Studios in New Orleans.

“As a producer, I look to Daniel Lanois, T Bone Burnett, and Ben Mink,” says Linden. “Those guys have really helped me out a lot. For inspiration, I don’t think there’s a better blueprint for making great records than Willie Dixon’s productions for Chess Records with Howlin’ Wolf and Muddy Waters.”

LARRY LeBLANC

newsline...

FRANCE’S FUND FOR MUSICAL CREATION (FCM) has a new president, Peer Music France CEO René Boyer. He replaces Gérard Davoust, president/CEO of publisher Editions Raoul Breton, who was recently elected president of French authors’ rights society SACEM. FCM was set up in 1985 by the French government’s Ministry of Culture as a nonprofit organization representing all the country’s music industry collecting bodies. Money contributed by those bodies is distributed by FCM to labels, artists, concert promoters, and other applicants seeking funding for music-related projects. To date, FCM has distributed 25 million euros (\$26 million). According to Davoust, “While [French awards show] Victoires de la Musique is the venue for a major split between producers and musicians (Billboard, June 12), the FCM is still a place where all the professionals are working together.”

REMI BOUTON

LED ZEPPELIN is the U.K.’s most bootlegged act, according to the Anti-Piracy Unit (APU) of the British Phonographic Industry. Some 384 bootleg recordings of the band have now been logged by the APU. The Beatles, with 320 recordings, are in second place, just ahead of the Rolling Stones (317). The Stones’ latest U.K. dates sparked swift bootleg activity: On June 13, police officers arrested a trader at Camden market in North London and seized several hundred illegal live videos of numerous acts, including the Stones’ “secret” London concert performed June 9 (Billboard Bulletin, May 14). Also on June 13, the Mechanical Copyright Protection Society’s own anti-piracy unit joined police on raids in Huddersfield in the north of England, which resulted in three arrests and the seizure of several thousand CDs and cassettes, along with duplication equipment.

TOM FERGUSON

GERMAN-BASED INDIE LABEL Rough Trade Records is changing its name, effective Thursday (1); henceforth, it will be known as Zomba Records GmbH. The move is part of the strategy of Rough Trade’s parent, U.K./U.S. labels and publishing group Zomba, to re-brand all its subsidiaries with a single identity. Rough Trade’s sales and distribution arm is also changing its name, to Zomba Distribution. It will operate as a division of Zomba Records GmbH.

ED MEZA

MOSCOW MAYOR YURY LUZHKO has introduced a stamp tax and licensed vendor system in an attempt to regulate the sale of prerecorded music and video on the pirate-infested city streets. It is estimated that 80% of the \$1 billion-\$2 billion Moscow video business alone is pirated. Luzhkov’s scheme is the first to ban the sale of music and video from the streets. It went into effect June 1. Starting Thursday (1), between three and five special markets will be set up where licensed vendors will be able to pitch stalls to sell records, videos, and computer software. The licensing and stamp scheme is expected to add 10-12 cents to the price per unit; a paper marker will be manually attached to each unit at the point of production. More than 100 million markers have reportedly been produced.

SAM ANDREWS

UNIVERSAL MUSIC INTERNATIONAL (UMI) has appointed Lee Ellen Newman to the newly created London-based position of VP of promotion and artist relations. Newman, who takes on the new role in September, is currently director of press at EastWest U.K.; she has been with Warner Music U.K. since 1987. Her new job will reunite her with Max Hole, UMI’s senior VP of marketing and A&R and former managing director of EastWest, to whom she will report.

TOM FERGUSON

FRANCES GEORGESON has been appointed VP of marketing for the Asia Pacific region at BMG Entertainment International, based in Hong Kong. Effective Thursday (1), she will oversee and implement marketing campaigns for regional and international artists signed to the BMG group of companies. Georgeson, formerly a marketing director at Universal Music Australia, will assume many of the duties previously held by Stuart Rubin, BMG’s regional VP of A&R and marketing. Rubin is relocating to New Zealand as managing director of the BMG affiliate there. In her new role, Georgeson reports to Asia Pacific senior VP Michael Smellie. She previously worked at BMG in Australia from 1994-96.



GEORGESON

FRENCH COLLECTING SOCIETY SCPP in 1998 collected 26.22 million euros (\$27.79 million)—an increase of 2.55% from 1997—and distributed 23.32 million euros (\$24.72 million), according to its annual report. The figures were released at its recent annual general meeting. SCPP members, representing all the majors and a number of independent labels in France, also approved the sharing with independent labels’ collecting society SPPF of various costs and resources in the areas of collection, distribution, and databases. “Improving the connection with SPPF will allow both collecting societies to make scale economies,” says SCPP GM Marc Guez.

REMI BOUTON

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Cassette Campaign Relunched

Retail Execs Give Testimonials In Ad About Format's Value

BY STEVE TRAIMAN

NEW YORK—With the full support and vital input of the National Assn. of Recording Merchandisers (NARM), the International Recording Media Assn. (IRMA) Audio Cassette Coalition kicks off a 16-week advertising campaign in July.

"Smart Music Retailers Say . . . We've Got Cassettes" is the tag line for the relaunch of a successful 1997 advertising campaign by IRMA that significantly slowed the decline of prerecorded cassette album sales (Billboard, Feb. 7, 1998).

Mike Shalett, COO of SoundScan, the tracking service for audio sales at retail, gives the leadoff testimonial—in an advertisement that will appear in Billboard—followed by 15 retail executives who extol the importance and vitality of the audio-cassette and how they successfully merchandise it.

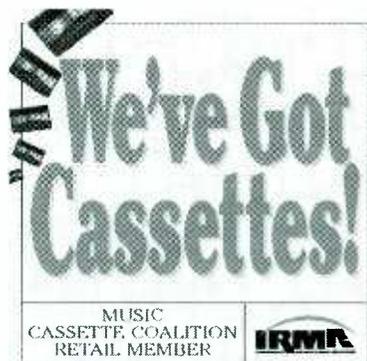
Among the retail executives targeting their message to other merchants are Jerry Kamiler, division merchandise manager/music of Trans World Entertainment; current NARM chairman and Tower Records executive VP/COO Stan Goman; George Daniels, owner of George's Music Room in Chicago; NARM chairman-elect and Wax-Works president Terry Woodward; and Carl Singmaster, owner of Manifest Discs & Tapes in Columbia, S.C.

"The audiocassette format is still robust and viable," says Charles Van Horn, IRMA executive VP. "It is also extremely profitable and promotable. Some retailers have somehow gotten the wrong message that record labels aren't supporting the format and consumers are shying away from cassette listening.

"That's anything but the case," he emphasizes. "Unanimous support by the major record distribution companies emphasizes the industry

commitment to the cassette format, while consumer research shows how much album buyers want to be able to buy the format."

SoundScan research through May indicates that the 20-year-old audio-cassette format still represents about 16% of total album sales—one of every six full-length recordings sold. And, according to SounData research, about 45% of consumers buy only CD albums, 10% buy only tape albums, and 45% buy both. Two out of every three cars have tape



players rather than CD players, the survey shows, and 94% of all music consumers have cassettes in their collections.

"Many consumers are coming into stores asking for cassettes and are very frustrated when they can't find them," Shalett says.

"The new ad campaign could not be more timely," he observes. "After several years of a significant slowdown in the sales decline of cassette albums following the 1997 'Where'd Ya Hide The Cassettes?' campaign, it is now accelerating."

Album cassette sales dropped 19% in 1996 from the previous year, but in 1997 they fell only 12.5% and in 1998 only 10.4%. But, from January through May this year, SoundScan figures show a drop of almost 15% from the same period in 1998.

In 1998, a total of 138 million cassette albums were sold.

"NARM is pleased to once again be playing a role in IRMA's cassette campaign," explains Jim Donio, VP of communications and events for NARM. "Two years ago we helped the Cassette Coalition get the message out through our conferences and publications that cassettes were still a vital component of the music business. Our joint NARM/[Recording Industry Assn. of America] Merchandising Committee—which helps promote the various televised music awards shows—certainly saw an increase in the [point-of-purchase] items ordered to include cassettes in these promotions.

"This year," he adds, "NARM and the committee have worked closely with the coalition to ensure that the campaign's message and the supporting in-store materials make sense for retailers and their customers. We're also pleased that a number of our active retail members have agreed to take part in the testimonial advertising campaign."

The coalition is providing retailers with a full range of in-store P-O-P materials, including window and door slicks, shelf talkers, banners, and posters.

Lou Vaccarelli, VP of production, manufacturing, and purchasing for BMG Entertainment, is chairman of the 14-member coalition, which includes representatives of all major record distribution companies, tape duplicators and suppliers, and NARM.

"Consumer demand for the cassette is simply too large to ignore," Vaccarelli says. "With proper promotion at retail and the impact of the new ad campaign, the format will actually continue to satisfy the needs of millions of music buyers who otherwise are not buying prerecorded music."

More Music-Related Projects Using Merchandise Licensing

BY STEVE TRAIMAN

NEW YORK—An expanding number of music-related projects are powering the fast-growing licensing and merchandising markets.

Manufacturers of all types of products paid a record \$5.5 billion in royalties to rights owners last year.

"This projects to approximately \$110 billion of retail sales of licensed products," says Charles Riotta, executive director of the International Licensing Industry Merchandisers Assn. (LIMA). The trade group sponsored Licensing '99, held June 8-10 in New York.

In the music field, some new licensing programs include the first endeavor by the Country Music Assn. (CMA); Gibson Guitars' Spider-Man Webslinger One signature model; and World Wrestling Federation (WWF) superstar "Stone Cold" Steve Austin's hand-picked country compilation album.

After more than 40 years of shunning what previous boards deemed "over-commercialization," the CMA selected the licensing firm Pittard Sullivan to create a new logo and set up a full licensing and merchandising program. CMA executive director Ed



Shown celebrating the new logo and licensing push for the Country Music Assn. (CMA), from left, are Ed Benson and Rick Sullivan from the CMA and Bob McCoy and Ed Sullivan from the licensing firm Pittard Sullivan. (Photo: Steve Traidman)

Benson and Pittard Sullivan co-founder Ed Sullivan announced the deal on the eve of Licensing '99.

"Talks related to our need for a new branding image led to the licensing launch," Benson explains. "Our current board is much more receptive to the concept than ever before, and we hope to kick off the new logo and campaign at the annual CMA Awards show in early 2000. It will build on our 10-year slogan, 'America is sold on country,' and will be fully supported by our www.countrycool.com Web site, which links to other consumer country sites and highlighted our CMA Awards and Fan Fair this year."

Sullivan sees publishing, children's programs, promotional tie-ins, and business-to-business premiums with radio stations and labels as among CMA's prime licensing opportunities.

Gibson Guitars Custom Shop in Nashville is almost sold out of the first 75 limited-edition Webslinger One guitars featuring authentic artwork from Marvel Comics' Spider-Man archives, Gibson's Kevin Van Pamel confirms. With their pick guards signed by Spider-Man creator Stan Lee, the custom models are going for

(Continued on next page)



Shown announcing the "Stone Cold Country" album project from the World Wrestling Federation (WWF), from left, are WWF senior VP Steve Bell, Aida Gurwicz of publisher Cherry Lane Music, and WWF star "Stone Cold" Steve Austin, who conceived the idea. (Photo: Steve Traidman)



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IMAGE ENTERTAINMENT, a laserdisc and DVD distributor, reports net income of \$1.7 million for the fiscal year that ended March 31, compared with a loss of \$9.6 million the year before. The company attributes the turnaround to a 192% rise in DVD revenue and a resulting improvement in profit margins. Net sales were up to \$76.7 million from \$75.5 million a year earlier. Image has exclusive DVD deals with a number of suppliers, including Universal, Orion, and Playboy. For the fourth quarter, the company posts a net profit of \$1 million, compared with a net loss of \$10.3 million in the same period a year ago, as net sales rose 45% to \$23 million from \$15.9 million.

BEST BUY says that net earnings more than tripled in the first fiscal quarter to \$47.2 million from \$15.7 million a year ago on a 13.3% increase in sales from stores open at least a year. Revenue rose 23% to \$2.4 billion from \$1.9 billion. The company operates 314 stores that sell full lines of music, video, and multimedia.

NAVARRE, an independent distributor of music, reports two new exclusive distribution agreements with labels. It has signed deals with Ultimatum Records, a Los Angeles-based label started by the William Morris Agency, and with the New York-based jazz label SIAM Records. The first release from Ultimatum will be Moke's self-titled debut on Aug. 3. Also on Aug. 3, the first four CDs under the SIAM deal—from Erik Friedlander, Armsted Christian, Bakithi Kumalo, and Steve Kahn and Rob Mounsey—will be released.



CIRCUIT CITY STORES, the electronics retailer that recently announced it was pulling the plug on its investment in the digital movie format Divx, has booked an after-tax charge of \$114 million for the disposal of this business. The charge resulted in a net loss of \$88.2 million in the first fiscal quarter for the company, compared with net earnings of \$12.5 million in the same period a year ago. Sales rose 19% to \$2.69 billion in the quarter from \$2.27 billion a year ago. Circuit City operates 546 superstores, two consumer-electronics-only stores, and 46 mall-based Circuit City Express outlets.

SONY MUSIC has signed a deal to provide music videos to Intertainer Inc., an on-demand service for TV and computers. Viewers may directly purchase the Sony albums that feature the songs in the videos. Valley Media is fulfilling orders. Intertainer also has a deal with Warner Music.



DMX, a digital music programmer, has signed a one-year deal with Discovery Channel Retail that will provide DMX subscriber listeners with programs based on music played in The Discovery Channel stores and The Nature Company stores. DMX and Discovery will create shows featuring blues, swing, jazz, new age, and world music.

CHANNEL ONE NETWORK, the programmer of an advertiser-supported TV news program for public and private schools, is under fire by the Southern Baptist Convention, which has approved a resolution urging the removal of the program from schools. The religious organization—the largest Protestant denomination in the U.S., with 16 million members—says Channel One “has broadcast music groups known for their violent and sexually explicit lyrics, such as the satanic rock band Marilyn Manson.” A spokesman for New York-based Channel One says, “We have never broadcast music that is inappropriate to children, and we never will.” Channel One is in 12,000 schools in the U.S.

HASTINGS ENTERTAINMENT, the superstore retailer based in Amarillo, Texas, has formed a strategic alliance with Formovies.com, a subsidiary of Rentrak, to provide Hastings' customers with information about rental videos in Hastings' 131 stores. The deal also includes Movie Wizard—a movie-recommendation service that utilizes customers' tastes—and Movie Informant, a weekly E-mail list about new video releases.

K-TEL INTERNATIONAL has announced three deals to sell its products, which include recorded music, through Web sites. The alliances are with BrandsForLess.com, Looksmart.com, and Prodigy Internet. Prior to these deals, K-tel formed an alliance with Women.com that allows visitors to that Web site to buy K-tel products.

CHECKOUT.COM, the new E-commerce venture between Michael Ovitz and the Yucaipa Cos., has entered an exclusive co-marketing agreement with Internet chat and event site TalkCity. CheckOut.com will be the E-commerce provider for music, movies, and games on TalkCity, and the two sites will co-host live events.

MORE MUSIC-RELATED PROJECTS USING MERCHANDISE LICENSING

(Continued from preceding page)

\$3,500. The second 75 guitars will probably be signed by John Romita Sr., one of the original illustrators.

Featuring the shape of the legendary Les Paul model, the guitars have an ebony fingerboard with a hand-inlaid imitation-pearl web design, and the volume and tone controls feature an arachnid pattern. A longtime Spider-Man fan, Van Pamel pursued the idea for several years before getting Marvel's approval.

The WWF and Mars Entertainment will become tag-team licensing partners with the debut of “Stone Cold Country,” 14 tracks of Austin's hand-picked favorite country songs and artists. Mars will distribute the album. The album features lenticular packaging on the cover with Austin morphing into a rattlesnake. Inside packaging will include multiple images of the WWF star in action and a 10-by-14-inch poster.

“The album will feature some kick-ass country music,” says Jim Bell, WWF senior VP of merchandising and licensing. Aida Gurwicz, president of Cherry Lane Music, WWF Records' publisher, is clearing the rights for Austin's selected songs with a number of leading country artists. The album is targeted for a September release at a \$17.98 suggested retail price.

The Wiggles, said to be the most successful children's group in Australia, officially launched their U.S. licensing and merchandising campaign with an impromptu show for about 100 kids invited to the Australian consulate in New York on the eve of the licensing expo.

Three preschool teachers—Anthony Field, Murray Cook, and Greg Page—formed the group in 1991 with Jeff Fatt. They added costumed actors playing the characters Dorothy The Dinosaur, Henry The Octopus, Wags The Dog, and Captain Feathersword. To date, the act has sold more than 2 million videos and almost 1 million CDs and cassettes in Australia, in addition to having a top-rated kids' TV show and playing an average of 500 concerts a year.

Toronto-based Nelvana is handling the U.S. licensing campaign. Lyrick Studios is among the first companies to make a major deal; it will release two videos and two albums in October.

The group officially kicked off its U.S. invasion with a new 26-episode TV series that debuted May 3 on the Fox Family Channel. A multi-city



Showing off an array of licensed MTV and VH1 products are senior VP Don Silvey and VP Lisa Silfen. (Photo: Steve Traidman)



Marvel Comics' Spider-Man strums a chord on the limited-edition Webmaster One guitar for Gibson Guitar Custom Shop's Kevin Van Pamel and Lisa Picciotto. (Photo: Steve Traidman)

Wiggles Across America tour started May 22 at Sea World in Orlando, Fla., and includes Busch Gardens parks in Tampa, Fla., and Williamsburg, Va., as well as Sea World parks in San Antonio and San Diego.

“We see a great opportunity for the Wiggles in America and expect their audio and video products to equal their success in Australia,” says Lyrick CEO Tim Clott.

At Viacom's MTV Networks, Lisa Silfen, VP of consumer products for MTV and VH1, says, “[The] licensing program is growing in a manageable way for both MTV and VH1.”

Among the newer MTV licensees



The Wiggles, the top-rated Australian kids' group, are launching a U.S. invasion. Shown, from left, are Lyrick Studios CEO Tim Clott, Wiggles Murray Cook, Anthony Field, Jeff Fatt, and Greg Page; and Nelvana executive VP Sid Kaufman. (Photo: Steve Traidman)

are NCT, with a line of flat-grill technology MTV Speakers in 12 fashion accessory designs, and Motion Systems, with a variety of audio carrying cases for portable cassette and CD players, CD wallets, and tape cases. There are also more MTV film soundtracks, including “Election” on the Sire label and “200 Cigarettes” on Mercury, plus the continuing “Party To Go” album series, now in its 10th year with Tommy Boy Records. In addition, a new line of computer sports games from MTV with THQ will debut next year.

For VH1, there's a creative “Pop Up Video” series of trivia games with Pressman and a line of collegiate apparel with Team Edition. The first three CDs in the “Behind The Music” series, distributed by BMG, feature Motley Crue, Shania Twain, and Blondie, with others in the works.

Elvis Presley Enterprises has more than 100 active licensees in the U.S. alone, with “our agents working hard to find just the right partners,” says Carol Butler, director of worldwide licensing. “For 1998, our royalty income was up 15%-20% overall. It was a really good year with the introduction of slot machines through IGT, an Elvis NASCAR and Elvis Funny

Car auto racing program with Action Figures, and a real surprise: Russell Stover's collectible candy tins that play Elvis' music.”

The newest Elvis licensees—with first products out later this year—include Anheuser-Busch with collectible beer steins, Scorpio Posters with movie posters, Blue Ridge Designs with an animated music bear playing “Teddy Bear,” and Gemmy Industries with an animatronic figure playing “Blue Christmas.”

Meanwhile, Liberty Mint Marketing reports increasing demand for its expanding line of gold and silver coins for music stars.

“QVC sold 1,500 ‘Elvis: Artist Of The Century’ coins at \$17.04 in just four minutes,” says president John Pennington.

Other new artist releases for coins—through a joint venture with Sony Signatures that began in 1996—include coins commemorating the Grateful Dead and the Beatles' “Yellow Submarine,” joining previous series for Kiss, John Lennon, Michael Jackson, and Ozzy Osbourne. The newest additions include Celine Dion, Alan Jackson, and LeAnn Rimes. Collectible prices start at \$2.99 for junior trading coin cards to a top figure of \$299.95 for a limited, framed gold edition for the Kiss album “Psycho Circus.” The coins are available at more than 1,400 retail locations, including 800 Musicland Group stores and Spencer Gifts.

And, a new technology from Colortronics—trademarked Brillion—has led to new interactive licensing opportunities for artist T-shirts, among other product categories. With this technology, flexible, colored conductive inks are activated by rubbing a special area linked to a small “voice box” that provides brief song lyrics in the artist's own voice. Music initially available includes Elvis' “Hound Dog,” Jimi Hendrix's “Purple Haze,” and Kiss's “Rock And Roll All Night.” According to Colortronics representative Alexis Konner, “We've had great traffic—a lot of interest from both artist managers and record labels.”

The Internet site Bikini.com is working with Madacy Entertainment, a division of Handleman, on a CD series based on the popular Bikini.com Web site, which the company says receives up to 20 million hits a week. The first two compilations are of summer classics that reflect the site's beach-party atmosphere; they're called “Summer Groovin'” and “More Summer Groovin'” and are due in late June at \$10.99 to \$11.99.

New Orleans Proves Fertile For Mushroom

BY PATRICIA BATES

NEW ORLEANS—Mushroom Records began with a student protest during the Vietnam War in April 1970 at Tulane University, and it's still countercultural nearly 30 years later.

The store was named by the radical undergraduates of the Tulane Liberation Front (TLF) after the plant that provided a popular hallucinogenic drug.



genic drug.

The store's story started on April 7, 1970, when TLF activists reportedly set fire to a building on campus and took over the university center for six days in a demonstration against ROTC training at Tulane, as well as for a student bill of rights. Later that year, Country Joe & the Fish did a benefit show for the TLF.

After intense negotiations with faculty, the TLF was granted its own co-op, known as the Mushroom, inside the university center so that it could trade books and albums. There were 10 directors, including a few from the graduate school of business administration.

"The hippies began Mushroom Records, and they sold it once they became yuppies," says current store owner Tim Hummel.

The university eventually sold Mushroom to All South Music Distributing in New Orleans—owned by Warren Hildebrand—and Hummel acquired it from him in November 1989.

Mushroom Records held an an-

niversary celebration May 24 featuring six bands, including Acid King and Altamont, which are on the indie label Man's Ruin. Nearly 200 fans received 30% discounts on CDs and offers such as two T-shirts for \$30.

The countercultural record store uses the same far-out toadstool logo—proclaiming "It's worth the trip"—that it displayed three decades ago. But while fashion appears to be little changed since the 1970s—with retro-looking bell bottoms, double-knit tops, and platform shoes in vogue now—much has changed in music.

The store's inventory is about 70% alternative rock, 10% local acts, 10% rap, and 5% each of jazz and blues, in a 3,000-square-foot site just two blocks from Tulane University and about a half-mile from Loyola University. It sells 10,000-12,000 new titles and 30,000-40,000 used CDs. And its competitors are outlets of three national chains: two Blockbuster Music stores, a Virgin Megastore, and a Tower Records in the downtown's French Quarter.

"Every year, we get a new population with the freshman class," says Hummel. Total enrollment is now 11,600 at Tulane and 5,500 at Loyola.

Close to age 30, Mushroom Records looks as if it's in a 1970s time warp. There are neon airbrushed yellow, green, orange, and pink graffiti murals outside at the entrance, and black-light smiley-face posters and tie-dyed Grateful Dead T-shirts upstairs.

Customers have gone to the same location—at 1037 Broadway, with a view of the University Center—since 1972. They still debate the artistry of rock'n'roll at Mushroom Records just as their predecessors did 30 years ago.

"The kids who work here live and die music," says Hummel, who has about 12 full-time and part-time employees.

The store's normal hours are 10 a.m. to midnight seven days a week from August through May, with more flexibility in the summer.

New Orleans people are open about their likes and dislikes, says Mushroom Records manager Sean Motola. "They follow the top 40 charts to a point," he explains, but he adds that customers' taste varies widely. "They come in often to ask for something vague on an independent label, and then we'll get the average requests for CDs on the Dave Matthews Band or Phish."

He adds that much music in New Orleans "is an extension of Professor Longhair," tracing the party sounds of current local acts such as the Meters, the Rebirth Brass Band, Kermit Ruffins, and Blackula to the revolutionary Henry "Professor Longhair" Byrd.

The original Tipitina's nightclub is an institution in New Orleans; it was named after Longhair's 1953 hit "Tipitina." Byrd also did two carnival classics: "Go To The Mardi Gras" and "Big Chief."

Mushroom Records has for years been a ticket outlet for Tipitina's, which now has four New Orleans

(Continued on page 70)



Tim Hummel stands at the entrance of Mushroom Records, the music store he owns in New Orleans. (Photo: Patricia Bates)

The whole nation's BUZZIN' about

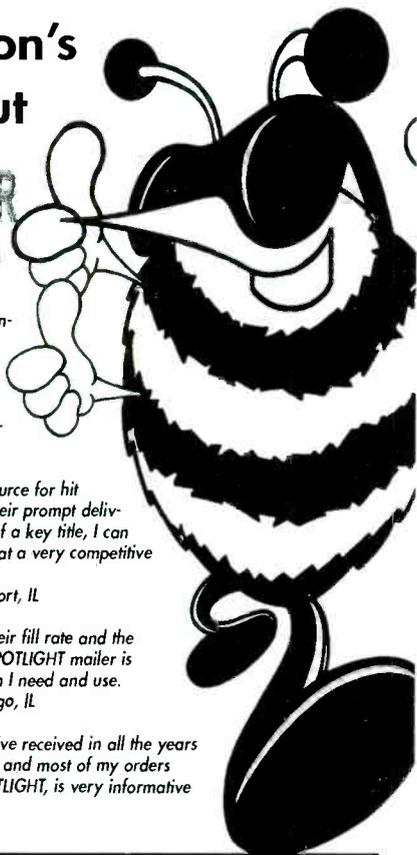
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Calif. Firm To Roll Out Kiosks For Custom-CD Making At Malls

THE INDUSTRY is still sorting out how it will sell music in the Internet age. One of the issues that needs to be resolved is whether the industry will continue to push for albums to be sold in their entirety and/or whether they will allow songs to be sold on custom CDs.

While EMI appears to be moving in the direction of selling songs piecemeal, others have yet to make that decision. In the meantime, a San Jose, Calif.-based company appears to be betting that all the majors will be moving in that direction. That company, PersonalDisc Inc., has just signed a letter of intent for multiple leases with the Simon Properties Group, the largest owner of retail space in the U.S.

PersonalDisc plans to locate kiosks, dubbed EntertainMart, in the common areas of malls. The kiosks will allow up to eight customers to sample and download songs to make their own custom CDs. According to the company press release, PersonalDisc kiosks "integrate a royalty and copyright secure, high-tech, multimedia environment for the purchase of . . . music, video games, and software titles."

The kiosk is manned by two staffers, and the company has targeted up to 50 locations for its initial

rollout. No word yet on whether the company has signed up licensing deals with labels.

CH-CH-CHANGES: Pete Stocke, WEA VP for the Northeast, has announced he will retire. Stocke—who always took Retail Track's phone calls but would never divulge anything to me other than "US55241874pfc temporary," his dog tag numbers from when he was in the Army during the Korean War—confirms that he is

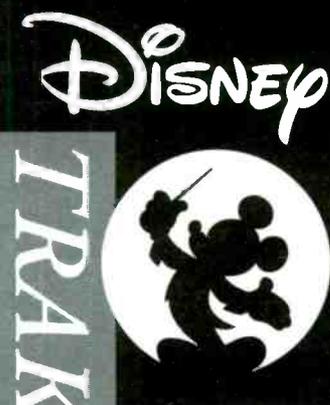
"heading for his street date, July 27. It's a Tuesday, of course."

Stocke, whose music industry career began in the summer of 1956, will continue

on as a consultant for WEA for two years. As for his replacement, naturally, after repeating his dog tag numbers again, he directed all inquiries to the WEA home office, where executives were unavailable to comment because they were visiting WEA sales offices for a roadshow.

But according to sources, with the closing of the Cleveland sales office at the end of May and the upcoming retirement of Stocke, WEA has been doing a little shuffling of responsibilities within the organization.

After WEA closed down its Cleveland sales office, mainly due to the acquisition of Camelot by Trans World Entertainment, the responsi-



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Sub City's Punk Philanthropy Hits The Road; Merge Turns 10

TAKING ACTION: Sub City Records, a philanthropic subsidiary of the Van Nuys, Calif.-based punk label Hopeless Records, has stepped to the plate for several national charities by mounting its current Take Action tour.

The tour, which features a rotating slate of Hopeless and Sub City acts, concluded the 11-date first leg of the tour June 21. The National Coalition Against Domestic Violence, the National Coalition for the Homeless, and



LIFEbeat will split 5% of the proceeds from the dates.

Additionally, Sub City has released "Take Action!," a sampler CD featuring such Hopeless/Sub City acts as **Fifteen**, **Scared Of Chaka**, **the Weak-erthans**, **Against All Authority**, **Kid Dynamite**, and **Damnation**. The package retails for only \$4; 5% of the proceeds (or 70 cents per CD) will be contributed to the Foundation Fighting Blindness. (The compilation is distributed by Caroline, Rotz, Choke, Revolver, Smash, and other boutique rock indies.)

According to label head **Louis Posen**—who founded Hopeless in December 1993 with a 7-inch release by **Guttermouth**—Sub City was founded as "a way for us to take what we've built up and do something positive with it."

The Take Action tour, which features a low door price of \$8-\$10, won't be a financial bonanza for the charities involved, Posen notes.

"The money is not going to be huge, because the price is so low... I think it's more effective on the [building of] awareness than on the subsidizing."

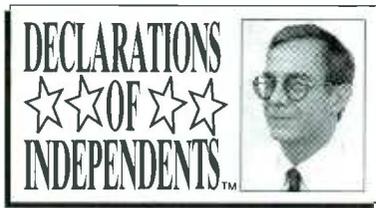
At the tour dates, speakers address the crowd between band sets about the social issues involved, and Sub City has produced a free tour magazine, which incorporates features about the touring bands and information about homelessness, AIDS, and domestic violence.

Posen says he hopes the Take Action tour will grow as a fund-raising tool over the years.

"It's our first year," he says. "We may raise a few thousand, and next year we may double that, and the year after we may double that. It's a building thing."

One of the main points of the tour may be that music is a force for the betterment of society.

"Doing something is better than doing nothing," Posen says. "Punk rock can be a positive. It's not all about anarchy and rebellion... If people see what we're doing, it's going to change the outlook about what this music's



by Chris Morris

all about."

The second leg of the Take Action tour, featuring **Fifteen**, **Scared Of Chaka**, **the Weak-erthans**, **Falling Sickness**, and **FYP**, began June 22 in Detroit and continues through Tuesday (29). The third leg runs June 30-July 11, wrapping up with dates in Southern California.

A BIG 'CHUNK O' MERGE: It doesn't seem possible, but Chapel Hill, N.C.-based Merge Records and the band that founded it, **Superchunk**, both turn 10 years old this year. Not bad, considering that the pop/punk act penned the original slacker anthem, "Slack Motherfucker."

To celebrate this milestone, the company is issuing a retrospective album, "Oh Merge," July 6; the album features cuts by **Superchunk**, **Lambchop**, **the Rock*A*Teens**, **Rocket From The Crypt**, **Seaweed**, **the Third Eye Foundation**, **Neutral Milk Hotel**, **East River Pipe**, **the Magnetic Fields**, and other groups that have gained exposure on the label. Superchunk's ambitious new album, "Come Pick Me Up," produced by **Jim O'Rourke**, arrives Aug. 10, as does our

beloved **East River Pipe's** "The Gasoline Age."

Merge will mount a live anniversary celebration, drolly named **m10k**, July 22-24 at the Cat's Cradle club in Chapel Hill. Five Merge bands will perform each night; **Superchunk**, **Seaweed**, **Lambchop**, **the Rock*A*Teens**, **the Magnetic Fields**, **Portastatic**, **Versus**, and **the Karl Hendricks Rock Band** are among those appearing.

FLAG WAVING: Just one listen to "Love's Hell," the first track on "Mind Reader," the debut pairing of guitarist **Danny Angel** and vocalist **Bo Galigher**, will have discriminating Southern soul fans asking, "Where have these guys been hiding?"

The album, released by Birmingham, Ala.-based **Vent Records**, is old-school R&B in the classic mold. Pushed along by a smooth but shouting horn section and Angel's punchy **Albert King**-inspired picking, "Mind Reader" throws a brilliant spotlight on Galigher's captivating singing.

The 48-year-old vocalist, who lives in Auburn, Ala., and grew up in nearby Macon County, says, "I started [singing] in church. Mama brought me up in it." He cites **the Mighty Clouds Of Joy** as an early inspiration: "I used to love to listen to those guys."

However, Galigher also got a chance to hear such formidable R&B singers as **Bobby "Blue" Bland**, **B.B. King**, and **Sam Cooke** on the jukebox of the restaurant his family operated.

Over the years, Galigher man-



Danny Angel, left, with Bo Galigher.

aged to cut a self-released single ("People liked it, but I didn't have much promotion on it," he says) and found work fronting **the Syndicate Band**, a group headed by **William Terrell**, the former leader of **Clarence Carter's** touring unit. Galigher says, "I worked with them on and off for a couple of years."

Two years ago, Galigher joined an Auburn group called **the Soul Champs**. A gig in Panama City, Fla., attracted the attention of **Vent Records**, which was looking for a vocalist to work with **Montgomery**, Ala.-based axeman **Angel** (whose real name is **Danny English**).

The chemistry proved to be winning. Angel brought to the table eight tough original tunes, co-written with his brother, co-executive producer **Ed English**, while Galigher contributed four fine originals of his own. "Mind Reader" is, in short, an excep-

tional excursion in contemporary Southern soul, with an abundance of smokin'-hot licks, rocking band arrangements, and Galigher's forceful vocals, which bear comparison to the work of his models **Bland** and **King** and such top practitioners as **Mighty Sam McClain**. Check the title cut, "Someone Who Will," and the powerfully moving "When The Bluesman Gets The Blues" for examples of the group's best work.

Summing up the band's accomplishments, Galigher says, "It's today's sound, but it still reminds you of the older stuff." Yes indeed.

Galigher and Angel have performed shows recently in Montgomery and Atlanta, waiting for their break to come.

"We've been doing stuff on the weekends," Galigher says, adding that some more gigs "wouldn't hurt."

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'Muppets From Space' Soundtrack Ready To Touch Down

GIVE UP THE FUNK: The motherhood will land this month, when Sony Wonder, Epic Records, and Sony Music Soundtrax release the '70s-funk soundtrack to the upcoming movie "Muppets From Space."

Featuring classic tracks, cover tunes, and a pair of songs performed by Muppets Gonzo & the Alien Gonzos, "Muppets From Space" arrives July 13 (the film premieres July 14).

Sony's marketing campaign is expected to benefit from the film's cross-promotions with Wendy's fast-food chain and Travelodge motels.

Classic cuts include "It's Your Thing" by the **Isley Brothers**, **James Brown's** "Get Up Offa That Thing," the **Commodores'** "Brick House," and "Outa-Space" by **Billy Preston**. As for covers, many involve collaborations: the **Dust Brothers** and **Jeymes** do a take on **Earth, Wind & Fire's** "Shining Star" (Jeymes is Seal's younger brother); **George Clinton** and Muppet **Pepe** redo Clinton's own **Parliament** classic "Flashlight" (here called "Spaceflight"); **G. Love & Special Sauce** interpret **Brick's** "Dazz"; and Norwegian combo **the Getaway People** render another Earth, Wind & Fire number, "Getaway."

According to **Laura Sullivan**, senior VP of marketing at Sony Wonder, it was the movie's director, **Tim Hill**, who came up with the concept of using classic funk tracks for "Muppets From Space."

"He asked the members of the creative team from the movie to compile a list of their 100 favorite '70s funk tracks," she says. "They pared it down a bit, then sent the list to artists they wanted to contribute to the soundtrack."



by *Moira McCormick*

"The artists themselves got to choose which songs they wanted to do. This kind of music hasn't been seen in a film in a while," Sullivan says. "We think people are going to love it."

The soundtrack will be tagged on the theatrical trailers for "Muppets From Space," as well as on theatrical consumer media. National television, radio, print, and outdoor advertising will push the product as well. Plus, plans are under way for a national radio promotion.

"We also have the ability to cross-promote the soundtrack with other 'Muppets From Space' licensees," says Sullivan. "Jim Henson Entertainment has put together a full-scale publishing program, and since we share many retail accounts with ['Muppets From Space' publisher] Golden Books—book chains like Barnes & Noble and Borders Books & Music, mass merchants—cross-promotions are a natural."

"We can do a 'buy the book, get a discount on the soundtrack' thing, etc., as well as use the soundtrack in in-store merchandising and for giveaways," she says. "And Columbia Pictures is doing so much marketing for the film, we'll benefit from that."

UPDATE: Children's singer/songwriter **Dave Kinnoin**, one of the genre's most successful practitioners,

has been particularly industrious of late. His skills as a songsmith are regularly utilized by name producers of children's audio, video, and interactive product, including Disney and Henson. In fact, he's contributing to Buena Vista Home Entertainment's upcoming music video "Flik's Musical Adventure: On Safari."

Los Angeles-based Kinnoin continues to release his own music as well, on his Song Wizard Records.

His sixth and latest release, "The Dust Of Kindness," is a song-and-story project that benefits A Special Wish Foundation, a charitable organization that grants wishes for terminally ill children. Co-written by Kinnoin and longtime collaborator **Jimmy Hammer**, "The Dust Of Kindness" features a gospel choir singing in "an R&B/pop/gospel style," says Kinnoin.

He's been collaborating with other notable kids' artists as well, including **Jonathan Sprout** and the **Animal Band's Jim Moore**.

"Jonathan and I were locked up in my studio for five days. We wrote eight tunes for an upcoming project," says Kinnoin.

In addition, Kinnoin is writing and producing for a six-title series of phonics videos called "Phonics Court," which is put out by Partnership Production Associates of Orange, Calif.

"Instead of just collecting writers'

RETAIL TRACK

(Continued from page 66)

bilities handled from there were split between the Detroit and Philadelphia branches. With most of those Cleveland sales office representatives now working out of their homes, the ones covering Cleveland report to **Ron Hewlett**, the WEA Detroit sales manager, who in turn reports to **Denny Schone**, the WEA Midwest VP.

The rest of the sales representatives, covering western Pennsylvania, upstate New York, and West Virginia, now report to WEA's Philadelphia sales office. Meanwhile, sources say **Dale Hill**, the Cleveland sales manager, was offered another position within WEA but instead left the company. **Patti Fullard**, who was the Cleveland field sales manager of black music, will now handle those responsibilities from the Detroit office. And about four or five staffers lost their jobs with the closing.

Now, with the retirement of **Stoche**, **Ray Milanese**, the Philadelphia regional VP who oversaw Philly, Washington, D.C., and Baltimore, will become the Northeast regional VP for WEA, also picking up the New York and Boston offices. **Sue Costello**, recently made sales manager in the Philadelphia office, oversees the territories picked up from the Cleveland office, as well as the Philadelphia office's traditional area; New York sales manager **Fred Barsuglia** will oversee the New York area; and **Dann Cotter**, the Boston sales manager, retains his responsibilities. The three of them report to Milanese.

checks, I'm investing my time in projects that I really believe in, where I can get in on the ground floor and share in the profitability."

In September, Kinnoin will be one of the headliners at the three-day festival **Pepsi Kid-Around**, an annual fund-raising event for the Family Place, an organization that focuses on domestic violence.

"It benefits children's artists, too," he says of the event. "I sing for children, and I meet children who are in rough situations—extremely sad situations—and I want to be there in any event that will benefit them."

Kinnoin exhibits that rare combi-

nation of business savvy and social activism, and he straddles the line as a working parent as well, being the father of two young boys.

"I'm as much a dad as I am in the music business," he says, "with being a dad the most important thing. I do manage to squeeze in a good 40-50 hours a week writing and producing."

In general, Kinnoin says, he is trying to "do what's best for children, and for what's in my heart. You don't need to sell 250,000 units; you can sell 50,000 and make a good living."

Assistance in preparing this column was provided by *Kim Cox*.

Billboard®

JULY 3, 1999

Top Kid Audio™				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE	
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)		
			◀ No. 1 ▶		
1	3	5	READ-ALONG WALT DISNEY 60427 (6.98 Cassette)	TARZAN	
2	1	7	READ-ALONG STAR WARS EPISODE I: THE PHANTOM MENACE KID RHINO 75642/RHINO (7.98/11.98)		
3	5	5	READ & SING ALONG WALT DISNEY 60991 (10.98 Cassette)	TARZAN	
4	2	14	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 60641/WALT DISNEY (10.98/15.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE	
5	6	132	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES	
6	4	10	VARIOUS ARTISTS WALT DISNEY 60642 (9.98/16.98)	RADIO DISNEY KID JAMS	
7	8	63	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	
8	10	35	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE	
9	9	19	VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES	
10	7	181	VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	
11	11	34	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES	
12	12	149	CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS	
13	13	139	CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS	
14	15	200	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	
15	14	116	CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98)	SILLY SONGS	
16	16	18	BLUE'S CLUES KID RHINO 75626/RHINO (9.98/13.98)	BLUE'S BIG TREASURE	
17	24	152	READ-ALONG ▲² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING	
18	17	14	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY	
19	18	146	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION	
20	22	50	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2	
21	20	190	BARNEY ▲¹ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	
22	21	15	BEAR WALT DISNEY 60640 (9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE	
23	23	113	CEDARMONT KIDS CLASSICS ● BENSON 82216 (3.98/5.98)	BIBLE SONGS	
24	19	54	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS	
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS	

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 multimill on 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.

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BORDERS

(Continued from page 62)

of floor space and turnover at all of Borders' U.K. sites, while video accounts for "around 7% to 7.5%" of floor space. The rest is given over to books, stationary, and the Borders in-store cafe business.

What Joseph calls the "slightly different bias" regarding the chain's music business means that, as in the U.S., the merchant is targeting an older buyer than most music specialists do. "We don't have loud music blaring out at you, and we feature the not-so-obvious alongside the obvious titles," explains Joseph. "We're very much a back-catalog music retailer."

Borders has tailored its approach to fit the specifics of the U.K. market, an approach that Joseph calls "the key to success. Borders bought [26-outlet chain] Books, etc. [in 1997]. They recognized you couldn't just take a U.S. retail concept and plonk it as it is in the U.K. They wanted to get the benefit of local people and local knowledge."

In addition to the four stores opened

"We don't have loud music blaring out at you, and we feature the not-so-obvious alongside the obvious titles"

- RICHARD JOSEPH -

to date, Borders has announced plans for another seven U.K. openings. They include the flagship Books, etc. store in London's Charing Cross Road, which is undergoing an extensive renovation and will open as a Borders Books & Music Cafe later this year. However, the other Books, etc. sites will continue to trade under that name. Books, etc. does not stock music at present.

The complexities and cost of acquiring property in the U.K. is largely dictating the pace of expansion, notes Joseph, although he emphasizes that "we're quite pleased with the progress we've made to date. The greatest challenge to our ability to open stores is building the right team of people. The bricks and mortar is the easy part—the flesh and blood is the real challenge."

On the subject of further openings, Joseph plays his cards close to his chest, noting simply that "we have lots of stuff in the pipeline." Sources suggest that a building in Edinburgh, Scotland—on the city's main shopping thoroughfare, Princes Street—has already been earmarked by the company as a flagship site.

He declines to confirm that a sizable Borders store in the Scottish capital is planned, but he "couldn't agree more" with the suggestion that Edinburgh has the perfect credentials to support a Borders store.

The forthcoming expansion of Borders' U.K. business is a key part of the chain's ambition of becoming a global retail brand. Says Joseph, "We've already started; it's a very big job."

Joseph adds that, although he would "not be happy" predicting the upper number of potential Borders stores in the U.K., "preliminary results after 10 months' trading show us that we have an excellent opportunity in the U.K."

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	8	HOMECOMING-LIVE IN ORLANDO Jive/Zomba Video 41675-3	Backstreet Boys	19.98
2	3	32	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
3	2	6	LIVE PolyGram Video 45059955	Shania Twain	19.95
4	5	5	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
5	4	14	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
6	6	8	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
7	7	12	FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188	Various Artists	19.95
8	NEW		THE LAST SUPPER Epic Music Video Sony Music Video 0187	Black Sabbath	24.98
9	8	55	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
10	13	170	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
11	12	32	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
12	11	5	MEETING PEOPLE IS EASY Capitol Video 77860	Radiohead	19.95
13	NEW		FIVE INSIDE BMG Video 5741	Five	19.98
14	14	28	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
15	19	16	VH1-BEHIND THE MUSIC ▲ PolyGram Video 44059953	Shania Twain	14.95
16	18	79	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
17	20	24	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
18	16	19	SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
19	9	32	ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98
20	17	15	THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	19.98
21	21	17	LIVE AT THE FILLMORE EAST MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	14.98
22	15	5	THUG TV Relativity Video 11735	Mo Thugs	15.98
23	22	5	LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
24	30	3	VOICE OF AN ANGEL-IN CONCERT Sony Classical Video Sony Music Video 61770	Charlotte Church	19.95
25	23	95	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
26	NEW		THE PARIS CONCERT FOR AMNESTY INTERNATIONAL Image Entertainment 5635	Various Artists	19.98
27	10	32	ALL DAY SINGIN' AT THE DOME ● Spring House Video Chordant Dist. Group 44360	Various Artists	29.98
28	25	80	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
29	RE-ENTRY		DOWN BY THE TABERNACLE ▲ Spring House Video Chordant Dist. Group 104	Bill & Gloria Gaither	19.98
30	33	31	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
31	38	180	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
32	37	37	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
33	26	6	LADIES & GENTLEMEN-THE BEST OF GEORGE MICHAEL Columbia Music Video Sony Music Video 50183	George Michael	19.98
34	32	30	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
35	31	15	STAY THE SAME Columbia Music Video Sony Music Video 79138	Joey McIntyre	3.98
36	36	33	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
37	29	34	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
38	27	38	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	19.98
39	34	115	WHO THEN NOW? ◊ Epic Music Video Sony Music Video 50153	Korn	19.98
40	28	13	LIVE BMG Video 25738	Usher	14.95

◊ 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.

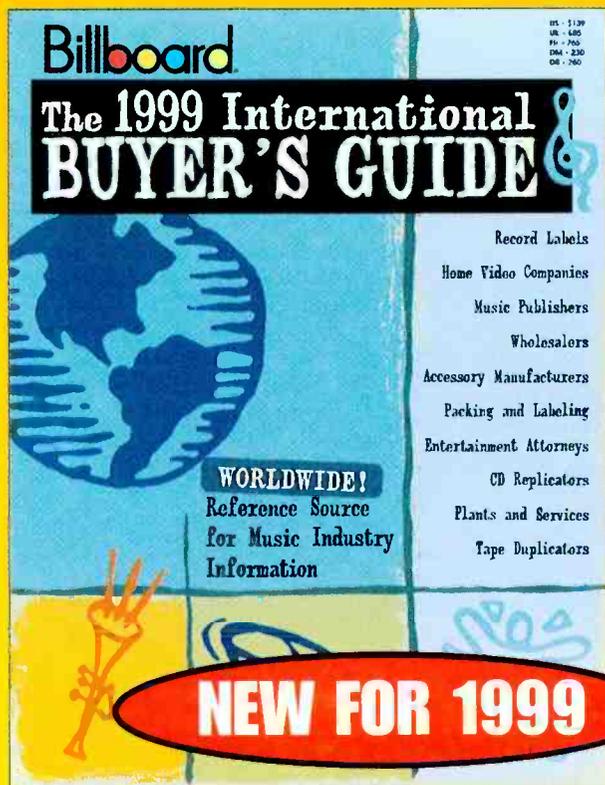
Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	JIMMY BUFFETT ▲ MCA 5633* (6.98/11.98)	NO. 1 SONGS YOU KNOW BY HEART 5 weeks at No. 1	435
2	2	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	120
3	3	METALLICA ▲ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	410
4	4	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/DJMG (10.98/17.98)	LEGEND	522
5	8	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	225
6	5	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	139
7	7	GUNS N' ROSES ▲ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	420
8	6	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	164
9	9	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	107
10	10	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	243
11	12	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	273
12	13	PINK FLOYD ▲ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1161
13	11	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	149
14	25	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	305
15	21	SOUNDTRACK ▲ HOLLYWOOD 62112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	7
16	14	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	10
17	27	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	451
18	18	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	316
19	23	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	532
20	19	BEASTIE BOYS ▲ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	403
21	15	DAVE MATTHEWS BAND ▲ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	191
22	16	THE OFFSPRING ▲ EPITAPH 86432* (10.98/14.98) [RS]	SMASH	132
23	17	METALLICA ▲ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	480
24	20	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (11.98/17.98) [RS]	THIRD EYE BLIND	115
25	31	AC/DC ▲ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	266
26	29	VAN MORRISON ▲ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	432
27	22	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [RS]	KORN	119
28	41	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	183
29	32	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	171
30	28	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	54
31	47	FLEETWOOD MAC ▲ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	354
32	24	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	18
33	26	SAVAGE GARDEN ▲ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	114
34	30	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	82
35	44	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	189
36	—	ERIC CLAPTON ▲ POLYDOR 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	78
37	43	EAGLES ▲ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	225
38	42	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	38
39	36	JOURNEY ▲ COLUMBIA 44493 (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	472
40	—	THE BEACH BOYS ▲ CAPITOL 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	11
41	35	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	138
42	—	MARVIN GAYE ▲ MOTOWN 636058/UNIVERSAL (7.98/11.98)	EVERY GREAT MOTOWN HIT	76
43	50	AEROSMITH ▲ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	142
44	—	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060* (10.98 EQ/17.98)	GREATEST HITS	62
45	39	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [RS]	RAGE AGAINST THE MACHINE	190
46	34	METALLICA ▲ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	445
47	45	AC/DC ▲ EASTWEST 92215/EEG (11.98/17.98)	LIVE	82
48	—	ERIC CLAPTON ▲ POLYDOR 800014/UNIVERSAL (6.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	317
49	37	SUBLIME ▲ GASOLINE ALLEY 11474/MCA (10.98/16.98) [RS]	40 OZ. TO FREEDOM	109
50	48	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	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. [RS] indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

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Merchants & Marketing

NEW ORLEANS PROVES FERTILE FOR MUSHROOM

(Continued from page 65)

locations: Tipitina's Uptown, Tipitina's French Quarter, Tipitina's Warehouse, and Tipitina's Ruins.

The store has also supported Louisiana acts like Galactic (Capricorn Records), Better Than Ezra (Elektra Records), and Cowboy Mouth (MCA Records) since their careers began in New Orleans.

"The artists we carry have more to do with who's headlining in the local bars," says Hummel, who has more than 200 CDs on consignment. New Orleans' hot spots besides Tipitina's include the Storyville District, Howlin' Wolf, Maple Leaf, House of Blues, Jimmy's Music Club, and Zeppelin's, says Motola.

He assures fans that they can get the latest CDs around the show times. "We're a one-stop buyer, and we order domestic product from Valley Media, Woodland, Calif.," says Hummel. "They Fed-Ex our shipments to us, so we get them the next day."

But Hummel notes that the store can't always get free in-store copies of albums by street dates "unless we call them for one."

He adds, "We'd like to work with the major labels, but we need their assistance, too. We're think we're going to receive more co-op money, but it's not there yet."

The store used to be serviced by

EXECUTIVE TURN TABLE

DISTRIBUTORS. Mark Funderburg is promoted to president of Word Distribution in Nashville. He was VP/GM.

HOME VIDEO. Craig Galanti is promoted to VP of direct retail planning and category management for Universal Music and Video Distribution in Universal City, Calif. He was director of direct retail



FUNDERBURG



GALANTI

planning and category management.

RETAIL. Carl Palumbo is named VP of planning and allocation and Denise Treco is appointed director of public relations for The Wiz in Edison, N.J. They were, respectively, senior VP of merchandise planning and allocation for BOB's Stores and senior manager of corporate communications at Scholastic Inc.

NEW MEDIA. Kenton Low is named senior VP of corporate marketing and Universal Studios Online for Universal Studios in Universal City, Calif. He was VP of synergy for the Buena Vista Internet Group of the Walt Disney Co.



Mushroom Records carries a large selection of indie recordings and displays them in a clearly marked area of the store. (Photo: Patricia Bates)

college sales reps three years ago, "and now the major labels don't have them," he says. "We're basically marketing by ourselves."

To market itself and make extra income, Mushroom Records sells T-shirts, jewelry, posters, buttons, hats, and stickers at between 35 and 50 festivals in North America during the year, including those of radio stations like WHFS Washington, D.C. However, there aren't any CDs on those merchandise tables.

"We've increased our revenues by 50% to 60% at [festivals]," says Motola, "and we're hired by practically every alternative rock station that has one in the U.S."

In the store itself, besides music, Mushroom Records has a total of 9,000 stickers (sold for \$3 each), 800 varieties of embroidered patches (\$4-\$5), and 10,000 buttons (\$1 each). It has more than 1,000 posters (\$5 and up), including collectible posters from the 1970s such as those of Farrah Fawcett and "Star Wars." It also sells hemp jewelry, which has replaced the love beads of the 1970s.

As for the Tulane students who frequent the store, one insider says they are "well-behaved patriots who love their school."

Mushroom Records places ads in the college newspaper, The Tulane Hullabaloo, and on its alternative rock station, WTUL. Every year, Hummel

donates to fund-raisers for student organizations, who got the money generated from Mushroom Records until the early 1980s.

"I think they are more intellectual about the acts now," says Hummel of the students, "because they are exposed to so much online."

They can also shop online. "I think where the Internet affects us most is the suburbs, because a 20- to 30-year-old won't necessarily drive in to New Orleans to purchase a CD," says Hummel. "I'm interested to see what Amazon.com and the Web will do, even though we know we can't compete with them."



Shown in front of the poster carrying Mushroom Records' logo and slogan, "It's worth the trip," from left, are staffers Eric Carl, manager Sean Motola, Jason Goux, John Scott, and Amber Bowen. (Photo: Patricia Bates)

Billboard

JULY 3, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			◀ NO. 1 ▶	
1	NEW▶		MIRRORBALL ARISTA 19049	SARAH MCLACHLAN
2	2	6	RICKY MARTIN ▲ C2 69891*/COLUMBIA	RICKY MARTIN
3	6	2	CALIFORNICATION WARNER BROS. 47386*	RED HOT CHILI PEPPERS
4	1	5	MILLENNIUM ▲ JIVE 41672	BACKSTREET BOYS
5	NEW▶		AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47348/WARNER BROS.	SOUNDTRACK
6	3	2	EUPHORIA MERCURY 546212/DJMG	DEF LEPPARD
7	NEW▶		ASTRO LOUNGE INTERSCOPE 90316	SMASH MOUTH
8	NEW▶		LIQUID TENSION EXPERIMENT 2 MAGNA CARTA CS	LIQUID TENSION EXPERIMENT
9	5	2	WHEN I LOOK IN YOUR EYES VERVE 304/MG	DIANA KRALL
10	NEW▶		SUPERNATURAL ARISTA 19080	SANTANA

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

Music.com's Rise Proves It's All About Location

As Web Fills Up, Labels And Retailers Scramble For Desirable Domain Names

THE NAME GAME: As a child of two real estate agents, I was taught that only three things really matter in determining the value of property. As any decent real estate agent will tell you, it's all about location, location, location.

The same is true on the Internet. Just ask the folks behind music.com—a site that has managed to grab a ton of traffic with a mere \$500 in advertising.

"When it comes to branding, we don't have to start at square one," says **Theresa Czarnecki**, executive producer of Music.com. "We get a lot of traffic from Web users who type in the URL because they are looking for music on the Web."

The valuable domain was registered prior to the explosion in popularity of the World Wide Web in 1993.

The site began as a home page for Music Semiconductors, which has since moved its home page to www.music-ic.com. Music Semiconductors is a subsidiary of Philippines-based holding company Music Corp., which now runs and operates music.com.

"The site was originally used for technology products, but we kept getting requests for concert tickets and music-related questions from around the world," says Czarnecki. "At first, the company responded politely to the inquiries. However, by late 1997 there just were too many to deal with. We also started to get some mean E-mails that strongly suggested that we should put the domain to better use. One even told us to burn in hell! Then, the offers started coming in—some even exceeded a million dollars for the domain. At this point, we realized that we couldn't afford to ignore this anymore."

The company debated whether to sell, rent, or use the domain name. Ultimately, it decided to create a new business to take advantage of the valuable domain, which is referred to internally as "the Park Place of the Internet."

As with most music sites, music.com contains news, reviews, and E-commerce. The site will soon offer digital downloading both in MP3 and in other label-friendly, secure formats, according to Czarnecki.

One of the more popular features of the site is its free E-mail service, which grants music fans vanity E-mail addresses with the music.com name.

While acknowledging that music.com has a great competitive advantage with one of the hottest domain names on the Internet, Czarnecki says that its Morristown, N.J.-based staff will be a bit more aggressive in its branding campaign and content offerings later this year.

"We may have a head start," she says, "but we do know that we have to build something that makes people want to return."

THE NAME GAME (PART TWO):



The major music and entertainment companies have not been shy about staking their claims to several lucrative domain names on the Internet. A recent peek into the ownership of some key Web site names revealed some interesting findings.

As reported recently (Billboard, June 19), the major labels are attempting to assume more control over their acts by taking ownership of Web site addresses for the acts that they sign.

Of the five majors, Sony Music

www.Music.com

holds the largest number of artist domain names, like aliceinchains.net, barbra-streisand.com, bobbydylan.com, billyjoel.com, branfordmarsalis.com, fugees.net, indigogirls.com, michaelbolton.com, offspring.com, savage-garden.com, soulasylum.com, and willsmith.net.

The company has also registered misspelled variations of some famous musicians. For example, Sony Canada has registered domain names of several spelling variations of Celine Dion, including celinedeon.com.

EMI has registered belindacarlisle.com, babylonzoo.com, benharper.com, iggypop.com, mansun.com, robbie-williams.com, sneaker-pimps.com, thechemicalbrothers.com, thesmashingpumpkins.com, ub40.net, marcyplayground.com, and sineadoconnor.com.

Among the artist domains owned by Warner Bros. are janesaddiction.com, grantleebuffalo.com, theb52s.com, and cornershop.com.

In addition to artist domain names, the major entertainment companies have all staked their claim to some curious names for future Web sites.

For example, MTV has reserved the Web site BigOrange.com. Is that a promotion surrounding the future color of **Jesse Camp's** hair? The music-video giant has also claimed TechJam.com for unknown reasons.

And what on earth does Time Warner Cable Broadband Applications plan to do with Heaven.com? Maybe the company figures that Heaven.com is a more user-friendly name than FatPipe.com, which it also owns.

Is CDnow planning to expand beyond the sales of music? While CEO **Jason Olim** has been quick to point out that music is the main focus of the E-tailer, the company apparently is looking to the future by holding the domain names BookNow.com, BookStoreNow.com, ArcadeNow.com, GameNow.com, FunNow.com, [\[maNow.com\]\(http://maNow.com\), \[MovieNow.com\]\(http://MovieNow.com\), and \[MoviesNow.com\]\(http://MoviesNow.com\). A logical new name for the company would be \[Now.com\]\(http://Now.com\), but that site has been taken by a Canadian entertainment magazine.](http://Cine-</p>
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Buy.com has taken the domain name game to the extreme by registering more than 50 Buy-related domains, including BuyMusic.com, BuyBooks.com, BuyToys.com, BuyFlowers.com, and . . . well, you get the idea.

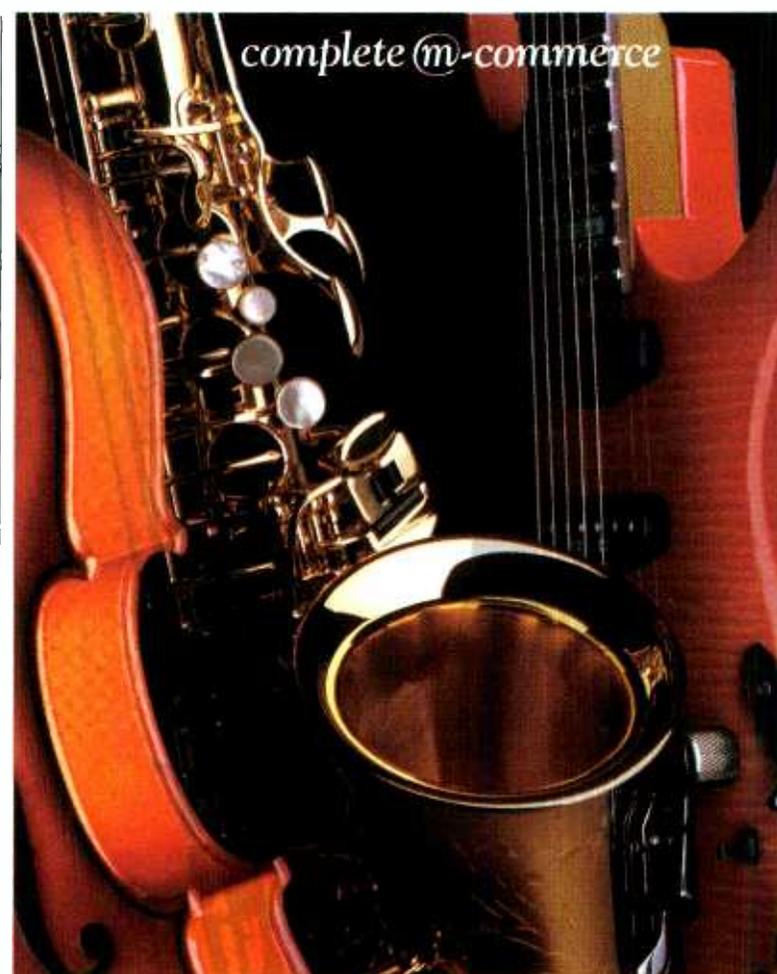
A clever student at Drexel University in Philadelphia has laid claim to a shagadelic Web site tied to the super-hot "Austin Powers: The Spy Who Shagged Me" soundtrack. The student quickly registered the Web site www.shhh.com.org upon receiving an advance copy of the Maverick Records soundtrack to the hit film. The oddly named Web site, which was meant to be a joke, is listed in a graphic contained in the CD packaging. The site had registered more than 6,000 hits at press time.

ONLINE AWARDS: With two nods each, **Public Enemy, The Artist Formerly Known As Prince, and Eurythmics** founder **Dave Stewart** top the list of nominees for the second annual Yahoo! Internet Life Magazine Online Music Awards, set to take place July 19 at Studio 54 in New York. Nomination categories for the awards show are best overall site, best artist site, best label site, best reference site, best news site, best Internet-only single, and best Internet-only album or EP. Public Enemy and The Artist each earned nods for best artist site and best Internet-only single ("Swindler's Lust" for Public Enemy and "The War" for The Artist). Stewart was nominated for best Internet-only single ("Sour Cream") and best Internet-only album ("Sly Fi"). Billboard Online received a nod for best news site. Public Enemy, Seal, and Wyclef Jean & the Refugee All Stars will perform at the awards show. The Artist is also scheduled to make an appearance.

The comedy team **Penn and Teller** will host the event, which will have a live Webcast on Broadcast.com, ZDNet (www.zdnet.com), and the Yahoo! Internet Life magazine Web site (www.yil.com).

AMAZON AND ON AND ON: A new voice will soon be heard in this space, as this is my last Sites + Sounds column for Billboard. By the time you read this, I will have relocated to Amazon—the E-commerce site, not the rain forest. (Though there is a lot of rain in Seattle!) I hope this column has been as fun to read as it has been to write. I'm certain that the dizzying developments of the Internet will keep my successor busy for quite some time.

Assistance in preparing this column was provided by *Carla Hay* in New York.



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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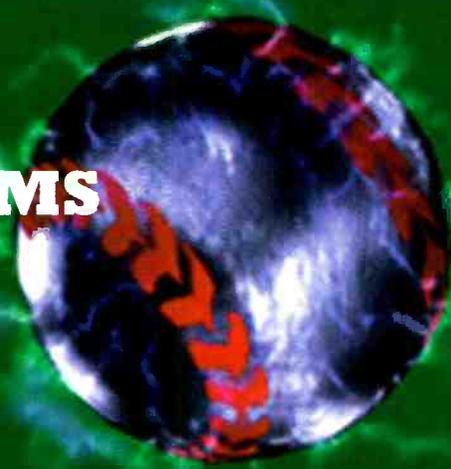
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CODE 65



Home Video

MERCHANTS & MARKETING

A&E Prepares For Healthy Retail Bite With 'Python' Series

BY SETH GOLDSTEIN

NEW YORK—The boys are back, and A&E Home Video thinks they'll be worthy successors to "The Avengers," the British caper series that has topped 1 million cassettes since arriving at retail last year.

A&E's newest best-seller: 44 half-hour episodes of another British cult favorite, "Monty Python's Flying Circus," created and performed by five Oxford University cut-ups, including John Cleese and Michael Palin. First entries of the series, celebrating its 30th anniversary, ship Sept. 28 on cassette and DVD.

The numbers should be strong. "We think 'Python' has more poten-

tial" than "The Avengers," says David Walmsley, director of home video for A&E Television Networks. "The audience is broader." Walmsley adds, "Our initial feedback from retailers is very strong. We've had a lot of excitement from wholesalers."

It has been a long time between bouts of "Python" fever. Paramount Home Video offered the series in the '80s, but for more than a decade, there has been nothing to satisfy fans of the show considered the precursor to "Saturday Night Live."

New York-based New Video will distribute the line, as it does all of A&E's video releases. The partners are expecting close support from

another quarter, A&E's popular cable network. It will air "Monty Python's Flying Circus" every Saturday from 11 p.m.-midnight ET, starting July 10. There will be two series ads per telecast, plus pitches spotted throughout the A&E schedule, which reaches 70 million homes.

A&E has used the tube before to promote cassette titles but never with this intensity or scope. "All the marketing forces of A&E are being brought to bear on maximum exposure for the series in 1999," Walmsley maintains, touting media "convergence" for what A&E calls "The Year Of The Python."

New Video and A&E are promot-



The "Flying Circus" consisted of Michael Palin, front and center, and, from left, Eric Idle, Terry Jones, the late Graham Chapman, and John Cleese.

Incentive Programs Arise As Video Market; Eagles Soar As Music DVD Sales Take Off

INCENTIVIZED: The New York Premium Incentive Show, held in May, was an eye-opener for event director Peter Edmunds. Video has emerged as a significant giveaway to employees or customers who've done something worth rewarding. "People love being recognized," says Edmunds, an executive with show manager Bill Communications. Prerecorded cassettes and DVDs are just the thing, he suggests.

Edmunds counted nearly 20 video exhibitors offering incentive deals, up dramatically since mid-decade. "Five years ago, we wouldn't have been close to it." The biggest name—and biggest surprise—was Blockbuster, which took booth space to seek corporate buyers of movies meant to be distributed as premium awards. Blockbuster has a huge inventory of used tapes that would fill the bill.

Also on hand, says Edmunds, were MVP Home Entertainment, with its line of "reality" programs, and online retailer Reel.com. Edmunds does not have a dollar value for video premiums. "We're a year away from getting it," he says.

But the trend he's spotted seems pointed in the right direction, according to a 1997 study commissioned by the Incentive Federation. Data, the first collected in five years, indicate that American businesses spend close to \$25 billion a year on so-called motivational merchandise and travel. That's only 26% of the estimated potential, suggesting there are ample video rewards down the road.

AN EARFUL: Sales of music DVDs will top 1 million units in 1999, double the number sold last year, says the DVD Video Group, which ranks the Eagles' "Hell Freezes Over" on the Geffen label as the current best seller. Music DVDs, including some classic pop performances, account for 10% of 3,000 releases.

Pioneer Entertainment has shipped two complete episodes (with outtakes) of the 1963 "Judy Garland Show," never before available in a home format; the shows also feature Garland's daughter Liza Minnelli (then 17 years old) and Mickey Rooney. Selections include "Come Rain Or Come Shine" and "Old Man River," considered a definitive moment of Garland's 45-year career. The disc retails for \$24.98 suggested list.

HELPING OUT: Net sales of rackjobber Handleman's North Coast Entertainment unit jumped 38% to \$151

million in fiscal 1999 from \$110.7 million in the previous year. Anchor Bay Entertainment and Madacy, each with extensive video lines, were responsible for most of the gain. Handleman says it was helped by "a resurgence in the horror video category," an Anchor Bay strength, and a 75% ownership of itsy bitsy Entertainment, U.S. licensor of Teletubbies programming.

North Coast operating income improved to \$18 million, from \$12.1 million. Handleman, which exited video wholesaling last year, posted overall sales and profit gains in fiscal 1999.

VIDBITS: The Vision Fund of America's annual awards dinner, held June 17 at the Grand Hyatt in New York, raised \$400,000 for Lighthouse International, bringing its total since the early '80s to \$2 million. The honorees were David Bishop,

MGM Home Entertainment; Lanny Raimondo, Technicolor; and Lambert Dielesen, Tooltex International.

Universal Studios Home Video has begun source-tagging all DVD releases, including "Babe: Pig In The City," "Out Of Sight," "Primary Colors," "Affliction," and "The Mummy." Replicator Panasonic Disc Services applies the tags to the inside wall of the disc package, beneath the UPC stripes. Studio adoption of source tags should be completed soon (Billboard, Feb. 20).

Computer problems have hobbled Image Entertainment's brand-new Las Vegas warehouse and distribution center, delaying DVD deliveries in May and June. Image expects to correct the situation this summer and begin shipping within 48 hours of receipt of an order. Meanwhile, DVD sales soared 192% to \$45.9 million, or 59.8% of the total, for the year that ended March 31. Image's 400 titles represent 13% of all releases.

Rentrak may have an E-commerce gusher on its hands: Internet revenue increased to 6% of its total fiscal fourth-quarter revenue of \$31 million, up from 1.4% during the same period a year ago, a threefold gain. The revenue-sharing specialist earlier had struck a deal with a Comalliance subsidiary that provides Internet fulfillment, order processing, and inventory-management services. Rentrak's basic business has been hurt by the studios' own copy-depth plans and the number of titles priced to sell. As a result, fiscal 1999 earnings were \$2 million, vs. \$4.7 million in the previous year. Sales increased marginally to \$123.8 million from \$122.8 million.

PICTURE THIS



by Seth Goldstein

ing two different configurations: cassette three-packs with two segments on each tape at \$29.95 suggested list and DVD two-packs with three episodes per disc at \$44.95. Beyond the initial three or four titles, the timing is unknown. "We haven't worked out the schedule for the rest of the series," Walmsley says. DVD will be integral, now and later.

He considers the "Python" sketches and the decidedly non-Disney animation used to separate segments "perfect" for the format. "We can take advantage of the attributes" that allow segments to be seen out of their original order.

The discs will include a sing-along section for the various Python songs. In addition, the original animation is being used to enliven the DVD menus and in ways that gently jolt viewers. "It will look slightly different each time," Walmsley says. "The differences will be noticeable. There should be a lot of surprises." Author-

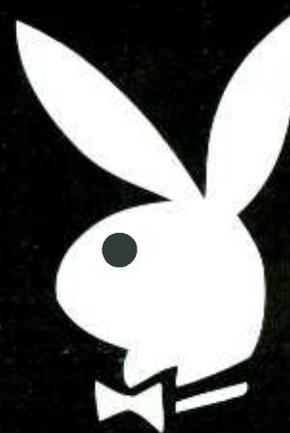
ing house Crush Digital Video in New York, which has worked previously for A&E and New Video, is preparing the images.

"It will be organic and seamless," promises Crush president Jeff Stebenau, who is working with a slide collection of drawings by troupe member Terry Gilliam. "I think they're going to do well with it." A Web site, offering books and T-shirts as well as videos, will carry some of the sales load.

A&E plans to lay out its strategy July 8-10 at the Video Software Dealers Assn. show in Los Angeles, where the series will be "a big focus for us," Walmsley adds. None of the four surviving members of the "Flying Circus"—Graham Chapman died several years ago—will be present, however.

"They've been very cooperative about giving us material," he says. "But they're very busy. They're spread all over the globe."

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	68	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	4	7	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
3	10	2	ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	14.98
4	13	4	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
5	3	9	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
6	6	23	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
7	7	7	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
8	2	2	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
9	5	7	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
10	16	24	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
11	23	2	LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Samuel L. Jackson	1998	R	19.98
12	9	6	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
13	12	6	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
14	14	4	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
15	11	7	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
16	21	31	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
17	20	5	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
18	8	3	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
19	15	4	SHANIA TWAIN: LIVE	PolyGram Video 45059935	Shania Twain	1999	NR	19.95
20	32	2	OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1998	R	19.98
21	29	20	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
22	36	3	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
23	30	6	THE AVENGERS '65 BOX SET 2	A&E Home Video New Video Group 117250	Patrick Macnee Diana Rigg	1965	NR	29.95
24	19	11	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
25	34	12	THE RUGRATS MOVIE	Nickelodeon Video Paramount Home Video 33399	Animated	1998	G	26.95
26	25	3	BATMAN BEYOND: THE MOVIE	Warner Family Entertainment Warner Home Video 17252	Animated	1998	NR	14.95
27	22	3	BASEKTBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1998	R	14.98
28	RE-ENTRY		CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
29	24	5	TAXI DRIVER: COLLECTOR'S EDITION	Columbia TriStar Home Video 03480	Robert De Niro	1976	R	19.95
30	18	13	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
31	31	2	ALIEN COLLECTOR'S FOUR-PACK	FoxVideo 0069230	Sigourney Weaver	1999	R	54.98
32	NEW ▶		ALIEN 3	FoxVideo 0559330	Sigourney Weaver	1992	R	14.98
33	RE-ENTRY		THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
34	RE-ENTRY		ALIEN: 20TH ANNIV. ED.	FoxVideo 0109030	Sigourney Weaver Tom Skerritt	1979	R	14.98
35	NEW ▶		THE ADVENTURES OF ICHABOD AND MR. TOAD	Walt Disney Home Video Buena Vista Home Entertainment 15659	Animated	1949	G	22.99
36	17	110	SCARFACE	Universal Studios Home Video 80047	Al Pacino	1983	R	19.98
37	35	2	THE NEGOTIATOR	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey	1998	R	19.98
38	NEW ▶		SLIDING DOORS	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah	1998	PG-13	14.95
39	40	16	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
40	28	9	PLAYBOY'S TALES OF EROTIC FANTASIES	Playboy Home Video Universal Music Video Dist. PBV0841	Various Artists	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

VSDA Proactive With 'Pledge'

VSDA GOES TO WASHINGTON: While the entertainment industry claimed a victory with the defeat of two amendments to a juvenile-justice bill that would have required labels and other federal regulations on movies, music, and games, the fight isn't over.

The bill now goes to a conference committee, where final legislation will be developed at a later date (Billboard, June 26). An already-passed Senate version of the bill contains several amendments that call for the creation of a committee to investigate violence in the media by the Federal Trade Commission and the Justice Department.

In an effort to head off the government and legislators, Video Software Dealers Assn. (VSDA) president Crossan "Bo" Andersen met with President Clinton's domestic policy adviser, **Bruce Reed**, recently to explain VSDA's longstanding "Pledge To Parents" program.

The 6-year-old program en-

courages video stores to have parents decide if they want minor children to rent or buy R-rated videos or violent video games. The information is kept on file at the outlet for clerks to check when a kid wants to take out "Basic Instinct" or something else unsuitable for children.

SHELF TALK



by Eileen Fitzpatrick

Since both Reed and the president probably haven't been in a video store lately, the administration wasn't aware of the program. "He really had no idea the industry was doing so much to enforce ratings," says a VSDA spokeswoman.

"We think the meeting helped defeat the amendments."

Now that the entertainment industry has once again become the scapegoat for school shootings and other forms of teen violence, VSDA has begun re-emphasizing "Pledge To Parents."

In addition to reminding stores about the program, the trade group is assembling a free kit with posters explaining the familiar (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	NEW ▶		ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
2	NEW ▶		THE FACULTY (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 0022	Josh Hartnett Elijah Wood
3	1	24	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
4	3	6	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
5	6	4	WHAT DREAMS MAY COME (R) (34.95)	PolyGram Video 440058275	Robin Williams Cuba Gooding, Jr.
6	11	16	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
7	5	4	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
8	4	7	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
9	NEW ▶		TAXI DRIVER (R) (24.95)	Columbia TriStar Home Video 0348	Robert De Niro
10	2	3	ALIEN COLLECTOR'S FOUR-PACK (R) (109.98)	FoxVideo 4110439	Sigourney Weaver
11	8	9	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
12	7	4	ELIZABETH (R) (34.95)	PolyGram Video 440058273	Cate Blanchett Geoffrey Rush
13	13	14	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
14	NEW ▶		FISTS OF FURY (R) (12.98)	Madacy Video 0355	Bruce Lee
15	NEW ▶		THE PATRIOT (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0020	Steven Seagal
16	15	26	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
17	14	9	THE SIEGE (R) (34.98)	FoxVideo 4111053	Denzel Washington Annette Bening
18	9	3	ALIENS: SPECIAL EDITION (R) (29.98)	FoxVideo 4110431	Sigourney Weaver
19	RE-ENTRY		ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
20	16	11	MEET JOE BLACK (PG-13) (26.98)	Universal Studios Home Video 20531	Brad Pitt Anthony Hopkins

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SHELF TALK

(Continued from preceding page)

Motion Picture Assn. of America (MPAA) ratings and the Interactive Digital Software Assn.'s Entertainment Software Ratings Board games codes, also covered in retail handouts. A flier and parental consent form, "Pledge" checkout signage, and a sign announcing that the store checks I.D.s are part of the kit.

To further emphasize self-regulation, VSDA is sending the kit to state and federal leaders. Observers say that in this season of finger-pointing, dealers should be grateful for the proactive stance.

VSDA excels at lobbying in Washington and fighting legal battles, as the recent "Tin Drum" victory over Oklahoma censors demonstrates. Together with the MPAA, VSDA has a solid track record of defending First Amendment rights when overzealous lawmakers want to trample them.

Having clerks strictly enforce the "Pledge" is one way of thanking VSDA and MPAA lobbyists—and the only way to get the federal government off retailers' backs.

'ANASTASIA' 2: The new direct-to-video sequel to "Anastasia" will have little to do with the Czarist princess.

Instead, it will focus on the sidekick character, Bartok, who appeared in the 1997 20th Century Fox movie.

"Bartok The Magnificent" is due in stores Nov. 16 on tape and DVD. The animated feature stars the fast-talking bat who, with the evil Rasputin, tried to ruin Anastasia's reunion with her royal grandmother. The date coincides with the DVD debut of "Anastasia." Both discs are priced at \$29.98.

The spinoff property, \$19.98 on cassette, features **Hank Azaria** returning as the voice of Bartok, **Kelsey Grammer**, **Jennifer Tilly**, **Tim Curry**, **Catherine O'Hara**, and five new songs. It will be supported by a slew of cross-promotional partners, each offering rebates and assorted discounts.

International House of Pancakes (IHOP) is offering two different Bartok Beanie Babies for \$2.99. In addition, a coupon for a free IHOP kids meal will be tucked inside each "Bartok" cassette. The two-month promotion begins Nov. 1. Meanwhile, Q-Tips cotton swabs and Rayovac will offer rebate programs when consumers purchase the video and multiple units of their products.

Consumers get a \$2 mail-in rebate

from Q-Tips when they purchase one 300-count or larger package. The money-back offer will be advertised on 2.5 million Q-Tip boxes and a Bartok-themed ad included in a November free-standing insert. Rayovac refunds \$3 with purchase of the video plus any two of the company's Maximum battery line.

The new Legoland California is also getting into the Bartok act via a sweepstakes. Videos will include an entry form for the sweepstakes and a coupon worth \$24 off the price of admission to the theme park. Each of 10 winners will receive a trip for a family of four to the park in Carlsbad, Calif., near San Diego, including hotel, air fare, and rental car.

The contest and park discount offer will be advertised in Lego Mania magazine, which has a circulation of 1.5 million. Consumers have from Nov. 1 to April 30, 2000, to enter.

Fox Home Entertainment will also offer an \$8 rebate with purchase of the title and the upcoming BBC Video release "Mouse House."

2 Elvis Concerts Get State-Of-Art Treatment With Release On VHS

BY SETH GOLDSTEIN

NEW YORK—The King has received royal treatment, finally.

On Aug. 31, New York-based Lightyear Entertainment will re-release two VHS versions of best-selling Elvis Presley concerts, "Aloha From Hawaii, Via Satellite: The Historic 1973 Television Special" and "Elvis: The Alternate Aloha Concert."

Each title, priced at \$19.98 suggested list, has received state-of-the-art digital audio and video enhancement supervised by the Presley family, according to Lightyear CEO Arnie Holland. For the first time, he adds, consumers can purchase tapes engineered primarily for the home market, not as an afterthought to a TV broadcast.

Holland says "Aloha" and "Alternate," which offer rich, high-contrast images and 5.1 Dolby surround sound, are at the pinnacle of VHS production. "It's as good as the for-

mat can get," he maintains. "I'm amazed by the improvement in quality."

Not incidentally, the shows are now ready for DVD replication, scheduled to begin next year.

Distributor Warner Home Video should drum up significant business for the new versions even from Elvis fans who "already have the old ones," Holland believes. The cassettes have sold more than 100,000 units since their introduction. However, old and new aren't exactly alike in content.

"Aloha" has the song "No More," never before included on any telecast or video release. But because of clearance problems, it lacks "I'm So Lonesome I Could Cry," "I Can't Stop Loving You," and "Johnny B. Goode."

Lightyear had to delete "I'm So Lonesome I Could Cry" from "Alternate," a full-dress rehearsal recorded two days before the telecast.

Billboard

JULY 3, 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	3	SAVING PRIVATE RYAN (R) DreamWorks Home Entertainment 83735 Tom Hanks Matt Damon
2	2	6	YOU'VE GOT MAIL (PG) Warner Home Video 16954 Tom Hanks Meg Ryan
3	NEW		GODS AND MONSTERS (NR) Universal Studios Home Video 84142 Ian McKellen Brendan Fraser
4	4	7	ELIZABETH (R) PolyGram Video 440058273 Cate Blanchett Geoffrey Rush
5	6	10	AMERICAN HISTORY X (R) New Line Home Video Warner Home Video N4739 Edward Norton Edward Furlong
6	3	8	THE SIEGE (R) FoxVideo 0173 Denzel Washington Annette Bening
7	NEW		PSYCHO (R) Universal Studios Home Video 83935 Anne Heche Vince Vaughn
8	14	2	WAKING NED DIVINE (PG) FoxVideo 0389 Ian Bannen David Kelley
9	7	10	MEET JOE BLACK (PG-13) Universal Studios Home Video 83377 Brad Pitt Anthony Hopkins
10	8	12	PLEASANTVILLE (PG-13) New Line Home Video Warner Home Video N4728 Tobey Maguire Reese Witherspoon
11	5	7	STEPMOM (PG-13) Columbia TriStar Home Video 02700 Julia Roberts Susan Sarandon
12	9	5	STAR TREK: INSURRECTION (PG) Paramount Home Video 35883 Patrick Stewart Jonathan Frakes
13	10	4	VERY BAD THINGS (R) PolyGram Video 440058277 Christian Slater Cameron Diaz
14	13	13	BULWORTH (R) FoxVideo 0511 Warren Beatty Halle Berry
15	11	4	HOLY MAN (PG) Touchstone Home Video Buena Vista Home Entertainment 1356803 Eddie Murphy Jeff Goldblum
16	16	12	WATERBOY (PG-13) Touchstone Home Video Buena Vista Home Entertainment 159703 Adam Sandler
17	12	7	HAPPINESS (NR) Trimark Home Video 6999 Jane Adams Philip Seymour Hoffman
18	17	7	AT FIRST SIGHT (PG-13) MGM/UA Home Video Warner Home Video 907181 Val Kilmer Mira Sorvino
19	20	8	A BUG'S LIFE (G) Walt Disney Home Video Buena Vista Home Entertainment 15653 Dave Foley Kevin Spacey
20	RE-ENTRY		RONIN (R) MGM/UA Home Video Warner Home Video M907439 Robert De Niro

◆ 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 3, 1999

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™			
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				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	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number
			Suggested List Price				Suggested List Price
			NO. 1				NO. 1
1	1	2	MICHAEL JORDAN: HIS AIRNESS PolyGram Video 41949 19.98	1	1	25	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274 39.95
2	2	30	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213 14.95	2	2	17	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813 14.98
3	3	30	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210 14.95	3	3	4	DENISE AUSTIN: POWER KICKBOXING Parade Video 832 14.98
4	4	30	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215 14.95	4	6	27	ABS AND BUNS: 2-PACK UAV Entertainment 60115 9.95
5	5	30	WWF: WRESTLEMANIA 14 World Wrestling Federation Home Video WWF143 14.95	5	4	10	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570 14.98
6	8	4	NBA'S GREATEST PLAYS PolyGram Video 59957 14.95	6	7	30	DENISE AUSTIN: SIZZLER Parade Video 909 12.98
7	NEW		WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234 14.95	7	8	26	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611 14.95
8	7	3	WCW: KEVIN NASH Turner Home Entertainment 97142 14.95	8	9	244	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 14.98
9	6	3	WCW: NWO 4 LIFE Turner Home Entertainment 97143 14.95	9	12	30	A.M. YOGA FOR BEGINNERS Healing Arts 1071 9.98
10	NEW		WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233 14.95	10	14	29	YOGA FOR BEGINNERS: ABS Healing Arts 1188 9.98
11	19	3	BABE RUTH: THE LIFE BEHIND THE LEGEND HBO Home Video 91559 14.95	11	5	30	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700 9.99
12	NEW		WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236 14.95	12	15	20	POWER YOGA FOR BEGINNERS Healing Arts 60017 9.98
13	NEW		WHERE HAVE YOU GONE JOE DIMAGGIO? HBO Home Video 1485 14.95	13	16	10	YOGA: STRESS RELIEF Healing Arts 60014 9.98
14	9	30	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216 14.95	14	10	28	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565 14.98
15	12	4	THE UNREAL STORY OF PRO WRESTLING A&E Home Video 11712 14.95	15	17	27	P.M. YOGA FOR BEGINNERS Healing Arts 1186 9.98
16	10	30	WCW: STING UNMASKED Turner Home Entertainment 97105 14.95	16	RE-ENTRY		TOTAL YOGA Healing Arts 1080 9.98
17	15	28	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214 14.95	17	13	96	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214 9.98
18	13	15	WCW: GOLDBERG Turner Home Entertainment 91708 14.95	18	19	4	DENISE AUSTIN: 30 MINUTE TARGET TONER Parade Video 32 14.98
19	20	2	GOLF'S GREATEST SHOTS: VOL. 1 FoxVideo (CBS/Fox) 25556 9.98	19	RE-ENTRY		DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 12.99
20	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090 24.98	20	11	3	THE METHOD: TARGET SPECIFICS Parade Video 30840 12.98

◆ 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.

CALENDAR

JUNE

June 24, **Artist Rights In The Digital Age Panel**, sponsored by Recording Artists' Rights Organization, Sam Ash Music, Hollywood, Calif. 310-274-4188.

June 25-28, **Dockers Classically Independent Film Festival**, Writers Guild Theater, Los Angeles. 212-477-1555.

June 26, **Sports & Celebrity Awards Dinner**, Hollywood Park Race Track, Los Angeles. 818-528-3270.

June 26-28, **City Of Dreams Seminar**, New York. 212-391-5755.

June 27-29, **Entertainment Real Estate Forum**, Bellagio, Las Vegas. 888-987-8686.

June 28, **1999 Music Industry "Good Scout" Award Reception**, honoring Tony Bennett, Sony Club, New York. 212-242-1100, ext. 216.

June 28, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Downtime, New

York. 212-957-9230.

June 29, **NATPE ETC: New Media Road Tour**, CNET Studios, San Francisco. 323-965-1990.

June 29, **"Strategies For Survival And Success In A Shrinking Record Industry Job Market" Panel**, presented by National Assn. of Record Industry Professionals, Hotel Sofitel, Los Angeles. 323-904-4700; info@narip.com.

June 30, **The Best Of The Los Angeles Women In Music Soiree**, Genghis Cohen, Los Angeles. 213-243-6440; www.lawin.org.

JULY

July 6, **Songwriters In The Round With Raul Malo Of The Mavericks And More**, El Habito, Miami. 305-899-7346.

July 7-11, **Hip-Hop For Jesus National Christian Rap Conference**, Radisson Star Plaza Hotel, Merrillville, Ind. 219-885-3787.

July 8-10, **18th Annual Home Entertainment Conference**, sponsored by the Video Software Dealers Assn., Convention Center, Los Angeles. 818-385-1500.

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

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.

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 17-18, **Playboy Expo**, Pacific Design Center, Los Angeles. 310-550-7776.

July 19-20, **Fourth Annual Plug.In '99 Forum**, Marriott Marquis, New York. 800-611-2350. www.jup.com/events/forums/plugin.

July 24, **Summer NAMM 1999 VH1 Save The Music Concert**, Tennessee Performing Arts Center, Nashville. 714-522-9011.

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.

Aug. 9, **Ninth Annual T.J. Martell Team Cup Challenge Golf Tournament**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.

Aug. 13-15, **Rhino RetroFest**, sponsored by Rhino Records, Santa Monica Civic Auditorium, Santa Monica, Calif. 310-474-4778.

Aug. 18, **The Source Hip-Hop Music Awards**, Pantages Theatre, Los Angeles. 310-248-6140.

Aug. 19-22, **Popkomm**, Cologne, Germany. 49-221-91655-0; www.popkomm@musikkom.de.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathering**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 29, **Watts Renaissance**, a fund-raiser to launch the Wattstar Theatre and Educational Complex, Paramount Pictures Lot, Los Angeles. 323-566-7934.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters Convention**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

GOOD WORKS

NEW DINNER FOR DIABETES: MIDEM Americas and the University of Miami Diabetes Research Institute have partnered to host an annual fund-raising event called Hope & Harmony Award Dinner: Uniting the World of Music Against Diabetes. The first dinner, show, and celebrity auction are slated for June 11, 2000, in conjunction with the MIDEM Americas Conference in Miami Beach. The event will honor an accomplished member of the music industry. Contact: **Lori Weintraub** at 954-964-4040.

POETRY WITH PIZAZZ: Gil Scott-Heron, Sekou Sundiata, Jessica Care Moore, Carl Hancock Rux, and Nikki Giovanni headlined a free symposium on the spoken word June 24 at Sony Plaza in New York in honor of Black Music Month. It was broadcast live at www.gopoetry.com; more information can be found at www.sonymusic.com. It kicked off the Sony Music spoken word scholarship contest for U.S. college students. William Morrow is also a sponsor. Contact: **Isisara Bey** at 212-833-7912.

OLYMPIC GOLD: On Saturday (26), **Kirk Franklin**, **Sugar Ray**, and **Morgon Heritage** are to perform at the opening ceremonies of the 1999 Special Olympics at the Carter-Finley Stadium in Raliegh, N.C. **Billy Crystal** will host the event, and the Rev. **Billy Graham** will provide the invocation. It will air Thursday (1) on ABC. Contact: **Michael Pagnotta** at 212-226-1050.

HONOR ROLL: **Little Richard** was honored June 15 by the American Society of Young Musicians, which aids young artists with mentor programs and financial assistance, at the Los Angeles House of Blues. **Al Jarreau** and Guitar Center CEO **Larry Thomas** were also honored. Contact: **Mark London** at 310-285-9744.

LIFELINES

BIRTHS

Girl, **Lucia Helen**, to **Kaila Flexer** and **Mike Marshall**, May 30 in Oakland, Calif. Mother and father are instrumentalists and recording artists for Compass Records.

Boy, **Cole Daniel**, to **Cissy** and **Pete Rosenblum**, June 9 in New York. Father is senior director of alternative and rock promotion at Arista Records.

DEATHS

Jo Lustig, 74, of cancer, May 29 in Cambridge, England. Lustig was born in Brooklyn and fell in love with show business at 12 when he snuck into a club to hear Billie Holiday. He started as a journalist before becoming an apprentice to Broadway press agent David Lipsky. His early clients included Mel Ferrer, Gloria Swanson, and a young Mel Brooks. He went solo and handled publicity for Chet Baker, Miles Davis, and Dave Brubeck. He toured America once with Louis Armstrong. He moved to the U.K. in 1960 and managed acts like Julie Felix, Nico, and the Chieftains. He went on to produce documentaries, including 1981's "I Thought I Was Taller" and profiles

of Nat King Cole, John Cassavetes, and Frank Sinatra, as well as features like "84 Charing Cross Road" and "The Last Romantics" for the BBC. At the time of his death, he was working on a trilogy of films about 1950s blonde bombshells Diana Dors, Anita Ekberg, and Jayne Mansfield. He is survived by his wife.

Hilary Stagg, 41, after a short illness, June 6 in Rough And Ready, Calif. Stagg was an electric harpist, composer, and performer of new age music. He recorded for Real Music and has sold more than a million copies of his six albums, including "Dream Spiral." He also provided the background music for the underwater PBS video "Real Sanctuary."

Friedrich-Carl "Fritz" Coch, 57, of a heart attack, June 15 in Roetgen, Germany. Coch joined WEA Germany in 1972 and helped set up its manufacturing facility in Alsdorf in 1975. He became the first managing director of the facility in 1976 and, in 1990, was named president of Warner Music Manufacturing Europe, which makes discs, cassettes, and vinyl for all of Warner's European companies and affiliates.

SONGS' SELLING POWER EXAMINED

(Continued from page 57)

cies will seek inspiration in a pop song for the direction of a campaign, rather than design the campaign and then seek a song to fit, said Kyme. "Creative agencies may begin the process with songs or videos."

He stressed how advertising campaigns can help promote songs and drive music sales. But he challenged the music industry to be more flexible in the financial terms it seeks for the use of its repertoire. In one case, Kyme noted, a music company quoted a Western rate per country for the use of a song in an Asian ad campaign, a rate that was twice the available budget. "Music publishers should come forward with special rates for Asia."

Ng countered that advertising agencies often seemed unaware of the financial and copyright realities of using music in their ad cam-

paigns. "Advertisers misunderstand why it costs so much money to use a song or why you can't have permission overnight," she said. "We need a lot of help on copyright clearance."

But the most fundamental difference between the recording and advertising industries in how they perceive music was cited later in the conference in an address by Michael Smellie, senior VP, Asia Pacific, for BMG Entertainment International. He stressed the need for the Asian music industry to favor "long-term artist development vs. quick-buck bundling. We need to go from creating packaged music to creating passionate music."

And in a comment that resonated against the music-driven ad campaigns shown during the conference, Smellie said, "A 'brand' is inanimate. An artist is a person."

NET BENEFITS DETAILED

(Continued from page 57)

"Record companies are getting younger, more savvy, and switched on with regards to access to new bands, as well as the latest marketing and management trends," said Fernandes. "It will only be a matter of time before the Web becomes a full-time reference for the A & R guys."

But, he added, "persistence, passion, belief—these are the essence of the music industry. Time and technology will never change this."

Cyber Music Asia's Nawawi, who doubles as a performer, arranger, and songwriter, outlined the Internet's slow beginnings in Malaysia—just 50,000 subscribers in 1996, compared with now, when his company's Web site racks up as many as 2.4 million hits in a day.

"All of us must become involved in the Internet or say goodbye to the music industry," he predicted.

There are plenty of positive uses for the technology, according to Nawawi. One use for Cyber Music Asia is as a vehicle to help perform-

ers who have retired or faded from view to come back and introduce their catalog to a new generation. "If they have substance, they can do it."

Equally, Web sites are an instrument for fans around the region to get in touch with artists and hold chat sessions, Nawawi said, a theme continued by Meyers. The purpose of the mtvasia.com site, which made its debut during the conference, is to become the top content destination for music fans in the region, he said. "The site is building bulletin boards for groups and fan clubs to use and compare."

Customizing such sites linguistically is clearly another important step in rolling them out to diverse audiences. "Asia and our audience is not monolithic," said Meyers. "We are bringing out mtvasia.com in English first, but we want to localize it and build communities."

From August, it will be available in simplified and traditional Chinese characters, followed by Korean and Indian sectors in subsequent months.

THAILAND'S GRAMMY FIRM ON TOP

(Continued from page 58)

expansion, and future marketing strategies.

Within five years, Grammy expects to expand into the Greater Asian region as a major independent music company, beyond its base in Thailand. As it does so, it will expand from music into educational and "edutainment" software, both audio and video.

"This generation can never have enough music and entertainment news," said Tantisunthorn.

He outlined what he called "classical marketing strategies" for consumers: "Go get them, work to keep them, try to get more of them, feed and grow

them, give [them] something new, and find 'another them' [more consumers]."

He added, "Put quality first. Adapt quickly to trendy trends."

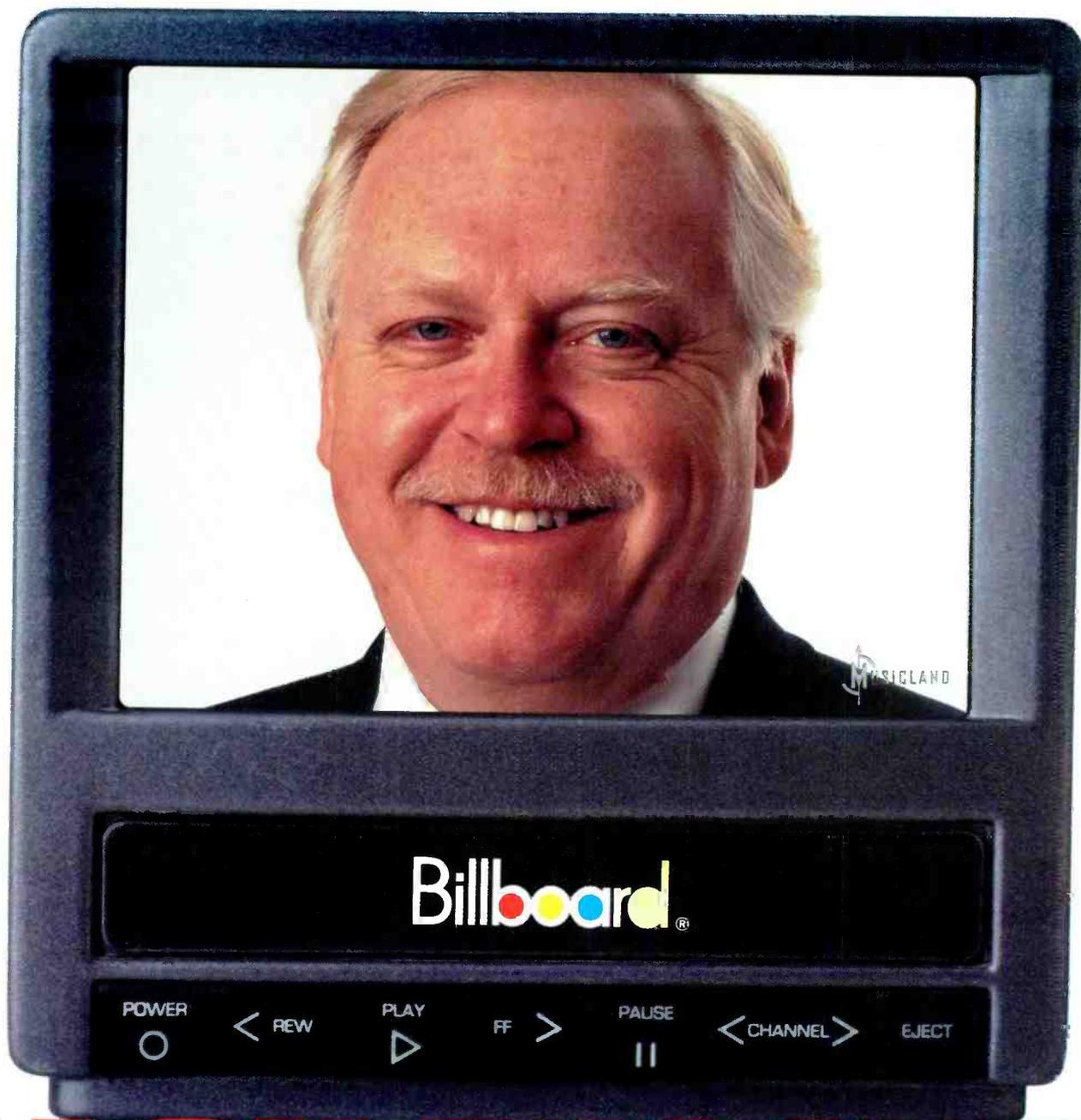
'This generation can never have enough music and entertainment news'

-VISIT TANTISUNTHORN -

In its quest to become a regional company, Grammy will put new emphasis on English-language repertoire and invest in Internet ventures such as E-commerce and audio and video streaming.

"The changes are inevitable," said Tantisunthorn, commenting on the challenge of finding and retaining loyal customers in the Internet age.

"Reaching out to consumers is no longer a problem," he says. "Keeping them at bay is."



JACK EUGSTER
BILLBOARD'S 1999
VIDEO PERSON
OF THE YEAR



WARNER HOME VIDEO

WARMLY CONGRATULATES

JACK EUGSTER.

LEADER.

FRIEND.

VIDEO PERSON OF THE YEAR.

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Jack Eugster

The Billboard Interview

After stints at Target Stores and the Gap, Jack Eugster joined Pickwick in 1980 to run what he calls “the retail side” of the 1970s music conglomerate.

Pickwick is long gone. The retail side, meanwhile, became the Musicland Group, with currently more than 1,300 stores under the names Sam Goody, Suncoast Motion Picture Co., Media Play and On Cue. All four chains carry VHS and DVD. Both formats—accounting for about 20% of Musicland’s total sales—as well as CDs, games and books help make the company the leading specialty retailer of prerecorded home-entertainment products in the U.S.

Video sell-through has been a significant component since Eugster, now Musicland’s chairman, CEO and president, decided in 1985 to open Suncoast, the first national chain devoted to the sale of cassettes. It’s still sui generis.

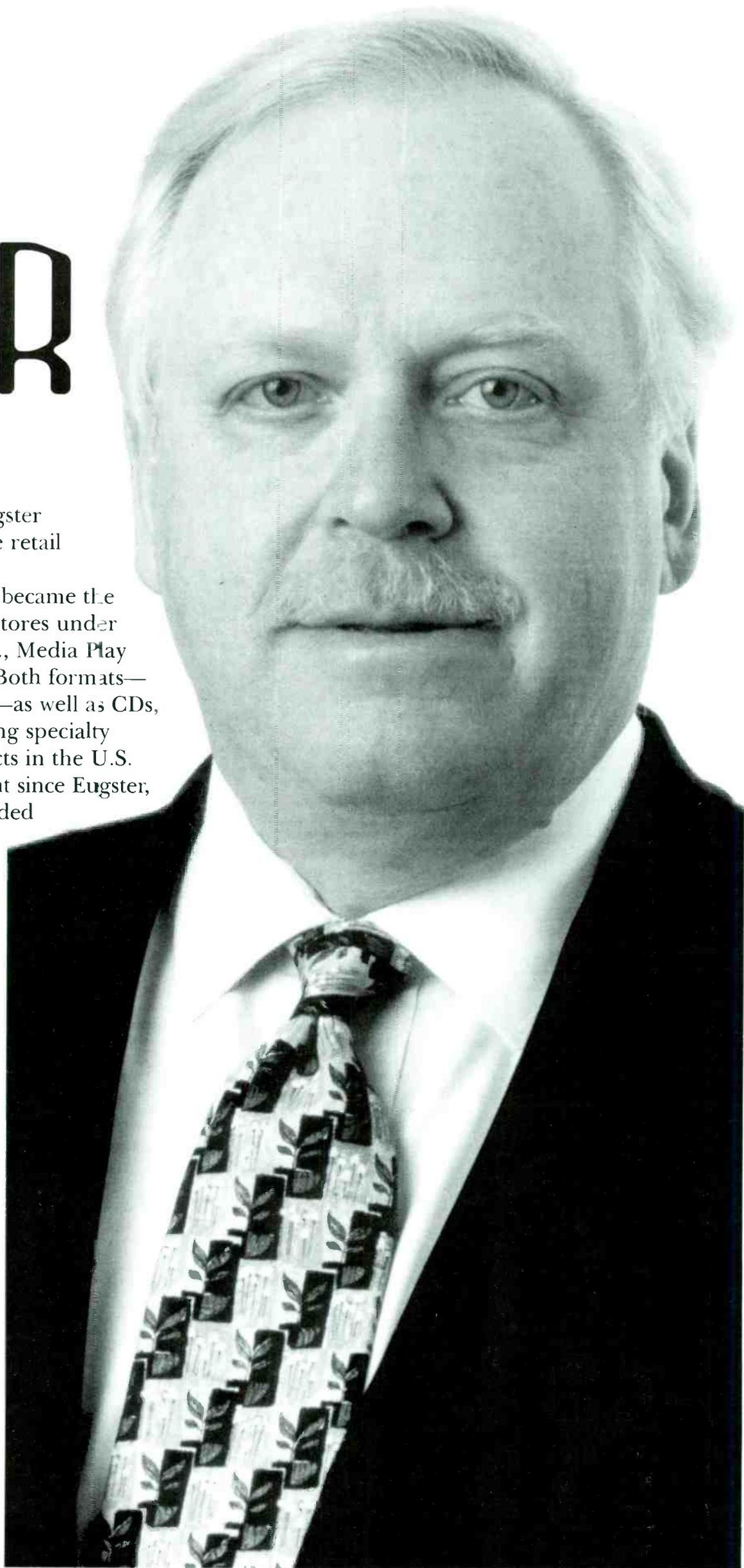
We caught up with Billboard’s Video Person Of The Year at Musicland headquarters in Minnetonka, Minn., the day after he presided over the annual meeting. The big news: “Musicland Takes Internet Plunge,” according to the May 11 headline of the *Minneapolis Star Tribune*. Four Web sites, one per chain, are launching soon.

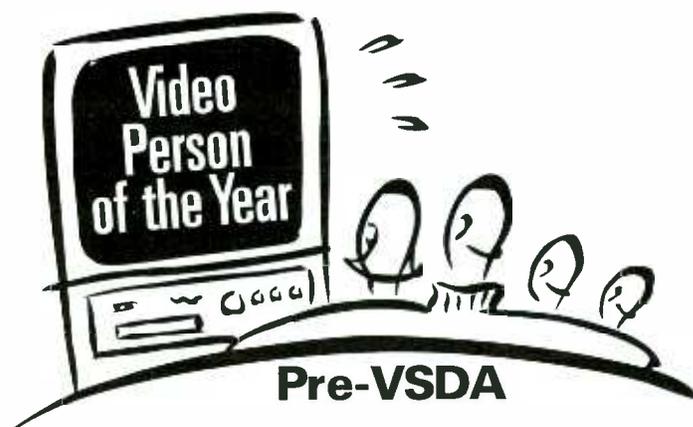
Brick-and-mortar sales in the first half have been better than expected, but e-commerce remains the wild card. “It’s hard to say whether it has hurt us,” says Eugster, who thinks Web buyers are a flighty bunch. “I know they have clicky fingers.” Musicland foresees a healthy and growing video business with DVD, in particular, however it

Continued on page 82

The Head Of Musicland Is A Leader In The Evolving Home-Entertainment Market

BY SETH GOLDSTEIN





The Combo Crunch

Retailers Are Shuffling Space And Clearing Shelves For A Plethora Of Formats

BY CATHERINE APPLEFELD OLSON

CD-ROM, DVD Video, DVD Audio, DVD-ROM... Never before have so many new formats been marching to retail shelves in such short succession. And, although merchants are unilaterally hailing the triumph of DVD, the steady stream of titles—poised to keep swelling—has caused more than a few traffic jams in stores that are already tightly packed with product.

The success of DVD already has prompted mass merchandisers such as Best Buy and Kmart to scale back their VHS displays. And it looks like several combo chains are on the same path, juggling space and design conditions to make room for and best display the rapidly growing format.



Retailers have had success with DVD music singles by such artists as Mickey Hart and Sly and Robbie.



LASER'S FALL

At Tower Records, VP of video John Thrasher says that DVD now is primarily eating up space the chain had earmarked for laserdisc. "Because the laserdisc configuration we were so heavily invested in has dropped precipitously, DVD is taking over a lot of the space we had allocated to laser," he says. While the chain has not yet hammered the final nail in laser's coffin, that day is not too far off. "We have certainly reduced laser. We are in a close-out mode for the next six months," Thrasher says.

And the writing may be on the wall for some chiseling away of VHS retail space, as well. "We are taking a close look at different areas of stores that might be candidates for reconfiguring and will make an evaluation based on how they are performing," Thrasher says. "At this point, we are fairly happy with the amount of space we have on the VHS side. But I've seen a couple elements of cannibalization by DVD sales, particularly on VHS widescreen releases. When a company puts out two versions of a movie on VHS, most of the customers who were buying the widescreen VHS have moved over to DVD."

The chain is also having success with the DVD music single, the under-\$8 shortform DVD Video program Rykodisc launched in February, with titles featuring Mickey Hart and Sly & Robbie, among others. Several other labels are rumored to be considering

Continued on page 91

"We are certainly looking to place it in very key traffic areas. DVD is something we want the consumer to be looking at as much as possible. It has been the most successful entrant format I can recall, so we really want to get it front and center."

—John Thrasher, Tower Records

CONGRATULATIONS

JACK EUGSTER

ON BEING HONORED

AS BILLBOARD'S 1999

"VIDEO PERSON OF THE YEAR"

from your friends at



**UNIVERSAL MUSIC &
VIDEO DISTRIBUTION**



THE BILLBOARD INTERVIEW
Continued from page 79

reaches customers.

Was video discussed during the annual meeting?

Yes, people asked about our DVD business specifically and also how the market overall is growing.

Our annual video sales are north of \$500 million—all sell-through, no rental. DVD's share of video sales in the first quarter was just shy of 20%, double that of the same time last year.

DVD is now two years old. How has it developed at Musicland?



We were dedicated to it very early. Our run started in the spring of '97, and we rolled out with the Warner Home Video program that August. DVD accounted for 10% of video sales in 1998. There is a lot of growth ahead, if you listen to the various prognosticators who say demand is just beginning. We could do more than \$100 million



in DVD volume this year.

Are you at all surprised by the quick takeoff?

It has been a little stronger than

we thought. The wild card is the number of people who do not own DVD players and who buy discs. They have computers with DVD-ROM capability and are using those machines to watch movies. Kids' rooms and college dorms are two logical locations. I met a woman in one of our stores recently who had

Continued on page 84

"Jack Eugster is the retailer most responsible for getting sell-through video off the ground. His creative vision in developing the Suncoast concept started with one store and led to the \$8 billion business that exists today. All of us who work in the video industry owe Jack an enormous debt of gratitude."

—Warren Lieberfarb, president, Warner Home Video

"Having followed him over a cliff, literally, I would not do the same again. However, I can think of no one I'd rather follow or be associated with in the retail environment. He is not afraid to take risks, nor is he so egotistical that he is unable to admit mistakes. Through it all, he's a winner."

—Paul Culberg, executive UP, Columbia TriStar Home Video

"Jack Eugster is a man of honor and integrity and has a keen sense of business acumen. The turnaround that he and his team orchestrated at Musicland was nothing short of spectacular. On top of that, he is a great partner and friend of Buena Vista Home Entertainment."

—Dennis Maguire, senior UP, sales and distribution, Buena Vista Home Entertainment

**Buena Vista
Home Entertainment**

***Congratulates*
Jack Eugster**

**Billboard's
Video Person Of
The Year**

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JACK EUGSTER

Congratulations on the Video Person of the Year honor



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THE BILLBOARD INTERVIEW
Continued from page 82

three DVDs and one of our coupons, but no set-top player—just a new DVD-compatible computer. This is the first time we've had the introduction of a new configuration that doesn't rely solely on the sale of the player to drive business. Millions of computers have DVD capability—that's pretty exciting.

What is Musicland doing to promote DVD sales? Obviously, it's more than just riding the wave.

displays, as opposed to having the spines out, enabling us to take advantage of the cover artwork. It's a much stronger presentation. Our operating committee reviews new product releases every week. It used to be music, video and books. Now it's music, video, books and DVD. We look at the new titles very carefully.

How large is the title selection? What's the pricing situation?

We have more than 1,800 titles. Media Play has the biggest selection, although Suncoast, which has

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MUSIC • SOFTWARE MOVIES • BOOKS
MEDIA PLAY®

We've done a number of things, including cross-promotional relationships with Sears and the Gateway Country stores. Our stores started with a good selection of titles, and that has been enhanced. Suncoast and Media Play outlets have as strong a selection as you'll find anywhere and more catalog than most. We've gone to browser

404 stores, moves more video—about 59% of the company total. DVD and VHS are 90% of its business. I think we're a little concerned that list prices are being chosen at higher levels than we'd really like. We're not overly enthusiastic about really low price points, under \$14.99, but we'd rather not see the \$29 and the \$34 titles. We think the

customer needs to understand the product is a very good value, and \$24.95 is closer to that—even if it means a few less bells and whistles in the product.

DVD options are hot. Are your customers asking for them?

They're learning. I talk to cus-

tomers in stores, and I find they're struggling a little bit with the fancier add-on features. People will need time to discover the value of some of the more esoteric features. I personally like to watch movies both in widescreen and pan-and-scan and look forward to the possibility of jumping from one to the other depending on the

scenes—if and when that develops. Still, options are nice, but they're not a good reason to raise prices. It's important that, ultimately, this business be priced like sell-through VHS. That was the original plan.

DVD is a really wonderful product. It should be given every
Continued on page 86

"Jack has proved to be a formidable retailer and overcome all the challenges the market has presented with professionalism and a great sense of humor."

—Richard Cottrell, president and CEO, EMI Music Distribution

"With the exception of an absolutely horrible sense of humor, I love him for everything else—his professionalism, his integrity, his vision and, most of all, his friendship."

—Henry Droz, president, Universal Music & Video Distribution

"Jack Eugster embodies the kind of leadership, dedication and humanity that sets the highest standard for our industry. It is a pleasure to do business with him, and we salute this well-deserved recognition."

—Craig Kornblau, president, Universal Studios Home Video, and executive VP/GM, Universal Music & Video Distribution



ARTISAN

ENTERTAINMENT

CONGRATULATES

JACK EUGSTER

VIDEO PERSON

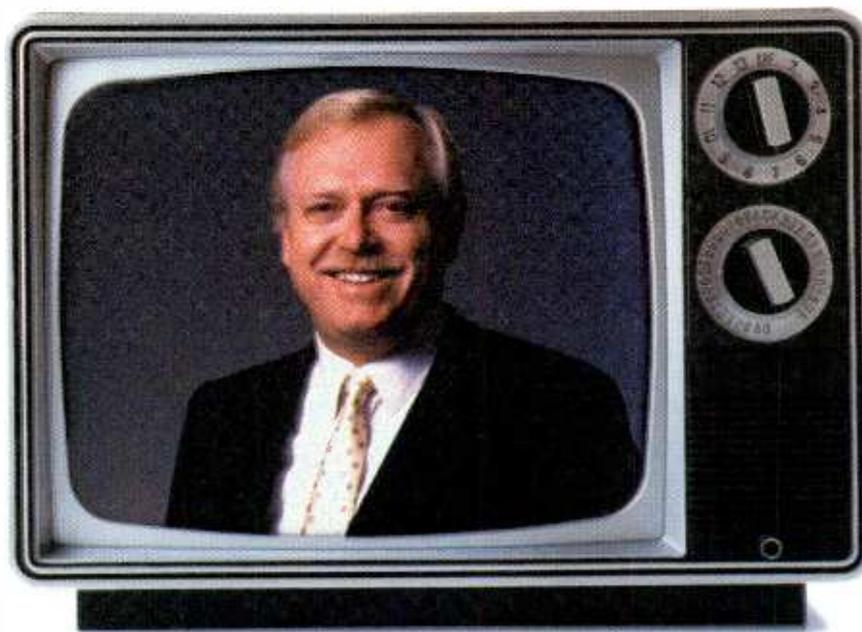
OF THE YEAR.



Why is this man smiling?

- A. Just cast as the lead in the new series "Doogie Howser, The CEO Years."
- B. Just introduced a new line of books none of which contain a chapter XI.
- C. Just ordered his favorite meal of plain white bread and hot water with lemon.
- D. Just found out he was named Billboard's "Video Person Of The Year."
- E. All of the above.

If you didn't answer "E", you don't know Jack.



Congratulations, Jack.
We are proud to join the rest of the industry in honoring you for your leadership and partnership—
You are simply the best!

All your friends at Sony Music Distribution



THE BILLBOARD INTERVIEW

Continued from page 84

chance to blossom.

There's been a lot of talk lately about the need for source-tagging. What's your position?

We need it badly and immediately. DVD shrinkage is a serious problem that's already beginning to result in decisions designed to keep the discs from being stolen. Marketing will be injured if we don't get industry-wide source-tagging very soon. There's no reason not to do it right now, this

year, today. Theft is triple to quadruple the VHS rate and is almost threatening the economics of the format. Without source tags, the only way is to put product in plastic trays, something no one wants to do. Or even worse: you go non-live and put the disc behind the counter. But that breaks down the sealed vendor package. Some retailers will make the decision to quit selling DVD if they can't get source-tagging. And the tag has got to be applied inside the box. On the outside, it can be removed.

But I thought retailers were



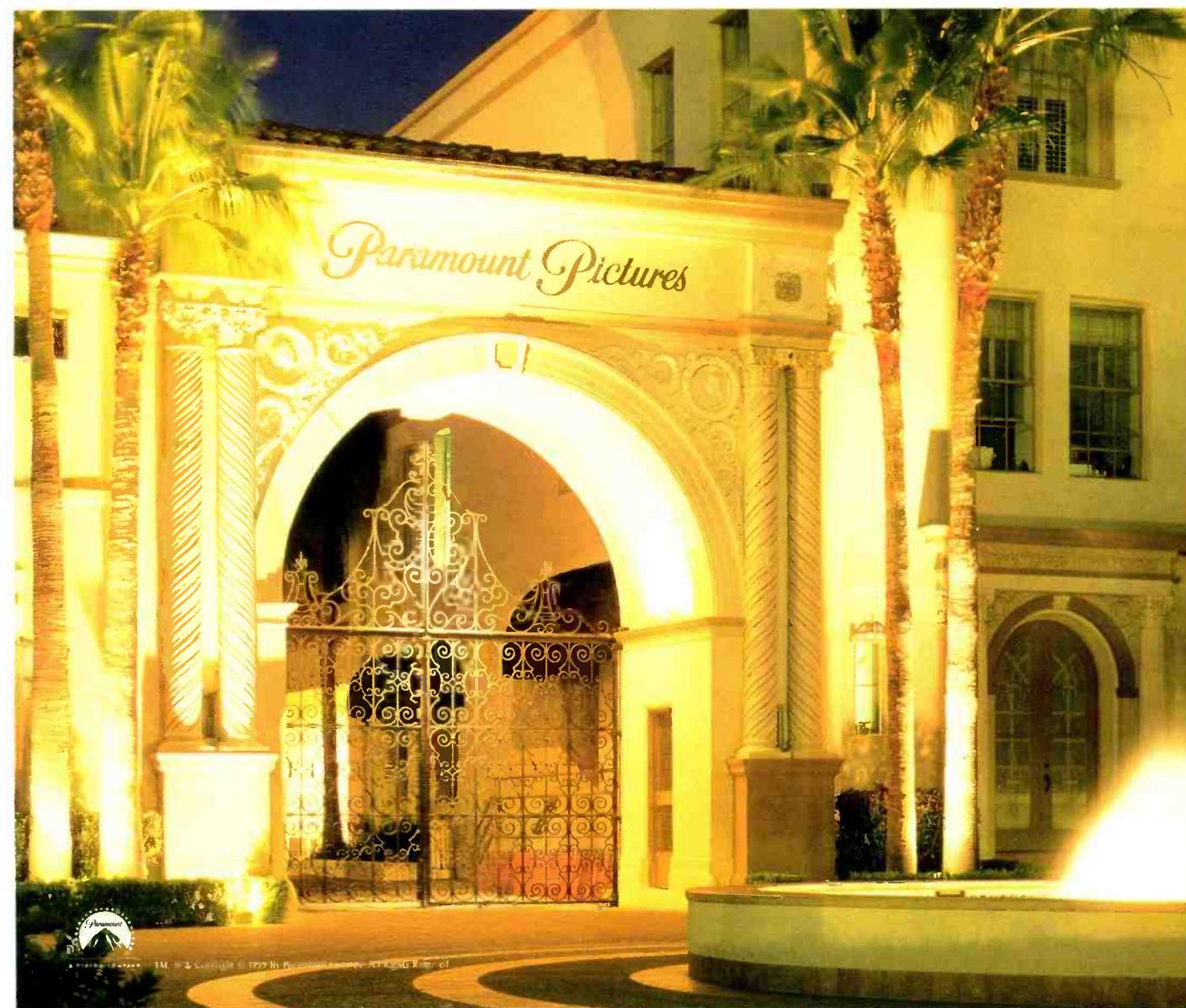
There are high hopes for DVD sales of such popular titles as "Star Wars" and "Titanic."

applying pressure. Hasn't Wal-Mart demanded tags be applied soon?

You can say that it must be tagged, but that doesn't make it so. All DVD suppliers have to do it, and I'm not sure there is broad-based commitment. There's too much of "it sounds like a good idea; we'll be there at the right time." I don't want to hear that. I want to hear they'll be there by Sept. 1. I can tell you we are being forced into decisions that will hurt sales. Plastic trays block cover art and make DVDs more difficult to

shop. I don't want to mince words: It's a very serious problem, and Hollywood needs to know. We're at the point of no return. The trays are ordered; the question is how quickly we get them. VHS has all the same problems, except it's a bulkier item and it isn't a new thing. With DVD, people are stealing something new for which there is hot demand. We saw the same thing when CDs were new. The solutions were about the same—less shopability and so forth. Ultimately, supply met

Continued on page 88



JACK EUGSTER
CHAIRMAN,
MUSICLAND STORES

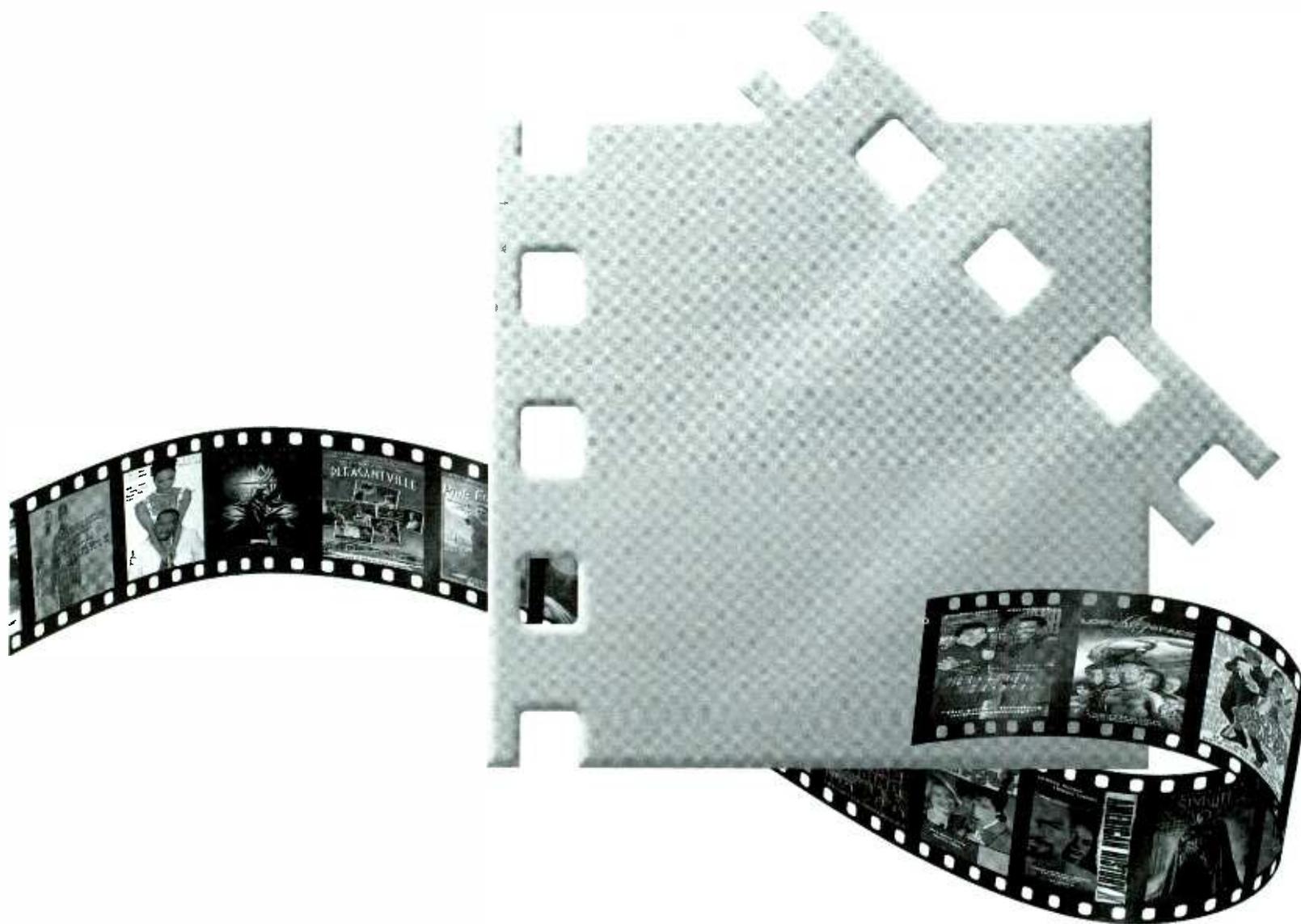
**BILLBOARD'S VIDEO PERSON
OF THE YEAR**

CONGRATULATIONS

TO A
GREAT FRIEND
AND A
VISIONARY
IN THE
HOME VIDEO
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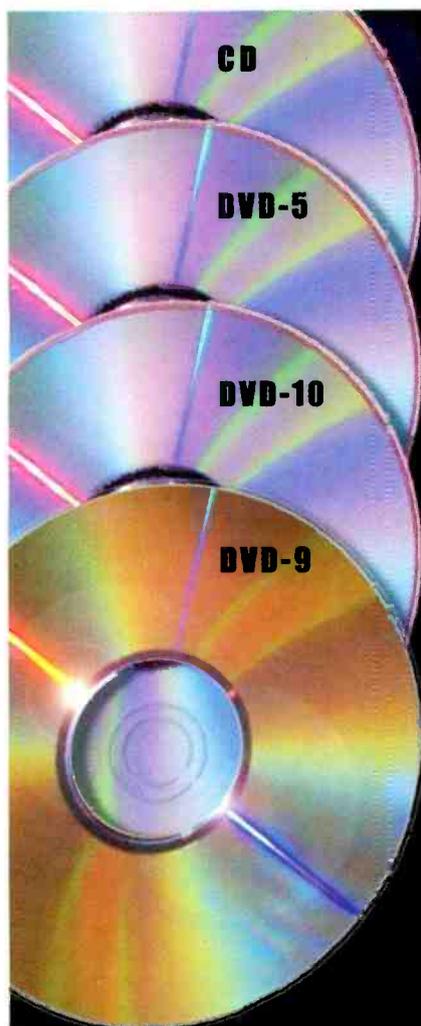
Paramount Home Video

CONGRATULATIONS
Jack Eugster
CHAIRMAN & CEO OF MUSICLAND
BILLBOARD'S "VIDEO PERSON OF THE YEAR"



FROM YOUR FRIENDS AT
**NEW LINE
HOME VIDEO**

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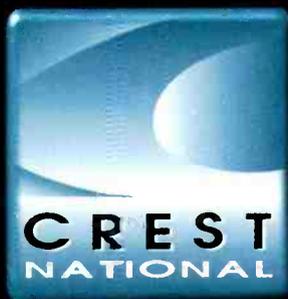
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THE BILLBOARD INTERVIEW
Continued from page 86

demand, and then lessened somewhat. We'd just like to shorten the decision-making cycle this time.

What's the impact of the Internet on your operations?

We're introducing Web sites under each of our store names. Hopefully, we'll do that in the next couple of months for music, video and entertainment-related products. This is not a central activity of Musicland, although it can get blown out of proportion. Our stock has done poorly under the cloud of the Internet, so it's a problem that needs to sort itself out.

These days, record companies aren't paying much attention to conventional retailers as they talk about their downloading plans. That is hurting our stock price, which hurts growth, which ultimately also hurts them. The record companies tell us privately that retailers will be fully embraced. They should say that publicly. One thing that's always impressed me about the studios is that they recognize that their cashflow derives from rental and sell-through stores and, thus, are careful to protect those markets for

"Jack is deserving of any award with 'person of the year' in it. He is an all-around great guy and a credit to any industry."

-Jim Urie, executive VP/GM,
Universal Music & Video Distribution

"All of us here at Playboy Home Video are very fortunate to be working with one of the most respected and revered men in our business. Under Jack's guidance, the Musicland Group has become a major force in the home-video and DVD marketplace. We look forward to continuing our very successful relationship with Jack and the Musicland Group and helping us keep the bunny hopping well into the next millennium."

-Barry Leshtz, senior VP/GM,
Playboy Home Video

their products. Video will be part of our e-commerce sites and at prices competitive with Amazon.com, but not at giveaway prices. Market share can be fleeting—for someone to steal it, all that's needed is the click of a mouse.

So you're opening stores...

We are in a step-up growth mode. We went through some tough times in 1995-97, when we closed a couple hundred stores. Now we're back to normal, cautious expansion, open-

ing 50 stores and closing 20 this year. The On Cue chain, mostly in small towns, is getting much of the attention. Mall stores like Sam Goody and Suncoast provide the highest returns. Superstores like Media Play are more price-competitive, especially with the Internet.

Do you buy direct, and does this help the bottom line?

We do buy almost all our product direct from the manufacturer.

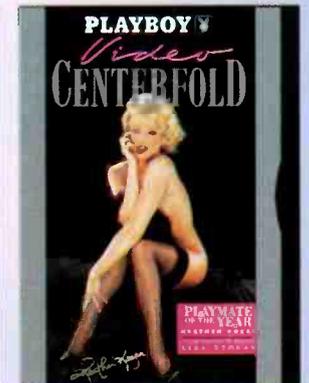
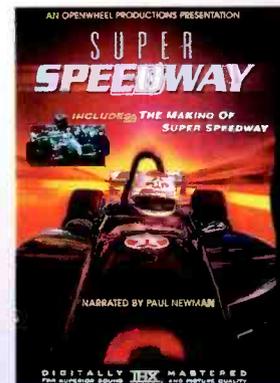
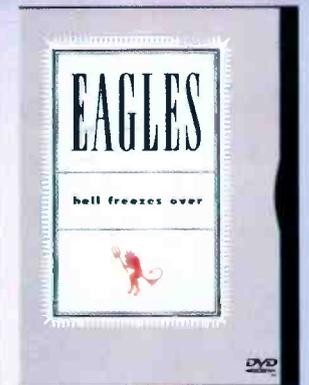
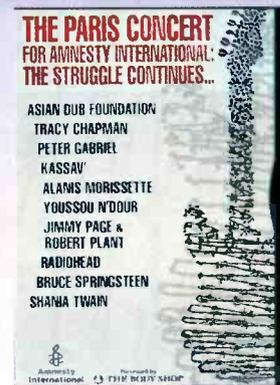
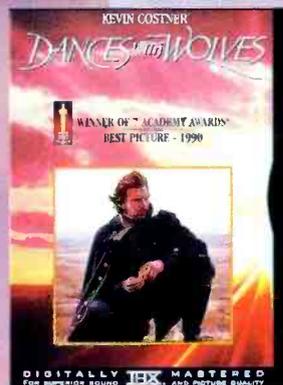
Continued on page 90

Image Entertainment

Congratulates

**MUSICLAND'S
Jack Eugster
VIDEO PERSON OF THE YEAR!**

OUR TITLES AND YOUR STORES...A WINNING COMBINATION!



CONGRATULATIONS
JACK EUGSTER

VIDEO PERSON OF THE YEAR



FROM YOUR FRIENDS AT
FOX CONSUMER PRODUCTS

FOX HOME ENTERTAINMENT
LICENSING & MERCHANDISING
FOX INTERACTIVE



THE BILLBOARD INTERVIEW

Continued from page 88

About 95% of all product flows through the 715,000-square-foot Musicland distribution center in Franklin, Ind., as opposed to going directly to stores. About 99% of all video product moves through the distribution center. We like the stores to focus on customers, so Franklin handles ticketing, sorting, pricing and the like. Freight-wise, it's the optimum location for us. We've put in a lot of computerized and mechanized systems and have been able to reduce labor content.

What is the status of VHS these days?

I don't think there's much growth, and we fully expect DVD to cannibalize VHS. We aren't substituting titles, but rather copies. If a VHS release had five pieces, now it has four, or 50 pieces might be reduced to 35, to make room for DVD. The computer does this automatically.

One of the negatives affecting VHS is revenue-sharing. From the point of view of sell-through, revenue-sharing is bad—so many copies are placed for rental, more than are needed. The result is a flood of cassettes repriced by the rental stores to sell, before the studios have officially repriced the title for sell-through. I've seen huge quantities available at lower prices and earlier than sell-through and, in some cases, in their original rental packages.

This has degraded the value of titles. The dynamic of revenue-sharing is negative to the sell-through busi-

ness. Short-term gains have to be evaluated carefully—there's something about the goose and the golden egg. Revenue-sharing does make sense for the studios, so what we'd like the studios to do is to take the copies back. If they did that everywhere, I think we'd all be better off when it comes to sell-through.

Are enough titles going direct to sell-through? The studios seem to be shifting more hits to rental revenue-sharing. Can VHS be improved?

The studios generally have been pretty wise about releases. I wouldn't challenge their view. As for improvements, additional dating, discounts and rebates would be helpful. Of course, we're thrilled about "Titanic" coming to DVD, and we hope Fox does some "Star Wars" marketing fairly soon, such as releasing "Star Wars" on DVD. We are at a little bit of a deficit in DVD sales because the first purchases tend to come with the player. But our future is better than our past: Software buyers generally return to the stores

"Jack built the biggest and best music-and-video retail chain in the world and has always made doing business a fun experience."

—Jim Cardwell, executive VP, North America, Warner Home Video

"Jack has been a true pioneer in both the music and video industries. His leadership in recognizing and supporting the potential of DVD as the future of video is evidence of that. He has always approached our relationship as a true partner. Most importantly, he is a great person to know. For all of these reasons, we salute Jack as Billboard's Video Person Of The Year."

—John Quinn, senior VP, sales, Warner Home Video

CONGRATULATIONS
to
Jack Eugster

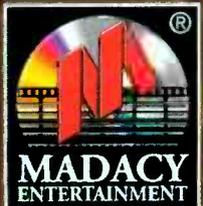
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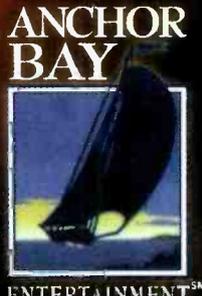
PLAYBOY HOME VIDEO

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Congratulations
JACK EUGSTER
on being the Video Person of the Year



*from your friends
at Madacy and Anchor Bay*



they're used to patronizing.

Minneapolis is the home of three dynamic retailers: Musicland, Target Stores and Best Buy. What's in the water here?

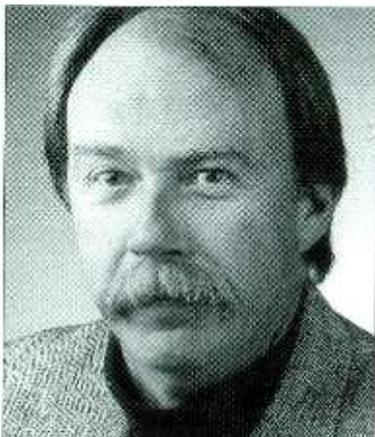
There's a long history of music and video distribution here, including J.L. Marsh, our predecessor company, Lieberman, Pickwick, K-tel and Navarre. This part of the country has always been central to distribution, and, for a number of years, Minneapolis has had a 20% to 25% national share of music and probably the same for video sell-through. For Musicland, video was a logical extension. At the time we opened the first Suncoast store in late 1985, the leap of faith was not video but sell-through—whether there was enough product. We had to scrounge for titles at first, but then it came very fast. This has been a fun business. ■

COMBO CRUNCH

Continued from page 80

rolling out a similar product line. "They had a healthy presence in February, when they were released," Thrasher says. "We are treating them as music-video product, but we did a special counter feature with the titles when they were first released."

Given the rapid rate at which



Tower's John Thrasher

Unlike the industrywide upheaval that followed the decision to rid audio CDs of their cardboard long-boxes earlier this decade, many stores are making existing bins work for DVDs.

Tower customers are migrating to DVD, Thrasher says the company is altering store designs to give the format maximum visibility in stores. "We are certainly looking to place it in very key traffic areas," he says. "DVD is something we want the consumer to be looking at"

Continued on page 92

How do you spell "Special Features?" B-A-R-N-E-Y-D-V-D

CLASSIC DVD COLLECTION
Barney Let's Play School!

Preorder Date: June 29 Item #2820 Street Date: July 27 \$24.99 SRP

Barney DVD
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 Jack Eugster



COMBO CRUNCH
Continued from page 91

as much as possible. It has been the most successful entrant format I can recall, so we really want to get it front and center."

Like most other chains, Tower is still alphabetizing DVD titles but soon may move to a genre approach. "As more and more titles become available, it may be appropriate to create genre categories," Thrasher says.

Thrasher says Tower has gone back and forth on designing fix-



Trans World's Jim Litwak

"We are very creative with how we use space. We are looking to gain every last inch we can, take out the dead space in stores and turn it into productive merchandise space."

—Mark Stone, Musicland

tures that would take advantage of DVD's unique packaging. "We've looked at different types of endcaps and at modifying some of our existing CD browser racks to handle the taller DVD package, and we are still looking at further modifications," he says.

FIXTURE FIXATION

Most other combo chains are taking a good look at fixturing, as well. The good news is that, unlike the industrywide upheaval that followed the decision to rid audio CDs of their cardboard longboxes earlier this decade, many stores are making existing bins work.

"We are trying to come up with, hopefully, one fixture that can accommodate a lot of formats, and

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we think that fixture is the CD bin," says Jim Litwak, Trans World executive VP, merchandise and marketing. "That bin can carry CD product and DVD product. In stores where we are rolling out more DVD fixtures, we are planning to go with the bins."

For stores that cannot accommodate additional CD bins, Litwak says Trans World will employ bookshelf-type fixtures with angled bottoms for DVD. The chain will complete its redesign in most stores by September. "We are working on the fixtures as we speak," says Litwak.

Will Trans World be shaving space devoted to any product category to make room for DVD? "We are looking at space devoted to VHS and challenging ourselves in terms of the deeper catalog," Litwak says. He notes that some stores already have begun poaching their VHS inventory, and an ongoing store-by-store analysis is being conducted.

Litwak says Trans World also is looking at the space it devotes to cassettes, "but that's something we look at every year." Although the chain has remained relatively supportive of cassettes thus far, he says the next year or two may bring some decline in dedicated space, depending on sales.

When DVD Audio rolls around, Litwak says, Trans World will again look to the CD bin. "We are waiting to see the final package," he says, "I hope to still be able to fit it into the CD bins; that's where I would like to merchandise it. Hopefully, they will devise a package that attracts attention and is different from the CD but still fits the same fixture."

CREATING SPACE

Musicland is also pinning its near-term space and design hopes to existing fixtures. Mark Stone, director of visual merchandising and store planning, says the key to maintaining a stable level of existing inventory is "being clever with fixturing."

Being clever means cutting corners wherever possible. Whereas the store used to stock three or four of a given VHS title, these days it often carries just two. Stone says the addition of one or two rows of display space to existing CD and video fixtures also is making a big difference in some stores. "We are very creative with how we use space. We are looking to gain every last inch we can, take out the dead space in stores and turn it into productive merchandise space," he says.

And although besting space constraints certainly was not the primary reason the chain jumped on the DVD source-tagging bandwagon, Stone says the security measure does offer a nice secondary benefit. "We are a big proponent of source-tagging," he says. "It allows us not to have to use security trays, which will definitely help in terms of space." ■

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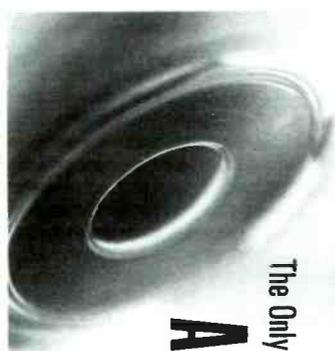
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Some, But Not All, Top 40 Stations Are Targeting Younger

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

LOS ANGELES—As top 40 revs up for another uptempo summer, it does so from an undeniably strong foundation.

Fueled by a series of improving ratings performances, programmers now find themselves the beneficiaries of a wealth of uptempo hits, many from a growing number of teen-based pop and hip-hop acts. And there's a very receptive audience for that music, as the opening

two-week total of 1.9 million Backstreet Boys records vividly attests.

It raises an interesting question: Should top 40s skew their targets younger or still go for the mother/daughter double play? Two stations that have aimed younger are WHTZ (Z100) New York and WHYI (Y100) Miami.

"Although the core of my station is and will remain 25-34, what we've done over the past year is spend more time focusing on 18-24 rather than 25-34," WHYI PD Rob Roberts says. "We'd rather have people loving the station for being active and young-minded than thinking we're a thirtysomething station."

Halfway through the winter book, Z100 PD Tom Poleman made a conscious effort to go younger.

"It's really a matter of narrowing the focus to broaden the results," he says. "I think a lot of top 40s tried too hard to balance young and older

'I think a lot of top 40s tried too hard to balance young and older appeal and end up serving neither as well as they could'

— TOM POLEMAN —

their kids, understand the Z100 brand that much more clearly."

While a majority of PDs agree with the concept of narrowing the focus to broaden the target, they actually haven't shifted their focus off 25-34 at all. "We aren't relying any less on 25-plus listeners, but we certainly realize that 18-24 is the cream of a top 40 station," KKRZ (Z100) Portland, Ore., PD Tommy Austin says. "We're currently No. 1 in 25-54. We certainly don't target that high, but we couldn't get it unless we were true to the 18-34s."

ADULT-LEANING TOP 40S

Predictably, PDs of more adult-based top 40s, such as KRBE Houston and WSTR (Star 94) Atlanta, haven't changed their interest in appealing to 25-plus at all, while stations like WIOQ (Q102) Philadelphia and WQZQ (the Party) Nashville have rarely placed

(Continued on next page)

WEB WAVES

BY FLIP MICHAELS

It's probably not on your map, but there's a new highway running through Grand Rapids, Mich. It promises no construction zones and no traffic jams—plus a ton of free money.

Top 40 WVTI Grand Rapids' Web site, known as I-96, is the latest radio station creation to hit the digital domain. PD Jeff Andrews notes, "People visit wvti96.com for a variety of reasons: contests we're running, seeing what the DJs look like, up-to-date weather and news, and to simply find out what's going on. Plus, we offer free E-mail."

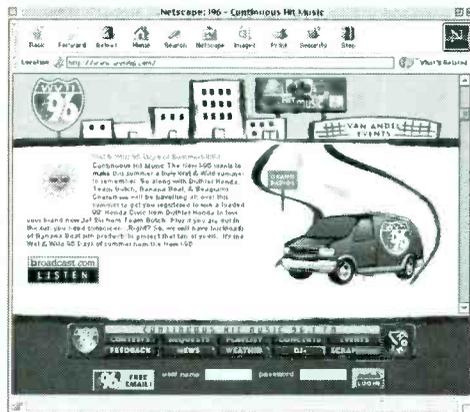
I-96 uses CNN.com for news, Chartbytes.com to post its playlist (allowing Netizens to purchase CDs directly from Amazon.com), Broadcast.com to stream WVTI's FM signal on the Internet, and weather.com for forecasts.

"Our site is maintained by the Radio Data Group," says Andrews. "But we update the basics in-house. Keeping the site fresh is one of the biggest obstacles we're facing. The

more [local elements] you can do in-house, the better off you're going to be for a quick turnaround."

Andrews also believes that today's radio station Web site should focus on conquering the fundamentals of going online before tackling the more complex projects. "Keep the site clean and build it with the basics first. Answer your E-mail and keep it fresh."

I-96 plans to expand its online offerings soon with a live chat room called Graffiti, as well as some interactive games to hold browsers captive while listeners tune in via RealAudio.



Top 40 Programmers Wary Of Boy-Band Overload

Top 40 programmers hold a profound variance of opinion when it comes to the subject of playing boy-band pop records.

"The tests have been there for Britney, 'N Sync, and Backstreet Boys," says WFLZ Tampa, Fla., PD Dom Theodore. "We don't need to hide from the hits. We're a youth-appeal industry. The format made a mistake by denying that a few years ago. Better yet, top 40 can own these records."

Nevertheless, sensitivity to teen-record overload remains high. "We're a lot more afraid of playing them now than before," says KZQZ (Z95.7) San Francisco PD Mark Adams. "I think the whole boy-band pop phenomenon has pretty much peaked, but individual songs are transcending the genre.

We are addressing the ones we have to address, which, at this point in time, means Backstreet Boys and 'N Sync and 98°.

"But we're conspicuously absent from C-Note and are extremely reluctant to play Boyzone," Adams adds. "All these up-and-coming new boys bands are riding the coattails, and anyone over 12 doesn't really care about them."

"Too much of anything isn't good, be it modern rock or rap," notes Jon Zellner, PD of KMXV (Mix 93.6) Kansas City, Mo. "Any flavor of the month has to be dealt with intelligently, moderately, and carefully. Music trends should dictate the direction of the format, but not to the extent where they overtake it."

"Top 40 has always been a format

that's most successful when playing a variety of sounds," says Chris Shebel, PD of WKIE (Kiss) Chicago. "Whenever one sound takes total control, it kills the format. We play a lot of teen bands but still have a maximum number of slots for them in any given week. If we're maxed out, we won't put a new one on until another goes away."

"It has been a long time since top 40 had to worry about playing teen records," says Rob Roberts, PD of WHYI (Y100) Miami. "Programmers just have to do it in moderation. I'm very cautious in that for every Britney and Backstreet Boys I play, there's a Third Eye Blind and Goo Goo Dolls, as well as a Shania Twain and Faith Hill."

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3	3	6	8	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
4	4	4	27	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685 †	'N SYNC
5	7	7	9	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
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25	22	20	25	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH

Adult Top 40

T. WK	L. WK	WKS	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	11	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN 3 weeks at No. 1
2	3	3	15	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
3	2	2	28	EVERY MORNING LAVA 8446/ATLANTIC †	SUGAR RAY
4	4	4	40	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
5	6	7	8	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
6	8	8	7	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	5	5	38	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
8	7	6	14	THAT DON'T IMPRESS ME MUCH MERCURY 172118/DJMG †	SHANIA TWAIN
9	9	9	20	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
10	10	10	49	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
11	15	20	9	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
12	13	13	13	LIFE IS SWEET ELEKTRA ALBUM CUT/EEG †	NATALIE MERCHANT
13	17	24	4	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
AIRPOWER					
14	19	22	12	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
15	12	12	31	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
16	11	11	19	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
17	20	23	9	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
AIRPOWER					
18	24	31	4	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
19	14	14	23	BELIEVE WARNER BROS. 17119 †	CHER
AIRPOWER					
20	22	27	7	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
21	23	21	14	PRaise YOU SKINT/ASTRALWORKS 662/4-MUSIC †	FATBOY SLIM
22	21	17	22	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
23	28	29	8	CALL AND ANSWER REPRISE ALBUM CUT	BARENAKED LADIES
24	25	26	13	I'M NOT RUNNING ANYMORE COLUMBIA ALBUM CUT †	JOHN MELLENCAMP
25	26	25	10	MILLENNIUM CAPITOL ALBUM CUT †	ROBBIE WILLIAMS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 71 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

'Heart To Heart' Connects Listeners, Judd

BY WADE JESSEN

NASHVILLE—From a single mother of two to fashion model, country music songwriter, superstar, author, lecturer, and outspoken advocate for mind-body healing, the invariably tireless Naomi Judd says, "I guess I'm just too enamored with the different flavors of life, and I'm such a gadabout."

Judd's new four-hour syndicated show airs Sunday evenings (8 p.m.-midnight ET) and originates from her home south of Nashville in near-by Franklin, Tenn. In a sea of syndicated shows from which programmers select much of their specialty programming, "Heart To Heart With Naomi Judd" is not your ordinary call-in show.

"This show was designed exclusively for me. I'm communicating with people in all 50 states, and it's totally personality-driven," says Judd. "It's my personality for sure, but I've been given free reign to take the show wherever it goes."

The show will include both live and recorded music and celebrity interviews, and it will rely heavily upon Judd's brand of humor and interaction with callers.

Judd says the show, which is sponsored by Big KMart, is helping her to "celebrate the week I've just had each and every Sunday night," and her ultimate goal is to create a community with her callers and discuss everything with them. Judd is a spokeswoman for Big KMart, which is also sponsoring the long-awaited

Judds Reunion concert on New Year's Eve in Phoenix.

Although the show was created and conceptualized prior to the shootings at Columbine High School, Judd touches on a broad topic that zooms in on the recent tragedy.

"Look at our young people and the frightening, disposable world they live in. They all have a deep yearning for cohesiveness and a sense of belonging. They'll be an important



JUDD

part of this show," she says. "I want to hear their stories and offer them my experience and insight on [such topics as] relationships, home, the workplace, loss of loved ones, HIV/AIDS, health and medical issues, and to give them a sense that they are smarter than they think they are."

"Heart To Heart" will not be entirely serious, says the multiple Grammy winner, but will encourage

lots of belly laughs and fun music.

"I also want to use this show to stimulate listeners' memories by re-enacting something that they heard on the show. I want to dig deep into the subcultures in this country and make them feel bigger than they were."

As you'd expect, the music will be country, and the feel of the show will be completely down-home. Judd says, "I'm going to be in my living room with 100% cotton clothes, a ponytail, and no makeup. We'll have country music royalty calling in and stopping by the house to chat with callers. It will be colorful and rich. Wynonna is building a house right next door, so I expect her to pop in from time to time, too."

In a prepared statement, Tim Kelly, executive VP/director of programming for Premiere Radio Networks, says, "Naomi brings a rare and much-needed perspective to country radio. With her gift for communicating and her love of the music, I believe 'Heart To Heart' will become a Sunday-night family-and-friends tradition, much like the great shows of yesteryear."

Since its May 2 debut, "Heart To Heart" has featured such celebrities as Rosie O'Donnell, Andy Griggs, Natalie Maines of Dixie Chicks, Sara Evans, Judd's actress daughter Ashley Judd, and Steve Wariner. Brad Schmidt, a gossip and entertainment columnist from Nashville morning newspaper The Tennessean, is a regular guest on the show.

SOME, BUT NOT ALL, TOP 40 STATIONS ARE TARGETING YOUNGER

(Continued from preceding page)

much emphasis on 25-plus. "[Staying young-skewed] is even more important since we signed on a modern rock sister that serves males 25-34," notes Cromwell VP of programming Brian Krysz, who oversees WQZQ. "Yet top 40 has always been a heavy teen format, as today's teens are tomorrow's 18-34s."

For stations like KMXV (Mix 93.6) Kansas City, Mo., strategic programming is the only reason to age down. "We've always had an adult lean and have been able to perform in the top three 25-54, while still being No. 1 in teens," PD Jon Zellner says. "We may have dropped it a couple years because of new AC competition, yet we'll continue to target 25-34 women. From an advertising standpoint, it's more important to protect the 25-34 franchise, as long as we don't turn ourselves into an AC station."

CAN I GET A... CONSENSUS?

The varied perspectives on skewing younger are best illustrated in the stations' power rotation playlists and how or if they've changed since the beginning of the year. Poleman and Roberts cite Jay-Z's "Can I Get A..." as a record that has gone from being dayparted to a 24/7 power. Yet even with its anthemic quality, several programmers are hesitant to open it up.

"Although Jay-Z tests really huge with 25-34, we still think it's an after-

4 p.m. fringe because it's not as melodic as 'Mo Money Mo Problems,'" Austin says. "You still have to be very careful, as we were with Lauryn Hill's 'Doo Wop.' Once it tested through the roof, as a consistent top five, we put it in power."

In fact, most programmers haven't changed the make of their powers. Even at an active top 40 like WFLZ Tampa, Fla., "our powers are different [than before] only because the

'Top 40 has always been a heavy teen format, as today's teens are tomorrow's 18-34s'

- BRIAN KRYSZ -

available product is different," PD Dom Theodore says.

"We're enjoying an influx of up-tempo music from the likes of Ricky Martin and TLC," he adds. "The Smash mouth looks to be a No. 1 record, and the K-Ci & JoJo is also doing really well. The quality runs as deep as the new Christina Aguilera, but have we intentionally adjusted our powers? No, we always play the hits, and the product is really hot

right now."

SUBTLE CHANGES

When it comes to rotations and dayparting, those changes that have been made at top 40 seem to be subtle. WKIE (Kiss) Chicago PD Chris Shebel notes that he cut his powers down from 100 spins a week to about 80. Zellner and WBLI Long Island, New York, PD J.J. Rice have changed dayparts on night hits to late afternoons.

"We've made a couple of changes, but we didn't turn the clocks upside down," Rice says. "We moved the Jay-Z up from 7 p.m. to 4 p.m. Even though we focus on women 25-34, we throw that out the window after 7 p.m. because they're rarely listening at night."

The closest thing to a consensus centers on the use of gold, as not one PD is playing more of it now. At best, their gold ratio is on the low side.

"Y100 has had a tradition of doing a top 300 greatest party songs over Memorial Day weekend," Roberts says. "But we didn't do it this year because we have Ricky Martin, the Backstreet Boys, and Goo Goo Dolls, and their records currently play better than Black Box's 'Strike It Up' or Baltimore's 'Tarzan Boy.' The currents are so strong that top 40 is able to fall back on currents instead of oldies and recurrents."

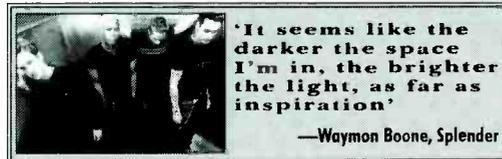
“Yeah, whatever.” In any variety of conversation, it’s a good bet that this overused phrase will pop up to symbolize ambivalence. But when Splendor guitarist/lead singer Waymon Boone spits it out in the chorus of “Yeah, Whatever,” we hear the venom of a man scorned.

“It is a real ‘fuck you’ song, and the title really represents the situation I was in at the time,” he explains. “I wrote it at the tail end of what started off as a beautiful thing and went horribly, horribly wrong. I’d say it is definitely reactionary.”

As most of his songs are, Boone admits. “Unfortunately, because a lot of them are angry or sad, my songs come from the heart. It seems like the darker the space I’m in, the brighter the light, as

far as inspiration. But I’m praying for the day that I will be able to write songs from a happier place.”

Because of the strong emotions that back the Todd Rundgren-produced song—this issue’s No.



“It seems like the darker the space I’m in, the brighter the light, as far as inspiration”
—Waymon Boone, Splendor

40 on Modern Rock Tracks—the album version contains some profanity that Boone has edited out for concerts. Splendor is on a club tour now and will be heading out with Kula Shaker later. “We

do the PG version live, and that is also what the radio plays,” Boone says. “I used the words because they explained the way I felt when writing, but I think it is fair not to subject kids to it.”

And Boone is aware that radio play is translating into bigger record sales and well-attended concerts. “Radio is very new for us, and it is pretty wild to watch its effect,” Boone says. “The listeners are starting to show up at gigs, and people are singing the songs. We couldn’t be happier with how things are turning out. It was a long journey to start over again at radio. Playing live is a craft we’ve always had, but we had to learn the art of recording. We are out there collecting fans one at a time. That’s our motto.”

Billboard®

JULY 3, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	2	5	PROMISES EUPHORIA	DEF LEPPARD MERCURY/DJMG †
2	2	1	15	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
3	4	6	5	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
4	3	7	7	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
5	7	9	6	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
6	5	3	20	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
7	9	11	4	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
8	6	4	29	ONE MY OWN PRISON	CREED WIND-UP
9	8	8	15	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
10	10	5	24	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
11	11	12	37	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
12	12	10	23	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
13	15	16	14	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
14	13	13	24	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEG †
15	14	14	20	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
16	18	34	3	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
17	16	19	7	CARS OBSOLETE	FEAR FACTORY ROADRUNNER
AIRPOWER					
18	19	21	9	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
19	27	25	6	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
20	24	30	3	NO MORE, NO LESS DOSAGE	COLLECTIVE SOUL ATLANTIC
21	23	23	9	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
22	30	35	4	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
23	32	—	2	SHAG RED VOODOO	SAMMY HAGAR MCA
24	26	27	4	GO FASTER BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
25	25	28	4	HAMMER OF LOVE THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEG
26	17	17	16	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
27	28	22	11	ROOM AT THE TOP ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. †
28	22	18	13	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
29	31	32	5	DIE, DIE MY DARLING GARAGE INC.	METALLICA ELEKTRA/VEG
30	29	24	8	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
31	20	20	11	UPSIDE DOWN SAME OLD LIFE	POUND ISLAND/DJMG
32	NEW ▶	1	1	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
33	21	15	17	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
34	33	31	7	VALENTINE EYEWITNESS	SHADES APART UNIVERSAL
35	36	29	24	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
36	34	33	9	TIME TO BURN TIME TO BURN	JAKE ANDREWS JERICHO/SIRE
37	38	—	2	BLED FOR DAYS WISCONSIN DEATH TRIP	STATIC-X WARNER BROS.
38	37	39	3	ROCK ME RIGHT JUST WON'T BURN	SUSAN TEDESCHI TONE-COOL/ROUNDER/DJMG
39	NEW ▶	1	1	UNDER IT ALL NEW AMERICAN SHAME	NEW AMERICAN SHAME WILL/LAVA/ATLANTIC
40	35	26	14	JUST GO DYSFUNCTION	STAINED FLIP/ELEKTRA/VEG †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 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 3, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	2	5	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	3	10	LAST KISS NO BOUNDARIES	PEARL JAM EPIC
3	4	4	9	ALL STAR ASTRALOUGE	SMASH MOUTH INTERSCOPE †
4	3	1	21	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
5	5	5	9	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
6	6	8	20	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
7	9	11	12	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
8	16	21	4	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	7	7	14	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
10	11	15	6	AMERICAN WOMAN 5	LENNY KRAVITZ MAVERICK/VIRGIN †
11	8	6	23	PRaise YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
12	10	9	18	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
13	12	16	4	GET BORN AGAIN NOTHING SAFE - THE BEST OF THE BOX	ALICE IN CHAINS COLUMBIA
AIRPOWER					
14	15	17	13	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
15	14	10	28	ONE MY OWN PRISON	CREED WIND-UP
16	17	19	6	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA
17	13	12	24	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
AIRPOWER					
18	27	37	3	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC †
19	20	23	13	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
20	19	18	31	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
21	31	—	2	BLACK BALLOON DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
22	25	28	6	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
23	29	32	6	STEAL MY SUNSHINE YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
24	24	26	10	WHEN I GROW UP VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE †
25	18	13	12	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
26	23	20	17	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
27	30	27	8	JESUS OR A GUN SUNBURN	FUEL 550 MUSIC/ERG †
28	21	14	11	FALLS APART 14:59	SUGAR RAY LAVA/ATLANTIC
29	NEW ▶	1	1	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL
30	33	31	7	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
31	28	25	23	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
32	26	24	9	OPEN ROAD SONG EVE 6	EVE 6 RCA †
33	35	34	5	MEET VIRGINIA TRAIN	TRAIN AWARE/COLUMBIA †
34	NEW ▶	1	1	ANA'S SONG (OPEN FIRE) NEON BALLROOM	SILVERCHAIR EPIC
35	36	36	3	LADYFINGERS ELECTRIC HONEY	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL †
36	32	29	6	THE NEGOTIATION LIMERICK FILE HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
37	22	22	11	ARMY THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	BEN FOLDS FIVE 550 MUSIC/ERG †
38	34	30	18	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
39	NEW ▶	1	1	STITCHES CANDYASS	ORGY ELEMENTREE/REPRISE
40	37	38	4	YEAH, WHATEVER HALFWAY DOWN THE SKY	SPLENDOR C2

New Net Station To Be A Global Music Webcaster

BY CARLA HAY

NEW YORK—The Internet radio market will have a new player in September with the launch of Soundbreak.com, a subsidiary of Pasadena, Calif.-based company Acacia Research Corp. (*Billboard* *Bulletin*, June 24). Soundbreak.com will be a live, 24-hour free-form Internet station that will play music from around the world.

Soundbreak.com's management team will include former Capitol Records senior executives Walter Lee as GM/senior VP of marketing and promotion and David Kronmeyer as senior VP of business affairs.

Soundbreak.com will operate from Webcasting facilities based in Hollywood, with bandwidth provided through an agreement with Broadcast.com. Soundbreak's technology group will be led by Acacia VP of technology Tony Leung, who was previously a 15-year veteran of Apple Computer Inc.

"This site will be different from what I call the first-generation Internet sites," says Acacia CEO Paul Ryan. "Other [radio] Web sites are generic and pre-programmed, or they're just simulcasts of local radio stations. Soundbreak.com will be a truly global Internet radio station."

Lee adds, "Soundbreak.com will be about cutting-edge music from both signed and unsigned artists. I see Soundbreak.com as being similar to how underground FM radio was when it first started."

Acacia Research Corp. is a publicly traded company that has diversified interests, including audio/video technology and software development. According to the company, Soundbreak.com plans to be in full compliance with the Digital Millennium Copyright Act and is in the process of securing performance licenses from ASCAP, BMI, and SESAC.

Soundbreak.com will have approximately 56 DJs, who will be operating in three-hour shifts. Ryan adds that, much like college radio, the DJs will have virtual control over what music gets played during their shifts.

Lee adds, "We're up to having about 35 to 40 DJs now. The DJs we're picking are primarily unknown names, but they'll be selected for their vast knowledge of cutting-edge music."

Kronmeyer adds that although music from different countries will be played, English will be the primary language spoken.

The target demographic will be 18- to 34-year-olds, and Ryan says that Soundbreak.com will initially aim at colleges. "College-age Internet users are very tech-savvy and open to this kind of radio station. Our main priority is to build a loyal audience first." According to Ryan, the site will also incorporate E-commerce, which would include music sales, by the end of the year.

V2's Crawford 'Urgently' Trying To Cross Teen-Phenom Title

ALL IN GOOD TIME: Just in case his debut single, "Urgently In Love," didn't click for you, 17-year-old **Billy Crawford** has something he'd like to say.

"That song was an introduction to me being young. It represented the build-up to what I'm really all about, which I consider much more mature," he says. "Aside from that, my album is about deeper things I've experienced in New York. I've seen people get shot, and I want to teach kids to stay away from that. It's really not all about pure pop, where 'Billy's happy and bubbly and urgently in love.'"

Crawford, one in a growing legion of youth acts dominating top 40 airwaves, insists on distancing himself from the ultra-pop sounds associated with peers **Backstreet Boys**, **Britney Spears**, 98°, and 'N Sync.

"I give these artists props for what they've accomplished, but everyone is copying each other in this machine right now. If I was 20 and making this music, it would be considered mature, but I'm 17, so people automatically label it kid pop."

Generally, Crawford speaks the truth. While "Urgently In Love" is a fast-grooving pop/funk ditty, replete with plucky Chic-like guitars and a chorus that adheres like paste, the majority of his debut self-titled project on V2, released June 15, is a far cry from much of the light, slickly manicured music wallpapering the top 40 airwaves today.

Forthcoming second single "Mary Lopez," for example, which tells of the woman he's headstrong to find, is a Latin-flavored, horn-heavy ascent into the kind of sensuality that you just wouldn't match up with the other youth acts. There's also a ripe, groove-tinted remake of the **Association's** "Never My Love" on the album, again demonstrating a sophistication beyond the Filipino-American's tender years.

On his side, the 5-foot-6-inch Crawford has a hearty, versatile voice that aptly matches both the meaty lyrics and funk-fested instrumentation contained in the majority of the 12 cuts on his album. He also shows himself to be a thoughtful, deep-thinking young man in an interview situation.

And yet he's also got the pretty-boy face, keen dance moves, and inviting video presence that will undoubtedly attract the teen masses. Already, he's been featured in *Teen Beat*, 16, *Tiger Beat*, and *Bop*.

"There are a lot of teen analogies you can use, with 'N Sync and Backstreet Boys and 98°, but Billy is one entity," says **Matt Pollack**, head of promotion for V2. "We are grooming him to be more of a **George Michael**, a writer and a producer, as opposed to someone handed the music to run with. He's becoming his own true artist. He's basically 17 years old going on 40. This kid is so mature; you put him in a room full of people, and they just fall in love with him."

Admittedly, the road ahead is marked with some tough turf. Says **Dale O'Brien**, PD of mainstream top 40 **WWZZ** (Z104) Washington, D.C.,

which had a decent run with "Urgently In Love," "In today's world, there is so much visual exposure to music artists. I don't know whether that's going to help or hinder someone like Billy Crawford.

"When the record company fires up the media machine, they're doing everything they can to get them on television, video channels, you name it. But I think people who may like his



by Chuck Taylor

songs will see him and think he's aimed at little kids," he says. "Young adults, especially, don't want to be perceived as kids themselves anymore, so seeing a kid doing a song is definitely not cool to them."

For radio, however, O'Brien says that, as always, it's less about image and all about the song. "For a new artist, if it's well-produced with a good hook, it always comes down to the song," he says. "Generally, we don't care about what he looks like at the outset."

Whether or not he's lumped into the youth-act trend, adds **Kandy Klutch**, music director of top 40 **KSLZ** St. Louis, is less of a factor than breaking through the pack in general.



CRAWFORD

"Is it any harder for any of these artists than it was for **Michael Jackson**, **Madonna**, or **U2**? It will always be difficult to break, but the strong will survive if they persist. It's like my father always said—the squeaky wheel gets the grease."

Klutch recently had the chance to meet Crawford when he appeared at **KSLZ's** summer kick-off party.

"There were at least 2,000 people there, and he did a great job onstage and was extremely well-received," she says. "He hung out, was real loose, and had lots of personality."

But as to where his appeal was directed: "He's a hottie to the girls," she says, "and that's not going to make it easier for him to reach an older demographic."

Certainly, one reason for Crawford's target of a more general demo-

graphic pertains to the fact that he's been reaching one as an entertainer for the majority of his life. Born in the Philippines to an American father and Filipino mother, he was discovered—get this one—dancing on a table in a bowling alley at age 2.

"My baby sitter told me to cheer for my mom, so I sat up on a table and started singing, imitating Michael Jackson," he says. It so happened that there were two commercial agents in the house, and two weeks later, the child prodigy was starring in a commercial for Magnolia chocolate drink.

Next came a role in the teen show "That's Entertainment" in the Philippines (for his audition, 4½-year-old Crawford sang **Bruce Springsteen's** "Born In The U.S.A."). He remained part of the cast for eight years while continuing his moves into the commercial field; in all, he appeared in 18-20 television ads. He also had roles in 10 feature films, where he picked up the Filipino equivalent to an Academy Award for best child actor.

At 12, his family moved to Midland, Texas, where Crawford won the top prize at a Dallas talent show singing Jackson's "I'll Be There" and was then promptly signed by manager **Vickie Frankmano**. After moving to New York a few years later, he co-wrote some 60 songs for a potential recording project with producers **Eve Nelson** and **Bernadette O'Reilly**.

"Songwriting is an important skill," Crawford notes. "I give **Jordan Knight** a lot of credit, because he wrote and co-produced his album. I think you can feel your songs more if you write them, because they came from your heart, soul, and mind. That's when you can see the long-term potential of an artist."

With his signing to V2, Crawford has spent the last year promoting his record in Europe and Asia, where "Urgently In Love" scored airplay and video exposure in Germany, France, Japan, Scandinavia, Australia, Belgium, and the Netherlands.

Now, with the July 12 release of "Mary Lopez," he is set to return to the U.S. for a full-fledged marketing campaign, including 20 dates on **Nickelodeon's All That Music & More Festival** with 98° and **Monica**, then 'N Sync's **Boys of Summer** tour for 18 dates. In between, he will perform as part of the **Sam Goody/Musicland Mall** tour, co-sponsored by **Teen People**. To say he'll be going at it with full guns is an understatement.

"We have a guy here who is a true star on every level of every medium, not just the music end," says V2's Pollack. "We have a pretty simple plan: to show him off in every conceivable way we can. He's got stunning looks, and he really captures the camera. It just goes back to the whole package. We know he's going to nail them good."

"Mary Lopez," which Pollack calls "the one to take him all the way," is being worked at mainstream top 40, rhythmic top 40, and hot AC, while its crisp, highly entertaining videoclip will be pitched to MTV, VH1, and BET. He has already appeared on

"Rosie O'Donnell" and on July 13 will guest on "The Donny & Marie Show," with more television appearances coming.

For Crawford, it's all part of a dream he fully intends to fulfill. "I recognize that it's difficult now,

because there's tons of competition and great talent out there," he says. "But it's not really about the competition for me; it's about showing talent and entertaining people. I'm here for the audience. Why not start young and build up a career?"

Billboard®

JULY 3, 1999

Top 40 Tracks™

T. WK.	L. WK.	WKS. ON CH.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	13	NO. 1 LIVIN' LA VIDA LOCA C2	RICKY MARTIN 8 weeks at No. 1
2	2	3	11	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
3	3	2	10	NO SCRUBS LAFACE/ARISTA	TLC
4	4	4	19	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
5	7	11	7	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
6	10	12	6	ALL STAR INTERSCOPE	SMASH MOUTH
7	5	5	12	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
8	8	8	7*	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
9	6	6	24	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
10	11	13	8	SOMETIMES JIVE	BRITNEY SPEARS
11	9	7	12	SLIDE WARNER BROS.	GOO GOO DOLLS
12	16	22	4	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
13	15	19	6	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
14	14	15	9	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
15	12	9	16	WHAT IT'S LIKE TOMMY BOY	EVERLAST
16	13	10	15*	THE HARDEST THING UNIVERSAL	98 DEGREES
17	17	14	29*	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
18	18	21	6	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
19	24	28	6	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/V2	BLESSID UNION OF SOULS
20	25	29	3	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
21	23	27	4	TELL ME IT'S REAL MCA	K-CI & JOJO
22	20	16	21	FLY AWAY VIRGIN	LENNY KRAVITZ
23	21	20	26	BELIEVE WARNER BROS.	CHER
24	31	33	4	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
25	36	—	2	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
26	28	30	5	WHERE MY GIRLS AT? MOTOWN	702
27	32	34	3	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
28	22	17	17	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
29	33	—	2	UNPRETTY LAFACE/ARISTA	TLC
30	26	23	9	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
31	34	35	4	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
32	38	37	4	OUT OF MY HEAD HOLLYWOOD	FASTBALL
33	27	25	8	GIVE IT TO YOU INTERSCOPE	JORDAN KNIGHT
34	30	26	26	ANGEL OF MINE ARISTA	MONICA
35	NEW	1	1	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
36	29	24	13	SWEET LADY RCA	TYRESE
37	37	38	5	STRONG ENOUGH WARNER BROS.	CHER
38	NEW	1	1	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
39	NEW	1	1	808 TRACK MASTERS/COLUMBIA	BLAQUE
40	39	32	9	PRAYE YOU SKINT/ASTRALWERKS/IRGIN	FATBOY SLIM

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. (C) 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

- 1 Ja Rule, Holla Holla
- 2 Eve & Nokie, What Ya Want
- 3 Case, Happily Ever After
- 4 Missy "Misdemeanor" Elliott, She's A Bitch
- 5 Eightball & MJG, We Started This
- 6 R. Kelly, Did You Ever Think
- 7 Naughty By Nature, Jamboree
- 8 Eminem, Guilty Conscience
- 9 Jennifer Lopez, If You Had My Love
- 10 Eric Benet, Spend My Life With You
- 11 702, Where My Girls At
- 12 GZA/Genius, Breaker, Breaker
- 13 OLU, Baby Can't Leave It Alone
- 14 Maxwell, Fortunate
- 15 Mobb Deep, Quiet Storm
- 16 Tracie Spencer, It's All About You...
- 17 Dave Hollister, Baby Mama Drama
- 18 Sporty Thiez Feat. Mr. Woods, No Pigeon
- 19 Tyrese, Lately
- 20 Monica, Street Symphony
- 21 Grenique, Should I
- 22 Chante Moore, Chante's Got A Man
- 23 Ginuwine, So Anxious
- 24 Whitney Houston, It's Not Right But It's Okay
- 25 Sway & King Tech, The Anthem
- 26 Cam'ron, Let Me Know
- 27 I Life 2 Live Feat. Timbaland, Can't Nob
- 28 Macy Gray, Do Something
- 29 Inspectah Deck, Word On The Street
- 30 Blaque, 808

NEW ONS

- Aaron Sky, The One
 Tru, Hoody Hoo
 Mystikal & Outkast, Neck Uv Da Woods
 Terry Dexter, Better Than Me
 Lauryn Hill, Everything Is Everything



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Lonestar, Amazed
- 2 Steve Wariner, Two Teardrops
- 3 Sheldaisy, Little Good-Byes
- 4 Clay Walker, She's Always Right
- 5 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 6 George Strait, Write This Down
- 7 Tim McGraw, Please Remember Me
- 8 Trio, After The Gold Rush
- 9 Alabama, God Must Have Spent A Little More...
- 10 Rebecca Lynn Howard, When My Dreams Come
- 11 Martina McBride, Whatever You Say
- 12 The Wilkinsons, Boy Oh Boy
- 13 Joe Diffie, What's My Age Again?
- 14 John Michael Montgomery, Hello L.O.V.E.
- 15 Montgomery Gentry, Lonely & Gone
- 16 Mary Chapin Carpenter, Almost Home *
- 17 Jessica Andrews, You Go First
- 18 Shania Twain, You've Got A Way *
- 19 Alan Jackson, Little Man *
- 20 Claudia Church, Home In My Heart *
- 21 Lila McCann, With You
- 22 Brad Paisley, Who Needs Pictures *
- 23 Julie Reeves, Trouble Is A Woman *
- 24 Dwight Yoakam, Crazy Little Thing Called Love *
- 25 Chely Wright, Single White Female
- 26 Kenny Rogers, The Greatest
- 27 Vince Gill & Patty Loveless, My Kind Of... *
- 28 Sara Evans, Fool, I'm A Woman *
- 29 Mark Wills, She's In Love *
- 30 Faith Hill, The Secret Of Life *
- 31 Sherrie Austin, Never Been Kissed *
- 32 Brooks & Dunn, South Of Santa Fe
- 33 Deana Carter, Angels Working Overtime
- 34 Billy Ray Cyrus, Give My Heart To You
- 35 Paul Brandt, That's The Truth
- 36 Shania Twain, Man! I Feel Like A Woman!
- 37 Trisha Yearwood, I'll Still Love You More
- 38 Chris LeDoux, Life Is A Highway
- 39 Sawyer Brown, Drive Me Wild
- 40 Chad Brock, Lightening Does The Work
- 41 South Sixty Five, No Easy Goodbye
- 42 Shane Minor, Slave To The Habit
- 43 Chase Tennon, Someone Else's Turn To Cry
- 44 David Ball, Watching My Baby Not Coming
- 45 Shana Petrone, This Time
- 46 Stacy Dean Campbell, Makin' Good Time
- 47 Susan Ashton, You're Lucky I Love You
- 48 Rankin Family, Moving On
- 49 Warren Brothers, She Wants To Rock
- 50 Redmon & Vale, If I Had A Nickel

NEW ONS

- Bryan White, You're Still Beautiful To Me
 Tammy Rogers, Going For A Drive
 Nitty Gritty Dirt Band, Bang, Bang, Bang



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Will Smith, Wild Wild West
- 2 Jennifer Lopez, If You Had My Love
- 3 Ricky Martin, Livin' La Vida Loca
- 4 Britney Spears, Sometimes
- 5 Backstreet Boys, I Want It That Way
- 6 Kid Rock, Bawitdaba
- 7 TLC, No Scrubs
- 8 Joey McIntyre, I Love You Came Too Late
- 9 Madonna, Beautiful Stranger
- 10 702, Where My Girls At?
- 11 Smash Mouth, All Star
- 12 Limp Bizkit, Nookie **
- 13 Ja Rule, Holla Holla
- 14 Blink 182, What's My Age Again?
- 15 Red Hot Chili Peppers, Scar Tissue
- 16 Orgy, Stitches
- 17 Blaque, 808
- 18 Enrique Iglesias, Bailamos
- 19 Len, Steal My Sunshine
- 20 'N Sync, I Drive Myself Crazy
- 21 Lit, My Own Worst Enemy
- 22 Robbie Williams, Millennium
- 23 Tyrese, Lately
- 24 Sugar Ray, Someday
- 25 Lenny Kravitz, American Woman
- 26 Nas Feat. Puff Daddy, Hate Me Now
- 27 Freestylers, Here We Go
- 28 112 Feat. Lil'Z, Anywhere
- 29 Buckcherry, Lit Up
- 30 Jay-Z, Jigga What
- 31 Sheryl Crow, Sweet Child O' Mine
- 32 Goo Goo Dolls, Black Balloon
- 33 Eminem, Guilty Conscience
- 34 Godsmack, Whatever
- 35 Jamiroquai, Canned Heat
- 36 Tonic, You Wanted More
- 37 Dru Hill, You Are Everything
- 38 Missy "Misdemeanor" Elliott, She's A Bitch
- 39 Whitney Houston, It's Not Right But It's Okay
- 40 Lo Fidelity Allstars, Battleflag
- 41 Hole, Awful
- 42 R. Kelly, Did You Ever Think
- 43 Case, Happily Ever After
- 44 Monica, Street Symphony
- 45 Trick Daddy, Nann
- 46 The Offspring, Why Don't You Get A Job?
- 47 Silverchair, Ana's Song
- 48 Jordan Knight, Give It To You
- 49 Korn, Freak On A Leash
- 50 Eve & Nokie, What Ya Want

NEW ONS

- Christina Aguilera, Genie In A Bottle
 D.V.O.A., What Would Brian Botano Do? Pt. II
 Mobb Deep, Quiet Storm
 B.G., Bling Bling



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Ricky Martin, Livin' La Vida Loca
- 2 Shania Twain, That Don't Impress Me Much
- 3 Lenny Kravitz, Fly Away
- 4 TLC, No Scrubs
- 5 Sugar Ray, Every Morning
- 6 Madonna, Beautiful Stranger
- 7 Jennifer Lopez, If You Had My Love
- 8 Smash Mouth, All Star
- 9 Sheryl Crow, Sweet Child O' Mine
- 10 Dave Matthews & Tim Reynolds, Crush
- 11 Backstreet Boys, I Want It That Way
- 12 Limp Bizkit, Nookie **
- 13 Red Hot Chili Peppers, Scar Tissue
- 14 Goo Goo Dolls, Black Balloon
- 15 Sixpence None The Richer, Kiss Me
- 16 Phil Collins, You'll Be In My Heart/En M
- 17 Sarah McLachlan, I Will Remember You
- 18 Cher, Strong Enough
- 19 Everlast, What It's Like
- 20 Whitney Houston, It's Not Right But It's Okay
- 21 Donna Summer, On The Radio
- 22 Cher, Believe
- 23 Blondie, Nothing Is Real But The Girl
- 24 Shania Twain, You're Still The One
- 25 Shania Twain, You've Got A Way
- 26 Brandy, Almost Doesn't Count
- 27 Will Smith, Wild Wild West
- 28 Natalie Merchant, Life Is Sweet
- 29 Tal Bachman, She's So High
- 30 Jewel, Down So Long
- 31 Tom Petty & The Heartbreakers, Room At The Top
- 32 Geri Halliwell, Look At Me
- 33 Jamiroquai, Canned Heat
- 34 Sugar Ray, Someday
- 35 Fatboy Slim, Praise You
- 36 John Mellencamp, I'm Not Running Anymore
- 37 Ricky Martin, The Cup Of Life
- 38 Tom Petty & The Heartbreakers, Free Girl
- 39 Robbie Williams, Millennium
- 40 Smash Mouth, Walkin' On The Sun
- 41 Alanis Morissette, Uninvited
- 42 Shawn Mullins, Lullaby
- 43 Sheryl Crow, My Favorite Mistake
- 44 Sugar Ray, Fly
- 45 Mariah Carey, Honey
- 46 Backstreet Boys, As Long As You Love Me
- 47 Blessid Union Of Souls, Hey Leonardo
- 48 Gloria Estefan, Rhythm Is Gonna Get You
- 49 Celine Dion, It's All Coming Back To Me
- 50 Aretha Franklin, A Rose Is Still A Rose

NEW ONS

- Donna Summer, I Will Go With You (Con Te Partiro)
 Len, Steal My Sunshine
 Lauryn Hill, Everything Is Everything
 Weird Al Yankovic, The Saga Begins

Music Video

PROGRAMMING

Euro-Styled 'Are-Oh-Vee' Part Of Launch Red-Eye's Prosperity

LAUNCH RED-EYE NETWORK GROWS: Less than three months after its debut, the Launch Red-Eye Network is growing. The network, owned by multimedia company Launch Media, consists of a variety of music video programs seen in late nights on KDOC-TV Los Angeles (The Eye, Billboard, May 15). Launch Red-Eye Network reaches approximately 4.5 million viewers, according to the network.

Part of Launch Red-Eye Network's growth includes a new modern rock show, "Are-Oh-Vee U.K.," which focuses on music from U.K. artists, as well as selected artists from other European countries (see Local Show Spotlight). "Are-Oh-Vee U.K." is a spinoff of modern rock program "Are-Oh-Vee," which is also part of the Launch Red-Eye Network.

Show producer Scott Barrett says, "We tested the idea of having a U.K. show, and we got such a tremendous response that we decided to make it into a regular series." The network is also planning a concert-footage program called "Launch Live" with Barrett as executive producer; the premiere date is to be determined.

THIS & THAT: VH1 has named Marco Collins director of music programming. He was previously an A&R executive at L.A.-based Movement Records, and from 1991 to 1998, he was music director at modern rock station KNDD Seattle.

MTV Latin America will produce a weekly two-hour block of music programming for Spanish-language network Telemundo. "MTV En Telemundo" will air Fridays at 11:30 p.m. ET beginning Aug. 6. Miami-based Telemundo reaches approximately 5 million U.S. households, according to the network.

Music video production company 1171 Production Group has added director Jon Reiss to its roster. Music video director Dwayne "DC" Coles has left Relentless Artist Films, and he is now being represented by Legacy Films.

MTV Networks has entered into a 10-year agreement with AT&T Broadband Interactive Services for its core channels, including MTV and VH1. As part of the deal, MTV2 will be launched on the Headend in the Sky (HITS) digital cable service by the end of the year. MTV2 reaches 10 million U.S. households by satellite, according to MTV Networks. According to AT&T, more than 2 million set-top boxes capable of receiving HITS have been issued in the U.S.

In related news, the Suite from MTV and VH1, MTV Networks' digital cable package, has signed affiliate agreements with five cable systems: Multimedia, Insight, Knology, TCA, and RCN.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on modern rock show "Are-Oh-Vee U.K."

TV affiliate: KDOC-TV Los Angeles.

Program length: 30 minutes.
 Time slot: 1 a.m. Fridays.
 Key staffers: Jay Lafayette, director of programming; Scott Barrett, producer.

Web site: www.launch.com
 Following are the top five videos for the premiere episode that aired June 18:

1. London Suede, "The Drowners" (Nude/Columbia).
2. Radiohead, "Paranoid Android" (Capitol).
3. Blur, "Tender" (Virgin).
4. Morrissey, "Tomorrow" (Sire/Reprise).
5. Cardigans, "Erase Rewind" (Stockholm/Mercury).



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 3, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOX TOPS

- Destiny's Child, Bills, Bills, Bills
 Sporty Thiez, No Pigeons
 Whitney Houston, It's Not Right But It's Okay
 Backstreet Boys, I Want It That Way
 Eminem, Guilty Conscience
 Will Smith, Wild Wild West
 Mase, Get Ready
 Britney Spears, Sometimes
 Monica, Street Symphony
 TLC, No Scrubs
 Jennifer Lopez, If You Had My Love
 112 Feat. Lil'Z, Anywhere
 Insane Clown Posse, Another Love Song
 Ginuwine, So Anxious
 Dru Hill, You Are My Everything
 'N Sync, I Drive Myself Crazy

NEW

- Aaron Sky, The One
 Beastie Boys, Three MC's & One DJ
 Blackstreet, Think About You
 The Chemical Brothers, Let Forever Be
 Christina Aguilera, Genie In A Bottle
 CJ Mack, Imagine That
 DJ Uneek, Doctor, Doctor
 EPMD, Symphony 2000
 Eric Benet, Spend My Life With You
 Garbage, When I Grow Up
 JT Money, Alright
 Juvenile, Back That Thang Up
 Lauryn Hill, Everything Is Everything
 Lil' Cease, Play Around
 Lil' Troy, Wanna Be A Baller
 Limp Bizkit, Nookie
 Macy Gray, Do Something
 Mystikal & Outkast, Neck Uv Da Woods
 Red Hot Chili Peppers, Scar Tissue
 Shooter, Life's A Bitch
 Slick Rick, Street Talkin'
 Tru, Hoody Hoo



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Beastie Boys, Three MC's & One DJ
 Ben Lee, Nothing Much Happens
 Mr. Scruff, Get A Move On
 The Chemical Brothers, Let Forever Be
 Esthero, That Girl



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Kid Rock, Bawitdaba (new)
 Tonic, You Wanted More (new)
 Wide Mouth Mason, Companion (lay Me Down) (new)
 The Chemical Brothers, Let Forever Be
 Backstreet Boys, I Want It That Way
 Britney Spears, Sometimes
 Ricky Martin, Livin' La Vida Loca
 Will Smith, Wild Wild West
 Madonna, Beautiful Stranger
 Jennifer Lopez, If You Had My Love
 Sky, Push
 Len, If You Steal My Sunshine
 Edwin, Trippin'
 The Tea Party, Heaven Coming Down
 The Cranberries, Promises
 Jordan Knight, Give It To You
 Tal Bachman, She's So High
 Everlast, Ends
 Smash Mouth, All Star
 Moist, Breathe



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Aleks Synteks, Sexo, Pudor Y Lagrimas (Heavy)
 Blondie, Nothing Is Real But The Girl (Heavy)
 Cafe Tacuba, Reves (Heavy)
 Everlast, Ends (Heavy)
 Jumbo, Montransistor (Heavy)
 Mana, Se Me Olvidó Otra Vez (Heavy)
 Red Hot Chili Peppers, Scar Tissue (Heavy)
 Shakira, Inevitable (Heavy)
 TLC, No Scrubs (Heavy)
 Cher, Strong Enough (Medium)
 El Gran Silencio, Tonta Cancion: De Amor #2 (Medium)
 Enrique Iglesias, Bailamos (Medium)
 Goo Goo Dolls, Black Balloon (Medium)
 Guillotina, Uno Mas (Medium)
 Gustavo "El Zopilote" Pimentel, El Magazo (Medium)
 Kula Shaker, Shower Your Love (Medium)
 Los Pericos, Sin Cadenas (Medium)
 Lucybell, Flotar Es Caer (Medium)
 Madonna, Beautiful Stranger (Medium)
 Martha Sanchez, Desconocida (Medium)



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- Ja Rule, Holla Holla
 Missy "Misdemeanor" Elliott, She's A Bitch
 The Roots, The Next Movement
 Sporty Thieves, No Pigeons
 Ginuwine, So Anxious
 Eve & Nokie, What Ya Want
 Mobb Deep, Quiet Storm
 Monica, Street Symphony
 Jay-Z F/DMX, More Money, More Cash
 R.Kelly/DAS, Did You Ever...
 Naughty By Nature, Jamboree
 Dru Hill, You Are My Everything
 Eminem, Guilty Conscience
 Sway & Tech, The Anthem
 Destiny's Child, Bills, Bills, Bills



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Cher, Strong Enough
 Maxwell, Fortunate
 Geri Halliwell, Look At Me
 Jennifer Lopez, If You Had My Love
 Barenaked Ladies, Call And Answer
 Ben Folds Five, Army
 B*witched, C'est La Vie
 Ricky Martin, Livin' La Vida Loca
 Bjork, Alarm Call
 TLC, No Scrubs
 Jewel, Down So Long
 Bijou Phillips, When I Hated Him
 Len, Steal My Sunshine
 Chellee, Mia
 Tairidae, Get Set
 Monster Magnate, See You In Hell
 Billie, She Wants You
 Goo Goo Dolls, Dizzy
 Heather Nova, Heart & Shoulder
 Foxy Brown, I Can't



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- R.Kelly, Did You Ever Think
 Eve & Nokie, What Ya Want
 B.G., Cash Money Is An Army
 Jennifer Lopez, If You Had My Love
 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
 TLC, No Scrubs
 Britney Spears, Sometimes
 Ricky Martin, Livin' La Vida Loca
 Will Smith, Wild Wild West

PRODUCTION NOTES

LOS ANGELES
 Tracie Spencer's "It's All About You (Not About Me)" was directed by Francis Lawrence.

Solar Twins teamed up with director Frank Sacramento for the "Rock The Casbah" clip.
 Liz Friedlander directed Seal's "Lost My Faith" video.

OTHER CITIES
 Guy Guillet directed DJ DMD's "25 Lighters" in Port Arthur, Texas;

Too \$hort's "Ain't No Women" in Atlanta; and Shana Petrone's "This Time" in Davie, Fla.

Chris LeDoux's "Life Is A Highway" was directed by Michael Salomon in Las Vegas.

Maxi Priest and Elisha filmed the "Back Together Again" clip with director Steve Willis in London.

Thom Oliphant directed Paul Brandt's "That's The Truth" in Toronto.

Announcing "NEW THIS WEEK"

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View Artist's Billboard Rank
Click Here

DAILY MUSIC NEWS
updated twice daily
Last Update: May 14, 1999, 4:00 p.m. EDT

Ruffhouse To Play No More
Ruffhouse Records, the independent hip-hop label that was home to the Pagets, Lauryn Hill, KRS One, and Cypress Hill, is shutting its doors after 15 years of operation. [Read The Full Story.](#)

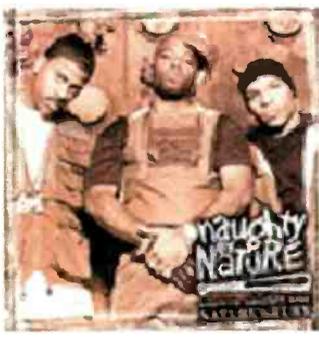
Breaking News...
 ▶ Kid Me... Again! [Read The Story](#)
 ▶ America's Next Top Model
 ▶ "Oh Girl" Planned For Release [Click Here!](#)
 ▶ Parkway Avenue Early Leaver... [Click Here!](#)
 ▶ POLY... Please May Administrative Unpleasant Year!
 ▶ [Click Here!](#)

The Voting Booth
This week's poll: [Downloadable album...](#) [Vote!](#)

Artist Of The Day
Lil' Kim introduces "SugaStar Otar", Mary Brown & Don.
 ▶ View more news from past years at [The Day in Music](#)
 ▶ Get complete daily music industry news with [Billboard.biz](#)

See Ricky Martin Perform "Livin' La Vida..."
Watch the Latin Music Awards on TV

Billboard **new** this week



Naughty By Nature

nineteen na ughty nine NATURE'S FURY
Selection #: 07822-19082-2

Are you still down with Naughty By Nature? Because their Arista Records debut 19Naughty9: Nature's Fury is going to blow you away! Naughty By Nature's new album is full of chemistry and high energy, offering the one-two lyrical and verbal punch of Vinnie and Treach combined with the production wizardry of KayGee. From the soulful party vibe of "Jamboree" (featuring Zhane) and the late-night R&B flow of "Blu Balls" (with KayGee's proteges Next) to the rugged, dirty South-meets-Ilkown vibe of the first single "Live or Die" (featuring Mystikal and Silkk The Shocker), Naughty By Nature continue to prove that they are one of the top Hip-Hop acts around.



BIO

From their nascent years as New Style, rocking Jersey talent shows, to their Platinum smashes like "O.P.P." and "Hip Hop Hooray," from their trend-setting style to their groundbreaking appeal, Naughty By Nature have redefined what Hip-Hop can be. In the process, they have emerged not just as pioneers, but as true stars. At a time when "artists" are cooked up by a marketing department, Naughty By Nature have earned the respect of the community by working hard, keeping the faith and, most importantly, coming with the dope flow.

LINKS

[Listen To Naughty By Nature](#)
<http://www.arista.com/arista/web/NaughtyByNature>
<http://www.naughtybynature.com>

Tour/TV

July 10th Naughty By Nature on Showtime at the Apollo (Check local listing for channel and times)

TRACKS/NOTES

- Track Listing**
1. Intro
 2. Ring The Alarm
 3. Dirt All By My Lonely
 4. Holiday (Feat. Phiness)
 5. Live Or Die (Feat. Master P, Silkk The Shocker, Mystikal & Phiness)
 6. On The Run
 7. Radio (Feat. Rustic Overtones)
 8. Jamboree (Feat. Zhane)
 9. Would've Done The Same For Me (Feat. Coffee Brown)
 10. Thugs & Hustlers (Feat. Mag & Krayzie Bone)
 11. Work (Feat. Mag & Castro)
 12. We Could Do It (Feat. Big Punisher)
 13. The Blues (Feat. Next)
 14. Wicked Bounce
 15. Live Then Lay (Feat. Phiness)
 16. The Shivers (Feat. Chain Gang Platoon)

Large icon on home page links to "NEW THIS WEEK"

Insert images of your choice

Track listings or liner notes

Write your own album review

More cool artist information

Link to your label site, retail, sound & video clips

List touring and appearance information

With over 100,000,000 annual page views, Billboard.com is your link to music fans worldwide.

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INDIE LATIN PUBLISHERS FACE INFLUX OF MAJORS

(Continued from page 1)

lishers, including Foreign Imported Productions and Publishing, which was named publisher of the year at the ceremony (see story, page 10).

In fact, Foreign Imported, owned by Emilio Estefan Jr. and his wife, Gloria, is one indie that has thrived amid the increased competition generated by the entrance of big players,

'Publishers like myself will eventually have to merge in order to compete in the future with the majors'

— MÁXIMO AGUIRRE —

such as Warner/Chappell Music, Sony/ATV Music Publishing, BMG Music Publishing, EMI Music Publishing, and Universal Music Publishing.

Nicole Fortier, Foreign Imported's senior director of production and publishing, says the 20-year-old, Miami-based company is growing by leaps and bounds, due in part to the esteemed reputation of Emilio Estefan Jr. as a producer who can deliver songs and recordings on time.

And although she acknowledges the clout of well-heeled majors with which "we knock heads now and again," Fortier notes that there is "mutual respect" among Foreign Imported and the majors.

"We even co-publish some songs with the majors, and we can turn to them for help," says Fortier.

Some major publishers say that opportunities remain for indie publishers in the Latino publishing realm.

But Warner/Chappell's senior VP, Ellen Moraskie, who operated a publishing company in the country market before becoming one of the first executives to head up a major publishing company for Sony Discos in 1991, reckons that it may become tougher for indies to carve out a niche with upstart songsmiths, because a major such as Warner/Chappell is "not only going after the established writer but also the unknown writer. Are we taking business away from the indie the moment we are doing that? Possibly."

Máximo Aguirre, founder of the 9-year-old Máximo Aguirre Music Publishing, headquartered in Los Angeles, disagrees with Moraskie, saying that while his company doesn't have the financial juice of a major, "we promote our songwriters more efficiently, and we have more knowledge of the Latino market than the majors. And I also have more people in the field than a major."

DIFFERING APPROACHES

The indie publishers seldom have engaged in the pricey bidding wars that have taken place in recent years among the majors, one of which, EMI, has reportedly signed multi-million-dollar deals with Latino idols Enrique Iglesias and Maná.

By contrast, Aguirre says that he

won't sign a song from a writer until he's sure the song will be recorded. The indies say that one of their advantages, compared with the majors, is that they concentrate on offering very personalized service and attention to their songwriters.

"We don't throw huge advances to people without the idea that we plan on recouping," says Fortier, "so we are realistic with our writers as to a song's potential and its best placement."

Schindler says peermusic's network of 34 offices around the world and a staff that caters to its writers has led to "many instances in which writers would rather sign with us over a higher offer because of our service."

None of the publishing executives revealed their revenue streams. But each of the publishers is home to songwriters who have scored chart hits, the most prominent of which in recent months was Ricky Martin's blockbuster "Livin' La Vida Loca," co-written by Warner/Chappell's much-sought-after writer/artist Robi Rosa. Peermusic recently hit the top 20 of Hot Latin Tracks with a tune by its songwriter Claudia Brant, who moved to Los Angeles from her native Buenos Aires in 1998.

Foreign Imported's roster includes Latin stars Jon Secada and Carlos Ponce, plus Juan Vicente Zambrano, who produced "No Me Ames," the current Hot Latin Tracks chart-topper by Jennifer Lopez and Marc Anthony.

Aguirre's publishing company, which represents songwriters signed to Mexico's giant authors' society SACM, has placed songs on hit albums by regional Mexican notables Los Tigres Del Norte, Vicente Fernández, and Conjunto Primavera.

Regardless of indie publishers' future prospects, Schindler says, the current Latin publishing environment bears little resemblance to the business of 30 years ago.

Demo tapes, she remarks, are much more polished—many recording artists barely alter the demo's original arrangement and recording, she notes. Lyrics are more sophisticated, and, what's more, "strong melodies are coming back."

Moraskie says the increasingly lucrative U.S. Hispanic publishing arena, whose Spanish-language repertoire now scores nearly identical synchronization fees as English-language product, is attracting top-notch writers from Latin America, such as Warner/Chappell's Venezuelan writers Fernando Osorio and Juan Carlos Pérez-Soto.

She also points out that the state-side Latino publishing scene reminds her strongly of the publishing climate in country music.

"When I first started in this business, I was amazed it was a song-driven market and how important the writers are in the puzzle, because there are so many Latino artists who don't write," says Moraskie. "The only difference is that I think the Latin music business is going to be bigger than the country market because of the continued growth of the Latino population. Country may have reached its peak audience."

Also contributing to the expanding Latino music publishing scene are

the burgeoning cross-market projects among U.S., Hispanic, and Brazilian songwriters.

A cross-market player for years, peermusic scored a huge hit in Brazil last year with a Portuguese-language version of a David Foster tune titled "To Love You More."

Warner/Chappell's country star Alan Jackson recently recorded a duet with Leonardo, a Brazilian artist who is hugely popular in a Brazilian pop/country genre called *sertaneja*.

In addition, Moraskie organized a songwriter showcase in Nashville featuring three Brazilian songwriters and country notables Michael Peterson and Marty Stuart. A similar songwriter showcase is expected to be staged later this year in Brazil, where Jackson is set to play a show.

Foreign Imported has produced English and Spanish versions of the theme song to the upcoming film "Music Of My Heart," which stars Gloria Estefan, who cut the English track with 'N Sync. She also recorded the Spanish track. Also, Eric Benét is working with Foreign Imported to cut a salsa-fied version of one of his R&B songs.

Aguirre is working an English-language project with "an international Spice Girls-type group" for Epic Records. He says the English market provides another competitive avenue for an indie publisher.

"But ultimately," adds Aguirre, "publishers like myself will eventually have to merge in order to compete in the future with the majors."

Latin Grammys Planned For Fall 2000; TV Deals In Works

BY JOHN LANNERT

MIAMI BEACH—The inaugural Latin Grammy Awards are scheduled to take place in the fall of 2000, according to Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS).



GREENE

Greene says he is holding talks with stateside Spanish TV networks Telemundo and Univision for broadcast of the awards, whose production, he stresses, will be as sophisticated and multifaceted as that of the U.S. Grammy Awards ceremony.

"When it comes to the Latin Grammys, we are absolutely committed to a broad spectrum of Latin music being put on the

show," declares Greene. "It is important that the public understands Latin regional music forms, particularly since the diversity of music genres in Latin America eclipses the diversity of music forms in the United States."

Greene adds that CBS-TV may participate in the telecast by providing outlets in cities with large Latino populations where Hispanic TV coverage is lacking. Also, NARAS is negotiating to secure international coverage of the awards ceremony.

Awardees will be voted on by members of NARAS who have pre-qualified to vote in the Latin fields, as well as members of NARAS' Latino arm, the Latin Academy of Recording Arts and Sciences.

The eligibility period for submitted recordings, which are expected to be channeled into at least 40 different categories, is Jan. 1, 1999-June 30, 2000. Because recordings are coming from Latin America, Spain, and Portugal, separate categories have been established for Portuguese- and Spanish-language product.

DIAMOND'S RIO TO UPGRADE MP3 STORAGE, SECURITY

(Continued from page 6)

with InterTrust is because that company has been in active discussions with Universal Music Group over online distribution security (Billboard, May 8).

The new Web site will debut in August with the launch of the Rio 500, but RioPort publisher/GM J.D. Heilprin says no major labels have yet agreed to provide content to the site.

"We're building relationships with the majors because consumers deserve A-level content," he says. "It's never been our strategy to try to distribute all music for free, and the truth is there's a lot of free music

available from indies. But access to major-label content is a top priority, and to do that, you have to offer top security."

Specifications for the music industry's Secure Digital Music Initiative (SDMI), which aims to provide a framework for the delivery of music online, are expected to be released by Wednesday (30).

Until RioPort gets major-label content, it will build an affiliate network with existing content sites. Some already aboard are emusic, Amplified, Cductive, Audible, Riffage, UBL, SonicNet, and about 100 oth-

ers, Heilprin says.

Nearly 200,000 Rio players have been sold, according to the company. But the process of finding music and then downloading it is often riddled with problems.

The RioPort site will attempt to provide visitors with a better search engine, and the player will attempt to offer an easy way to download files.

"We heard the message loud and clear that the process needed to be improved," says Heilprin.

RioPort's solution is the Rio Audio Manager—a computer application that will be packed with the new 500 player and that allows users to easily find downloaded files and move them into other portable devices. The audio manager can also be downloaded from the RioPort site.

Other marketing elements planned for the launch of the Rio 500 include the Warped tour tie-in. The company will conduct at-venue demos of the Rio 500 and hand out discount coupons. The tour runs through July 31.

RioPort is also creating a limited-edition customized Warped Tour Rio 500 player, which it will sell on the Warped tour and its own Web site.

The Warped tour Web site will also provide RioPort's site with two free tracks from a local band at each tour stop.

The Rio 500 will ship with a free sampler CD featuring tracks from current albums by Julian Lennon and the Cowboy Junkies.

EMI In Liquid Audio Pact

BY EILEEN FITZPATRICK

LOS ANGELES—EMI Recorded Music, which plans to offer digital downloads by the fourth quarter, has signed a nonexclusive agreement with Liquid Audio Inc. Under the deal, Liquid Audio will encode EMI's catalog and new releases for digital distribution (*Billboard* *Bulletin*, June 22).

EMI also will receive an unspecified amount of Liquid Audio stock when the company completes its initial public offering in July.

"We will definitely be download-

ing by the fourth quarter," says EMI senior VP of new media Jay Samit, who adds that EMI will partner with existing online and brick-and-mortar retailers and will not create its own online sales site.

Samit also says EMI will announce digital distribution clearance rights for several major artists on its roster imminently. "We're unveiling our plans bit by bit but very quickly," says Samit.

"The next step is to finalize [the Secure Digital Music Initiative] to enable us to deliver our artists' music in a secured format."

VIVINO COMES ALIVE 'LATE NIGHTS'

(Continued from page 1)

blues stars like Johnny Johnson, Son Seals, and Hubert Sumlin hit New York, the group backs them up. Vivino and his pals have recorded with Al Kooper, Shemekia Copeland, Felix Cabrera, Phoebe Snow, and John Sebastian, as well as Johnson and Sumlin.

"We're not really a group as such," says Wormworth. "We're more like a bunch of guys who like playing together."

As part of the J-Band, Vivino and Wormworth have finished work on Sebastian's next album, a tribute to jug-band music called "Chasin' Gus' Ghost" on Hollywood Records.

Although the TV gig has helped raise his profile beyond the local scene and presented a new level of job security, Vivino has refused to slow the pace, recording with Kooper, Snow, Sebastian, Cabrera, and others, running his own shows, and backing selected visiting blues stars.

Among the three musicians' most recent recording projects was the debut album for Copeland, daughter of the late blues legend Johnny Copeland, released last year on Alligator Records.

"That was a special record for me to be part of," Merritt says. "Johnny didn't have a lot of time left, but he had enough to know his daughter was making her own record. The first batch of tapes she made, she would call him up at the hospital and play them to him on the phone. It was a great experience seeing that raw young talent in there with that big voice of hers. She has the capacity of being one of the great blues singers. There are very few young black women who are embracing that music. I think she's gonna go far."

Vivino is so committed to his blues playing that he views the "Late Night" gig as a means to support it.

"I won't apologize for my job [at "Late Night"] ever," Vivino says, "because it affords me a lot of things and not having to worry if Hubert [Sumlin] is gonna pay me or whatever or how much money Son Seals has. It doesn't matter; I'll come out of pocket to get the best band behind me, because I want to know these guys and learn from them. It's not recreational at all, it's educational. The college I missed, I'm getting it now."

Local retailers point out that the street notoriety attained by studio players who make up a local scene, even with television exposure, rarely translates into sales figures. "People are certainly more aware of Vivino's name, but I honestly can't tell you that translates to a boost in sales," says Norman, proprietor of Norman's Sound and Vision in New York's Greenwich Village.

"Television exposure is a plus for any artist," says Dave Dunn, jazz and blues buyer at HMV. "The way the marketplace is now, the records are on their own once they're released, like wayward stepchildren. Getting an artist on television will make a difference. Any time you can get public exposure it can only help. TV is preferable to radio. Radio is preferable to print. It varies in degrees, though. With such low numbers in general, the overall effect for retailers is going to be marginal."

But it is Vivino's apparent lack of

interest in commercial status that makes his fans and fellow artists appreciate him. "Finally on television there is a bandleader who does not put his own fame first," Sebastian says. "He's a player who wants to play."

Sebastian has used Vivino as producer on his last two projects. "The greatest quality you can have as a musician is a quality of fluidity," he says. "If you hire Jimmy Vivino, he will lead your band with tremendous integrity. If you hire him as an accompanist, you're getting those same qualities for free. He can be the most non-invasive of accompanists. He always finds a part. His sense of idiom is very astute. He has an encyclopedic knowledge of music, particularly Afro-American styles. He's a guy who can play blues, jazz in a swing mode or pop music on a what-do-you-need basis. He's very unique."

Sebastian had to roll back more than 30 years of his career, to the days when he led the Lovin' Spoonful, to come up with a reference against which to gauge Vivino.

"I didn't expect to have a guitarist that I felt as close to as I did to [Lovin' Spoonful guitarist] Zal Yanovsky in my life again," he says. "But in a way that's what's happened with Jimmy. I would trust Jimmy Vivino in places where I've never trusted anybody. I've never had that kind of trust in a musician before."

THE JOY OF PLAYING

That trust is an outgrowth of the sheer joy Vivino puts into his playing. It comes to him naturally after a life spent in show business under the encouragement and direction of supporting parents and two older brothers, Floyd and Jerry.

The three brothers were born within five years of each other and showed an affinity for the performing arts at an early age.

Jerome Sr. and Emily Vivino cultivated their sons' creativity with music and dance lessons, and they were constantly exposed to music at home. Jerry, who has been in bands with Jimmy all his life and is the "Late Night" saxophonist, credits his musical direction to his father.

"He plays trumpet to this day, and he always had Louis Armstrong records playing, or Sam the Man Taylor, around the house," Jerry says. "Music was all around us. I'm sure it rubbed off on me."

The Vivino Brothers were a pre-teen dance team at the New Jersey Pavilion of the 1964-65 World's Fair in Queens, N.Y., with Floyd, the eldest, running the show, which included "The 'In' Crowd," and the "Batman" theme. Jimmy remembers little about this era of his show business career except for the fact that Kooper and Harvey Brooks were playing across the way at the Queens Pavilion. They didn't meet each other then, but Jimmy would go on to play with both of them.

Floyd traded in his classical piano lessons for ragtime and left home to run a vaudeville show at upstate New York's Lake George, did some work in burlesque, and later emerged as the '80s TV personality "Uncle Floyd."

While Floyd was immersing himself in early-20th century American



PHOTO: S. B. CAROSSO

VIVINO

culture, Jerry was listening to post-World War II jazz, and Jimmy was concentrating on soul, rock, and blues.

"Jerry and I pretty much stuck together," says Jimmy, who played trumpet and keyboards before picking up the guitar in the late 1970s. "We had all different kinds of bands. We played lounges; we'd sit in a lounge for four to six months doing top 40 covers, which was very valuable experience because we had to learn a lot of music. We worked the Crown Lounge in Pequannock, N.J., backing up the Platters. We'd see Jackie Wilson come through, the Five Satins, Charlie Walters."

Jimmy and Jerry also worked in Floyd's house band on the TV show and in live performances. During an engagement at New York's Bottom Line nightclub, owner Allen Pepper asked Jimmy to work on arrangement for a show he was mounting there, "Leader Of The Pack," based on the life and music of Ellie Greenwich. That 1984 show became a long-running attraction at the Bottom Line and eventually made it to Broadway.

In the mid-'80s, Vivino logged a lot of time at the downtown New York blues club Tramps in its old location on 15th Street. The Johnny Copeland Band played some memorable shows there, and Vivino didn't miss a note.

"Copeland was a great influence," says Vivino. "He used to say, 'No trinkets, just play guitar, amp, and fingers.' My approach to playing took a leap after that, I think."

Merritt and Wormworth played in the rhythm section of Copeland's group and had an immediate simpatico with Vivino.

"I thought Michael was great," says Vivino. "We didn't play together for a long while after that, but I used to go to his gigs, and he would often show up at mine."

Meanwhile, Vivino played on. His next project was the Little Big Band, which built up a scene in the late 1980s and eventually became a regular feature at the Lone Star Roadhouse on 52nd Street, where Donald Fagen of Steely Dan, Snow, and others would sit in on a regular basis.

"It was good to have Donald Fagen slumming in your band," says Vivino. "We learned a lot. A lot of people went different ways after that."

When Merritt left Copeland in 1989 to work with pianist Johnson, things started to fall into place for the three musicians.

"I had to put a band together for Johnny," Merritt says. "I tried dif-

ferent combinations of people. There was one gig at [New York venue] Manny's Car Wash with Vivino and Wormworth, and that combination clicked right away."

THE DOWNTIME SCENE

In the early 1990s Vivino, Merritt, and Wormworth formed a Thursday-night band at another New York musicians' hangout, Downtime. "More musicians started getting added to the band, and then it became a thing; all the musicians wanted to go to the club, and everybody would sit in," says Merritt. "Jimmy would invite Elliot Randall, Al Kooper, John Sebastian, people would come down. I met Jerry, and they asked me to play on the Black Italians album 'Chitlins Parmigiana.' That gave us a chance to take some of the Downtime scene and put it on record."

Some nights at Downtime there were so many players on hand waiting their turn that the regulars could watch most of their own show from the house. Max Weinberg, who played with Vivino on a project by a New Jersey musician, "Killer Joe" Dilea, made several appearances. Guitarists in particular seemed to relish the chance to get up there with Vivino.

"Once a week he had a blues venue, and all the lead guitar players in New York went there to jam with Jimmy," says Sebastian. "Why? Because they know that this guy is gonna sit there and support their noodling and not get in the way. He's capable of a kind of subordination of self that just doesn't happen with musicians."

Vivino, Merritt, and Wormworth were in the vortex of an energy they had initiated but kept picking up that word-of-mouth steam that can really take off in New York. The gigs would go all night long—if the band members had to fly out for a Johnson show the next morning, they would play until they had to leave for the plane.

"It was crazy, but it was this special kind of energy," says Merritt. "Scenes come and go in New York over the years, and this was kind of a scene of its own, not by design. It just

happened that these players got together with this kind of an attitude about playing, and it took on a life of its own."

The Max Weinberg Seven was a direct outgrowth of the Downtime band. "Late in '92 Vivino called me up and said, 'We're doing a Killer Joe-type gig, most of that lineup,' and asked me if I would play," Merritt says. "That's the first time I played a real gig with Max other than sitting in. This was maybe a year before the whole thing happened with 'Late Night.'"

WORKING TWO JOBS

When the "Late Night" project started, the band kept its outside gigs going because it had only a season-to-season contract. Its reputation as a top blues band grew after a 1995 recording with Johnson, "Johnny Be Back," signaled a dramatic comeback for Chuck Berry's former partner. They band was called in to do a track on a 1997 Sumlin album for Blues Planet, and the producer, Jeff Alpern, was so amazed that he scrapped the original project and cut the whole record with Vivino's band backing the Chicago blues legend.

"We played with him at [New York nightclub] Chicago Blues, and it was like magic," Merritt says. "It was an unbelievable experience; everyone was tuned in. Wherever he wanted to go, we were right there with him. People came up to us and said they had never heard Hubert play that well. It was like a jazz musician saying, 'I played with Charlie Parker.' We recorded the album in one week, everybody in one big room just like in the old days. We just let the tape roll, and we would have nine or 12 things in the can by the end of the night. I've never made a record like that with anyone else."

The Vivino magic continues to weave its spell at regular gigs at clubs like Manny's Car Wash. "He makes everybody play at their best," says Manny's co-owner Mike Winter, "which is another way of saying he makes everybody sound good. Plus he knows about 5,000 songs."

A Selected Discography Of Jimmy Vivino's Projects

Following is a selected discography of recordings featuring Jimmy Vivino.

1989: **Laura Nyro**, "Laura Live" (Cypress)—Co-producer/guitarist.

1992: **Vivino Brothers**, "Chitlins Parmigiana" (D.M.P.)—Co-producer/guitarist.

1994: **Al Kooper & the ReKooperators**, "ReKooperation" (Music Masters)—Guitar.

1995: **Johnnie Johnson**, "Johnny B. Back" (Music Masters)—Producer/guitarist.

Al Kooper & the ReKooperators, "Soul Of A Man" (Music Masters)—Guitar.

Jimmy Vivino & the ReKooperators, "Do What Now?" (Music Masters)—Vocals/guitar.

1997: **Hubert Sumlin**, "Wake-Up Call" (Blues Planet)—Co-producer/guitar.

John Sebastian & the J. Band, "I Want My Roots" (Music Masters)—Co-producer/guitar/vocals.

Cissy Houston, "He Leadeth Me" (House of Blues)—Arranger/guitar.

1998: **Phoebe Snow**, "I Can't Complain" (House of Blues)—Co-producer/guitarist.

Shemekia Copeland, "Shemekia Copeland" (Alligator)—Guitar.

1999: **John Sebastian & the J. Band**, "Chasin' Gus' Ghost" (Hollywood Records)—Co-producer/guitar/vocals.

newsline...

U.K. BOOKS, MUSIC, and video retailer WHSmith made an aggressive play June 23 to attract online music buyers, launching a campaign offering premium music product virtually at—or just below—trade price plus sales tax. Tagged “WHSmith Online’s VAT Free Zone,” the campaign offers a minimum 17.5% reduction on its complete catalog of 250,000 music, video, and game titles at the www.whsmith.co.uk site. This represents a discount at least equivalent to the level of the value-added tax (sales tax) in the U.K. Among the offerings on the site is the Chemical Brothers’ June 21 album release “Surrender” (Freestyle Dust/Virgin); normally priced by Smith at 14.09 pounds (\$22.50), the “VAT Free” price is 10.57 pounds (\$16.90)—a 25% discount. Non-discounted trade price excluding the value-added tax is 9.15 pounds (\$14.65); with the sales tax added, this becomes 10.75 pounds (\$17.20). The Smith prices are substantially below those being offered online for the same albums by other major merchants. The campaign runs through the summer. **TOM FERGUSON**

VALLEY MEDIA and Amplified.com are partnering to provide custom-CD and downloadable-music capabilities to retailers and labels distributed by Valley’s independent distribution operation, Distribution North America (DNA). As part of the deal, Valley Media, based in Woodland, Calif., will gain an ownership stake in the Atlanta-based technology company. Terms were not disclosed. When the deal is completed, Amplified will build a custom-CD manufacturing facility within Valley Media’s warehouse. Rob Cain, president/CEO of Valley Media, says, “Digital download is just another format. [DNA] is going to be selling our labels’ product in whatever format they want to sell it in.” **ED CHRISTMAN**

BUENA VISTA Home Video worldwide president Michael Johnson has been reassigned to a newly created international post. Based in Toyko, Johnson has been named president/managing director of Walt Disney International, Asia, overseeing all Disney activities in Asia, the Pacific Rim, and Australia. He reports to Walt Disney International president Robert A. Iger. Other Disney executives receiving new international posts are Etienne de Villier, named president and managing director; Europe; Diego Lerner, president and managing director; Latin America; and Paul Saleh, senior VP/CFO of the international division. A replacement for Johnson has not been determined. **EILEEN FITZPATRICK**

SOURCES CLOSE to LaFace Records say Antonio “L.A.” Reid and Kenneth “Babyface” Edmonds are interested in selling their half of the company. The other half is owned by BMG Entertainment; its Arista label distributes LaFace. BMG declines comment but is believed to have first option to buy the other half. A statement given to Billboard by LaFace says, in part, “LaFace is in negotiations with BMG to redesign their future together. In negotiations, all things are possible.” The price for the stake is said to be about \$125 million. **IRV LICHMAN**

BAD BOY Entertainment mogul Sean “Puffy” Combs was scheduled to appear in New York Criminal Court June 24 on charges of participating in an assault against Interscope Records executive Steve Stoute. However, the case was adjourned to Aug. 5. Sources close to Combs, who could not be reached for comment by press time, say he is in “ongoing negotiations” to reach a financial settlement with Stoute. **CARLA HAY**

UNIVERSAL STUDIOS Home Video will release its summer hit “The Mummy” on video and DVD Sept. 28. The video will feature multiple tie-in partners, including Hershey and Polaroid. The title will be the centerpiece of an extensive Halloween promotion that will also see the debut of the new direct-to-video title “Alvin And The Chipmunks Meet Frankenstein” and two new horror lines under the banners Universal Thrillers and the Wes Craven Collection. **EILEEN FITZPATRICK**

FRANS DE WIT, who left as chief executive of the U.K.’s Mechanical Copyright Protection Society in 1996, has joined the Harry Fox Agency as the U.S. mechanical collection group’s man in Europe, based in Holland. He reports to Ed Murphy, president/CEO of the New York-based National Music Publishers’ Assn., the Fox agency’s parent body. **IRV LICHMAN**

JOHNNY BARBIS is exiting as executive VP of Island/Def Jam Music Group. A well-placed source says group chairman Jim Caparro and Barbis gathered staff June 23 to announce the departure; the source adds that the split appears “amicable.” Barbis, a 10-year PolyGram veteran, was president of Island Records before the Universal merger. He could not be reached for comment. **CAROLYN HORWITZ**

OPTICAL disc patent holder Discovision Associates and CD/DVD manufacturer Disctronics have settled a protracted legal dispute that spanned four years, three continents, and four legal jurisdictions, according to a statement from Irvine, Calif.-based Discovision. Terms were not disclosed. **PAUL VERNA**

Germany’s edel Buys Danish Indie Mega Acquisition Includes Roster With Ace Of Base, Other Acts

BY KAI R. LOFTHUS and DOMINIC PRIDE

German-based edel music says it has added a strong repertoire source to its group with the acquisition of Danish indie Mega Scandinavia (*BillboardBulletin*, June 23).

As well as securing regional rights to global-selling pop act Ace Of Base, the deal puts Mega president Kjeld Wennick back in the creative hot seat at the label, giving him a mission to develop new talent for edel’s growing network of subsidiaries.

The deal, for which edel CEO Michael Haentjes declines to put a price tag, includes the purchase of the label’s current roster and rights to all master recordings from its current shareholder, the family-owned Wennick Holdings.

Mega’s activities now involve eight people in Copenhagen, and it will remain as a label, fully incorporated in edel Records (Scandinavia) AB. Mega will use edel’s existing marketing, sales, promotion, and distribution setup, to be overseen by edel Scandinavia/Benelux VP Helge Trilck and edel Denmark GM Jakob Deichmann. Wennick will report to Trilck.

Haentjes says edel’s purchase of Mega has more to do with Wennick and the strength of the current roster, which includes such acts as Leila K. and Ann-Louise, and less to do with Ace Of Base, for which Mega has only Scandinavian rights.

“It’s going to play to his strengths,” says Haentjes of Wennick. “Kjeld is going to concentrate on the production side and is going to find and develop acts, rather than the day-to-day operation of a record company.”

The only planned release so far under the new agreement is a greatest-hits album by Ace Of Base, which will be released later this year through Mega/edel in Scandinavia, through Arista/BMG in North and South America and Japan, and through Universal in the rest of the world.

Ace Of Base manager Lasse Karlsson of Stockholm-based Basic Music Management says he is still examining implications of the deal, which Wennick informed him of a week before the official announcement June 22.

“It’s not really bad or good news,” says Karlsson. “As long as I’m working with the same people, that’s great. I would like to work with Kjeld. Together with [Arista president] Clive Davis, he’s very involved in decisions on repertoire.”

Other Mega acts include Savage Rose, Solveig, Big Fat Snake, Cantina, and Yaki-Da. Its back catalog includes D.A.D., Savage Rose, and Ace Of Base.

Edel recently took a stake in the new distribution company Play-ground Music Scandinavia (*Billboard* June 12). With the acquisition of Mega Scandinavia, edel is quickly becoming the most significant independent company in the region after the five majors.

The only other major independents left in Scandinavia are Arcade Music Co., Bonnier Music, and

MNW.

“The Scandinavian territories increased in terms of sales last year,” says Haentjes. “And as a repertoire source, it’s a wonderful territory. There are loads of acts to export.”

After last year’s initial public offering on Hamburg’s New Market, edel has embarked on a series of acquisitions and expansions. This year it has taken a stake in British label, video company, and TV syndicator Eagle Rock and opened Spanish and Portuguese operations.

Trilck says he will announce a label structure profile and organizational structure to handle the new labels in a few weeks.

Mega Scandinavia has had a checkered 15-year history. The most stable condition emerged after the success of Ace Of Base, under which Mega expanded enormously. However, the label has struggled to defend

its overhead with new acts post-Ace Of Base. Evidence of Mega’s increasing financial difficulties became clear after a major reorganization in 1997 (*Billboard*, Dec. 20, 1997), when the local offices in Oslo, Stockholm, and Helsinki were closed.

Haentjes says that Mega “was not very happy” with last year’s trading.

In a statement, Wennick says, “I am thrilled to join a company that is aiming for a significant role in the worldwide music industry. It seems to be the right time to become part of this exciting development.”

Domestically, edel and Mega repertoire goes through Danish joint-venture distribution company GDC, where Mega is a shareholder, along with the other major and independent labels in Denmark. Distribution arrangements in the rest of Scandinavia are shared between Sony in Sweden and Norway and K-tel in Finland.

Japanese Rights Group Offers C’right-Protection Plan For Net

BY STEVE McCLURE

TOKYO—Japanese authors’ society JASRAC (Japanese Society for Rights of Authors, Composers, and Publishers) has proposed a copyright-management system to deal with digital music distribution on the Internet.

Dubbed Dawn 2001, the new system will feature active use of new copyright-protection safeguards such as electronic watermarks (*BillboardBulletin*, June 23). Set to go into operation in 2001, the system will:

- unify copyright-information and royalty-collection systems to make comprehensive regulatory framework rules for music use on the Net;
- monitor and prevent illegal use of digital music content by efficiently giving digital music providers permission to use music;
- require distributors to report to JASRAC information on site access to facilitate swift royalty distribution to copyright holders.

JASRAC says it also plans to introduce a new browsing system to clamp down on illegal Web sites. “JASRAC aims to realize the Dawn 2001 system by cooperating with companies developing necessary technologies for the system and keeping in touch with other copyright organizations in Japan and overseas and relevant government bodies,” the society says.

JASRAC says it will allow providers to offer digital delivery of music content if they devise anti-piracy measures, report to JASRAC the precise number of times such content is accessed by end-users,

and install electronic watermarks into the content.

JASRAC’s Internet initiative is one of several being implemented by royalty rights groups in major markets.

Jiro Imamura, deputy manager of the Recording Industry Assn. of Japan, says that his group has no comment to make on the Dawn 2001 proposal at present. He notes that the proposal does not mention what role—if any—the recording industry’s Secure Digital Music Initiative (SDMI) copyright-protection project

JASRAC says it plans to introduce a new browsing system to clamp down on illegal Web sites

will play in Dawn 2001. “We’re willing to provide JASRAC and other music industry organizations with information on SDMI,” says Imamura.

A JASRAC spokesman says that while the society has not yet decided on the best form of copyright protection/management for music distributed on

the Internet, it is crucial that it contains information concerning writers and publishers. JASRAC says it will also establish a system in which copyright holders and music production companies can provide electronic data on music information to JASRAC.

Meanwhile, the society says a temporary Internet music royalties agreement it reached last year (*Billboard*, Dec. 12, 1998) with Japanese Internet access providers has been extended until March 2000. Companies selling music via the Internet in downloadable form are required to pay a royalty of 7.7% of the sales price, while for “streaming” live performances and concert hookups that cannot be downloaded, the royalty rate is 3.5%.

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)
			NO. 1	
1	1	12	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2) 3 wks at No. 1
2	3	11	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE)
3	2	20	NO SCRUBS	TLC (LAFACE/ARISTA)
4	4	19	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
5	5	7	WILD WILD WEST	WILL SMITH FEAT. DRU HILL & KOOL MO DEE (COLUMBIA)
6	8	7	ALL STAR	SMASH MOUTH (INTERSCOPE)
7	12	8	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG)
8	7	11	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)
9	6	21	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))
10	10	10	WHERE MY GIRLS AT?	702 (MOTOWN)
11	9	26	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)
12	11	16	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)
13	21	7	I WILL REMEMBER YOU (LIVE)	SARAH MCLACHLAN (ARISTA)
14	16	13	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
15	15	9	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
16	13	41	SLIDE	GOO GOO DOLLS (WARNER BROS.)
17	14	31	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)
18	20	7	SOMETIMES	BRITNEY SPEARS (JIVE)
19	18	11	WRITE THIS DOWN	GEORGE STRAIT (MCA NASHVILLE)
20	23	6	TELL ME IT'S REAL	K-CI & JOJO (MCA)
21	32	4	BEAUTIFUL STRANGER	MADONNA (MAVERICK/WARNER BROS.)
22	17	15	THE HARDEST THING	98 DEGREES (UNIVERSAL)
23	25	7	808	BLAQUE (TRACK MASTERS/COLUMBIA)
24	28	5	AMAZED	LONESTAR (BNA)
25	27	8	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
26	31	5	LESSON IN LEAVIN'	JO DEE MESSINA (CURB)
27	22	14	PLEASE REMEMBER ME	TIM MCGRAW (CURB)
28	26	10	WHATEVER YOU SAY	MARTINA MCBRIDE (RCA (NASHVILLE))
29	30	5	HAPPILY EVER AFTER	CASE (DEF SOUL/IDJMG)
30	24	24	BELIEVE	CHER (WARNER BROS.)
31	46	3	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
32	19	24	SWEET LADY	TYRESE (RCA)
33	29	40	FLY AWAY	LENNY KRAYVITZ (VIRGIN)
34	36	8	TONIGHT THE HEARTACHE'S ON ME	DIXIE CHICKS (MONUMENT)
35	38	6	LAST KISS	PEARL JAM (EPIC)
36	35	32	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)
37	39	6	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))

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

HOT 100 RECURRENT AIRPLAY

1	1	3	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/ERG)
2	—	1	ANGEL OF MINE	MONICA (ARISTA)
3	—	1	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)
4	2	3	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/IDJMG)
5	3	3	ANGEL	SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
6	5	29	TORN	NATALIE IMBRUGLIA (RCA)
7	—	1	HOW FOREVER FEELS	KENNY CHESNEY (BNA)
8	6	20	TOO CLOSE	NEXT (ARISTA)
9	7	17	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
10	8	20	THIS KISS	FAITH HILL (WARNER BROS.)
11	4	4	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
12	9	13	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
13	12	9	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
14	10	11	JUMPER	THIRD EYE BLIND (ELEKTRA/VEEG)
15	14	31	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY/IDJMG)
16	11	17	INSIDE OUT	EVE 6 (RCA)
17	13	17	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
18	16	17	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY/IDJMG)
19	20	22	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
20	21	28	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
21	18	4	YOU WERE MINE	DIXIE CHICKS (MONUMENT)
22	22	9	YOU GET WHAT YOU GIVE	NEW RADICALS (MCA)
23	19	31	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
24	17	13	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)
25	23	40	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)

Recipients 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.

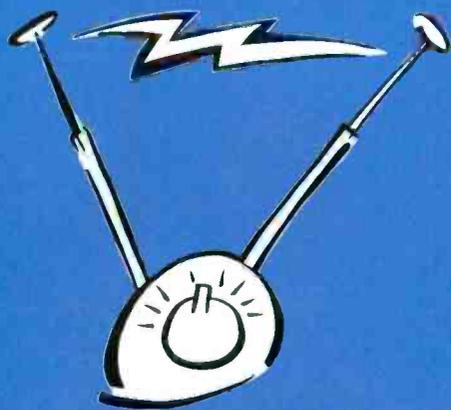
16	808	(R. Kelly, BMI/Dotted Line, BMI) WBM
17	ALL STAR	(Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
18	ALMOST DOESN'T COUNT	(Sushi Too, BMI/Hidden Pun, ASCAP/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) WBM
38	AMAZED	(Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
83	ANYONE ELSE	(Universal-PolyGram International, ASCAP/St. Julien, ASCAP) HL
93	ANYTHING BUT DOWN	(Warner-Tamerlane, BMI/Old Crow, BMI) WBM
23	ANYWHERE	(Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
45	BACK 2 GOOD	(EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL
29	BEAUTIFUL STRANGER	(WB, ASCAP/Webo Girl, ASCAP/Rounder, PRS/Aimo, ASCAP) WBM
32	BELIEVE	(Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM
40	BETTER DAYS (AND THE BOTTOM DROPS OUT)	(WB, ASCAP/Civix Rex, ASCAP) WBM
11	BILLS, BILLS, BILLS	(Shak'n Down, BMI/Hico, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Melinda, ASCAP) HL
70	BLUE MONDAY	(Be, PRS/WB, ASCAP) WBM
18	CHANTE'S GOT A MAN	(Flyte Tyme, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Chante' 7, BMI/Screen Gems, BMI) HL
69	CRAZY LITTLE THING CALLED LOVE	(Queen, BMI/Beechwood, BMI) HL
55	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	(Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/PolyGram Musica Calca, SGAE/Music Corporation Of America, BMI/Olinga, BMI/A Phantom Vox, BMI/Warner-Tamerlane, BMI) HL/WBM
36	DID YOU EVER THINK	(Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Siam U Well, BMI/Camad, BMI) WBM
20	EVERY MORNING	(McG, BMI/Warner-Tamerlane, BMI/See Squared, BMI/Canterbury, BMI/Lack Of Talent, BMI) WBM
97	EVERYONE FALLS IN LOVE	(Shocking Vibes, BMI/Dub Plate, BMI/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Greensleeves)
63	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Jermaine, ASCAP) HL
43	FLY AWAY	(Miss Bessie, ASCAP) CLM
7	FORTUNATE	(Zomba, BMI/R. Kelly, BMI) WBM
61	GENIE IN A BOTTLE	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI) HL
22	GIVE IT TO YOU	(EMI April, ASCAP/Flyte Tyme, ASCAP/Jordan Knight, ASCAP/I Like Em Thicke, ASCAP) HL
33	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	(Music Corporation Of America, BMI/Bajun Beat, BMI) HL
15	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP)
5	THE HARDEST THING	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP) HL
44	HEARTBREAK HOTEL	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulang, BMI/Marshall, ASCAP/EMI April, ASCAP) HL
92	HEAVY	(Sugarcuzz, BMI/Warner-Tamerlane, BMI) WBM
80	HELLO L.O.V.E.	(Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
48	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)
52	I COULD NOT ASK FOR MORE	(Realsongs, ASCAP) WBM
100	I DRIVE MYSELF CRAZY	(EMI) HL
1	IF YOU HAD MY LOVE	(EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Cori Tiftani, BMI/Sony/ATV Songs, BMI/Fred Jerkins III, BMI/Ensign, BMI) HL
49	IF YOU (LOVIN' ME)	(2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP) WBM
90	I'LL THINK OF A REASON LATER	(Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM
98	IT AIN'T MY FAULT 1 & 2	(Big P, BMI)
4	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/Grantville, ASCAP) WBM
24	I WILL REMEMBER YOU (LIVE)	(Sony/ATV Songs, BMI/Tyde, BMI/Fox Film, BMI/Seamus Egan, BMI/Twentieth Century Fox, ASCAP) HL/WBM
79	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celebida, BMI) WBM
76	JIGGA MY NIGGA	(Lil Lu Lu, BMI/Swizz Beat, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
10	KISS ME	(Le Tigre Sur Un Ballon, 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
39	LESSON IN LEAVIN'	(Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quilt, ASCAP) HL
99	LET ME KNOW	(Killer Cam, BMI/Univera, BMI/Warner-Tamerlane, BMI/Figga Six, BMI/Entertainment, ASCAP/WB, ASCAP) WBM
95	LIFE	(Zomba, BMI/R. Kelly, BMI) WBM
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 Breen, BMI) HL
2	LIVIN' LA VIDA LOCA	(A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP) HL/WBM
72	MAN! I FEEL LIKE A WOMAN!	(Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
86	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
51	MY OWN WORST ENEMY	(EMI April, ASCAP/Jagermeister, ASCAP) HL
87	NANN	(First 'N' Gold, BMI/Trick 'N' Rick, BMI/Funk So Righteous, BMI)
47	A NIGHT TO REMEMBER	(Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N' Riley, ASCAP/Song Of Peer, ASCAP/Gramily, ASCAP) HL/WBM
12	NO PIGEONS	(Sporty, ASCAP/Steal Burg, ASCAP/Commando Brabdo, ASCAP/Safe Cracker, ASCAP/Hem Down, BMI/Hico, BMI/Tam, ASCAP/Air Control, ASCAP) HL
8	NO SCRUBS	(Shek'em Down, BMI/Hico, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP/Windswept Pacific, BMI) HL/WBM
54	ONE HONEST HEART	(Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
91	ONE	(Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
64	OUT OF MY HEAD	(Bible Black, ASCAP)
14	PLAYERS HOLIDAY	(Badass, ASCAP/Zomba, ASCAP/Rag Top, BMI/Save Em, ASCAP/Strand, BMI/Over Kill, BMI/Golden Withers, ASCAP/Unichappell, BMI) HL/WBM
25	PLEASE REMEMBER ME	(Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
60	PRAYSE YOU	(PolyGram, ASCAP/Maat, BMI/Songs Of PolyGram, BMI) HL
67	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
50	SCAR TISSUE	(Moebetoblame, BMI)
73	THE SECRET OF LIFE	(Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
78	SHE'S ALWAYS RIGHT	(Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	6	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/ERG) 5 wks at No. 1
2	2	2	LAST KISS	PEARL JAM (EPIC)
3	3	2	NO PIGEONS	SPORTY THEZFEAR, MR. WOODS (ROC-A-BLUR/RUFFHOUSE/COLUMBIA)
4	11	4	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
5	8	2	THE HARDEST THING	98 DEGREES (UNIVERSAL)
6	—	1	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
7	7	8	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
8	5	11	WHO DAT	J! MONEY FEAT. SOLE (TONY MERCEDES/FREEWORLD/PRIORITY)
9	6	13	808	BLAQUE (TRACK MASTERS/COLUMBIA)
10	10	18	GIVE IT TO YOU	JORDAN KNIGHT (INTERSCOPE)
11	9	7	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
12	4	8	WHERE MY GIRLS AT?	702 (MOTOWN)
13	12	4	HAPPILY EVER AFTER	CASE (DEF SOUL/IDJMG)
14	—	1	YOU'LL BE IN MY HEART	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
15	14	4	ROLLERCOASTER	B-WITCHED (EPIC)
16	13	10	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2)
17	16	14	HOLLA HOLLA	JA RULE (MURDER INC./DEF JAM/IDJMG)
18	18	4	DID YOU EVER THINK/HOME ALONE	R. KELLY (JIVE)
19	15	5	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))
20	21	3	LET ME KNOW	CAM'RON (UNTERENTAINMENT/EPIC)
21	20	13	PLEASE REMEMBER ME FOR A LITTLE WHILE	TIM MCGRAW (CURB)
22	19	16	MY FAVORITE GIRL	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
23	17	18	IT AIN'T MY FAULT 2	SILK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
24	23	6	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	ALABAMA FEAT. 'N SYNC (RCA (NASHVILLE))
25	24	16	HARD ROCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/IDJMG)
26	—	1	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)
27	26	16	MY FIRST NIGHT WITH YOU	MYA (UNIVERSITY/INTERSCOPE)
28	25	5	WATCH OUT NOW	THE BEATNUTS FEAT. YELLAJAK (VIOLATOR/RELATIVITY)
29	22	22	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)
30	27	17	IF YOU (LOVIN' ME)	SILK (ELEKTRA/VEEG)
31	29	14	WHAT'D YOU COME HERE FOR?	TRINA & TAMARA (COLUMBIA)
32	31	19	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
33	30	23	WE LIKE TO PARTY!	VENGABOYS (GROOVILICIOUS/STRICTLY RHYTHM)
34	28	8	I DON'T WANNA SEE	LINK (RELATIVITY)
35	32	31	BELIEVE	CHER (WARNER BROS.)
36	36	3	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING (WARNER BROS.)
37	33	14	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
38	35	12	THESE ARE THE TIMES	DRU HILL (DEF SOUL/IDJMG)
39	71	2	NEVER BEEN KISSED	SHERRIE AUSTIN (ARISTA (NASHVILLE))
40	37	17	I'M NOT READY	KEITH SWEAT (ELEKTRA/VEEG)
41	39	16	WITH YOU	LILA MCCANN (ASYLUM)
42	—	1	TRU HOMIES	TRU (NO LIMIT/PRIORITY)
43	34	13	WAIT TILL I GET HOME	C NOTE (TRANS CONTINENTAL/EPIC)
44	40	19	STAY THE SAME	JOEY MCINTYRE (C2)
45	48	2	RING MY BELL	INJO ISO SO DEF/COLUMBIA)
46	56	19	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
47	44	23	WOOF	SNOOP DOGG FEAT. MYSTIKAL AND FRENZ (NO LIMIT/PRIORITY)
48	43	19	BLUE MONDAY	ORGY (F-11/ELEMENTREE/REPRISE)
49	42	9	SINGLE WHITE FEMALE	CHELY WRIGHT (MCA (NASHVILLE))
50	38	21	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
51	45	14	WHEN I CLOSE MY EYES	SHANICE (LAFACE/ARISTA)
52	55	7	A NIGHT TO REMEMBER	JOE DIFFIE (EPIC (NASHVILLE))
53	49	23	C'EST LA VIE	B-WITCHED (EPIC)
54	46	7	STRONG ENOUGH	CHER (WARNER BROS.)
55	47	11	PLAYERS HOLIDAY	T.W. FEAT. TOO SHORT & MAC MALL (THUMP STREET)
56	41	15	WHAT'S IT GONNA BE?	BUSTA RHIMES FEAT. JANET (FLIPMODE/ELEKTRA/VEEG)
57	51	7	IT'S OVER NOW	DEBORAH COX (ARISTA)
58	50	17	THE ANIMAL SONG	SAVAGE GARDEN (HOLLYWOOD/COLUMBIA)
59	54	16	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
60	61	9	SHE WANTS YOU	BILLIE (INNOCENT/VEE/IRGIN)
61	59	5	IF YOU REALLY WANNA KNOW	MARC DORSEY (JIVE)
62	66	36	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KOP (PRIORITY)
63	58	17	PRAYSE YOU	FAITH EVANS (SKINT/ASTRALWERKS/VIRGIN)
64	70			



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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 **SoundScan®**

JULY 3, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				◀ No. 1 ▶			
1	1	1	5	BACKSTREET BOYS ▲ ⁵ JIVE 41672 (11.98/17.98)	MILLENNIUM	1	
2	2	2	6	RICKY MARTIN ▲ ⁴ C2 69891*/COLUMBIA (11.98 EQ/17.98)	RICKY MARTIN	1	
				▶ HOT SHOT DEBUT ▶			
3	NEW		1	SARAH MCLACHLAN ARISTA 19049 (11.98/17.98)	MIRRORBALL	3	
4	NEW		1	SOUNDTRACK OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4	
				▶ PACESETTER ▶			
5	8	14	3	SOUNDTRACK MAVERICK 47348*/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5	
6	4	4	23	BRITNEY SPEARS ▲ ⁴ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1	
7	3	—	2	RED HOT CHILI PEPPERS WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3	
8	7	7	85	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2	
9	6	10	25	KID ROCK ▲ ⁴ LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6	
				▶ GREATEST GAINER ▶			
10	30	34	5	SOUNDTRACK WALT DISNEY 60645 (11.98/17.98)	TARZAN	10	
11	NEW		1	MASE BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11	
12	12	8	3	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8	
13	5	3	3	JA RULE MURDER INC./DEF JAM 538920*/DJMGM (10.98/16.98) HS	VENNI VETTI VECCI	3	
14	9	6	17	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1	
15	10	—	2	SMASH MOUTH INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	10	
16	13	11	8	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1	
17	16	12	73	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4	
18	NEW		1	VARIOUS ARTISTS EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18	
19	NEW		1	SANTANA ARISTA 19080 (10.98/17.98)	SUPERNATURAL	19	
20	18	20	65	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2	
21	14	9	3	BLINK 182 MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9	
22	17	17	32	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4	
23	22	19	7	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1	
24	23	24	5	JIMMY BUFFETT MARGARITAVILLE 524660/DJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8	
25	19	22	5	SOUNDTRACK ISLAND 546196/DJMG (11.98/17.98)	NOTTING HILL	19	
26	15	5	3	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5	
27	11	—	2	DEF LEPPARD MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA	11	
28	20	16	31	THE OFFSPRING ▲ ⁴ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2	
29	21	13	7	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3	
30	35	32	12	ANDREA BOCELLI ▲ ² POLYDOR 547222 (10.98/17.98)	SOGNO	4	
31	NEW		1	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31	
32	24	25	17	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2	
33	29	26	38	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9	
34	NEW		1	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34	
35	40	28	3	LONESTAR BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28	
36	31	27	24	GODSMACK ● REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22	
37	25	21	6	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2	
38	34	30	33	JUVENILE ▲ ² CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16	
39	26	18	4	SLICK RICK DEF JAM 558936*/DJMG (10.98/16.98)	THE ART OF STORYTELLING	8	
40	32	23	11	NAS ▲ ² COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	1	
41	27	15	4	INSANE CLOWN POSSE ISLAND 524661/DJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4	
42	NEW		1	GERI HALLIWELL CAPITOL 21009 (11.98/17.98)	SCHIZOPHONIC	42	
43	33	31	17	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31	
44	39	43	23	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17	
45	38	29	34	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14	
46	52	57	58	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5	
47	36	37	3	HARRY CONNICK, JR. COLUMBIA 69618 (11.98 EQ/17.98)	COME BY ME	36	
48	41	36	32	112 ▲ ² BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20	
49	46	48	9	CASE DEF SOUL 538871*/DJMG (8.98/12.98)	PERSONAL CONVERSATION	33	
50	42	39	43	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1	
51	NEW		1	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51	
52	37	35	14	B*WITCHED ▲ ² EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	28	—	2	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNCHRONIZED	28
54	43	41	44	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
55	55	64	14	GINUWINE ● 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
56	44	47	101	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
57	47	44	38	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/DJMGM (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
58	53	46	97	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
59	49	38	54	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
60	NEW		1	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	60
61	48	40	5	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
62	56	52	90	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
63	45	33	8	SOUNDTRACK ● COLUMBIA 69853 (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
64	74	65	61	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
65	50	42	12	SOUNDTRACK MAVERICK 47390*/WARNER BROS. (11.98/17.98)	THE MATRIX	7
66	51	49	23	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
67	67	67	66	LIMP BIZKIT ▲ ² FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
68	82	88	6	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
69	68	—	2	DIANA KRALL VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
70	58	80	22	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
71	65	59	82	WILL SMITH ▲ ⁶ COLUMBIA 68683* (11.98 EQ/17.98)	BIG WILLIE STYLE	8
72	NEW		1	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	72
73	77	71	14	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
74	98	73	16	GEORGE STRAIT ▲ ² MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
75	63	83	60	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
76	59	50	14	SOUNDTRACK ▲ ² ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
77	64	58	43	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
78	69	92	10	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	69
79	60	54	26	DMX ▲ ² RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
80	90	78	10	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
81	72	84	7	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
82	78	72	39	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
83	57	45	4	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
84	85	76	66	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
85	80	63	27	TYRESE ▲ ² RCA 66901* (10.98/16.98) HS	TYRESE	17
86	75	56	4	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
87	70	61	31	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
88	61	53	4	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
89	71	62	27	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
90	89	74	13	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
91	104	93	31	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
92	84	81	8	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
93	79	66	57	DMX ▲ ³ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
94	66	51	4	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
95	91	85	11	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
96	54	—	2	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
97	94	87	25	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
98	76	60	12	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
99	88	77	19	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
100	87	70	30	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
101	96	106	9	SARAH BRIGHTMAN NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
102	99	91	16	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
103	83	69	9	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
104	73	89	7	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	73
105	105	100	81	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
106	101	94	34	DRU HILL ▲ ² DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
107	NEW		1	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	107
108	106	99	84	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
109	103	103	11	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98

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
110	86	79	3	BLAQUE TRACK MASTERS 68987/COLUMBIA (10.98 EQ/16.98)	BLAQUE	79
111	97	68	44	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
112	81	55	4	JORDAN KNIGHT INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
113	108	98	5	DWIGHT YOAKAM REPRIS (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
114	107	97	30	METALLICA ▲ ELEGTRA 62299/EEG (18.98/24.98)	GARAGE INC.	2
115	113	115	6	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	109
116	NEW		1	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	116
117	114	104	8	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
118	121	111	15	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
119	62	—	2	PENNYWISE EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
120	136	161	3	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	120
121	112	112	49	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
122	100	75	7	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	11
123	102	82	27	BUSTA RHYMES ▲ FLIPMODE/ELEGTRA 62211/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORD FRONT	12
124	110	96	32	R. KELLY ▲ JIVE 61625* (19.98/24.98)	R.	2
125	93	86	5	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	30
126	133	125	37	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
127	117	107	64	SOUNDTRACK ▲ WARNER SUNSET/REPRIS 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
128	122	124	9	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
129	138	165	15	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
130	118	105	24	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
131	119	117	7	STEVE WARINER CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS	35
132	109	102	55	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
133	125	138	14	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
134	134	148	4	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	134
135	123	118	8	TOM WAITS EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS	30
136	111	95	8	THE CRANBERRIES ● ISLAND 52461/1/DJMG (10.98/17.98)	BURY THE HATCHET	13
137	127	114	31	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
138	130	120	38	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
139	129	126	13	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
140	128	113	31	JEWEL ▲ ATLANTIC 82950/AG (10.98/17.98)	SPIRIT	3
141	147	121	7	ELVIS CRESPO SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME	49
142	126	110	58	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
143	135	123	38	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
144	140	—	2	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA	THE ANDREW LLOYD WEBBER COLLECTION	140
145	116	101	11	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	4
146	139	132	50	BARENAKED LADIES ▲ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
147	158	157	4	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
148	149	—	2	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	148
149	131	131	13	SAMMY HAGAR AND THE WABORITAS MCA 11872 (10.98/16.98)	RED VOODOO	22
150	146	137	30	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVEMENTE	106
151	120	133	15	SELENA ● EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
152	145	—	2	CHRIS LEDOUX CAPITOL (NASHVILLE) 99781 (10.98/16.98)	20 GREATEST HITS	145
153	150	139	34	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
154	141	129	18	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
155	153	142	68	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 48 2Pac 100 702 34 98 Degrees 45 Alabama 51 Backstreet Boys 1, 58 Barenaked Ladies 146 Bee Gees 172 Eric Benet 92 B.G. 103 Blaque 110 Blessid Union Of Souls 173 Blink 182 21 Andrea Bocelli 30, 105, 161 Brandy 59 Sarah Brightman 101, 144 Brooks & Dunn 183 Garth Brooks 91 Buckcherry 95 Buena Vista Social Club 157 Jimmy Buffet 24 Busta Rhymes 123 B*Witched 52 Cake 200 Mariah Carey 137 Mary Chapin Carpenter 86	Case 49 Steven Curtis Chapman 31 Cher 22, 176 Kenny Chesney 102 Charlotte Church 73 Collective Soul 99 Phil Collins 126 Harry Connick, Jr. 47 The Corrs 158 The Cranberries 136 Creed 62 Elvis Crespo 141, 150 Sheryl Crow 138 Def Leppard 27 Celine Dion 170 Dixie Chicks 17 DMX 79, 93 Dru Hill 106 Eightball & M.J.G. 61 Eminem 32 Faith Evans 153 Everlast 33 Ibrahim Ferrer 148 Five 111 Ben Folds Five 156 Kirk Franklin 143	Garbage 142 Ginuwine 55 Godsmack 36 Goo Goo Dolls 82 Sammy Hagar And The Waboritas 149 Geri Halliwell 42 Heavy D 60 Jimi Hendrix 194 Faith Hill 64 Lauryn Hill 50 Hole 198 Dave Hollister 94 Whitney Houston 87 Enrique Iglesias 120 Insane Clown Posse 41, 192 Alan Jackson 180 Boney James 175 Jamiroquai 53 Jay-Z 57 Jewel 140 JT Money 83 Juvenile 38 R. Kelly 124 Kid Rock 9	Jordan Knight 112 Korn 54 Diana Krall 69 John Mellencamp 162 Krazyie Bone 145 Jonny Lang 187 Chris Ledoux 152 Len 166 Lil' Troy 78 Limp Bizkit 67 Lit 43 Lo Fidelity Allstars 128 Lonestar 35 Jennifer Lopez 12 Lynyrd Skynyrd 147 Madonna 155 Ricky Martin 2, 167 Mase 11 Dave Matthews Band 75 Dave Matthews/Tim Reynolds 70 Martina McBride 108 Edwin McCain 72 Lila McCann 190 John McDermott/Anthony Kearns/Ronan Tynan 197 MC Eht 96	Tim McGraw 23 Kenny Mcintyre 163 Sarah McLachlan 3, 56 John Mellencamp 162 Jo Dee Messina 84 Metallica 114 Ministry 160 Moby 196 The Moffatts 184 Monica 121 Chante Moore 88 Van Morrison 118 NAS 40 Naughty By Nature 117 New Radicals 159 'N Sync 20 Les Nubians 171 The Offspring 28 Oleander 134 Orgy 97 OutKast 168 Pavement 178 Pennywise 119 Tom Petty And The Heartbreakers 80	Red Hot Chili Peppers 7 Kenny Rogers 68 The Roots 165 Ja Rule 13 Santana 19 Selena 151 Shedaisy 115 Vonda Shepard 179 Siik 90 Silverchair 133 Sixpence None The Richer 154 Slack Rick 39 Fatboy Slim 89 Smash Mouth 15 Will Smith 71 Snoop Dogg 37 SOUNDTRACK Armageddon — The Album 164 Austin Powers: The Spy Who Shagged Me 5 City Of Angels 127 Songs From Dawson's Creek 63 Go 186 Hope Floats 132 Life 76 The Matrix 65 A Night At The Roxbury 129	Notting Hill 25 Star Wars Episode I: The Phantom Menace 29 Tarzan 10 Wild Wild West 4 You've Got Mail 169 Britney Spears 6 George Strait 74 Sugar Ray 44 Sway & King Tech 107 The Temptations 195 TLC 14 Trick Daddy 66 Los Tri-o 199 Tru 26 Shania Twain 8 Ant Banks Presents T.W.D.Y. 174 Tyrese 85 U2 182	VARIOUS ARTISTS Chronic 2000 Suge Knight Represents 122 Family Values Tour '98 '98 Master P Presents: No Limit All Stars: Who U Wit? 191 Millennium Hip-Hop Party 104	No Boundaries — A Benefit For The Kosovar Refugees 18 Rawkus Presents Soundbombing II 125 Reggae Gold 1999 185 Ruff Ryders: Ryde Or Die Vol. 1 16 Streams i89 Tarzan Read & Sing-Along 188 World Wrestling Federation: WWF The Music Volume 3 130 WoW-1999: The Year's 30 Top Christian Artists And Songs 181 WoW Worship: Today's 30 Most Powerful Worship Songs 116 Stevie Ray Vaughan And Double Trouble 139 Vengaboys 109 Tom Waits 135 Steve Wariner 131 Robbie Williams 81 Mark Willis 177 Chely Wright 193 Dwight Yoakam 113 Rob Zombie 77
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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	132	119	8	BEN FOLDS FIVE 550 MUSIC 69808*/EPIC (11.98 EQ/16.98)	THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER	35
157	181	—	5	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	157
158	115	128	15	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
159	155	144	32	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
160	92	—	2	MINISTRY WARNER BROS. 47311 (10.98/16.98)	DARK SIDE OF THE SPOON	92
161	170	156	62	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM	59
162	167	170	58	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
163	RE-ENTRY		11	JOEY MCINTYRE ● C2 69856/COLUMBIA (11.98 EQ/17.98)	STAY THE SAME	49
164	168	154	52	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
165	142	134	17	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
166	NEW		1	LEN WORK 69528/EPIC (7.98 EQ/11.98) HS	YOU CAN'T STOP THE BUM RUSH	166
167	156	127	40	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
168	157	140	38	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
169	169	147	18	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
170	177	166	83	CELINE DION ▲ 550 MUSIC 68861/EPIC (11.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
171	152	122	15	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	100
172	164	173	33	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
173	163	175	5	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	163
174	165	160	8	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	135
175	RE-ENTRY		16	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
176	159	143	15	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
177	173	151	47	MARK WILLIS ▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74
178	95	—	2	PAVEMENT MATADOR 260* (16.98 CD)	TERROR TWILIGHT	95
179	160	153	9	VONDA SHEPARD JACKET 2222 (11.98/16.98)	BY 7:30	79
180	RE-ENTRY		31	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
181	185	159	35	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
182	166	158	32	U2 ● ISLAND 524613/DJMG (11.98/17.98)	THE BEST OF 1980-1990	45
183	RE-ENTRY		86	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
184	124	—	2	THE MOFFATTS CAPITOL 97939 (10.98/16.98) HS	CHAPTER I: A NEW BEGINNING	124
185	161	136	5	VARIOUS ARTISTS VP 1559* (7.98/13.98)	REGGAE GOLD 1999	131
186	184	152	12	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	67
187	RE-ENTRY		29	JONNY LANG ● A&M 540984/INTERSCOPE (10.98/16.98)	WANDER THIS WORLD	28
188	NEW		1	VARIOUS ARTISTS WALT DISNEY 60991 (11.98 Cassette)	TARZAN READ & SING-ALONG	188
189	186	167	3	VARIOUS ARTISTS EPIC 69875 (10.98 EQ/17.98)	STREAMS	167
190	175	169	13	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
191	143	108	4	VARIOUS ARTISTS NO LIMIT 50106*/PRIORITY (10.98/16.98)	MASTER P PRESENTS: NO LIMIT ALL STARS: WHO U WIT?	62
192	172	171	87	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	63
193	182	149	5	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	124
194	189	181	28	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
195	200	180	44	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	44
196	162	145	3	MOBY V2 27049* (16.98 CD) HS	PLAY	145
197	RE-ENTRY		2	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS	194
198	195	192	41	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
199	RE-ENTRY		13	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) HS	NUESTRO AMOR	120
200	RE-ENTRY		36	CAKE ● CAPRICORN 538092/DJMG (10.98/16.98)	PROLONGING THE MAGIC	33

FINNISH PRESIDENCY MAY EASE EU COPYRIGHT CONCERNS

(Continued from page 6)

on temporary copying [in the Copyright Directive] don't give artists and record companies adequate protection from Internet piracy. They also wrongly exempt intermediaries, i.e., telecom companies and online service providers, from liability for copyright infringement.

"The present draft also restricts the ability of artists and producers to use technical measures, such as encryption and watermarking, to control the use of their works, and the directive inadequately protects against the hacking of technical measures."

The Copyright Directive also overlaps with provisions made in the separate E-commerce directive, particularly in the area of liability for provision of content.

IFPI chairman/CEO Jay Berman tells Billboard that the provisions in the E-commerce directive are "very closely patterned on the provisions in



BERMAN

the U.S. law" and calls that directive an "acceptable solution."

He adds, though, that "what we don't find acceptable is that the other side is trying to achieve more in the Copyright Directive. We're hopeful that [the EU] will find a way of resolving the differences between, for example, the way the liability issue [for intermediaries] is addressed in the Copyright Directive and the E-commerce directive."

Linden comforted the music industry by acknowledging that it should be "able to sell products and services in an efficient and safe environment within a framework of the kind which gives room for a smooth-running digital marketplace."

"We must have some rules of the game in a world where practically nothing is easier than copying," he said.

Following the meeting with Linden and Sasi, EMI Europe president Rupert Perry, who led the IFPI-organized delegation, concluded, "We were very encouraged by the conversations we had. We're looking forward to the Finnish presidency, and we certainly hope that in that time under the leadership of Finland there will be some resolutions to outstanding issues that have hung over because of the changes in the Parliament."

Adds IFPI's Berman, "Hopefully, in the case of both the copyright and the E-commerce directive, we can move those along to the point where it might be possible to have a successful conclusion before this year is out."

Executives attending the meeting also included Perry; Berman; Universal Music International executive VP Tim Bowen; Nic Garnett, IFPI director general; Frances Moore,

director of IFPI's Brussels office; Warner Music Central and Northern Europe president Gerd Gebhardt; and Thomas Stein, president of BMG Entertainment International, Germany/Switzerland/Austria and Eastern Europe.

The occasion was also used to reiterate the need for the Finnish presidency to step up its pressure on such countries as Ukraine, now the key source of pirate material, says IFPI.

Progress reports on both the E-commerce and copyright directives were presented at an Internal Market Council meeting June 21 in Luxembourg. "We're not near an agreement, that's for sure," says European Commission spokeswoman Elisabetta Olivi.

Assistance in preparing this story was provided by Dominic Pride in London.

EU Members Unable To Reach Consensus On Parallel Imports

BY KAI R. LOFTHUS

HELSINKI—An anticipated European Union decision on the issue of parallel imports failed to materialize following a June 21 council meeting, much to the relief of the European recording industry.

The June 21 meeting of the EU's Internal Market Council (IMC) in Luxembourg—where representatives from all 15 member states in the EU were expected to define their stands more clearly on this controversial issue—only produced a promise by the council to continue its investigations into the alternatives of implementing such legislation (*Billboard Bulletin*, June 22).

Elisabetta Olivi, a spokeswoman for the European Commission, says the member states could not agree.

"We need further examination, but we expect to come to a conclusion in a short time," she says. An informal IMC meeting is set for Oct. 8-9.

The issue of opening the European Union to parallels is bound up with the wider issue of the exhaustion of copyright in trademarks, which formed the basis of the discussions. The recording industry has consistently argued that parallels would undermine local music production within member states by denying national subsidiaries of the majors the revenues from international hit product. It's also feared that relaxing import controls could allow more pirate product into Europe.

On June 17-18, EMI Europe president Rupert Perry led an industry delegation to Finland, which takes over the presidency of the EU July 1 (see story, page 1). He warned that relaxing parallel rules would also cause the loss of manufacturing jobs.

"In Europe, most of the labels have substantial manufacturing facilities," Perry says. "If we're forced to have to reassess our business because of a change in parallel-import law, it means that we have to look back at our whole manufacturing process. It would be a pity if somebody decided, 'This is too complex;

we'll just take that manufacturing, move it out of Europe, and we'll do it somewhere else.'"

NO CONSENSUS

The IMC is examining whether to allow parallel imports in certain goods and in certain geographical areas. Sound recordings could, for



PERRY

example, be made exempt from a ban on parallel imports of other goods such as fashion products or perfume.

A Commission paper examining the issue of trademarks in the EU will soon be announced, according to outgoing EU commissioner Mario Monti, who resigned along with the EU's other commissioners March 15 but remains on the commission until successors have been named.

Stefan Krawczyk, the International Federation of the Phonographic Industry's Brussels-based adviser on international trade, says that the organization has used Norway's legal ban on parallel imports as an argument in its lobbying efforts.

"Contrary to what everybody [in Norway] suggested, the prices of sound recordings remained exactly the same," says Krawczyk. "They didn't go up. We also have evidence that investments in local A&R went up after parallel-import controls. It did exactly what we predicted or what we now predict to happen."

Assistance in preparing this story was provided by Dominic Pride in London.



by Geoff Mayfield

BIG, NOT BIGGEST: What could Sarah McLachlan and Will Smith possibly have in common with Red Hot Chili Peppers and Ja Rule? In the month of June, all four acts have had opening weeks that would often be large enough to top The Billboard 200, but each of them was denied by the monopoly conducted in the top two slots by Backstreet Boys and Ricky Martin. With a chart-topping 338,000 units, the Boys have exceeded 300,000 units in each of their five chart weeks; Martin has been north of the 300,000 mark in all six of his weeks.

Backstreet's "Millennium" and "Ricky Martin" both continue to impress. The former declines by a modest 9% from the prior week, which is a very small evaporation for a title in the 300,000-plus club that has already scanned more than 2.9 million copies. Martin, meanwhile, accomplishes the practically unimaginable feat of posting a 4,000-unit gain—an admittedly small increase, but impressive considering the album has already surpassed 2 million copies in a little more than a month. The bump, no doubt, was assisted by his appearance on the Blockbuster Entertainment Awards, which ran June 16 on Fox, and his June 11 performance on NBC's "Today."

With the sales totals in the first two positions larger than usual for this time of year, it seems No. 3 is the best any new album can hope to do these days. In the battle for Hot Shot Debut, McLachlan's live "Mirrorball," with 221,000 units, edges the soundtrack to Smith's "Wild Wild West" by less than a 3% margin, the latter ringing 215,000 pieces.

Although the new McLachlan title opens one position lower than her "Surfacing" did in 1997, this represents, by far, the biggest sales week of her career. That '97 album started with 161,000 units, her previous high-water tally.

For Smith, this is a bigger week than was ever seen by the soundtrack to his last movie, 1997's "Men In Black," which opened with 177,500 units and peaked three weeks later at 180,000. And there was only one week—during the Christmas frame of 1998, when it did 231,000 units—that Smith's "Big Willie Style" had a larger total than "Wild Wild West" sees in its first stanza.

Given the pattern of most live albums, figure that McLachlan's album already enjoyed its biggest week, but "West" will likely grow when the movie hits screens Wednesday (30). The soundtrack's loud start also bodes well for Smith's upcoming album, tentatively set for an Oct. 5 release.

MOVED: Music stores seem to be well-served by the aforementioned Blockbuster Awards' move from UPN to Fox. The show paved the road for big weeks by Ricky Martin and Sarah McLachlan, and each of the other charting acts who played the show also bullet: Jennifer Lopez (No. 12, an 11% gain), Tim McGraw (No. 23, a 16.5% gain), and 'N Sync (No. 20, a 13.6% gain).

In past years, UPN's Blockbuster broadcasts exhibited less muscle on album sales. Fox's show ranked third for the night and 31st among the week's shows.

BATTING PRACTICE: Look for rock-and-rap unit Limp Bizkit to shake loose Backstreet Boys' stranglehold on the top slot with a head-turning total. Based on early retail rumblings, Bizkit's new one could end up in the 700,000-800,000 range. Its first album, which bullets this issue at No. 67 (a 22% gain), peaked at No. 22 . . . As Walt Disney's "Tarzan" replaces the "Austin Powers" sequel atop the box-office chart, soundtracks to both advance up The Billboard 200. The former, a Phil Collins vehicle, easily wins Greatest Gainer, as sales swell from 45,000 units last issue to 110,000 copies for a 30-10 climb. "The Spy Who Shagged Me" album marches ahead three places, to No. 5, with a 55% increase and the Pacesetter award. In a week like this one, when the same title has both the largest unit and percentage growth, the Pacesetter goes to the set with the second-largest percentage gain . . . Thanks to kids' summer vacation from schools, Father's Day, and a juicy release slate, this issue's charts represent a huge sales week. Each of the top 14 albums exceed 100,000 units, compared with eight last week. Overall album sales, including catalog, are way up over last week and the comparable 1998 week (see Market Watch, page 114) . . . With much press in play for his Arista debut and support from a label-funded infomercial, Carlos Santana starts at No. 19 with 72,500 units. It's the Santana band's highest chart rank in the SoundScan era, its highest since 1981's "Zebop!" peaked at No. 9, and its highest debut since 1971's "Santana III," his last No. 1 album, started at No. 13 . . . Joey McIntyre's two-day stint as guest host of MTV's "Total Request Live" stirs a 67% gain and a re-entry at No. 163 . . . Universal Classics attributes a burst on Andrea Bocelli's "Sogno" to Father's Day shopping and an ad campaign on talk radio stations (35-30, a 31% gain). In New York, where a WABC newscast did a feature on the tenor, sales grew by more than a third. Two of his earlier titles also bullet at Nos. 105 and 161. Talk radio ads were also successfully employed last year for Bocelli's "Romanza."

OASIS ENTERTAINMENT STARTS UP IN CANADA

(Continued from page 6)

nesses, we will have tremendous top-line growth. We're projecting revenue of \$16 million in the first year."

According to industry sources, Oasis is negotiating to buy several publishing and label interests and will eventually develop label lines of its own. "We're going to be an entertainment media company," says Ott.

"One thing we have agreed on is that Oasis will not take on distribution of individual artists," says Mair. "Bill's business will be with labels, not with artists."

Oasis' senior team has been drawn from former senior executives at Universal Music (Canada) who departed following the Universal/PolyGram merger. Leading the team as senior VP is 24-year A&M veteran Randy Wells. Also on board are Ken Wells as VP of operations and distribution and regional managers Tom Jones (Western division), Al Harrison (Midwestern division), Tony Tarleton (Central division), and Roland Dufresne (Eastern division).

"We want a company small enough to be able to react to the marketplace quickly and large enough to have the critical mass to employ a first-rate team handling sales, promotion, marketing, and publicity," says Ott. "Being able to shift product from point A to point B doesn't satisfy major independents anymore. They take that as a given."

According to Ott, there has been a significant gap in Canada's independent distribution sector following the bankruptcy of Montreal-based Cargo Imports and Distribution in late 1997 and last year's closure of the music distribution wing of Denon Canada,

a division of the Georgia-based Denon Corp.

These factors, Ott says, coupled with the merger of Universal and PolyGram, have provided ideal conditions for the arrival of a strong independent distributor like Oasis.

"There was a need before the Universal/PolyGram buyout, but that event made the start-up of a company like this even more vital," Ott says.

"Now is the perfect time for Oasis," agrees Michael McCarty, president of EMI Music Publishing Canada. "Major labels are in the business of selling large volumes of hits. This has left a gaping hole in the marketplace for independents at every level, including for distribution."

Twenty-five-year-old Attic Music Group, which ended its distribution deal with Universal Music May 31, is

the cornerstone of Oasis' business. Attic represents 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 from his Way Moby label. Attic's domestic roster consists of Maestro, Jazmin, and M-Appeal.

The first album distributed by Oasis is Yankovic's "Running With Scissors," released June 28.

"Universal was the best distributor we ever had, but since the PolyGram buyout, there's been a lot of turmoil and confusion there," says Mair in explaining his decision to be part of Oasis. "[With Oasis], Attic [product] will get more attention."

When Minneapolis-based Navarre Corp. set up its two-man Canadian

operation last year, it made a distribution pact with Page Music Distribution to handle all of Navarre's distributed labels except American Gramophone and such major titles as "The Irish Tenors," on Navarre Canada, and current albums by Vonda Shepard and Kenny Rogers.

These were distributed by EMI Music Canada, a shareholder in Page, but they will be distributed by Oasis starting July 5.

"Being with Oasis will give us a stronger footing in the market," predicts Peter Piasecki, managing director of Navarre Canada. "After Attic, we're Oasis' biggest growing concern."

Several Canadian music retailers are cautious in their response to Oasis' launch. "I'm going to wait and see how they conduct business," says Tim Baker, buyer with the 33-store,

Ontario-based Sunrise Record chain. With its distributed lines, he says, "they are definitely not a sixth major."

"Attic is certainly a good label to hang their hat on, but I've seen Attic stay cold for long periods of time," says Lane Orr, head buyer with the 14-store A&B Sound chain in Vancouver. "Navarre's presence in Canada is inconsequential."

With EMI Music Canada recently ending its three-year minority ownership interest in Page Music Distribution, the company has begun to wind down its operations. It will re-emerge as Page Music in the coming weeks. Its seven-person staff moved recently to Rundle House in downtown Toronto, vacated last year by EMI-operated Virgin Music Canada.

Distributed by Oasis, Page Music will represent such Canadian-based labels as Raw Energy and Liquid Records and such U.S. labels as Blue Room America, Minty Fresh, and Radical Records. The bulk of its business will be distributing titles from some 1,300 independent grass-roots Canadian acts.

"We've gotten rid of all of the non-exclusive distribution deals," says Matthew Page, VP of Page Music Distribution.

"After three years, nobody was making any money with Page Music Distribution," says Deane Cameron, president of EMI Music Canada, explaining the decision to end EMI's financial backing. "Our resources are better spent on direct artist development."

EPIC OUTLINES WORK'S STATUS AFTER CO-PRESIDENTS' DEPARTURE

(Continued from page 1)

the Work Group, there will be no changes in those areas," continues Glew. "Work's senior VP of marketing, [West Coast-based] Diarmuid Quinn, will continue in his current role, reporting to [Epic Records/550 Music executive VP of worldwide marketing] Steve Barnett."

Glew notes that Epic Records Group will absorb the Work Group's administrative functions and that the switch will result in some redundant positions. However, he adds that Sony will try to relocate affected Work staffers. Work has between 20 and 30 employees.

It was well-known that Ayeroff and Jordan's deal with Sony was up at the end of 1999 and that they might leave. However, Work staffers say they were caught off guard by the pair's unannounced departure six months prior to the end of the Sony contract.

Glew declined to comment on Sony's renegotiations with the pair but says that despite the reaction of Work employees, the leaving wasn't a surprise. "Jeff and Jordan's contracts were close to expiring, and we agreed to an amicable parting of the ways, with everyone's priority being a smooth transition for Work's artists and employees," he says.

Sources say Ayeroff and Harris—who had no ownership stake in Work—had been unhappy for months with Sony, especially after the consolidation of promotion duties for all Epic Records Group labels under one department last summer (Billboard, Aug. 15, 1998).

Following that move last year, rumors had run rife that Sony was going to pull the plug on the label. Although it had experienced commercial success with both Jamiroquai and Fiona Apple, the Work Group had also put out a number of under-performing albums—some of which were critically acclaimed, some not—by such acts as Neil Finn, Mary Lou Lord, Andrew Dorrff, Imperial Drag, Dan Bern, Esthero, and Cree Summer.

However, over the past several months, the label appeared to be breaking new acts, with successful releases from Eagle-Eye Cherry, Jennifer Lopez, and Len.

This issue, Lopez's single, "If You

Had My Love," is at the top of The Billboard Hot 100 for the fourth week and is the label's first Hot 100 chart-topper. Her album, "On The 6," is No. 12 on The Billboard 200. Jamiroquai's latest, which bowed at No. 28 last issue, fell to No. 53 on the albums chart.

Jeff and Jordan's contracts were close to expiring, and we agreed to an amicable parting of the ways, with everyone's priority being a smooth transition for Work's artists and employees'

- DAVID GLEW -

While neither Ayeroff nor Harris returned calls for this story, when interviewed by Billboard in April for a story on Len for the summer '99 edition of The Billboard WeatherBureau, Ayeroff hinted that changes of some kind might be afloat.

"It will be interesting to watch Len grow, and the company for that matter," he said. "We have made quite a bit of progress in the last few years and have some real strong albums to come. I wish I had a crystal ball to see the future. I think it might surprise everybody."

When interviewed for the same article two months before Ayeroff's and Harris' departure, Len's Marc Costanzo noted how important the two were to his band's signing with Work.

"When we decided a [major] label deal was the next natural progression [for the band], we practically met with every one of them," he said. "But most of our meetings ended in fistfights. They would say

things like, 'We like what you do, but can you make it a little more this or a little more that?' . . . That was until we met the two guys who run Work. They appreciate good music and were the first people to just let us do what we do."

Calls to a number of other Work acts were not returned by press time. Ayeroff and Harris were wooed to Sony several months after the duo left Virgin Records. The pair served as co-chairmen of Virgin Records America from 1986 until 1993.

The label bowed at Sony in January 1995 as part of the Columbia Records Group. It shifted to the Epic Records Group in 1997.

Part of Ayeroff's and Harris' appeal was that they gave Sony a West Coast presence. Glew says there are no plans to replace them; however, he says that the label will remain West Coast based and "will continue to be an important A&R resource for Sony Music."

Glew says that Ayeroff's and Harris' departure will not affect any Work release dates or the schedule for Work-distributed MJJ Records.

According to sources, among the companies now talking to Harris and Ayeroff are Universal and Warner Bros. Representatives for both companies declined to comment.

The pair were poised to go to Warner Bros. in 1994 following their departure from Virgin Records, but that deal dissolved when Warner chairman Mo Ostin left the company.

Assistance in preparing this story was provided by Carrie Bell.

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BET On Jazz Offers Viewers Billboard Chart Countdowns

BET On Jazz, the 24-hour cable channel, has introduced the Billboard Jazz Top 10 Countdown show based on Billboard's Top Jazz Albums and Top Contemporary Jazz Albums charts. The programming, created under a five-year licensing deal with Billboard, is seen several times a day, with the Top Jazz and Contemporary Jazz charts each running every other week.

The 2-minute countdown plays videos and sound bites from the top 10 albums off of that week's chart. The segments also feature biographies of the artists, including those appearing on compila-

tions, which often are prominent on the jazz charts.

"We are hoping to give jazz a form on television that everyone can get excited about," says Paxton Baker, senior VP of BET On Jazz. According to Baker, the channel wants the new programming to encourage labels to produce more jazz videos,

which can be incorporated into the countdown. He believes the partnership with Billboard will show labels that BET On Jazz is serious about providing the jazz community with an outlet for its music and lifestyle information.



Latest Billboard Books Highlight Tejano And Techno

As Latin music continues to thrive, Billboard introduces its guide to "Tejano and Regional Mexican Music." Written by Ramiro Burr, the long awaited sourcebook recounts the fascinating history of this innovative and influential music. The styles covered include norteño, conjunto, grupo, mariachi, trio, tropical/cumbia, vallenato, and banda.

Organized in an easy-to-use format, "The Billboard Guide to Tejano and Regional Mexican Music" features succinct but revealing biographies as well as discographies of 300 of these genres' most successful artists. Burr also covers new Tejano music and the cultural impact of Tejano.

With a chronology, glossary, and Ramiro Burr's Top 10 album and song lists, "The Billboard Guide to Tejano and Regional Mexican Music" is a resource book for all in the music industry who are fascinated by the rise of this market.

Also to hit the shelves is "Techno Rebels: The Renegades

of Electronic Funk." Author Dan Sisko offers an entertaining, informed, and in-depth definition of this complex genre.

"Techno Rebels" demystifies the genre's large range of influences, from Chicago house and Midwestern funk to stark European synth-pop and industrial music. Using anecdotes and interviews, the book traces the lineage of this musical style from its birth in Detroit, the potent connection with the rave scenes in England, and the global recognition and success of various artists. Throughout, Sisko explores techno's position as a largely "underground" sound, a status formed and then reinforced through struggles in a rock- and pop-dominated music industry.

Supplemented with a discography of more than 300 essential recordings, "Techno Rebels" takes a sound look at what shapes and influences this international musical form.



Collins' 'Heart' Is In The Right Place

NEVER UNDERESTIMATE the strength of a Disney animated film. The box-office success of "Tarzan" and the release of a commercial single has sent Phil Collins' "You're In My Heart" (Walt Disney/Hollywood) swinging into The Billboard Hot 100 at No. 34, good enough to earn Hot Shot Debut honors. It's the highest-debuting single of Collins' career (including his work with Genesis), besting the No. 39 opening of "Sussudio" in May 1985.

"You're In My Heart" is the highest-charting Collins single since "Everyday" peaked at No. 24 in March 1994. If "Heart" can make it into the top 10, it will be Collins' first visit to that part of the chart since "Something Happened On The Way To Heaven," back in October 1990.

On the Adult Contemporary chart, "Heart" is No. 1 for the sixth week. That makes it Collins' longest-running AC chart-topper, breaking away from his pack of three singles that were No. 1 for five weeks each: "Two Hearts," "Another Day In Paradise," and "Do You Remember?"

Now that "Tarzan" is a box-office smash, the soundtrack album is also selling well. In its fifth week, the Disney disc leaps 30-10 on The Billboard 200. That makes it the first soundtrack to an animated Disney film to reach the top 10 since "Pocahontas" spent a week at No. 1 in the summer of 1995. "The Hunchback Of Notre Dame" peaked at No. 11, "Hercules" stopped at No. 37, and "Mulan" went to No. 24.

"Tarzan" isn't the only soundtrack in the upper echelon of The Billboard 200. With the debut of "Wild Wild West" (Overbrook/Interscope) at No. 4 and the

rise of "Austin Powers: The Spy Who Shagged Me" (Maverick/Warner Bros.) from 8 to 5, there are now three soundtracks in the top 10.

LAST SHALL NOT BE FIRST: With the decline of Pearl Jam's "Last Kiss" (Epic) to No. 3 on The Billboard Hot 100, Ricky Martin rebounds to No. 2 with "Livin' La Vida Loca" (C2), and Jennifer Lopez remains No. 1 for a fourth week with "If You Had My Love" (Work). That leaves the top three in Sony hands and prevents Pearl Jam from becoming the first rock group to have a No. 1 single since Aerosmith had a four-week run in September 1998 with "I Don't Want To Miss A Thing."

Lopez's four-week stay at the top makes her the fifth consecutive act to remain in pole position for four weeks or longer (the others are Monica, Cher, TLC, and Martin). It's the first time five consecutive acts have been No. 1 for four weeks or longer since Los Del Rio, BLACKstreet, Toni Braxton, Spice Girls, and Puff Daddy ruled the charts between August 1996 and April 1997. Lopez is now tied with Monica, Cher, and TLC for the second-longest running No. 1 of 1999, behind Martin's five-week reign.

Back to Pearl Jam for a moment: A lot of readers wrote this week to ask why "Last Kiss" wasn't awarded the Greatest Gainer/Sales honor when it jumped 49-2 last issue. The single wasn't eligible for the award because it was in its first week of commercial release, as indicated by the red star next to the title. Singles only become eligible for the Greatest Gainer/Sales award in their second week of sales.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	346,310,000	345,973,000 (DN 0.1%)	CD	229,138,000 255,460,000 (UP 11.5%)
ALBUMS	286,838,000	304,364,000 (UP 6.1%)	CASSETTE	57,011,000 48,191,000 (DN 15.5%)
SINGLES	59,472,000	41,609,000 (DN 30%)	OTHER	689,000 713,000 (UP 3.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,702,000	14,975,000	1,727,000
LAST WEEK	LAST WEEK	LAST WEEK
14,486,000	12,828,000	1,658,000
CHANGE	CHANGE	CHANGE
UP 15.3%	UP 16.7%	UP 4.2%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
15,552,000	13,111,000	2,441,000
CHANGE	CHANGE	CHANGE
UP 7.4%	UP 14.2%	DOWN 29.3%

	ALBUM SALES BY FORMAT		
	THIS WEEK	LAST WEEK	CHANGE
CD	12,744,000	10,915,000	UP 16.8%
CASSETTE	2,204,000	1,884,000	UP 17%
OTHER	27,000	29,000	DN 6.9%
	THIS WEEK 1998		CHANGE
CD	10,556,000		UP 20.7%
CASSETTE	2,523,000		DN 12.6%
OTHER	32,000		DN 15.6%

ROUNDED FIGURES FOR WEEK ENDING 6/20/99

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

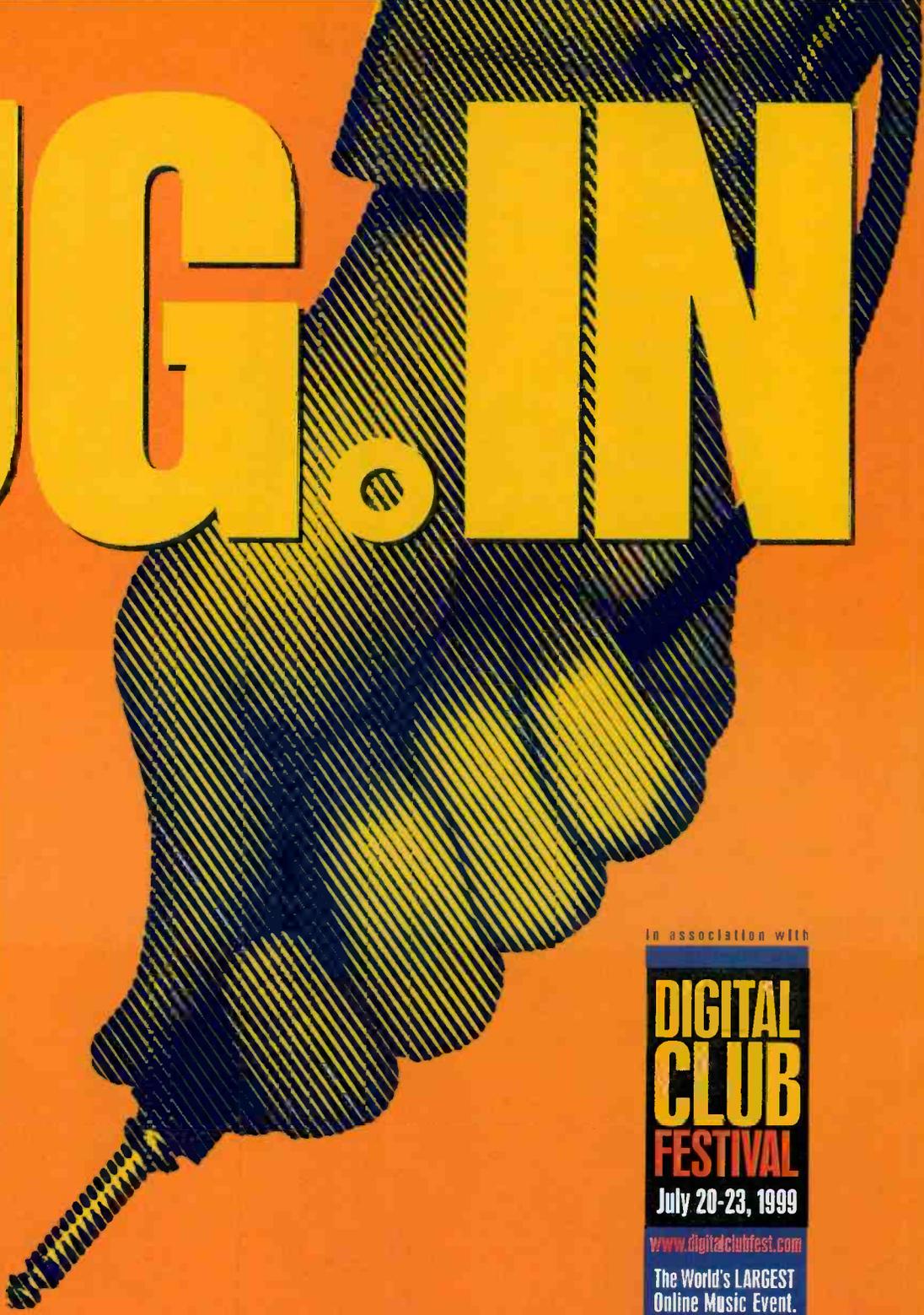
Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999
Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999
For more information, contact Michele Jacangelo Quigley at 212-536-5002

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