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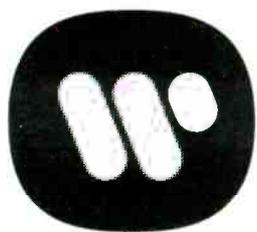
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 24, 1999

IN THE NEWS



Warner Expected To Act Fast On Daly, Semel Exits

BY MELINDA NEWMAN and DON JEFFREY

LOS ANGELES—Although Warner Music Group (WMG) co-CEO/co-chairmen Bob Daly and Terry Semel say they plan to remain at the helm until their contracts expire at the end of the year, sources say they expect Time Warner chairman/CEO Gerald Levin to work quickly to replace them.

The pair stunned Time Warner and the movie and music industries July 15 when they announced their resignations as heads of the music group and as co-CEO/co-chairmen of the Warner Bros. studio.

"I don't think Time Warner will wait until their contracts are up to name their replacements," says a WMG source. In fact, some sources expect a WMG replacement to be named within a matter of weeks and to be chosen by Levin, Time Warner president/COO Richard Parsons, and Daly and Semel.

Nor do sources envision their replacements running both the

(Continued on page 83)

Online Music Sector Is Evolving

Retailers Wary Of Major-Affiliated CDnow

BY ED CHRISTMAN

NEW YORK—Reacting to the planned merger of CDnow with Columbia House, record chain executives caution the online merchant's future co-owners—Sony Music Entertainment and the Warner Music Group—not to give their new affiliate any preferential treatment.

Already, mainstream press re-

(Continued on page 85)

Web Mkt. Proves Unique

BY DON JEFFREY

NEW YORK—Although there are few differences between the albums in the top 10 of Billboard's Top Internet Album Sales chart and those on The Billboard 200, a deeper look at the best sellers on the Web shows some striking dissimilarities that underscore both the potential and limitations of online selling.

In the cases where an album has charted much higher on the online-exclusive chart than on The Billboard 200, which measures both brick-and-mortar and online sales, it's general-

ly due to the Internet's particular demographics or to special online promotions by the labels, according to industry executives. Likewise, titles that significantly underperform online are hindered by factors such as low computer usage among their key audiences.

The top six albums on the current Top Internet Album Sales chart, which debuted in the May 15 issue and expands this issue to 20 positions, also appear in the top 10 of The Billboard 200, with Limp Bizkit's

Billboard Bows Expanded Internet Sales Chart Page 66

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Jupiter Report Mulls Digital Sales Growth

BY MARILYN A. GILLEN

NEW YORK—Digital distribution is coming, and it will be a significant—and generally positive—sales force in the U.S. music industry. But don't look for it to arrive full-grown next week—or next year, or the next several, even.

Instead, expect to see continued strong growth in the shorter term—

(Continued on page 92)

Strictly Rhythm Marks 10 Years

BY LARRY FLICK

NEW YORK—As it rings in its 10th year of operation, Strictly Rhythm Records is a rarity in the fast-burn realm of clubland. The enduring New York indie is marking that milestone with a worldwide series of club events



and a commemorative double-CD compilation.

Formed in 1989 by former NASA engineer Mark Finkelshtein with underground A&R guru Gladys Pizzaro, the label has evolved from a two-person outfit that cranked out a handful of 12-inch house music singles a month into the largest and most influential dance indie in the world. With a current staff of 20 and an office in London, Strictly Rhythm is the top

(Continued on page 82)

MiniDisc Revival Brews Abroad

Recorded Product Inventory Grows For Sony Corp. Format

BY DOMINIC PRIDE

LONDON—Remember MiniDisc? In Japan, it has never been forgotten, and in Europe, consumers are beginning to rediscover the format.

Japanese consumers quickly embraced it as a medium for home recording (see story, page 84), while in the U.K. and some continental European markets, MiniDisc

(MD) is becoming a viable medium for selling albums. In the U.S., it has been mostly relegated to such "niche" markets as home recording and sound contracting, according to observers (see story, page 85).

Warner Music Europe says it is re-evaluating its position on the format. Any decision to issue titles

(Continued on page 84)

MCA's Blige Keeps Focus On 'Mary'



BY MICHAEL PAOLETTA

NEW YORK—For her sixth album, "Mary," MCA recording artist Mary J. Blige had a strong desire to keep the focus on herself.

"You can really feel Mary on this album," says the singer, speaking, as she often does, in

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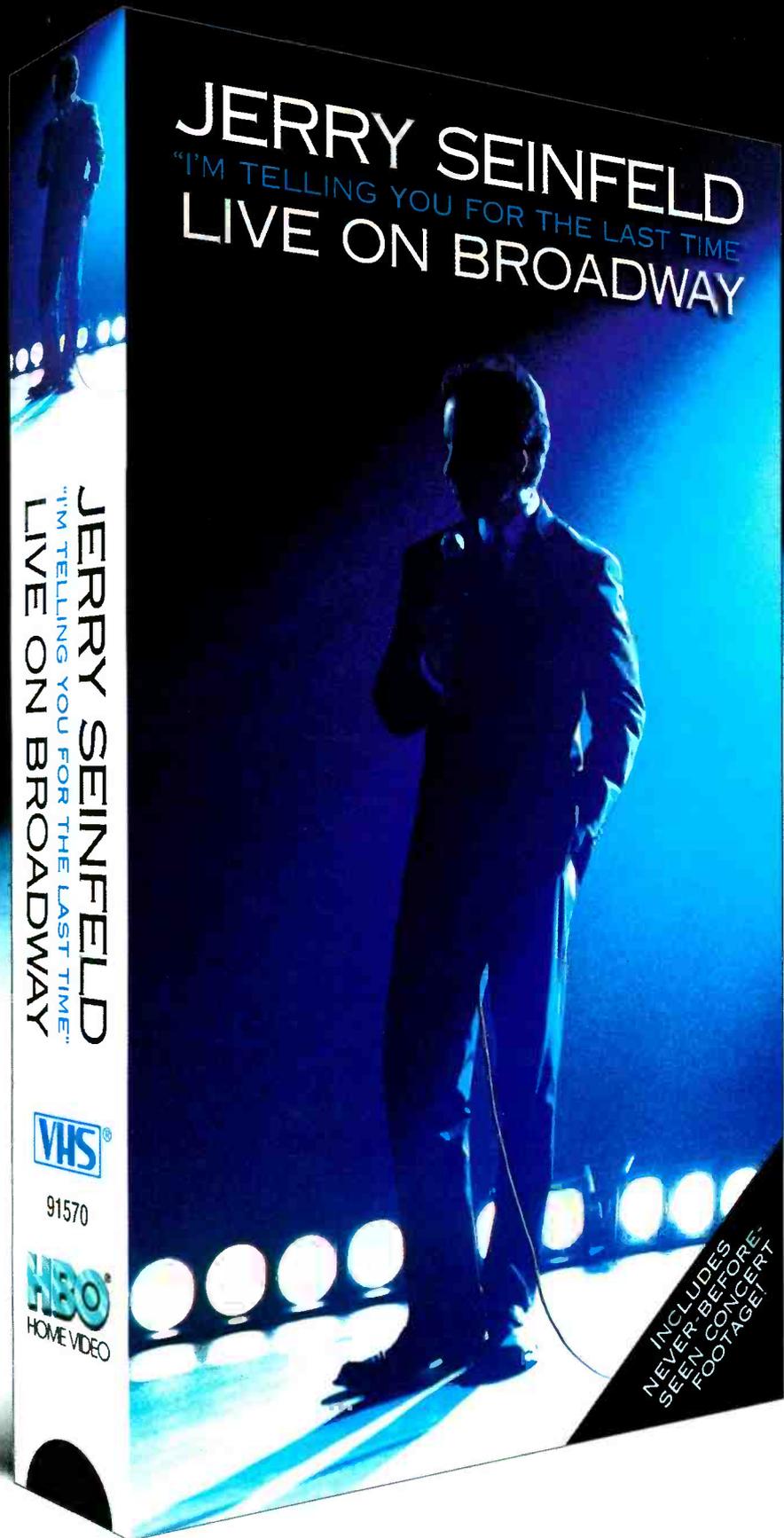


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Amazon, Circuit City In Online War

BY EILEEN FITZPATRICK

LOS ANGELES—Two giants are about to face off on the Web, as Amazon.com and leading consumer electronics chain Circuit City begin selling hardware over the Internet.

On July 13, Amazon opened its highly anticipated consumer electronics store offering everything from TV sets to handheld computers. The online retailer also added a toy and games store to its site (*Billboard Bulletin*, July 13).

In addition, Circuit City is putting the finishing touches on its E-commerce area and is expected to be up and running by the end of this month.

While Circuit City has not added a commerce element until now, Amazon began testing the category last November. A select number of hardware items were sold in a gift section introduced over the holiday.

"Electronics and toys were the most requested areas of expansion, according to our customers," says Amazon GM Chris Payne, "and what we're concerned about is that we offer the best overall value, selection, and convenience. We believe this is a great business to be in."

In addition to customer requests, Payne says, the decision to add entertainment hardware was based on the lack of major players on the Internet.

"Electronics is very new to the Internet, and we believe this category is being underserved," he says. According to Amazon research, less than 1% of consumer electronics purchases are made online.

But the lack of major players in the category is about to change with the addition of Circuit City.

At launch, Circuit City plans to offer more than 700 brand-name products, which is expected to expand to 1,100 by the fourth quarter.

Payne would not disclose Amazon's total inventory.

In addition, Circuit City will offer con-

sumers an "Express Pickup" option, which allows them to pick up their online orders at their nearest Circuit City store.

Online shoppers will also be able to check local inventory to find which store nearest



them has their item in stock. They may also have the product shipped directly to them for an additional charge.

Consumers will also be able to exchange or service their purchases at any Circuit City store.

A spokesman for Circuit City estimates that 15% of the company's customer base doesn't live near one of its 549 stores.

If Circuit City online shoppers choose to pick up their purchases at a store, they will also be given the lowest in-store price on the day of pickup, regardless of whether the Web site purchase price was higher.

"Circuit City's view is to offer the customer the chance to avoid shipping charges," says a chain spokesman. "Amazon has to charge shipping, and televisions aren't light." Circuit City will charge shipping and handling on any deliveries that aren't picked up at a local store.

Pricing on Amazon's merchandise runs (Continued on page 93)

A New Order At Popkomm

German Trade Fair To Stress New Media

BY PAUL SEXTON

Germany's flagship trade fair, Popkomm, is getting ready to provide the help its delegates expect in navigating an increasingly complicated multimedia world. This year's event, the 11th, takes place Aug. 19-22 in Cologne's Kölnmesse complex.

A total of 737 exhibitors from 23 countries have booked places at Popkomm.99 as of July 13, according to Uli Grossmaas, managing director of event organizer Musik Komm. This compares with last year's final total of 800 from 24 countries. This year's pro-

jected delegate figures are expected to at least match the '98 total of 15,924.

"The way people ask for answers [at Popkomm] has really changed," says Music Komm deputy managing director Ralf Plaschke. "It has always been a meeting point, with an open atmosphere, very communicative. In the last two years, they are saying, 'Show us the solutions on how to handle the Internet.' They want more seminars, speeches, and presentations rather than broad discussions."

Reflecting an increase in the number (Continued on page 93)

'People are saying, "Show us the solutions on how to handle the Internet"'

- RALF PLASCHKE -

Clear Channel/InXsys Launch Net Radio Site

BY CHUCK TAYLOR

NEW YORK—Radio group owner Clear Channel Communications, in a strategic venture with Longview, Wash.-based InXsys Broadcast Networks, will launch KIIS-FMi this fall, the first Internet-only radio music site from a traditional major-market radio station (*Billboard Bulletin*, June 13).

Such a venture is regarded by many in the radio industry as the only way for radio stations to uphold their long-term financial viability against mammoth Internet-only radio channels such as Spinner.com and Broadcast.com, while removing the geographic boundaries that have limited traditional broadcasters.

"In essence, we're creating the first radio superstation," says Roy Laughlin, head of Clear Channel Los Angeles and GM of KIIS-FM. "We're taking the elements that have made our radio stations successful today—our programming expertise, our talent, and our Internet knowledge—and applying them in a futuristic way."

KIIS-FMi (www.kiisfmi.com), set to launch Labor Day weekend, will feature a new format, Next 40, that complements the playlist of traditional L.A. mainstream top 40 KIIS-FM.

The Internet channel will showcase new artists and songs not yet being heard over the radio station—both through audio and

some videoclips—20 hours a day. Four hours, from 8 p.m. to midnight Pacific Time, will be devoted to live interviews, showcases, and features. KIIS-FMi will utilize KIIS-FM talent, including popular on-air personalities Rick Dees and Ellen K.

"Programming is a really large element of this venture," says Chris Peaslee, cre-

'We're merging a little bit of radio and television together'

- LAURENCE NORJEAN -

ative information manager and Web site aficionado for KIIS-FM. "AOL and Yahoo! may have their own concept, but they don't have the strength of what Clear Channel has with its programming background. That's the real drive behind this, along with the great Internet team we're putting together."

KIIS-FMi will be advertising-based, with about 12 minutes of audio inventory an hour, as well as the potential for video advertising.

"We're merging a little bit of radio and television together," says Laurence Norjean, president/COO of InXsys. "This can be an incredible showcase area for record

companies to launch new groups and debut new songs."

The computer screen will also identify song titles and artist names and will offer listeners the opportunity to buy the album being featured; the companies are in negotiations for a fulfillment company. In addition, KIIS-FMi will integrate InXsys products like online classifieds, auctions, personals, and E-commerce.

A NEW FORMAT EVERY 60 DAYS

Next 40 is just the beginning, however. Clear Channel, through its subsidiary City Casters, and InXsys' Hot Radio networks broadcast subsidiary intend to launch a new format every 60 days—for example, a Spanish channel based in Miami, a country outlet out of Nashville, and a rap station from Detroit, according to Norjean.

The companies will also syndicate the new online station internationally. Negotiations are under way in Europe, Asia, and South America to launch teen-oriented Web programming, with potential for broadcasts to be transmitted in local languages.

Many within the radio industry are heralding this kind of venture as a bold step forward for the broadcasting business.

At a recent industry gathering, WPLY (Y100) Philadelphia PD Jim McGuinn said he was looking into offering multiple (Continued on page 93)

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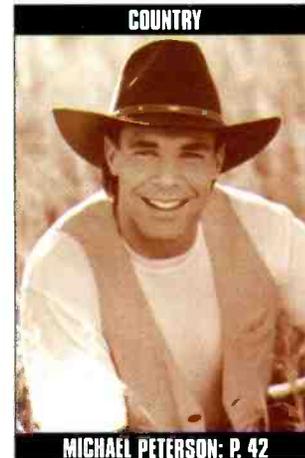
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Don't Ask Retail To Promote Label Competition

BY PAMELA HOROVITZ

Imagine walking into Tower Records and seeing posters on the wall for Musicland. Not likely, you say, and you'd be right. No company would voluntarily promote buying from a competitor. And yet, that very thing is going on in thousands of retail establishments at this very moment.

Don't believe me? Go grab any recent release and inspect the packaging. Chances are that somewhere in the packaging there's a URL listed for both the artist and the band. No big deal—artists have been promoting fan clubs in the packaging for years. So this is simply taking advantage of the promotional opportunities of the Internet, right?

Next, open up the new Ricky Martin CD. The first thing you'll see is a blow-in

card not for Ricky's fan club, but for AOL. Sony didn't ask retailers if they wanted to advertise AOL in their stores, and I don't think any retailers are getting a promotional fee for helping AOL



Pamela Horovitz is president of the National Assn. of Recording Merchandisers.

"Building a database of consumers on the backs of the current retail base, and then using that database to cut the retailer out of future sales, is highly anti-competitive"

get new customers—but I bet Sony is. Now, pop the Ricky Martin CD into the ROM drive of your computer. It contains a hyperlink to Ricky's Web site (www.

rickymartin.com), where, in addition to his bio, photos, interviews, and videos, there's a "buy now" button that links you to www.sonymusic.com (or for those of you who might like to buy in Europe, www.iMVS.com).

Next month, if retailers want co-op dollars to advertise the Ricky Martin CD, Sony will make them put these URLs in their ads, too.

Of course, Ricky and Sony aren't the only ones trying to steal the next sale away from retail. The new Missy "Misdemeanor" Elliott release connects you to www.missy-elliott.com, which responds to your "if you want to buy" query by connecting you to www.Elektra.com and the Time Warner store.

The new Biohazard release from Mer-

(Continued on page 16)

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

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Spanish, Colombian Radio Groups Team Their Efforts

BY HOWELL LLEWELLYN

MADRID—The promotion of Latino music is set to receive a new global impetus following the creation of a venture by two of the world's biggest Spanish-language radio groups.

Spanish media conglomerate Grupo Prisa, which owns the country's largest private radio group, Cadena SER, has formed a holding company with Colombia's Radio Caracol, which has interests in the U.S., Latin America, and France.

Grupo Prisa's director of corporate relations, Miguel Gil, says the as-yet-unnamed company will initially own Miami's WSUA-AM, New York's WPAT-AM, a syndicated Spanish program network comprising 72 channels in the U.S., three music networks in Chile, and France's Radio Latina network, as well as a stake in a Panama radio station.

All these properties are already owned by Radio Caracol, which runs 238 stations—182 in Colombia and 56 in the U.S. and Latin America. Prisa is supplying an undisclosed cash injection and know-how.

Although the Prisa/Caracol deal is a separate operation, it is directly linked to the creation earlier this month in Spain by Prisa of a new Latino music company, Gran Via Musical (GVM) (Billboard, July 17).

The new venture will provide a radio arm to promote the new product from GVM, which has set up four new record labels, a music publisher, and a merchandising, management, and tour promotion company.

Gil says a Prisa team is traveling to Colombia this month to finalize details. Both the GVM and Prisa/Caracol deals are scheduled to close in September, and plans call for the enterprise to be operational by October. A Prisa statement says the new deal, under which Prisa takes a 1% stake in Caracol, is for the joint development of music radio in Spanish-speaking markets.

Prisa CEO Juan Luis Cebrian—who was unavailable for comment—told an SER radio audience that "Caracol is highly successful and a magnificent ally. It is present in the

National Vid Week Gets Mixed Reviews

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—National Video Week didn't bomb at the Los Angeles Convention Center earlier this month as naysayers had anticipated. But neither did the three-day event stage a complete recovery, according to numerous participants.

Co-managers Advanstar Communications and the Video Software Dealers Assn. (VSDA) put attendance at 11,887, including about (Continued on page 89)

U.S., [a country that is] one of our main objectives. We want to enter U.S. and Latin American Spanish-speaking markets to exploit our experience in music and music radio networks.

SER, which runs a total of 388 stations—231 of which are wholly owned, plus a further 157 associated outlets—also owns four of Spain's five most popular radio music networks. SER managing director Augusto Delkader declined to comment.

Radio Caracol president Ricardo Alarcon said on the same SER radio program, "We are uniting two of the most important companies in the development of international radio."

Owned by Grupo Bavaria, Colombia's biggest business group, Caracol also runs a private TV station in Colombia.



Two For Song. Caetano Veloso and Beck perform Beck's song "Tropicalia" at Veloso's July 3 show at the Ford Amphitheatre in Los Angeles. Veloso is on his first U.S. tour. Shown, from left, are Veloso and Beck.

Digital Club Network Formed

BY CARLA HAY

NEW YORK—In an effort to expand the field of live music online, several nightclubs in major markets have banded together to form the Digital Club Network (DCN) to Webcast performances from the clubs.

The creators of DCN are calling it the first Web site devoted exclusively to streaming live music online 24 hours a day. DCN (www.dcnlive.com) is expected to officially debut Tuesday (20), the opening date of the 1999 Digital Club Festival in New York.

Digital Club Festival—formerly known as the Intel New York Music Festival—is an annual event that showcases new and developing acts at nightclubs and offers Webcasts of the performances. This year's festival takes place Tuesday through Friday (23) in association with the Plug-In industry conference.

DCN CEO Andrew Rasiej says, "We actually conceived this idea for DCN about four years ago. DCN evolved from the purpose of the Digital Club Festival, which is to give artists the ability to leverage technology to their benefit. The time had come to extend the idea of archiving

Report On U.K. Music Biz Issued

Nat'l Music Council Presents Figures On Industry's Value

BY MARK SOLOMONS

LONDON—The U.K.'s National Music Council (NMC), an umbrella body that lobbies on behalf of the industry, has provided a tantalizing snapshot of the value of the business. The organization has published research based on definitions it says are "broadly faithful" to earlier, similar works, including an almost identical one it commissioned in 1996, but it has taken pains to divorce the new report from its predecessors.

Industry bodies the British Phonographic Industry—which is represented on the NMC—and the Music Publishers Assn. immediately welcomed the research, following its publication July 13. These and other organizations are expected to use the research in future government-lobbying efforts.

The report provides some trend data, including an estimate of the net overseas earnings of U.K.-based record companies for "invisible" exports, in other words, licensing and

royalty income. It shows that this has declined by 30% overall since 1993. A sudden rise in 1995 to a peak of 317.7 million pounds (\$498 million) has been followed by an accelerating decline, with last year's 207.7 million pounds (\$325 million) down some 21% from 1997.

Meanwhile, net exports of sound carriers have remained flat over the past five years at around 100 million pounds (\$156 million) per year, as export growth has been met with a corresponding rise in imports.

The NMC also shows that consumer spending on recordings has gradually risen over the same period, from 1.36 billion pounds (\$2.13 billion) in 1993 to 1.91 billion pounds (\$2.99 billion) in 1998.

The report, "A Sound Performance: The Economic Value Of Music To The United Kingdom," sponsored by accounting firm KPMG, follows "The Value Of Music"—carried out for the NMC with the University of Westminster by two of the same researchers in 1996. Another covering the same ground the previous year was produced for export body British Invisibles (Billboard, Feb. 18, 1995). The NMC, however, believes that the three sets of data are incompatible.

"There have been sufficient changes (and in many cases, improvements) in the way in which the component parts of the business have been calculated to encourage a degree of caution in simply comparing aggregate figures on expenditure, value added or overseas earnings with earlier years," says the report.

The new work says that the music industry's contribution to the national economy—including live performance and recording; music rights; the manufacturing, retailing, and distribution of recordings and instruments; and promotion, management, education, and training—was 3.2 billion pounds (\$5.01 billion) in 1997-98. The 1996 report put that figure at 2.5 billion pounds (\$3.91 billion) for 1995. Consumer spending was 3.18 billion pounds (\$4.98 billion) in 1997-98,

Key Findings In '97-'98 U.K. Research Report

- The U.K. music industry's contribution to the national economy was 3.2 billion pounds (\$4.98 billion) in '97-'98.
- Consumer spending on recordings has risen from 1.36 billion pounds (\$2.13 billion) in 1993 to 1.91 billion pounds (\$2.99 billion) in 1998.
- Gross overseas earnings of the entire music sector were 1.33 billion pounds (\$2.08 billion) in 1997.
- The music business generates employment equivalent to 130,300 full-time jobs.

compared with a figure of 2.9 billion pounds (\$4.5 billion) for 1995.

The NMC says that major record companies employed 3,773 in the U.K. in 1997, with around 1,000 of those in manufacturing and distribution. Joint ventures with majors account for a further 500, while independents employ an estimated 3,854. It says that there were 40,450 performers and 31,350 music teachers that year, and some 15,000 working in music retail.

Other key findings:

- Gross overseas earnings of the entire sector were 1.33 billion pounds (\$2.08 billion) in 1997; payments out of the country were 813 million pounds (\$1.27 billion), giving net earnings of some 520 million pounds (\$814 million).
- The domestic music recording sector contributes around 520 million pounds (\$814 million) to the U.K. economy.
- In 1997-98, British consumers spent 633 million pounds (\$991 million) on live performances and 450 million pounds (\$705 million) on musical instruments, while net earnings from live shows abroad were 90 million pounds (\$141 million).

Fonovisa Execs Appear In Court

Prez, VP Of Promotion Arraigned In Payola Case

BY CHRIS MORRIS

LOS ANGELES—Guillermo Santiso and Jesus Gilberto Moreno, president and VP of promotion, respectively, for Latin music giant Fonovisa, pleaded not guilty July 12 to payola-related charges during an arraignment appearance before a federal magistrate judge here.

An attorney for Fonovisa also entered a not-guilty plea in a related income-tax charge against the label.

However, Santiso's attorney acknowledged that Santiso and Moreno would change their pleas to guilty at a future court appearance.

"The cases may be joined," said attorney Charles L. Kreindler. "We need to wait until that happens."

The defendants and attorneys had

no further comment.

On June 30, Santiso was hit with two federal felony charges of subscribing and abetting false U.S. income-tax returns in 1992 and 1996. The government alleged that some funds funneled to an independent promotion company were kicked back to Fonovisa to be utilized for payola payments to unidentified PDs. Fonovisa is charged with a single count of subscribing to false tax returns.

Moreno faces a separate misdemeanor count of making an undisclosed payment to an unnamed radio station programmer (Billboard, July 10).

The next appearances in the case are scheduled for Sept. 7.



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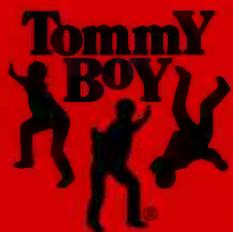
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A Newsboy Joins Inpop Venture

Sparrow Affiliate To Be Distributed By EMI's Chordant

BY DEBORAH EVANS PRICE

NASHVILLE—Looking to help other artists outside the U.S. land record deals and gain widespread exposure, Newsboys lead vocalist Peter Furler and the band's manager, Wes Campbell, have partnered with Brisbane, Australia, businessman Dale Bray to launch inpop (international pop). The new venture will be affiliated with the Newsboys' label home, Sparrow Records. Distribution will be through EMI Christian Music Group's Chordant Distribution.

Co-owned by the three men, inpop will focus on finding, signing, and developing talent internationally. Furler and Campbell will be involved primarily with A&R responsibilities; Bray, who owns Platinum Entertainment Australia, a Brisbane-based distribution company, will run the new label, working jointly with the Sparrow Label Group marketing and artist development departments.

"This is something we've been talking about for a long time," says Sparrow Label Group president

Peter York of discussions with Furler and his cohorts. "These guys tour more than just about any act out there, not just domestically but internationally. So consequently they come across things we wouldn't find."

'We just want to give [new acts] the same opportunity that we had 10 years ago'

— PETER FURLER —

Exposing talent from all over the world was the key incentive for the new label. "We believe in [lots of talent] that we see overseas all the time, especially Australia and New Zealand," says Furler, himself a native Australian. "They are some of the finest musicians and songwriters

in the world, but they are not very good at self-promotion... Every time we go into Australia, New Zealand, and Europe, we see these fantastic bands and artists. We just want to give them the same opportunity that we had 10 years ago."

Furler says the label will not be limited to one genre but will sign a variety of acts. And though the bulk of the signings will be from countries outside the U.S., inpop will not exclude American artists from the roster.

"It will be all kinds of music," says Furler. "A lot of these bands have grown up in an environment that doesn't have Christian radio and doesn't have a wall between Christian and mainstream. It just matters if it's good or not. That's the environment we grew up in."

Furler says one of his missions is to increase the amount of product from international acts that American consumers have access to at their local record store.

The first act signed to inpop is (Continued on page 85)

RuffNation/Warner Inks First Slate Of Artists

BY GAIL MITCHELL

LOS ANGELES—Comedian D. L. Hughley, hip-hop artist Doc Holiday, and former Major Coinz member Liz Leite are the first artists signed to RuffNation



Records, chairman/CEO Chris Schwartz's new joint venture with Warner Bros. Records (Billboard Bulletin, July 13). The label's first releases are expected later this summer and will be distributed worldwide by Warner Bros.

Also joining RuffNation under the RuffWorld Entertainment Group umbrella are independent label RuffLife, distributed through WEA's Alternative Distribution Alliance, and music publishing company RuffSongs,

administered by Warner/Chappell. In keeping with Schwartz's philosophy of developing artists at the street level, RuffLife releases will place an emphasis on vinyl sales.

"For some time now, we've been trying to build—almost from the ground up—a new, comprehensive black and hip-hop music department," says Warner Bros. Records chairman/CEO Russ Thyret. "Besides the fine executives we have working in the company, we've also emphasized partnering with recognized, talented executives in both production and A&R. Chris' track record in this area is outstanding. I'm excited about having Chris and his company involved with Warner Bros.—not just as it relates to black music and hip-hop, but overall."

Schwartz is the former CEO of Ruffhouse/Columbia, home of Lau- (Continued on page 16)



This Award's For You. MCA artist Jesse Powell is presented with a Recording Industry Assn. of America-certified gold album award for his newest set after the opening show of the Budweiser Superfest tour at the Universal Amphitheater in Los Angeles. The album, "Bout It," has sold more than 500,000 copies. Shown, from left, are Louil Silas Jr., founder of Silas Records; Marilyn Batchelor, marketing director, R&B music, MCA Records; Steve Corbin, senior VP of operations, R&B music, MCA Records; Randy Jackson, senior VP of A&R, R&B music, MCA Records; Phillippe Darell, co-manager of Powell; Bruce Reiner, VP of promotion and rhythm crossover, MCA Records; Powell; Abbey Konowitch, executive VP, MCA Records; Tina Gomes, co-manager of Powell; Azim Rashid, national director of promotions, MCA Records (N.Y.); and Benny Pough, VP of promotion and R&B music, MCA Records.

Helen Forrest, WW2-Era Singer, Dies

BY IRV LIGHTMAN

NEW YORK—Surviving a childhood as a member of a dysfunctional family, Helen Forrest brightened and sweetened the gloom of the Depression and World War II with some of the era's best-remembered vocal hits.

Forrest died of congestive heart failure July 11 at the Motion Picture Country Home and Hospital in Los Angeles; she was 82.

The singer made hundreds of recordings through her career, beginning with Artie Shaw (1938) on Bluebird and moving on to Benny Goodman (1939-41) and Harry James (1941-43) on Columbia before starting a solo career in 1944. She later recorded for the MGM and Capitol labels, among others. Her catalog is greatly enhanced by the dozens of special broadcast sessions for the



FORREST

Armed Forces.

With James, Forrest scored several hits during World War II, including "I've Heard That Song Before," "I Don't Want To Walk Without You,"

and "I Had The Craziest Dream."

After going solo in 1944, Forrest and crooner Dick Haymes teamed for a series of big hits on Decca, including "It Had To Be You," "Together," "I'll Buy That Dream," and "Oh! What It Seemed to Be."

Forrest also had a successful weekly radio program with Haymes from 1944 to 1948. The pair had previously made some duets for James, and the Decca duets and her big-band years are widely represented in her CD catalog.

During her heyday, Forrest, who was born in Atlantic City, also made a few appearances in feature films.

Forrest told the harrowing tale of family abuse in her 1982 autobiography, "I Had The Craziest Dream," written with Bill Libby. Ill-treated or (Continued on page 82)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Dieter Daum is named president/CEO of Sony DADC Austria AG and chairman of Sony Music International Operations Group in Austria. He was executive VP of sales and manufacturing.

Susan Genco is appointed senior VP of business and legal affairs for Capitol Records Group and senior VP of operations for Capitol Records in Hollywood. She was VP of business and legal affairs for Arista Records.

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

Rodger Garfinkel is appointed senior director of strategic planning for Arista Records in New York. He was senior director of financial planning for MCA Records.

Virgin Records names Thomas D. Bracamontes senior VP of promotion, Mark Boyd VP of promotion,



DAUM



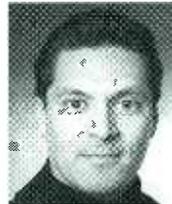
GENCO



FELDMAN



GARFINKEL



BRACAMONTES



BOYD



JORGE



SILVA

Brian Alan Samson national director of street marketing and mix-show promotions, and Brandon A. Padilla manager of West Coast mix-show and street promotions, all in Beverly Hills, Calif.; Hilda R. Williams national director of urban promotions in New York; and Jimmy Avant Southeast regional promotions manager in Atlanta.

They were, respectively, VP of urban promotions for Sony/500 Music; national director of promotion; president of Blueprint Marketing; promo-

tion assistant; Northeast regional promotions manager; urban promotions, for Epic Records; and PD/music director for WYOK Mobile, Ala.

Red Ant Entertainment appoints Eddie Jorge VP of urban promotion and George Silva VP of top 40 promotion/East Coast in Los Angeles. They were, respectively, national director of urban promotion and East Coast director/top 40 and hot AC.

Troy Tomlinson is named senior VP of Gaylord Entertainment's Acuff-Rose Music Publishing in

Nashville. He was VP of the creative department.

Lou Vaccarelli is promoted to chief procurement officer and VP of production and manufacturing for BMG Entertainment, North America in New York. He was VP of production and manufacturing.

Leslie Burbidge is promoted to director of national media relations for Word Records in Nashville. She was head of the publicity department.

Rhino Entertainment names

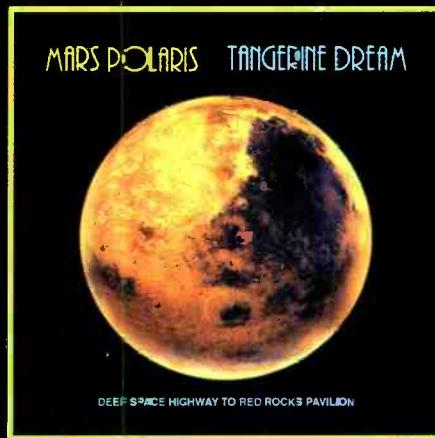
Wendi Cartwright director of repertoire licensing and Mike Engstrom product manager for Kid Rhino. They were, respectively, director of business administration/business affairs for Red Ant Entertainment and head of marketing and creative services for Ark 21 Records.

RELATED FIELDS. Jonathan Kehl is appointed VP of site development for digitalpressure.com in Los Angeles. He was VP of sales for Public Affairs Technologies Inc.

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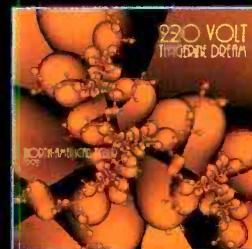
Ambient Monkeys 63001



TimeSquare 63006



Transsiberia 63012



220 Volt live 63018



Atlantic Bridges 63002



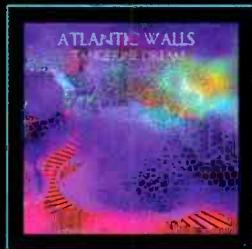
The Hollywood Years I 63007



Valentine's Wheels live 63013



Turn Of The Tides 63019



Atlantic Walls 63003



The Hollywood Years II 63008



Sohoman 63014



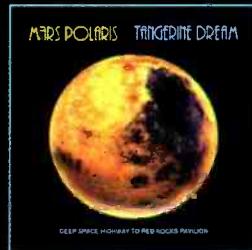
Tyranny Of Beauty 63020



Dream Scores 63004



Quinoa 63010



Mars Polaris 63016



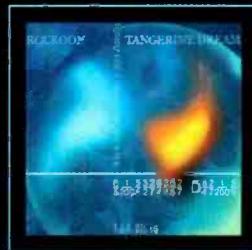
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TOWER JAPAN 20TH ANNIV. - Issue Date: Sept 4 • Ad Close: Aug 10

CAROLINE DIST. 16TH ANNIV. - Issue Date: Sept 11 • Ad Close: Aug 17

DANISH WAVE - Issue Date: Sept 11 • Ad Close: Aug 17

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

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

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Patty & Troccoli Come 'Together' On Monarch

BY DEBORAH EVANS PRICE

NASHVILLE—Though long known as two of contemporary Christian music's most successful divas, Sandi Patty and Kathy Troccoli are embracing a bygone musical era on "Together," due July 27 on Monarch Records. The duo's first recording together, the album features a sizable array of pop chestnuts.

Patty is signed to Word Records and Troccoli to Reunion Records, but both have previously recorded on projects for Monarch, a San Francisco-based label that is a division of HLH Entertainment. Patty contributed a cut to the label's "Gershwin On Monarch" album, and Troccoli recorded a tune for Monarch's Duke Ellington tribute, "Ultimate Ellington."

"When I re-signed with Reunion," Troccoli says, "I said, 'You guys really need to give me the freedom to record another kind of record,' and they did."

Patty and Troccoli are both managed by Erickson-Baughner Management, and Troccoli credits Matt Baughner with pitching her for the Ellington project and helping facilitate the new project.

"Together" features Patty and Troccoli dueting on "Somewhere Over The Rainbow," "Together," and "Get Happy"/"Happy Days Are Here Again." Patty performs the Gershwin tunes "The Man I Love," "Summertime," "A Foggy Day," and "They Can't Take That Away From Me." Patty also sings "The Last Day," an inspirational song written by Brenda Russell.

Troccoli performs "Come Rain Or Come Shine," "You Made Me Love You," "Embraceable You," and "The Trolley Song."

Troccoli also recorded a new tune, "I Remember," which she co-wrote with Kevin Stokes and Tony Woods. "Robbie Buchanan produced it similar to a Disney-type of arrangement," says Troccoli.

The tune is the first single from the project and is garnering airplay on mainstream AC radio, where Troccoli has a base of support in the wake of

previous pop hits such as "Everything Changes," "Tell Me Where It Hurts," and "I Can Hear Music," which was recorded with the Beach Boys. "I Remember" is getting airplay in the Dallas; Baltimore; Chattanooga, Tenn.; Richmond, Va.; and Columbia, S.C., markets, among others.

Patty and Troccoli are both booked by the William Morris Agency. They will be performing select dates together this year and are slated to embark on a Together tour in 2000. The only time the two have performed together previously was when they were both part of the Young Messiah Christmas tour and when Patty invited Troccoli to perform on a cruise she was sponsoring.

Monarch's Chris Long says the label will be launching a solid campaign directed at radio, retail, and media outlets. "There will be listening posts, price and positioning at Borders, a top-shelf campaign at Best Buy, the in-store play campaign at Barnes & Noble, the Circuit City endcap program, a Hastings endcap program, and a Sam Goody program. There will be a Tower four-color Pulse ad."

Though the record will be released July 27 in the general market, Long says, Monarch wanted more time to set the record up in the Christian retail market, so it will go to Christian retail Aug. 3 through Word Distribution.

How it will be received by Christian retail consumers remains to be seen. "Musically, I think it's great," says Rick Anderson, buyer for the Cincinnati-based Berean chain. "I'm sure vocally they will do an amazing job. Practically, I would have to ask why. I think the interest in the [Christian Booksellers Assn.] market will be limited. Christians may seek it out in secular stores."

Long says Patty and Troccoli will do a satellite media tour the week of Aug. 15. On Tuesday (20), Monarch plans to release Patty's version of George and Ira Gershwin's "A Foggy Day" to adult format stations.



PATTY



TROCCOLI

Busy Dave Douglas Is Miles Ahead

Winter & Winter Set Due From Trumpeter; RCA Deal Inked

BY BRADLEY BAMBARGER

NEW YORK—No less an authority than avant-jazz avatar John Zorn described the music of trumpeter/composer Dave Douglas as "a living, breathing organism—an exciting world of possibilities where anything can happen." He also said Douglas' work is "touched by genius."

Always a pioneer, Zorn offered those valuations on behalf of Douglas' '96 Soul Note set "Five." Since then, jazz critics and music lovers have been catching up with similar superlatives for Douglas' way of paying smart homage to his heroes (jazz, classical, and pop), while forging his own distinctive soundprint across several ongoing ensembles.

The ever-active Douglas had a trio of discs vie for the tops of critics' polls last year: "Moving Portrait" (DIW), a Joni Mitchell tribute with piano quartet; "Magic Triangle" (Arabesque), an all-originals feature for his quartet with tenor sax; and "Charms Of The Night Sky" (Winter & Winter), the luminous debut by his chamber-jazz outfit of the same name.

So far this year, Douglas has produced "Convergence" (Soul Note), the third effort by his string-laced quintet. And on Aug. 10, Winter & Winter issues "Songs For Wandering Souls," the fourth and finest set yet from his Tiny Bell Trio, with guitarist Brad Shepik and drummer Jim Black. Last but not least, Douglas just inked a four-record deal with RCA Victor that will yield a sextet album early next year.

The 36-year-old, Brooklyn, N.Y.-residing Douglas flourishes by flouting categories, as he pursues many muses via his various groups. During the recent Bell Atlantic New York Jazz Festival, Douglas packed the Knitting Factory for a long, rich evening of three shows with three disparate bands.

Charms Of The Night Sky mines a vein of Mitteleuropa, coming up with gems that flicker of Grappelli/Reinhardt, Viennese classicism, and Prague coffeehouses. And "Convergence" sets his most intricate compositions alongside Messiaen and a Burmese folk song. Then there is the Balkan-accented improv of the Tiny Bell Trio, which embraces not only *czardas* but Schumann transcriptions and the odd Rahsaan Roland Kirk tune.

"Juxtaposition is something I consider whether I'm composing, putting a band together, or programming a live set," Douglas says. "I want to reflect all my inspira-

tions, but not in pastiche—it should have variety and unity. And each record should be unique. I never approach a session like this is my 'jazz' thing and this is my 'classical.' Everything should be sui generis."

The Douglas aesthetic obviously thrives on freedom. He produces his own records, with top engineer Joe Ferla in the case of "Songs For Wandering Souls." And Douglas says he chose RCA from among several major-label suitors "because it seems the most open to breaking down creative barriers."

Winter & Winter principal Stefan Winter admires Douglas most



DOUGLAS

MUSIC EDITION WINTER & WINTER

for his "openness and curiosity," he says. "Some musicians have trouble pursuing more than one direction at a time, but Dave constantly puts himself into different contexts. That's why he is always growing."

Most labels "don't believe in an artist putting out more than one album a year," Winter adds, "but that is silly in the case of someone like Dave. If the projects are distinctive enough, all the activity can be good for building an audience."

Seconding that opinion is Bruce Gallanter, owner of New York's Downtown Music. "All Dave's records sell for me," he says. "A lot of people search out his records after first hearing him play with Zorn. Then 'Charms Of The Night Sky' cuts across every kind of buyer."

Adding luster to "Songs For Wandering Souls" is the imprimatur of Winter & Winter, since "record buyers love the label," Gallanter says.

Winter's former label—the PolyGram-distributed JMT—was a favorite among adventurous jazzers, and his Munich-based Winter & Winter has earned even more admiration in a short span. The label reports sales of 500,000 copies of 38 titles in 2½ years. Its wares are distributed by Allegro in the U.S.,

Fusion 3 in Canada, Harmonia Mundi in France and the U.K., Bomba in Japan, and edel in Germany, Austria, and Italy.

Another fan of Douglas and the Winter & Winter ethos is Jay Trachtenberg of eclectic public-radio outlet KUT Austin, Texas. The station aired past discs and has been previewing "Songs For Wandering Souls," which Trachtenberg also plans to play on his Sunday show on commercial triple-A KGSR Austin. "Not everyone is going to like Dave Douglas," he says, "but then not everyone likes Diana Krall."

Next year promises a boon for Douglas fans, as he will have at least three discs out as a leader. The first RCA album will be a sextet tribute to the late Mary Lou Williams, in the manner of Douglas' compositional homages to Wayne Shorter ("Stargazer," Arabesque) and Booker Little ("In Our Lifetime," New World).

Indicative of Douglas' modernity is that he tips his hat to his forebears as he strikes out on his own. In that sense, all his varied work is a tribute to the resolute individuality of another man with the horn. "I always think of Miles Davis' fearless drive to move forward," he says. "It's like being a long-distance runner. Those who keep looking back are the ones who lose."

Douglas has one more indie effort on the way: "Leap Of Faith," a tenor quartet disc due in February on Arabesque. Set for next fall, Douglas' second album for RCA will be a feature for Charms Of The Night Sky—violinist Mark Feldman, bassist Greg Cohen, and accordion ace Guy Klucsevsek.

Beyond his work as a leader, Douglas' expressive trumpet has long been a key to the Hebraic harmonologies of Zorn's Masada combo—which has 10 studio discs and two potent new live sets on Zorn's Tzadik label. Douglas is also in pianist Myra Melford's Same River, Twice band, which has its second album, "Above Blue," out on Arabesque.

In coming months, Douglas travels the Old and New worlds with the Night Sky group and Tiny Bell Trio, as well as with Masada. To unveil the RCA debut, his sextet plays a February stand at New York's Village Vanguard. Douglas is managed and booked in the U.S. by New York's Sooya Arts. His European agent is Saudades Tours in Rotholz, Austria. His compositions are published by Noenmity Music (BMI).

Aguilera's Expanding Beyond 'Genie'

RCA To Follow Up Song's Success With Self-Titled Set

BY LARRY FLICK

NEW YORK—As pop ingénue Christina Aguilera scales The Billboard Hot 100 with "Genie In A Bottle," RCA Records is executing a multifaceted marketing strategy



AGUILERA

that's designed to capitalize on the active teen market—while simultaneously exploring the 18-year-old singer's potential to connect as well with adult audiences.

"For us, this is the launch of a signature artist," says RCA marketing VP Nick Cucci of Aguilera's eponymous set, due Aug. 24. "She's not a quick-burn teen artist. We're planning on her being around for a long time. We're pursuing performance opportunities to present her as an artist of extraordinary depth."

In June, the label showcased Aguilera in New York, Los Angeles, Toronto, Las Vegas, and Minneapolis. Aimed primarily at BMG staffers, as well as local radio and retail reps, the gigs had the artist performing the album with only piano backing.

"It was a highly effective way of presenting her," says George Harrison, assistant music director at KSNE Las Vegas. "She has the voice of a young Whitney Houston. Midway through the first song, it was clear that she's going to be a big, big star."

Aguilera will offer a similarly styled performance when she participates in the Lilith Fair Aug. 10, 11, and 13, except these shows will show her performing tunes from the album along with a cover of the Etta James chestnut "At Last." The dates will serve as a warmup to a late-summer/early-fall tour.

Shortly after Lilith, Aguilera will begin a string of television appearances that include an Aug. 27 spot on "The Tonight Show With Jay Leno." She will join Britney Spears, Tyrese, and 'N Sync on "Summer Music

Madness," a concert special on UPN, slated to air in late August.

By then, the label plans for the hip-hop-derived single "Genie In A Bottle" to be omnipresent. So far, the track has sold 99,693 copies since its June 22 release, according to SoundScan, which has contributed to it leaping into the top five of the Hot 100 within three weeks of its debut. This issue it is at No. 3.

Directed by Diane Martel, the clip supporting "Genie In A Bottle" has begun to get active airplay on the Box and MTV. In fact, it's attained "buzz-worthy" status on the latter network's daily "Total Request Live" viewer call-in program.

"It's a dream come true that people are responding in such a positive way to my music," says the singer, who is managed by Steve Kurtz. "At first, I was a little afraid that some people might not completely get where I'm coming from—particularly with 'Genie In A Bottle.'"

Aguilera is referring to the song's occasionally seductive lyrical tone. Fueled by a chugging groove and richly layered vocals, the tune is punctuated by a breathy command to "rub me the right way."

"The song is not about sex," she asserts. "It's about self-respect. It's about not giving in to temptation until you're respected."

In fact, Aguilera is anxious to use the tune as an opportunity to deliver a positive message to the young people who will buy it. "It's time for something different," she says. "It's time that music make kids feel confident and secure. And I'm looking forward to reaching out and touching as many of them as possible."

Among the avenues Aguilera will pursue on her mission will be the Internet, on which she is already the subject of 30 fan-operated Web sites. She will be hosting an online chat on Disney's site Monday (19), and an America Online chat Aug. 24.

The Wexford, Pa., artist has been preparing for the chance to reach a wide audience since she landed a spot in the "New Mickey Mouse Club" in Orlando, Fla., at the age of 12, appearing with such current stars as Spears, JC Chasez and Justin Timberlake of 'N Sync, and "Felicity" TV star Keri Russell. From there, Aguilera was picked to sing "Reflections," the theme to Disney's 1998 hit "Mulan."

"It was a great way to grow up," she says. "I got the most incredible education, both in terms of who I wanted to be as an artist and in terms of how the business works. It gave me the focus I needed to make this album."

The self-titled project provides an engaging blend of trend-savvy uptempo ditties and warm ballads produced by such luminaries as Carl Sturken and Evan Rogers, ex-System member David Frank, Stephen Kipner, and Guy Roche.



Owsley Rocks Chicago. Giant/Warner Bros. artist Owsley, center, recently played Chicago in support of his eponymous debut disc, which features the single "Coming Up Roses." He is doing a series of shows with Chris Isaak and Fountains Of Wayne. Flanking Owsley, from left, are Warner Bros. regional rep Julie Muncy and WTMX Chicago music director Jamie Kartak.

Foo Fighters About To Sign RCA Deal; New Radicals' Alexander Pulls The Plug

THIS CLOSE: The Foo Fighters are very close to signing a deal with RCA Records. According to sources, the Fighters will release albums on their own imprint, Roswell Records, and license the material to RCA. The Foo Fighters, who are currently at Los Angeles' Conway Studios working on new material, were last on Roswell/Capitol but exercised their key man clause and left the label following last year's departure of former president Gary Gersh. The band is managed by Gas Company Entertainment, the new company formed by Gersh and John Silva, who managed the band during his tenure at Gold Mountain Entertainment.

The band was scheduled to play at Woodstock '99 later this month but canceled due to guitarist Franz Stahl's quitting the group. The Foo Fighters' sophomore album, 1997's "The Colour And The Shape," peaked at No. 10 on The Billboard 200.



by Melinda Newman

OTHER CH-CH-CHANGES: MCA is about to sign Tommy Lee's new band, **Methods Of Mayhem**. The group is wrapping its album with co-producer Scott Humphrey . . . In the "you can go home again" department, look for **Bruce Kirkland**, former president of EMI-Capitol Entertainment Properties (E-Prop), to go back to Capitol as a consultant on **Beatles** projects . . . Looks like Virgin Records is undergoing some kind of restructuring, given that five executives have been let go over the last few weeks. Among those gone or leaving are **Bob Frymire**, VP of promotion operations; VP of A&R **Danny Goodwin**; VP of video promotion **Pam Marcello**; **Paul Stewart**, senior VP of A&R/urban; and senior director of artist development **Bruce Henderson**. Virgin could not be reached for comment on the departures.

RADICAL THINKING: Following the sudden announcement by the **New Radicals' Gregg Alexander** that he no longer intends to be a recording artist, his label MCA is "exploring [its] contractual rights vis-à-vis Gregg Alexander's future, including exploring litigation," according to a source.

Alexander, who basically was the New Radicals (he added members for touring), caught the label by surprise on July 12 when he released a statement saying that the New Radicals "will no longer be a recording, promoting, or performing entity" and that Alexander would now focus on producing and writing material for other artists. His first project is **Danielle Brisebois' RCA** album, which is coming in September.

The announcement came just as MCA was preparing to work the new video for the current single,

"Someday We'll Know." Although the label knew Alexander had issues about being an artist, his decision and the bluntness of the announcement came as a shock. If his antics didn't seal his fate as a recording artist, his statement that "the fatigue of traveling and getting three hours' sleep in a different hotel every night to do boring 'hanging and schmoozing' with radio and retail people is definitely not for me" certainly will. I'm sure many artists feel that way, but they realize it's just part of paying their dues.

Alexander has signed with Lippman Management to represent him as a producer and songwriter. However, Direct Management's **Martin Kirkup** says his company still has the New Radicals under contract and will handle any remaining business for that entity, although he admits that may be slim. "Gregg has pulled the plug on himself," says Kirkup. Alexander, who had previously released an album on Epic, declined to comment on his decision beyond the statement.

STUFF: Los Angeles-based indie Emperor Norton has taken 3-year-old Brooklyn, N.Y.-based Kindercore Records under its wing. Emperor Norton will now fund the indie in return for a small percentage of the masters on future Kindercore releases. Among the acts on Kindercore are **Apples In Stereo's** side project **Dressy Bessy**, **the Mendoza Line**, and **Kincaid**. **Dan Geller** and **Ryan Lewis** will continue to run Kindercore . . . **Paul Simon**, **Wynonna**, **Stevie Wonder**, and **Isaac Hayes** are among the artists featured with the **Dixie Hummingbirds** on "Music In The Air," an Aug. 10 House of Blues release saluting the gospel quartet's 70-year career . . . On Friday (23), **Hootie & the Blowfish** are slated to take part in "Reading With Rachel," a monthly literacy series sponsored by South Carolina's first lady, **Rachel Hodges**. The boys in the band will read excerpts from **Steven Kellogg's** "Best Friends" to a gathering of school children at the governor's mansion.

ON THE ROAD: **Galactic**, **Gov't Mule**, **moe.**, **the String Cheese Incident**, **Kevin Kinney**, **Gibb Droll**, and **Keller Williams** will kick off the Summer Session '99, a monthlong amphitheater tour, July 29 at Birmingham, Ala.'s Oak Mountain Amphitheater. Among the acts joining the tour for a limited number of shows are **Phil Lesh & Friends** and **Ziggy Marley & the Melody Makers**. Capricorn will also release a live album from the event later this year . . . **Echo & the Bunnymen** start a monthlong North American tour Oct. 1 in Toronto.

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Two Vets Join Forces As Slo Leak On United Producers' 'Clock'

BY CARRIE BELL

LOS ANGELES—Producer Danny “Kootch” Kortchmar and R&B singer/guitarist Charlie Karp, collectively known as Slo Leak, are no spring chickens. They boast a combined résumé of collaborative credits with such superstars as James Taylor, Aerosmith, and Don Henley.

“Damn right I hope it earns us some special treatment, but if it doesn’t, we aren’t going to give up, lay down, and die just because ‘N Sync is hot now,” says Kortchmar, explaining his devotion to the sophomore Slo Leak release, “When The Clock Strikes 12,” bowing Aug. 24 on United Producers/TVT. “We’ve worked too hard to get where we are to just hand over the biz to these young pups.”

Karp already feels lucky to have met up with someone who loves guitar, swampy blues, downtown jazz sounds, old-school R&B, rock, and funk as much as he does. “We have a wonderful chemistry, and we’re way beyond being jealous or challenging each other in a negative way,” he says.

“Sometimes we don’t even talk to each other,” Karp continues. “We exchange fours—you know, play guitar back and fourth to communicate. He plays a sort of finger-picking, swamp-style rhythm guitar with tasteful chord structures. I answer with a more ferocious, barn-burning rock style. We share a common love for the genres we are re-creating and updating.”

It was this shared devotion that inspired the creation of Slo Leak and its self-titled first album in 1994. Kortchmar also needed to express himself.

“When I produce, I’m helping someone else find their dream. This lets me be me,” he says, pointing out that he is thrilled “Clock” is the first release on United Producers, the label he formed with 10 other producers last year (Billboard, Sept. 26, 1998). “A band like ours would never have been signed to a standard label. United Producers is the only way this music has a chance to escape to the general public.”

That’s not to say TVT plans to scrimp on the marketing. “The most important part of our plan is to get the story out. These guys have rich histories and lots of fans, and we



SLO LEAK

intend to cash in on that,” says John Hammond, TVT director of media and advertising and Slo Leak’s product manager. “It is why we intend to really target the active adult music

buyer first, which means focusing on large chain retailers like Borders and the more active superstores like Wal-Mart.”

To make that happen, all albums will have a sticker that explains who Karp and Kortchmar are. That will also be flagged in all advertising, merchandise, and informational materials supplied to retail and radio. The whole album will be worked to triple-A and noncommercial stations in late July.

TVT is also exploring lifestyle promotions with popular vintage clothing chains, guitar shops, cafes, and retro music and blues festivals. “The music has such diverse inspirations

that appeal will be wide, which is why we don’t intend to stick to a concrete nine-month schedule,” says Hammond.

TVT hopes to get in a few months of live gigs, for which the World’s End-managed act is rehearsing and interviewing booking agencies, before Kortchmar returns to his “day job” (producing) in the fall.

“This won’t be a bunch of guys in a van doing the blues-bar circuit,” Hammond says. “We are planning residency tours and select high-profile gigs starting on the East Coast in August. We will then continue to work around their busy schedules.”

Filter Takes Its Next Shot With Sophomore Set On Reprise

BY CARRIE BELL

LOS ANGELES—Richard Patrick, the mastermind behind alterna-metalheads Filter, believes in karma.

“I’m a lucky son of a bitch,” Patrick says from the studio he recently built in Chicago. “How else could you explain that an Ohio boy walked out of Nine Inch Nails at the height of popularity and managed to find success with a hard rock band in the midst of a post-alternative grunge explosion?”

“I parted ways with a bandmate [Brian Liesegang], only to have another guy step forward with better ideas [guitarist Geno Lenardo],” Patrick adds. “Not to mention that our fans have stuck by us all these years with very little to go on.”

Patrick hopes the cosmic retribution continues when Filter finally releases its second album, “Title Of

Record,” Aug. 24 worldwide on Reprise. He realizes expectations are high based on the success of 1995’s “Short Bus,” which peaked at No. 59 on The Billboard 200 and sold 622,000 units, according to SoundScan.

“I hope everyone is as absolutely in love with the record as I am. I wanted to it to be undeniable,” he says of the 11 new tracks. “‘Short Bus’ was a tall, punk-rock, black record, but it’s very early 20s and juvenile sounding. ‘Title Of Record’ takes people to a new place with tons of hills and valleys. There’s electronic music, bombastic rock tracks, acoustic and ’70s stuff. The songs are well-written and are about my everyday life. I’ve grown leaps and bounds.”

In addition to the band’s growth and having already established itself as a household name, Filter will benefit from the current “heavy does it”

climate at radio and retail, Reprise senior VP of marketing Craig Kostich says. “The timing is perfect, with alternative and rock radio welcoming loud, hard acts like Limp Bizkit,



FILTER

Korn, and Marilyn Manson. We are even seeing pop crossover of these acts when it comes to sales figures,” Kostich says. “And if we can broaden Filter’s audience beyond its platinum

base, we will be ecstatic.”

It looks as if they’re already on their way. The single “Welcome To The Fold” was leaked to active rock, modern rock, and college stations over the Fourth of July weekend, earning early rave reviews. The band’s previous hits were “Hey Man Nice Shot” (No. 10 on Modern Rock Tracks and No. 76 on The Billboard Hot 100) and “(Can’t You) Trip Like I Do” (No. 10 on Modern Rock Tracks).

“They are a big hometown band who always did great,” says Dave Richards, PD of WKQX Chicago. “‘Hey Man’ never lost its appeal, but ‘Welcome’ is gonna kick ass. This new record is great.”

Filter is making the sampler rounds as well. “Welcome” will be included on CMJ New Music Monthly’s September issue sampler. “Cancer” will appear on a Reprise multi-artist cassette. “Captain Bligh” and a guitar lesson with Lenardo on CD will be polybagged in Guitar World’s October issue.

Free Filter stickers have been made in conjunction with more than 30 stations from Seattle and Denver to Baltimore and Orlando, Fla. The band is already scheduled to appear on “Modern Rock Live” Aug. 29, “Rockline” Aug. 30, and “The Howard Stern Show” and MTV’s “Total Request Live” Aug. 25. The Peter Christopherson-directed video for the single has been submitted to MTV, M2, and the Box, and remixes by Freq Nasty and Moving Fusion will be released commercially on 12-inch Aug. 10.

“None of the people who go into the store to buy the CD after hearing the single will be disappointed. They can call me if they are,” says Phil Costello, senior VP of promotion. “This is so what people need right now. The kids want to rock, and programmers are going to start tracking this album and won’t be able to stop. It’s that deep.”

Retail won’t be left out of all the hoopla either. Stickers have been done jointly with the Wherehouse (handed out on the Warped tour) and the Indie Coalition, an association of independent retailers. A pre-release

(Continued on page 17)

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RUFFNATION/WARNER INKS FIRST ARTISTS

(Continued from page 8)

ryn Hill, the Fugees, and Cypress Hill. He and Ruffhouse president Joe Nicolo dissolved their 13-year partnership earlier this year, although Ruffhouse continues as a Columbia imprint (Billboard, May 29).

"Warner Bros. is the only place I could have gone," says Schwartz. "It's a company I've admired for years, rich in tradition and the last American-owned entertainment

conglomerate. Sometimes, to develop artists you need a long-term approach. With record labels getting bigger and bigger, I feel that a lot of labels' priority lists are getting shorter and shorter. But with Russ and [Warner Bros. Records president] Phil Quattraro, I feel I'm at a place where I'll be allowed to do what I need to do in order to reap the benefits."

Based at the company's Bryn

Mawr, Pa., headquarters are RuffNation president Kevon Glickman and executive VP/GM Robert Dipold, both of whom are former Ruffhouse executives. Veteran music video director Richard Murray is VP of video production and special projects. National radio promotions head is Todd Wolfe, who held the same post at Ruffhouse.

RuffNation VP of A&R Kurt

Woodley, a former executive with Uptown Records and Columbia, is based in New York. International operations president Luc Vergier, who was previously product manager for Sony Music Entertainment Europe, is based in London. All report to Schwartz. There are also plans to establish a Los Angeles office.

"The focus is very much global," Schwartz says. "Hip-hop has permeated the mainstream of popular youth culture, and it doesn't just pertain to America anymore: France is the second-biggest market for rap music in the world. We're already negotiating with production companies and artists and will be signing local repertoire in France, Germany, England, and the Netherlands."

As Thyret notes, the union with Schwartz is just the latest effort by Warner Bros. to build a strong

black music division. Its opening move was hiring Kris Parker, also known as KRS-One, last year. Last month, the company an-

'For some time, we've been trying to build a comprehensive black music department'

- RUSS THYRET -

nounced four new production/imprint deals (Billboard, June 12). The label signed deals with LL Cool J, Somethin' For The People, producer Manuel Seal Jr., and Flavor Unit manager/producer Shakim Compere.

GUEST COMMENTARY

(Continued from page 4)

cury connects you to the band's Web site, where the "buy" button connects you to www.Getmusic.com (which is the joint venture of BMG and Universal). The "Mirrorball" CD by Sarah McLachlan connects to a variety of places, including Nettwerk's site, Arista's site, and BugJuice, the site run by BMG. Sarah gives you a choice of buying directly from her or from Getmusic.com. EMI Music Distribution has cut a deal with Amazon.com for its online fulfillment, so you

get the idea.

This isn't the battery business. The retailer who doesn't like EverReady's policies can switch to Duracell. The consumer who wants Ricky Martin won't just substitute something else.

Few retailers are happy about having to stock Ricky Martin CDs with hyperlinks to Sonymusic.com., but Sony hasn't provided any alternative. In fact, the labels engaging in these practices haven't even informed their accounts about the blow-in cards or

the hyperlinks during the solicitation process, so some retailers may not even be aware that these products promote their competition from within the store.

Soon hyperlinks won't just be in CDs but will be in DVD Audio and downloads as well. When the buying choice is just a click away, the implications of these practices will grow exponentially.

Recently, the National Assn. of Recording Merchandisers sent letters to all the major labels, their distribution arms, and their parent companies expressing our concern about the growing practice of forcing retailers to steer their own customers to competitive sites.

We certainly understand that record labels (and artists) are free to choose to enter into direct competition with retailers by selling directly to the consumer. We also understand the

Labels engaging in these practices haven't even informed their accounts about the blow-in cards or the hyperlinks

tremendous opportunity presented by the Internet to cost-effectively target-market to consumers.

But building a database of consumers on the backs of the current retail base, and then using that database to cut the retailer out of future sales, is highly anti-competitive and is a strategy that should not go unchallenged.

The fruitful partnerships between retailers, labels, and artists have allowed our industry to grow into a multibillion-dollar-a-year business that serves a diverse array of consumers. The Internet offers the possibility of growing our business even more.

Promoting the limited offerings of label- or artist-specific sites will not help grow the Internet business as much as promoting the offerings of the full-service retailer.

We should be looking for ways to work together on using databases to sell more music so that the next millennium can be as prosperous as the last.

Billboard.

JULY 24, 1999

THIS WEEK			LAST WEEK			WKS. ON CHART			TITLE			ARTIST		
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®									IMPRINT & NUMBER/DISTRIBUTING LABEL			ARTIST		
1	2	87	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 48835/WARNER BROS. 33 weeks at No. 1						ENYA					
2	1	24	DESTINY WINDHAM HILL 11396						JIM BRICKMAN					
3	4	13	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL						YANNI					
4	3	18	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 60641/WALT DISNEY						MANNHEIM STEAMROLLER					
5	6	23	ONE WORLD GTSP 559673						JOHN TESH					
6	5	8	INNAMORARAE/SUMMER FLAMENCO EPIC 69673						OTTMAR LIEBERT					
7	7	12	DAWN OF A NEW CENTURY PHILIPS 538838						SECRET GARDEN					
8	8	76	GRAND PASSION GTSP 539804						JOHN TESH					
9	9	88	TRIBUTE ▲ VIRGIN 44981						YANNI					
10	10	6	SUN DANCE: SUMMER SOLSTICE VOL. 3 WINDHAM HILL 11437						VARIOUS ARTISTS					
11	11	98	DEVOTION: THE BEST OF YANNI ● PRIVATE MUSIC 82153/WINDHAM HILL						YANNI					
12	12	37	PURE MOVIES GTSP 539779						THE JOHN TESH PROJECT					
13	17	2	CITIZEN OF THE WORLD WINDHAM HILL 11398						DAVID ARKENSTONE					
14	16	40	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801						YANNI					
15	15	5	ISLA DEL SOL BAJA 534/TSR						ARMIK					
16	14	68	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266						GEORGE WINSTON					
17	13	9	OUT OF HAND NARADA 47220/VIRGIN						BILLY MCLAUGHLIN					
18	19	16	ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN						KARL JENKINS					
19	18	24	ANDALUSIAN NIGHTS HIGHER OCTAVE 46930/VIRGIN						GOVI					
20	21	59	PERFECT TIME WORD 69143/EPIC HS						MAIRE BRENNAN					
21	23	8	MYTHOS HIGHER OCTAVE 46572/VIRGIN						MYTHOS					
22	RE-ENTRY		HONEYMOON SUITE MOULIN D'OR 992						DANNY WRIGHT					
23	20	2	ELEVATION 2 EARTHTONE 7903/SONIC IMAGES						VARIOUS ARTISTS					
24	22	8	SEASONS OF THE SOUL WINDHAM HILL 11427						LISA LYNNE					
25	RE-ENTRY		CONVERSATIONS WITH GOD DISC 2 WINDHAM HILL 11382						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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CHER CYNDI LAUPER WILD ORCHID	Jones Beach Theatre Wantagh, N.Y.	July 5-6	\$1,528,420 \$75.25/\$55.25/ \$65.25	28,166 two shows	Delsener/Slater Enterprises
TOM PETTY & THE HEARTBREAKERS LUCINDA WILLIAMS	Jones Beach Theatre Wantagh, N.Y.	July 2-3	\$1,041,278 \$65.50/\$45.50	23,202 two shows	Delsener/Slater Enterprises
JOHN MALLENCAMP SON VOLT	Deer Creek Music Center Noblesville, Ind.	July 3-4	\$1,020,940 \$40/\$20	42,000 two shows	Sunshine Promotions
WHITNEY HOUSTON	Fox Theatre Detroit	June 25-26	\$792,653 \$105/\$77.50/ \$67.50/\$50	9,575 two shows	Brass Ring Prods. Metropolitan Entertainment Group
SHANIA TWAIN LEAHY	Gund Arena Cleveland	June 17	\$695,918 \$45/\$29.50	26,173 one show	Belkin Prods.
ELTON JOHN	Blue Cross Arena Rochester, N.Y.	June 16	\$626,955 \$69.50/\$49.50/ \$39.50	12,170 one show	Delsener/Slater Enterprises
WHITNEY HOUSTON 112	Wang Center for the Performing Arts Boston	July 8-9	\$533,043 \$150/\$100/\$70/\$40	7,302 two shows	Metropolitan Entertainment Group
TOM PETTY & THE HEARTBREAKERS LUCINDA WILLIAMS	Hersheypark Arena Hershey, Pa.	July 5	\$494,058 \$45/\$18.75/\$25.75	12,536 two shows	Electric Factory Concerts
SUMMER JAM: JAY-Z, BUSTA RHYMES, MISSY ELLIOTT, REDMAN, Q-TIP, METHOD MAN, DMX, JA RULE, RUFF RIDERS	Continental Airlines Arena East Rutherford, N.J.	June 24	\$490,054 \$100/\$50/\$35/\$25	16,488 one show	Radio Events Group, Hot 97, Barnsters Entertainment, Metropolitan Entertainment Group
TOM PETTY & THE HEARTBREAKERS LUCINDA WILLIAMS	Gund Arena Cleveland	June 16	\$406,276 \$47.50/\$28.50	10,731 two shows	Belkin Prods.

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Artists & Music

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

WHAT A DRAG: Thanks to the off-Broadway phenomenon "Hedwig & The Angry Inch," Burlington, Vt.-rooted artist **Yolanda** is now starting to connect with mainstream audiences.

Previously a curiosity to fans of **RuPaul's** brand of warm and fuzzy drag, the singer/songwriter born **Roger Mapes** is drawing crowds to club gigs that are heavy on quirky comedy, politically charged diatribes, and deliciously garish costuming—not unlike the famed Hedwig character created by **John Cameron Mitchell**. "Except I was out here working it long before that show, honey," says Yolanda with a laugh.

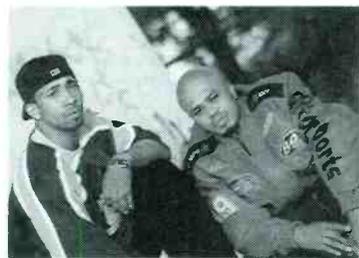
Backed by a collective of local musicians dubbed the **Plastic Family**, the artist has just issued a stellar self-made disc, "Welcome To Yolanda World." It offers a stylistic blend of jazz-spiced soul and acoustic-pop songs that explore "the trials and tribulations of being queer in the 21st century," the artist says.

Although such a description hints at narrow audience potential, examination of tunes like the delicate, heartbreaking "Angels" and the poetic, **Paul Simon**-esque "Home" proves that Yolanda is an artist with considerably broad appeal.

For more information, contact Yolanda at 802-863-2437.

NATIVES OF HIP-HOP: **Native Trinity** is striving to take its place next to fellow New Jersey rappers **Queen Latifah** and **Naughty By Nature** on the genre's platinum shelf.

Composed of **Abry** (aka **Braby Face**) and **R.J.** (aka **R-Sun**), **Native Trinity** kicks a potent blend of tight, notably literate rhymes with rugged, radio-ready grooves. **Braby Face** serves as the act's producer.



NATIVE TRINITY

On a demo that's become a hot item among hip-hop-savvy A&R execs recently, **Native Trinity** shines particularly bright on the jams "50 Wayz" and "Alphabet City"—both of which reveal a talent for carefully skirting the line dividing the pop masses and street purists.

"We've been rockin' for over 10 years," says **R-Sun**. "This hip-hop thing is not for everybody . . . Only the strong and talented will survive."

Perhaps. All we know is that **Native Trinity** is sliding into prominence at a time when the genre could benefit from a sturdy creative bridge between **Will Smith** and **DMX**. Don't miss the chance to catch the lads as they continue plying their wares along the East Coast club scene—to wildly enthusiastic audience response, by the way.

For more information, call **Meridian Entertainment** at 201-521-9742.

GOIN' TO THE MOVIES: Nearly every artist we encounter is gunning to get a tune attached to a film soundtrack—for obvious commercial reasons. With the album supporting "Films That Suck," a plethora of unsigned bands gets the chance to enjoy widespread exposure.

The set was assembled by veteran artist manager **Andy Morris** with filmmakers **Ann Gillis** and **Marvin Baker**, and it showcases the guitar-slinging skills of the **Distractions**, whose jangly, blues-spiked "Get Back To California" is deep in the pocket of current modern rock radio trends. After one listen, we guarantee that you won't be able to shake the song's chorus.

Also quite appealing is "Seen The Future," a cynical, '80s-vibed rave-up by the **Shapeshifters**. We're loving the track's surf-rock guitar licks and swirling organ lines. This definitely leaves you intrigued and hungry for another taste of the band.

Other unsigned bands featured on "Films That Suck," a "mocumentary" on the indie movie scene, are the **Dharma Sons**, **Will Jones & Western Fringe**, **B.E. Taylor**, the **Steve Shuffert Band**, **Pocket Change**, **R.B. Morris**, and **Wolf Hoffman**.

For additional details on any of the bands on the soundtrack, contact **AGP** at 615-726-3202.

FILTER

(Continued from page 14)

poster, an album poster, postcards, boxes containing the video and advance albums, beverage coasters, and electronic press kits will be provided to key retail accounts and clubs. Reprise plans to take part in listening stations, tour programs, and holiday promotions from September through December.

"Initially, **Filter** sold slow for us, but after the song got play, things picked up," says **Moby** Disc VP **Bob Say**. "But it has been a long time, so they will have to re-establish themselves. The most important thing it seems is to get airplay. If the single gets play, the people will come to buy."

Before heading out on the **Family Values** tour Sept. 25, **Filter** will play four secret shows open to the public in Chicago, New York, San Francisco, and Los Angeles. The Chicago show will probably be Webcast. From June until September, the band will also do press and TV/radio visits in Canada, Japan, Australia, and Europe. A European tour is scheduled for the **3am** Management-managed, **Pinnacle** Entertainment-booked act from Sept. 6-18.

Tour dates as well as Webcasts, chats, E-mail solicitations, album samples, contests, message boards, photos, and biographies can be found on www.officialfilter.com.

As if that weren't enough, four independent marketing companies (**Concrete Marketing**, **Noise Pollution**, **Bandbitch**, and **Ground Control**) have been hired for street snipes, to work the metal and rock hangouts, and to distribute promotional materials at the **X Games** in San Francisco, **Ozzfest**, and retail accounts. And there is a "See **Filter** In Germany" sweepstakes with **Beck's** beer and ads in magazines like **Rolling Stone**, **Details**, **Spin**, and **Playboy**, with removable **Filter** stickers.

Kostich explains the feeding frenzy: "To say the least, we have been waiting for this project for a long time. **Richard** knows what he wants, and he isn't afraid to go out and earn it. And from all our early research and response, we have every reason to believe it is going to be huge."

Patrick takes a bit more modest approach when trying to predict the future. "The future is a mystery, but I'll tell you one thing. When I was 14, I used to sit in the basement and listen to music nonstop," he says. "I was an addict and decided then and there that I wanted to do that for a living. Now that I am allowed to, I intend to do it for as long as possible and hope my music makes people happy."

Assistance in preparing this story was provided by **Clay Marshall** in Los Angeles.

FOR THE RECORD

The headline for a feature on **Doyle Bramhall's** album "Jelly-cream" in the July 15 issue misidentified his label affiliation. He is signed to **RCA Records**.

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THE NEW MUSIC SHOWCASE

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

This month Inside The Music: V2 Recording Artist MOBY

MOBY, a versatile musician who has gained recognition in the 1990's for his contributions to dance & techno music, will answer your questions as the July featured guest in our Inside The Music section. Located at www.billboardtalentnet.com, Inside The Music is a free monthly Q&A session that invites BTN users to pose questions to top music pros and personalities - providing free advice and guidance to help further one's career from the people that influence and inspire it.

Top 10 Favorite Artist Picks

July 2, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Atello	Hard Rock, Rock	1
2	Bumpy Knuckles	Hip-Hop	1
3	Lisa Christine	Pop, R'n B	1
4	Gina Giacinto	Country, Pop	1
5	Naked Blue	Pop, Rock	4
6	Eliot Popkin	Pop, Folk	2
7	Cindy Alexander	Pop, Rock	6
8	The Black Brothers	Pop, Rock	3
9	Honey And The Bees	Pop	8
10	Pat McGee Band	Rock, Acoustic	15

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

Radio BTN Favorite Song Requests

July 2, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Rise And Fall, The Black Brothers	Pop, Rock	2
2	All I'm Thinkin' Of, Gaby	Pop, R'n B	3
3	Better Than I Am, Cindy Alexander	Pop, Rock	9
4	Ordinary Girl, Naked Blue	Pop, Rock	4
5	Big Payoff, Atello	Hard Rock, Rock	1
6	Papasan Chair, Soup	Rock, Acoustic	5
7	Can't Miss What You Never Had, Pat McGee Band	Rock, Acoustic	13
8	If You Want Me To, Gaby	Pop, R'n B	2
9	Take Me Away, Brilliant Trees	Pop	11
10	Typical Man, Lava	Pop, Alternative	11

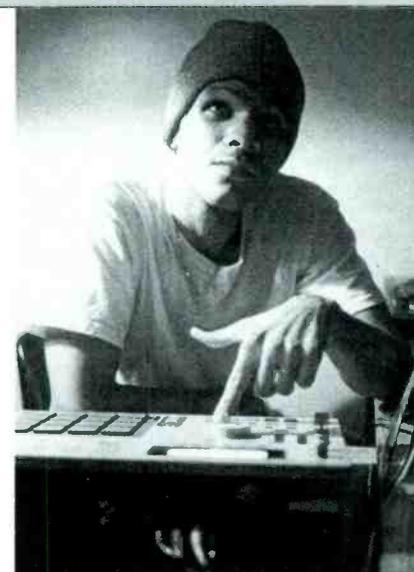
Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

J-ZONE

An aspiring hip-hop producer from Westchester County, NY, as a child **J-Zone** was fascinated by his parents funk and jazz record collections. However, it wasn't until 1988 that he became addicted to the sounds of **Bomb Squad**, **Marley Marl** and **45 King**, who incorporated his favorite childhood records into beats, via sampling. He got his first sampler at the age of 15, and two years later learned the craft of engineering. Studying studio production in college, he produced and mixed his album and senior project as well as doing the scratches and 70% of the MCing. Featuring five MC's that he's been working with, it features unorthodox sample choices, as **J-Zone** strives to experiment and make records that entertain and live his definition of good music.



Genre: Hip-Hop From: New York Deals sought: Recording, Publishing

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

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

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

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	9	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98)	NO. 1 THE WHOLE SHEBANG
2	3	2	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
3	6	65	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
4	4	12	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98)	FEBRUARY SON
5	7	4	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
6	9	5	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
7	8	15	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
8	1	2	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
9	22	4	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
10	10	16	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
11	19	6	TAL BACHMAN COLUMBIA 67956/CRG (7.98 EQ/11.98)	TAL BACHMAN
12	11	6	MOBY V2 27049* (16.98 CD)	PLAY
13	13	8	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
14	21	14	STATIC-X WARNER BROS. 47271 (11.98 CD)	WISCONSIN DEATH TRIP
15	16	42	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
16	17	8	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98)	TWENTY TWO: P.A. WORLD WIDE
17	20	13	STAINED FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
18	15	5	DELIRIOUS? FURIOUS? 51677/SPARROW (11.98/16.98)	MEZZAMORPHIS
19	12	14	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98)	SACRED LOVE SONGS
20	32	18	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
21	26	14	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
22	14	44	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98)	JUST WON'T BURN
23	28	8	BILLIE INNOCENT 47492/VIRGIN (11.98/16.98)	HONEY TO THE B
24	24	5	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98)	STREET CINEMA
25	33	5	THE MOFFATTS CAPITOL 97939 (10.98/16.98)	CHAPTER I: A NEW BEGINNING

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	30	4	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
27	29	3	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
28	35	16	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
29	27	6	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
30	31	5	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
31	23	3	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98)	BLACK BUTTERFLY
32	34	12	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
33	18	3	TWIZTID PSYCHOPATHIC/ISLAND 42099/DJMG (10.98/16.98)	MOSTASTELESS
34	37	9	ALEJANDRO FERNANDEZ SONY DISCOS 83182 (9.98 EQ/14.98)	MI VERDAD
35	25	2	DRAIN STH THE ENCLAVE/MERCURY 546262/DJMG (10.98/16.98)	FREAKS OF NATURE
36	41	22	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUESTRO AMOR
37	36	13	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
38	38	16	NOELIA FONOVISA 6080 (8.98/12.98)	NOELIA
39	RE-ENTRY		BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98/12.98)	ANYBODY OUT THERE?
40	43	18	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98)	CENTRAL RESERVATION
41	46	9	FREESTYLERS FRESKANOVA 980200*/MAMMOTH (8.98/12.98)	WE ROCK HARD
42	45	6	TONNY TUN TUN CAIMAN 2986 (9.98/14.98)	CAMINANDO
43	42	5	ORBITAL FFRR/LONDON 31065/SIRE (16.98 CD)	THE MIDDLE OF NOWHERE
44	44	6	C NOTE TRANS CONTINENTAL 69537/EPIC (11.98 EQ/16.98)	DIFFERENT KIND OF LOVE
45	RE-ENTRY		FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
46	49	25	JENNIFER KNAPP GOTE 3832 (10.98/15.98)	KANSAS
47	RE-ENTRY		REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98)	BACK TO THE REAL
48	RE-ENTRY		THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
49	39	2	PROFYLE MOTOWN 53240/UNIVERSAL (10.98/16.98)	WHISPERS IN THE DARK
50	NEW		DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL

POPULAR UPRIISINGS

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

LATIN EXPLOSION: You knew this was coming: An act has released another version of **Ricky Martin's** ubiquitous hit "Livin' La Vida Loca." Hoping to follow in the crossover footsteps of



Mike's 'Vacation.' New York-based singer/songwriter Mike Errico doesn't know quite how to describe his music, but he says, "I would just put the world 'soul' in it." His debut album, "Pictures Of The Big Vacation" (Hybrid/Sire), features a lot of acoustic rock with flashes of quirky songwriting. He says his inspirations range "from Stevie Wonder to Elliott Smith." Errico will perform on the emerging-artists stage at Woodstock '99.

Martin, Puerto Rican singing trio **Fuera De Liga** has its version as the first single

from the album "Quiero Bailar," due July 27 on Universal Music Latino. The tropical/merengue group has already sold more than 100,000 copies of its independent releases, according to Universal. "Quiero Bailar" also features the popular Latin song "Si Tu Quisieras."

PROZZAK NATION: Call it a modern, demented, animated band influenced by the **Archies**: Prozzak is a cartoon-inspired duo that is the brainchild of **Jason Levine** and **James McCollum** of the **Philosopher Kings**. Prozzak has already made a splash on the Canadian charts with its debut album, "Hot Show," due for a U.S. release Aug. 17 on Epic Records. The album peaked at No. 14 on SoundScan's Canadian albums chart in the April 17 issue.

POWER ROCK: Heavy rock band **Powerman 5000** has been touring in support of its latest album, "Tonight The Stars Revolt!" (DreamWorks). The album track "When Worlds Collide" has been making inroads on the



The Road To Andy. Iranian singer Andy blends Persian music with Western dance beats. His latest album is "The Silk Road" (Cherokee). Now based in Los Angeles, Andy plays L.A.'s Greek Theatre Aug. 28, and his music is featured on the current season of MTV's "Road Rules."

Mainstream Rock Tracks and Modern Rock Tracks charts; the video for the song is getting exposure on MTV. Powerman 5000 tour dates include July 24 in Baltimore; July 27 in Knoxville, Tenn.; July 31 in Tampa, Fla.; Aug. 3 in Atlanta; and Aug. 6 in Norfolk, Va.

SPRINGER SHOW: The namesake who fronts the **Roger Springer Band** is a seasoned country music songwriter who's written for artists like **George Strait**, **Mark Chesnut**, and **Sammy Kershaw**. The group's self-titled debut is due Tuesday (20) on Giant Records, and the first single is "Ain't Nothin' But A Cloud." The band consists of three lead vocalists: **Springer**, **Shara Johnson**, and **Joe Manuel**, who also plays guitar. Manuel has worked with such artists as **Merle Haggard**, **Lee Ann Womack**, and **Ricky Skaggs**.

TAKING CARE OF BUSINESS: Scottish pop/rock trio **Bis** has made a name for itself in the U.K. with the hit

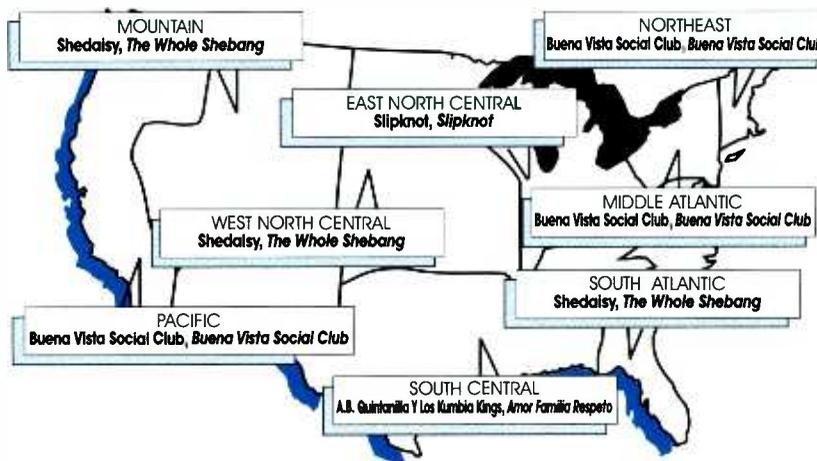
album "The Secret Vampire Soundtrack." Now the group will be introduced to the U.S. via its album "Social Danc-



Into Verbena. On the album "Into The Pink" (due July 27 on Capitol Records), rock band **Verbena** teamed up with **Foo Fighters** leader **Dave Grohl**, who produced the album. The Birmingham, Ala.-based band had released one album and an EP on Merge Records before signing to Capitol. **Verbena** will be on the road in support of "Into The Pink." Tour dates include July 30 in Athens, Ga.; July 31 in Atlanta; Aug. 1 in Carrboro, N.C.; Aug. 2 in Columbia, S.C.; and Aug. 17 in Chicago.

ing," due Aug. 10 on Grand Royal/Capitol Records. The band is expected to launch a U.S. club tour in September.

REGIONAL HEATSEEKERS NO. 1s



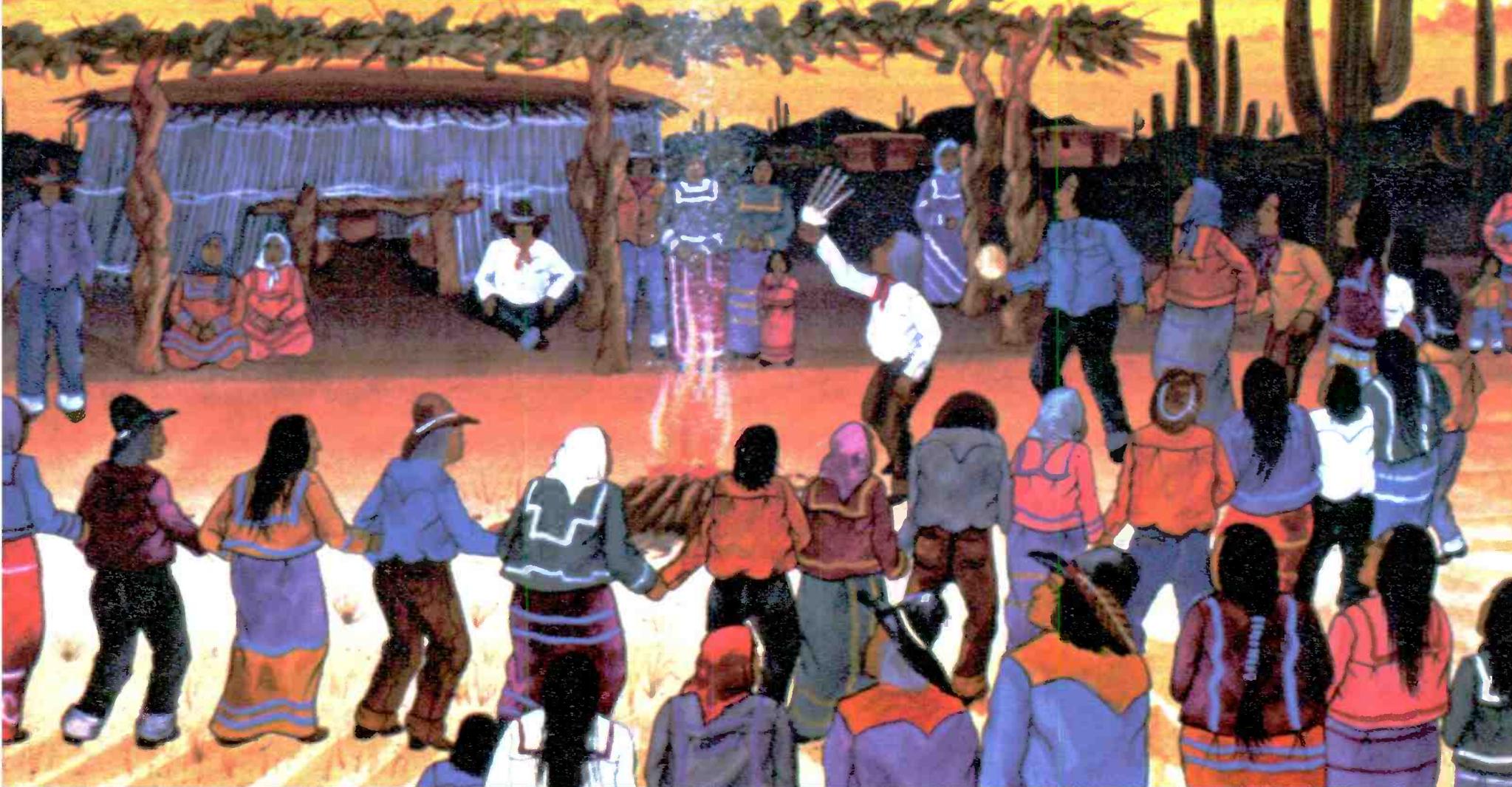
THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Shedaissy <i>The Whole Shebang</i>	1. Buena Vista Social Club <i>Buena Vista Social Club</i>
2. Slipknot <i>Slipknot</i>	2. Ibrahim Ferrer <i>Buena Vista Social Club Presents Ibrahim Ferrer</i>
3. Oleander <i>February Son</i>	3. Tracie Spencer <i>Tracie</i>
4. Static-X <i>Wisconsin Death Trip</i>	4. Slipknot <i>Slipknot</i>
5. Buena Vista Social Club <i>Buena Vista Social Club</i>	5. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>
6. Chely Wright <i>Single White Female</i>	6. Sway & King Tech <i>This Or That</i>
7. Indigenous <i>Things We Do</i>	7. Oleander <i>February Son</i>
8. Lo Fidelity Allstars <i>How To Operate With A Blown Mind</i>	8. Tanto Metro & Devonte <i>Everyone Falls In Love</i>
9. Stained <i>Dysfunction</i>	9. Moby <i>Play</i>
10. System Of A Down <i>System Of A Down</i>	10. John Mc Dermott/Anthony Kearns/Ronan Tynan <i>The Irish Tenors</i>

Native American Music

THE BILLBOARD SPOTLIGHT



"RAINDANCE" BY MICHAEL CHIAGO

A Niche Market Goes National With Cutting-Edge Artists, Innovative Marketing And A Growing Audience

BY DAVIN SEAY

At a time when the recording business has become increasingly—and bewilderingly—segmented and specialized, with dozens of new and emerging musical categories clamoring for a slice of the consumer pie, the continued vitality and extraordinary growth of Native American music provides an object lesson in creative integrity, savvy marketing and strategic planning.

Indeed, with some of the early pioneers and key players in the Native American genre recently celebrating anniversaries ranging from 10 years to a half-century, there can be little doubt that here is a musical form that has proven its viability and appeal over the long haul. Such established companies as Sound Of America Records (SOAR), Silver Wave and Canyon Records, along with the distribution powerhouse Four Winds Trading Company,

have all experienced sustained growth by discovering, nurturing and bringing to market music created by Native American artists.

Added to this venerable register is a whole host of exciting new start-up labels, along with an expanding spectrum of venues, playlists and retail outlets attuned to Native American sounds. Most importantly, with a fresh crop of artists lending their unique sensibility to a full range of contemporary musical styles, prospects have never been brighter for this vital indigenous field.

BY THE NUMBERS

"In 1997, our bottom line was up 30% over the previous year. In 1998, it was up 50%. So far this year, we're up over 40%. With numbers like that, I'd have to say that Native American music is definitely finding its place." So says Paul Brotzman, co-owner of the Boulder, Colo.-based

Four Winds Trading Company, the largest distributor of Native American music in the country, currently marking its 10th year in business. With more than a hundred labels under its distribution banner, Four Winds has pioneered an alternative-marketing approach that has taken full advantage of the established outlets for Native American product by deploying customer-friendly technology.

"We have a very strong listening-station program," comments Brotzman, "which we've found to be an excellent avenue for exposing consumers to Native American artists outside the traditional record store." A selection of Four Winds-distributed product can be heard in listening stations situated in national-park visitor centers, museum gift stores, specialty shops and trading posts. "This is our natural consumer base," explains Brotzman. "And, by giving them a

chance to hear new artists, we're offering an education in the tremendous variety of Native American music currently available."

It's the creative and commercial potential of that broad music spectrum that's behind another progressive move by Four Winds—the creation of its own subsidiary label, Red Feather Music. "We have no intention of supplanting the labels we represent," Brotzman asserts. "It's just that, from our vantage point, we regularly encounter great artists who need exposure. We felt that starting our own imprint would be the best way to accomplish that." Red Feather is off to an auspicious start, with new and upcoming releases by Native American-inspired flutist John Huling and Canadian aboriginal artist Jerry Alfred and his band Medicine Beat.

Joanna Spindler, marketing director for Silver Wave Records, confirms the rich artistic resources on

tap in the indigenous-music field. "Of our current releases, 95% are by contemporary, as opposed to traditional, Native American artists," she points out, adding that Silver Wave has experienced an 80% growth rate over the past year. The reason? Music tuned to modern sensibilities. Says Spindler, "These days, especially in the mainstream market, it's getting hard for buyers and consumers to tell one powwow or solo flute record from the next. It was back in 1996, with the success of contemporary artists like R. Carlos Nakai, that we realized we could expand beyond our traditional music base."

To that end, Silver Wave's release schedule is freighted with adventurous new releases, pushing the envelope of Native American musical expressions. "We just put out a compilation called 'Wolves,'" continues Spindler. "It's a companion

Continued on page 20

NICHE GOES NATIONAL

Continued from page 19

to the IMAX film of the same name that's currently showing in 30 theaters around the country." Aside from featuring established Silver Wave artists, such as Joanne Shenandoah and Mary Youngblood, "Wolves" additionally high-



Douglas Spotted Eagle

lights tracks licensed from Robbie Robertson (who also narrates the film), the Rita Coolidge ensemble Walelea and the contemporary duo Primeaux & Mike. "'Wolves' is a great example of the wide reach Native American music can achieve," says Spindler. "Because it's a collection, it serves as an introductory piece for consumers not familiar with the genre. And, of course, the tie-in with the film has helped tremendously."

Silver Wave, which opened its Boulder, Colo., offices in 1986, has



Ellen Bello

also taken the lead in updating another longstanding Native American institution, the music festival. While the established powwow and gathering-of-the-tribes circuit has long provided a primary outlet for Native American performances, Silver Wave and others are actively promoting alternative venues. "We'll be kicking off the Silver Feather Festival this year," Spindler explains. "It's going to be an all-woman Native American lineup that will tour colleges starting in September. Campuses have always been strong markets for indigenous artists, and we're convinced that they can support a festival bill of Native Americans."

Silver Wave and Canyon Records are also among the sponsors of the Native Roots & Rhythms '99 festival, according to Seth Roffman, co-producer of the annual event. This

year's festival takes place Aug. 21 during the Santa Fe Indian Market, the country's largest Indian art show. Now in its fifth year, Native Roots & Rhythms features performances by such outstanding Native American talent as the R. Carlos Nakai Quartet and Joanne Shenandoah, as well as a variety of dance groups.

While Silver Wave and other labels have thrown their resources behind cutting-edge indigenous music, Bismark, N.D.-based Makoché Records has forged new trails by borrowing from the best of both traditional and contemporary styles. The four-year-old company, whose Lakota name roughly translates to "the land and all that is in it," has built a solid catalog of releases that fuse authentic Native American music with modern elements. "There's no rule book," asserts David Swenson, co-owner and A&R chief of Makoché. "Our first priority has been to expand the music in as many directions as possible."

That mandate is borne out with such new and upcoming Makoché releases as "An American Indian," by composer and instrumentalist Andrew Vasquez. "We put traditional players with contemporary instruments," explains Swenson, who produced the project, "and incorporated traditional vocals in rock and pop arrangements. It's a genre we like to call 'contemporary traditional.'"

Another example of this remarkable synthesis can be heard in new music from another Makoché artist, Joe Firecrow, who, according to Swenson, "takes existing indigenous material and puts it in a modern musical setting." But perhaps the most unique result of Makoché's mix-and-match sensibility is "People Of The Willows," which has taken Edison wax-cylinder recordings of native music recorded between 1911 and 1914 by anthropologist Francis Densmore and re-recorded them with Seattle's Pacific String Quartet. Swenson also points with pride to the recent creation of a Makoché subsidiary label, Chairmaker's Rush, dedicated to "Americana and historical" music, including "Sounds Of Discovery," an aural recreation of the Lewis & Clark expedition.

This freewheeling musical experimentation is flourishing at any number of smaller labels focusing on the Native American market. Malibu, Calif.'s Records Des Artistes

Continued on page 28

The Native Network Of Distributors

Selling Music Below The Commercial Retail Radar

BY RICHARD HENDERSON

The distribution of Native American music is not an activity easily monitored at most chain outlets. Instead, much of the action in this field takes place at trading posts on reservations, in gift shops in national parks, and in new-age and craft stores and other such nontraditional outlets. To glean an idea of which titles currently are successful in the Native American scene—and, moreover, to learn something about the marketing that supports strong sellers in the genre—we spoke with a number of leading distributors of Native American music.

DRUM BEAT

Robert Nuss is president of Drum Beat, which, prior to its name change two years ago, had been Canyon Records and Indian Arts, which Nuss has owned since '84. The business has been at its Phoenix, Ariz., location since 1972. "We are handling solely Native American music," says Nuss, "everything from larger labels to people with one tape out." The majority of the business is in cassette sales, of all genres: country, rock, rap, flute recordings, new age, traditional tribal songs, contemporary powwow songs. He notes that Drumbeat's top-five sellers would all be R. Carlos Nakai flute tapes, as far as volume sold is concerned. "Those titles cross over into the new-age and non-Indian markets," he says. "People hear the music in a store while vacationing at the Grand Canyon, or played in the background at a museum exhibit.

"Much of what we distribute has a very local audience; some songs are only popular on certain reservations in Oklahoma. We can tell dealers who are inquiring in general about the music that they should pick up copies of a certain tape, because 95% of the people who like that particular music live within 10 miles of your store. That's where we'll sell a lot of those recordings."

The majority of business is done in non-traditional retail. Current strong sellers at Drumbeat include Blackhorse, a Navajo peyote group whose new tape Nuss describes as selling well despite its only being sold in the Navajo region. Also, Chicken Scratch tapes, comprising polkas and chotis played by groups that typically comprise a small accordion, saxophones, drums and guitars, a style popular with the Pima and Tohono O'odham nations, is selling in a localized area.



R. Carlos Nakai

Drum Beat's top crossover/new-age titles:

"Canyon Trilogy" R. Carlos Nakai (Canyon)
 "Matriarch" Joanne Shenandoah (Silver Wave)
 "Walela" Walela (Triloka)
 "Wind River" Andrew Vasquez (Makoché)
 "Blood Of The Land" Burning Sky (Canyon)

Drum Beat's top Native American market titles:

"Prayer Songs For The New Millennium" Blackhorse (Cool Running Music)
 "No Limit" Eyabay Singers (Arbor)
 "From The Past To The Future" Pima Express (Canyon)
 "Good Day To Die" Litefoot (Red Vinyl)
 "Mahk Jabi" Ulali (Corn, Beans & Squash)

FOUR WINDS TRADING COMPANY

Speaking from his Boulder, Colo., office, Jason Roberts, manager of marketing and promotions for Four Winds Trading Company, describes the core business of FWTC as the distribution of traditional and contemporary Native American books and music. It is now in its 10th year of handling Native American product, and the 40 labels distributed by Four Winds constitute about 75% of the distributor's business, according to Roberts.

"What's been a key element in our success is our listening-station program. We're a special-markets distributor, and it's hard to sell this kind of music in a gift shop or

a tourist location," Roberts says. "We'll install these listening stations at no charge to the customer, and, for instance, vacationers are able to preview the music and take home a piece of the surroundings; some of our biggest customers are the gift shops at the Grand Canyon and other national parks. We have about 300 stations out there, and they increase the sales of music in the store tenfold."

Four Winds Trading Company's top titles:

"Spiritlands" John Huling (Red Feather)
 "Canyon Trilogy" R. Carlos Nakai (Canyon)
 "Return To Spirit Lands" John Huling (Red Feather)
 "Weaving The Strands" Various Artists (Red Feather)
 "We The People" Brulé (SOAR)

NEW LEAF

New Leaf is not a major player with Native American music, per se, as Carl McColman of New Leaf Distribution, from Lithia Springs, Ga., relates, "except insofar as Native American music sells into new-age bookstores, which is the market we serve. That said, Native American music—especially the more new-age kinds of recordings—are very important to us. Obviously, we deal with quite a few labels: SOAR, Rykodisc, Canyon Records, Redfeather, Earthsea, Native Heart, Coyote Oldman, plus any major label that handles Native American music."

New Leaf Distribution's top titles:

"Canyon Trilogy" R. Carlos Nakai (Canyon Records)
 "Matriarch" Joanne Shenandoah (Silver Wave)
 "Walela" Walela (Triloka)
 "Sacred Spirit" (Virgin Records)
 "Womanspirit" Marina Raye (Native Heart Music)

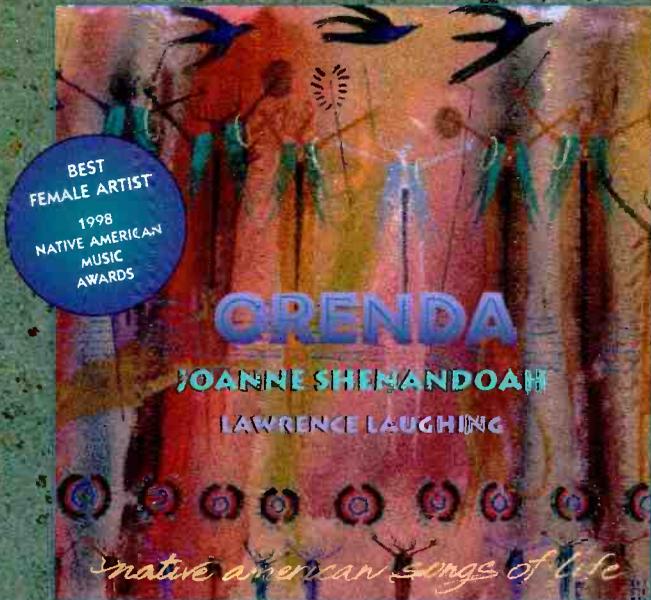
ZANGO

Claudia Rosenthal, president of Zango Distribution, located in Cottager Grove, Ore., succinctly defines her company's position: "I don't pay attention to the music industry whatsoever. My market is underground; therefore, I don't focus on trade magazines and so forth. What I do is advertise in Native press, and I sell to the people who sell at powwows and to trading posts. My biggest marketing tool is my catalog, which is 60 pages and is designed for stores that do not know anything about Native

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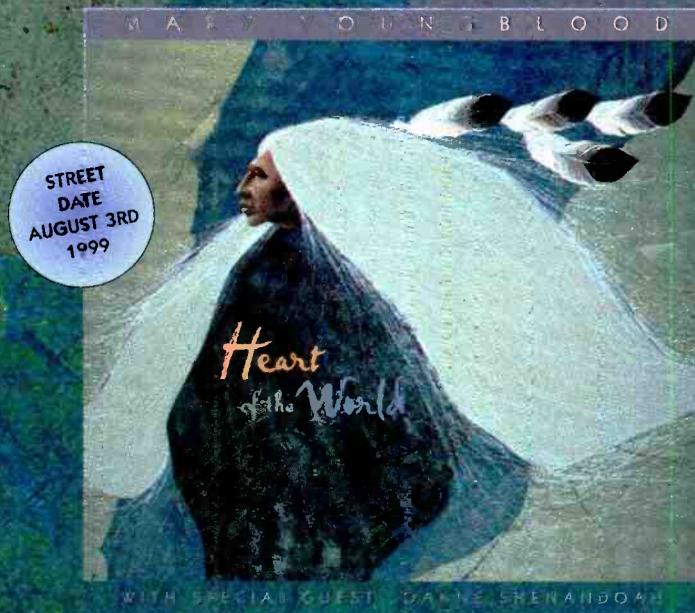
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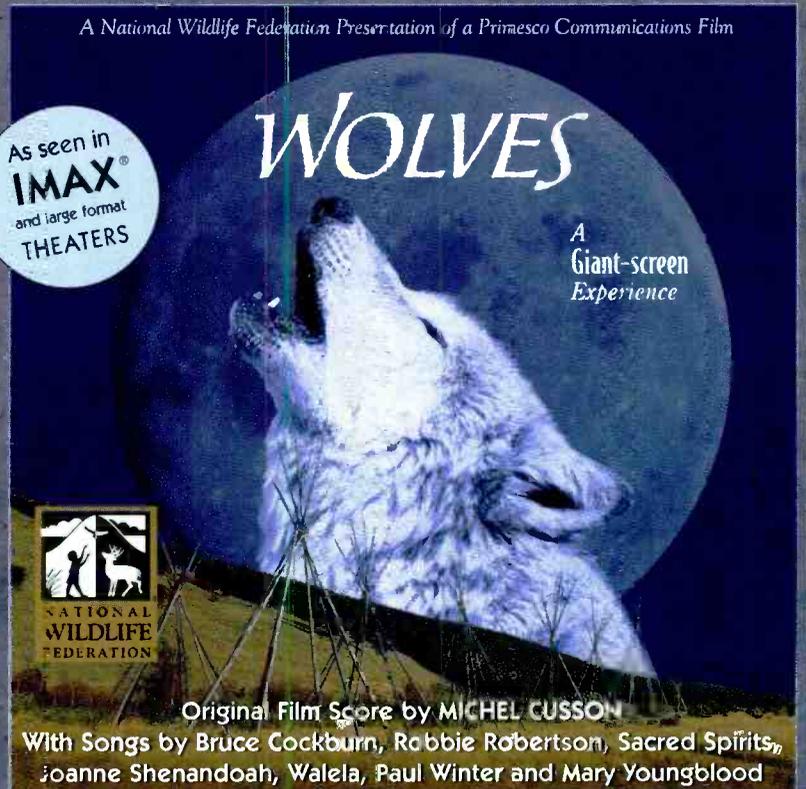
Joanne Shenandoah SD/SC918
& Lawrence Laughing

With voices that echo grace and beauty, Shenandoah (Oneida) and Laughing (Mohawk) sing spirited melodies and elegant harmonies.



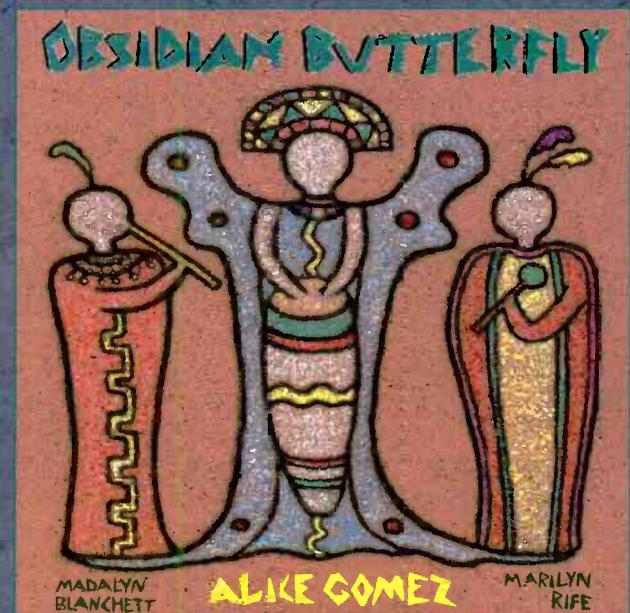
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SOAR PRESENTS

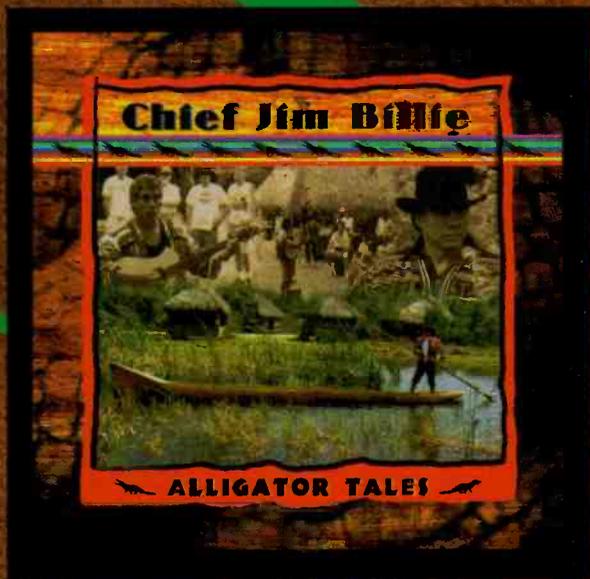
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While Native American music has been around for centuries, only recently has the Native American community aggressively sought to broadcast their music on their own. Now, a satellite service has brought together a growing number of radio stations—all based on Indian reservations—that program traditional Native American music and contemporary music performed by Native American talent, as well as non-music programming that delves into the Native American experience. What's more, thanks to the Internet, these satellite broadcasts are reaching Native American emigres who live all across the world.

VIA SATELLITE

It all basically starts with American Indian Radio On Satellite, a.k.a. AIROS. It hit the air in 1994 and now reaches 31 stations in America—all but one of them public radio—primarily in Alaska and the Southwest, but also markets such as Hayward, Wis., and Grand Rapids, Minn.

"AIROS has been instrumental in spreading Native American music throughout the country," says Tom Bee, president of SOAR Records, a leading Native American record company. "They're making it possible for every reservation to have its own station. On top of the 30-plus stations in America, there are about 200 or so in Canada."

AIROS currently offers six different one-hour programs that are rolled over daily and tailored for the different stations and tribes they serve. Some programs, such as "Earthsongs," exclusively feature contemporary music. Others mix contemporary with traditional sounds. Besides music program-

ming, there's "Native America Calling," a one-hour call-in show on Native issues.

"We've got our work cut out for us to do as best we can to provide programming that's relevant to Native American communities, primarily through local public-radio stations," says network assistant manager John Gregg, who also produces the national edition of "Native Sounds—Native Voices," which features separate hours of traditional and contemporary Native music. "Several different producers do regional editions," he says. "For example, the Southwest edition features music of the Navajo and Hopi, with even some Spanish influence. There are also editions for the Plains Indians of Madison, Wis."

One of the leading Native American stations is KNBA Anchorage, Alaska, which started two years ago. "We play contemporary Native artists mixed in with triple-A artists," says PD Loren Dixon.

At least one Native American

Reservation Radio

Smokin' Radio Signals And Syndicated Shows Expand The Audience

BY JEFF SILBERMAN



John Gregg, AIROS

Native American issues, we don't consider ourselves solely an Alaskan Native American station," he notes.

In fact, like Anchorage's commercial stations, KNBA promotes and puts on concerts. "We work with the local promoter to bring in acts from Dar Williams and Steven Fearing to the traditional folk acts and whatever triple-A artists we can get," notes McVicker. "We also get out in public a lot with remote broadcasts."

artist is broadcast each hour. "We still put the same emphasis on picking Native artists as we do with triple-A [product]," Dixon says. "We don't play something just because it's by a Native artist."

KNBA also airs "Native Sounds—Native Voices" and "Earthsongs," the latter produced by KNBA staffer Greg McVicker. "Although we do focus on Alaskan



CONTEMPO COMBOS

Trailblazing Native American programming onto commercial radio are the dual stations KTNN-AM and KWRK-FM, both based in Window Rock, Ariz., and broadcast

to the over-250,000-strong Navajo nation. The AM combines country with traditional Native American Music; the FM mixes contemporary Native music with top-40 and AC artists.

Lorie Lee, production director for both stations, says the Native music content is "pretty flexible. We play at least three or four Native songs an hour on KTNN, plus three Native specialty shows. We rotate only contemporary music on KWRK. Our library of Native music is extensive, with over 8,000 titles."

There is considerable dayparting. "In the daytime, KTNN is concentrated only on the Navajo reservation, which is the size of West Virginia, so we're very oriented to Navajo public service and are geared to Navajo songs," says Lee. "We become far more contemporary in nights, because our 50,000 watts reach 13 states. We like to play Native American artists people may have never heard before, as well as renowned artists such as Buffy St. Marie and John Trudell."

Musically, Lee cites specific guidelines in playing certain kinds of Native American music, saying, "There are taboos, such as playing certain traditional music exclusive to winter."

SEASONAL STORYTELLING

AIROS is also cognizant of regional traditions. "For some tribes, storytelling programs can only be aired in the winter," Gregg says. "We'll have a guest tell the stories; then we open the phone lines. Overall, though, most of our music service features programs designed to be run at any time."

Back in the Navajo nation located on the Arizona/New Mexico border, KWRK can reach into Phoenix and Albuquerque, so it attracts an 18-to-35 audience comparable to mainstream Anglo stations in the area. "We generate revenues from both Native-owned businesses and off-reservation companies," Lee says.

Dixon estimates that Native Americans comprise up to 25% of Anchorage's 225,000 populace and that KNBA's 25-to-54 audience is comparable to the most popular commercial stations. So why not go commercial? "Right now, we're not interested in that angle," he says. "For now, nobody can touch our form of Native and triple-A, because it has never been attempted here."

THE NET FRONTIER

As for the future, AIROS is already spreading Native American music throughout the world by streaming its programs on the Internet. "The Internet is the only way to connect 'Alter Native Voices' to displaced natives on the other side of the world," Gregg says. "We've already received e-mails from people in Taiwan."

AIROS is not finished growing in America yet, either. Several significant tribes, such as those around Palm Springs, Calif., have yet to sign on. "I'd love to get in touch

Continued on page 28

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As the music of the Rastafarians is to the pop phenomenon that is reggae, so do recordings of Native American roots music—the music heard at the tribal gatherings known as powwows—presage the recordings by better-known Indian groups that have crossed over into the new-age and pop markets. The majority of its sales are generated through nontraditional venues, such as trading posts, bookstores, pottery shops and vendors at tribal gatherings. On average, a successful powwow title will sell 4,000 to 5,000 units. It circulates far enough below commercial record-industry radar that it would seem to originate on foreign soil, yet the powwow recording is the truest representation of the music of North America's First Nations.

POP POWWOWS

Surprisingly, though, the drums and vocals associated with powwows are not simply the stuff of historical preservation. "Powwows are pretty complex nowadays," notes Stephen Butler, executive producer and director of production at Phoenix-based Canyon Records. "In my estimation, it's the closest thing you have to popular culture in inter-tribal North America. The powwow has become pan-tribal. The ceremony originated with the Plains tribes, but it has now spread

to a vast number of different tribal groups in the last 50 or 60 years."

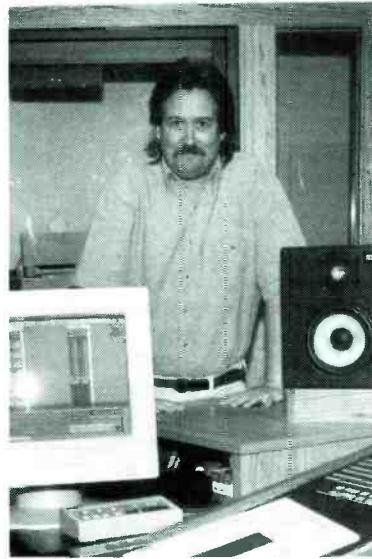
Darlene Whitecalf, co-owner of Sweet Grass Records in Saskatoon, Saskatchewan, adds to the definition of a powwow, calling it "a gathering of First Nations people—a celebration of our culture. It retains the First Nations aboriginal tradition and helps to bring our people together to keep our traditions alive. It affords an opportunity for people from across North America to get together and learn about our people in a very positive manner."

David Swenson, co-owner, producer and engineer at Bismarck N.D.-based Makoché Records, states, "It's almost like an extended family reunion. People who haven't seen each other all year will meet at the powwows. It's a way of ensuring that a significant portion

Respecting The Roots

Powwow Music Beats The Drum For Traditional Sounds

BY RICHARD HENDERSON



David Swenson, Makoché

of Native American culture remains alive.

"The powwow circuit begins in May and goes through the fall," continues Swenson, "Especially in the Dakotas, Minnesota and Montana, there's a steady stream of weekend powwows that singers and dancers go to. To do a proper recording means that you're right at the drum with a stereo microphone. I found that, with respect to traditional recordings, there is no substitute for a live taping." In 1994, Swenson recorded the 25th annual United Tribes Annual Powwow in Bismarck, which was released on Makoché as a double-CD and remains one of the label's best-sellers. Swenson describes much of the contemporary powwow as based around competition between dancers. The drum

groups provide the musical backgrounds, each one being called upon by an announcer "to provide different rhythms, like a side step, or a crow hop or an intertribal. A powwow will typically last two to three days, beginning at noon and going until 10 p.m. each day."

Sweet Grass' Whitecalf says of her label's broad scope of 150 tribal recordings, "We tape anywhere in North America. The majority of our groups are top groups that win a lot of national competitions or are asked to be host drum at a lot of the major powwows. In Canada, we have groups such as Stoney Park and Red Bull. We tape both northern and southern styles of drumming; Cozad, from the U.S., is an example of southern style."

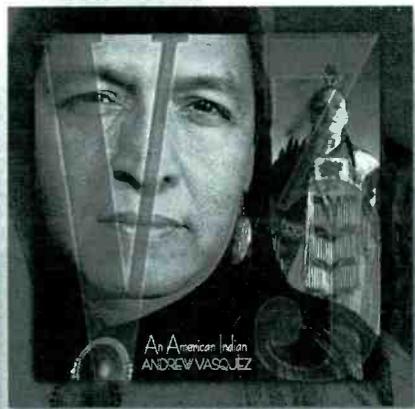
TRENDY TRADITION

Canyon's Butler observes, "For groups within the powwow culture, it's every bit as contemporary as pop culture. You can see a trend, such as a singing trend, begin and end over the course of three months. Generally, powwow music sounds the same to outsiders, with consistent use of drums and vocals, but, within this culture, the singing and dancing have fashion elements that go along with them. You see trends in the style of a song, with groups appropriating one another's style. Groups hit the road and

Continued on page 28

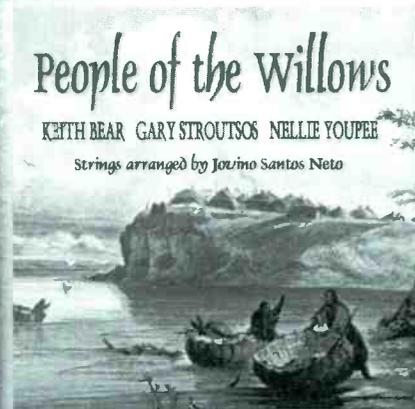
New From Makoché

Kiowa-Apache flute player Andrew Vasquez presents his contemporary vision of tradition on *V3: An American Indian*. By combining musical styles of yesterday and today, he continues the evolution and promise of his award-winning release *Wind River*. MM0170



An American Indian
ANDREW VASQUEZ

People of the Willows is a modern presentation of ancient Mandan and Hidatsa melodies. Feel the richness of the cultures as native flutes and vocals blend with piano, strings and percussion expressing the connection of music to all creation. A twelve-page booklet illustrates the story. MM0148

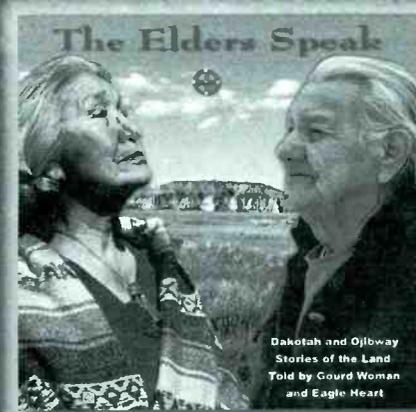


People of the Willows

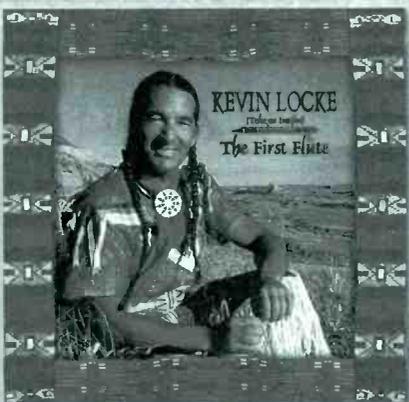
KEITH BEAR GARY STROUTSOS NELLIE YUPEE

Strings arranged by Jovino Santos Neto

The Elders Speak, an enhanced CD, is a collection of traditional Dakotah and Ojibway stories of the land whose messages are as relevant today as when they were first told. Mary Louise Defender Wilson, a National Heritage Fellow and Francis Cree unfold ancient stories and reveal a mystical, spiritual land. MW0164



Dakotah and Ojibway
Stories of the Land
Told by Gourd Woman
and Eagle Heart



KEVIN LOCKE
The First Flute

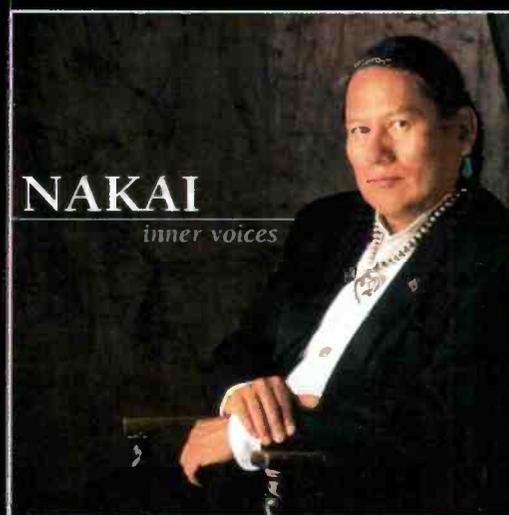
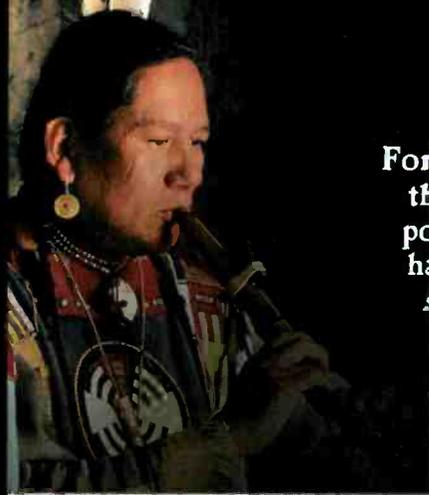
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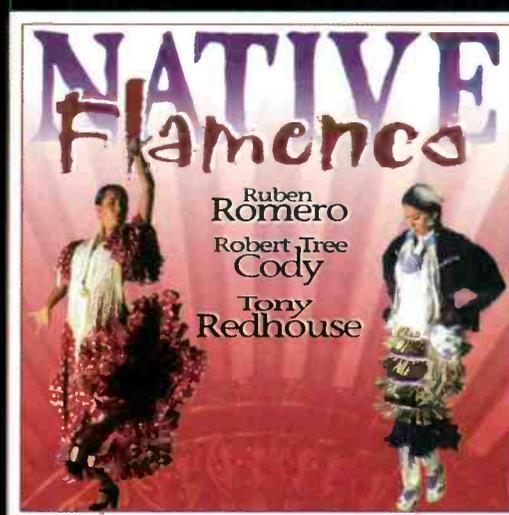
INNER VOICES R. Carlos Nakai

For nearly two decades Nakai has captivated listeners around the world and has sold over 3000,000 albums. The evocative power of his Native American flute is enhanced by the lush harmonies of strings in arrangements by two-time Grammy Award winner Billy Williams (who has produced five gold records for Lyle Lovett). Nakai, who earned the first gold record for Native American music, is the most recent recipient of the AFIM Indie Award for Best Native American Album.



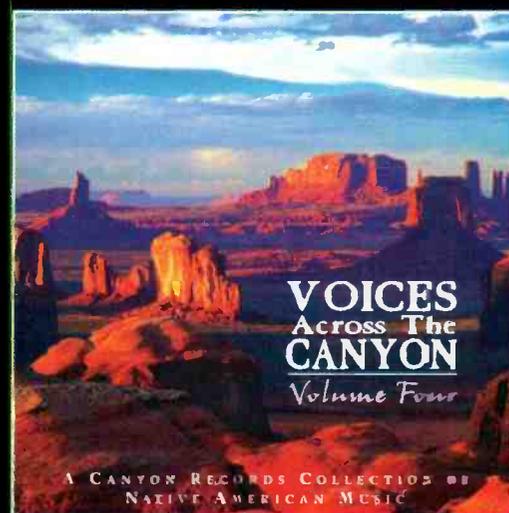
NATIVE FLAMENCO Romero • Cody • Redhouse

The fiery passion of the flamenco guitar and the haunting voice of the Native American flute join in a soulful music suffused with the spirit of the gypsy heart of Spain and the rich heritage of Native America. Featuring Ruben Romero on flamenco guitar, Robert Tree Cody on Native American flute, Tony Redhouse on percussion and John Murray on bass.



VOICES ACROSS THE CANYON

The fourth volume of the Voices Across the Canyon series brings together some of the finest music from Canyon Records' archive of over 450 albums and includes flute music, peyote, pow-wow, jazz and rock. Artists include Grammy award winner Paul Horn, R. Carlos Nakai, Primeaux & Mike Hovia, Edwards, and the Northern Cree Singers. A portion of the proceeds from this recording benefit Atlatl, a non-profit organization dedicated to supporting contemporary Native American art and artists.



A free copy of Voices Across the Canyon, Volume Four (CR-7055) is available by calling (800) 268-1141. Supplies are limited and offer expires 8/30/99. A free color catalog of over 450 titles is also available.

For almost fifty years, Canyon Records has specialized in the production and distribution of traditional and contemporary Native American music. Distributed by Navarre, Four Winds, Drumbeat Indian Arts, Music Design, New Leaf, Zango, Jim Bond Traders, Associated Goldenrod, White Swan, and New Sounds. For information about international distribution, e-mail canyon@canyonrecords.com.

FREE CD

CANYON RECORDS
PRODUCTIONS
NATIVE AMERICAN
MUSIC SINCE 1951

Native American Music

RESPECTING ROOTS

Continued from page 26

travel all summer. They'll be working every weekend and debuting new songs whenever they go out. In winter, the bands will play local powwows and get new songs together, and, when the warm weather comes, they'll take the new songs on the road.

"Historically unrelated cultures now sing in one another's language," adds Butler, "like Navajos [from Arizona] singing a [Northern Plains] Cree song that they've heard from a cassette picked up at a powwow. You don't really have songwriters in powwow music; you have song-makers. The song-maker for a group will bring their own tribal language into it. One group we've recorded recently was entirely inter-tribal: there's Lakota, Menominee, Ojibway members. The leader has combined words from all those groups and combined them into an Ojibway song."

Canyon was the first Native American label to get non-native distribution; others, like S.O.A.R. and Indian House, expanded on that base. "You can occasionally find their stuff in Tower or Best Buy," says Butler. "You would be hard-pressed to find some of the smaller labels in a large chain, and no one seems to stock powwow music consistently. The best place to buy powwow music is at a powwow." ■

RESERVATION RADIO

Continued from page 24

with those people to pipe our programming right into their casinos, says Gregg. "They'd be a great venue for getting the music out there."

The main obstacle to future growth is a lack of qualified Native American broadcast personnel. "It would be nice to go commercial," Gregg says. "But at this point, our staff is so small. One of the biggest challenges we run into is a lack of talent in the Native American communities—who know how to work in radio. When you do find talent, they're so overworked, they can't produce more programs. We hope to work with several training organizations to get young people involved in public radio. We need to train and produce engineers and managers."

Which is where KNBA comes in. "What we see in the future for this station, along with our unique broadcasting, is a center for training Native students in media," Dixon says. "Now that we've got our station in place, we can bring in and train new people. As more people come through the program, we'll create more local-based Native producers and programmers to contribute to the station and help it become increasingly focused on issues important to Native people." ■

NATIVE DISTRIBUTORS

Continued from page 20



American music. If a store is selling jewelry or pottery or clothing, they don't really know how to go about ordering this music, because there's so much of it. The descriptions in my catalog are written so that people can better understand it."

Zango Distribution's top titles:

- "Walela" Walela (Triloka)
- "Matriarch" Joanne Shenandoah (Silver Wave)
- "Orenda: Native American Songs Of Life" Joanne Shenandoah & Lawrence Laughing (Silver Wave)
- "Mythic Dreamer" R. Carlos Nakai (Canyon)
- "We The People" Brulé (SOAR)
- "Drum Medicine" David & Steve Gordon (Sequoia) ■

NICHE GOES NATIONAL

Continued from page 20

is currently at work on a four-volume compendium of North American tribal music, blending field recordings with new studio renderings. Higher Octave Records, also based in Malibu, has successfully marketed the contemporary stylings of composer Douglas



Spotted Eagle through an aggressive campaign that targets first-time buyers of Native American music. Earthbeat!, Indian House and Etherean are three more distinctive players in the increasingly crowded indigenous-music field, each intent on opening the ears of the listening public to this culturally vibrant genre.

DESERVING OF AWARDS

Yet, as much as the Native Amer-

ican music business is reaching beyond its borders for new music and markets, the industry has collectively taken the time to honor its own, thanks largely to the efforts of Ellen Bello, founder and president of the Native American Music Association and producer of the Native American Music Awards (NAMA). Now in its second year, NAMA's 1999 awards ceremony will be held Nov. 6 at Albuquerque, N.M.'s Popejoy Hall.

"I think the best indicator of the growth of Native American music is in the new awards categories we've added this year," comments Bello from her New York City offices. "We'll be honoring the Best Preservationist Recording, Best Latin American Indigenous Recording, Best Traditional and Contemporary Canadian Aboriginal Recording and Best Radio Station. In 1998, for our first show, we had 64 nominees. This year, we've got 144. Suffice it to say, the whole genre is growing by leaps and bounds." Assisting that growth, NAMA continues to publish its monthly top-10 radio chart and quarterly newsletter, as well as maintaining an active archive of indigenous recordings.

SOARS ABOVE

There is, however, perhaps no one on the current Native American music scene for whom stylistic diversity and market potential

Continued on page 30

ELECTRIC KINGDOM DISTRIBUTION

A LEADER IN THE DISTRIBUTION OF NATIVE AMERICAN MUSIC



Electric Kingdom is proud to be the exclusive mainstream distributor of three of the finest Native American labels: **Silver Wave Records, Sound Of America Records (SOAR) and Red Feather Music.**



Silver Wave Records features the music of Mary Youngblood, Joanne Shenandoah, Robert Mirabal and others. Their new IMAX Soundtrack recording, "Wolves" (CD 920), has a decidedly Native American influence and is opening on screens across America. It features Robbie Robertson, Joanne Shenandoah, Mary Youngblood and Walela (Rita Coolidge, Priscilla Coolidge and Laura Satterfield). In August it will be releasing a new Mary Youngblood recording, "Heart of the World" with special guest Joanne Shenandoah adding her beautiful vocals to the sounds of guitar, percussion and Mary's flutes.

Electric Kingdom Congratulates SOAR on its 10th Anniversary!



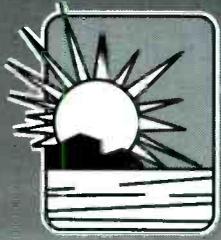
SOAR's key artists include Chief Jim Billie, Brian Akipa, Natay, Brule, the Blacklodge Singers, Raven, Tom and Robby Bee and many others from its large catalogue of fine music. Its most recent releases are "The Best of the Northern Boys" (SOAR 199) featuring top drum groups from North America performing Northern Style Pow Wow Songs, Black Eagle's "Soaring High" (SOAR 195), traditional songs in the Pueblo style and Native Roots' "A Place I Call Home" (Warrior 609), a recording of reggae rooted in the style of all the bands that have ever spent time in Hopiland over the years.



Red Feather Music is a recent addition to the distributed labels of Electric Kingdom. Red Feather Music offers fine recordings of Native American music such as "Kehlonn" by Jerry Alfred and the Medicine Beat (#2001) and Sharon Burch, Ulali, Walela, Joy Harjo Mishii Donocan and others on the wonderful "Weaving The Strands" (3001), a compilation of music by contemporary Native American women.



For Catalogues and Ordering Information: **ELECTRIC KINGDOM DISTRIBUTION**, 145 Palisade St., Suite 359, Dobbs Ferry, NY 10522 / Ph 800-335-8584 • Fax - 914-693-1950



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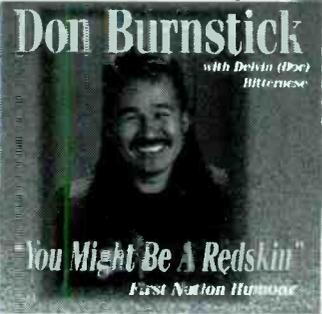
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POW-WOW



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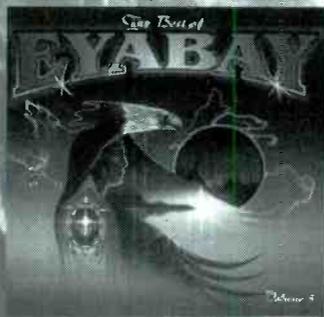
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POW-WOW



SSCT / SSCD 4373

TRADITIONAL DANCE



SSCT / SSCD 4378

TRADITIONAL DANCE



SSCT / SSCD 4317

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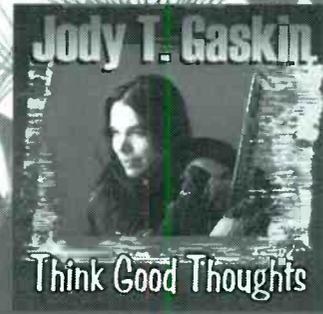
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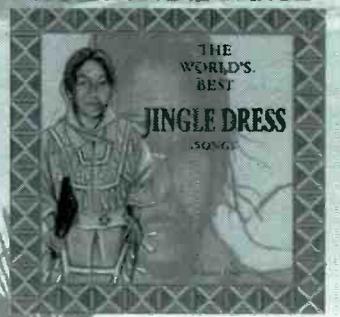
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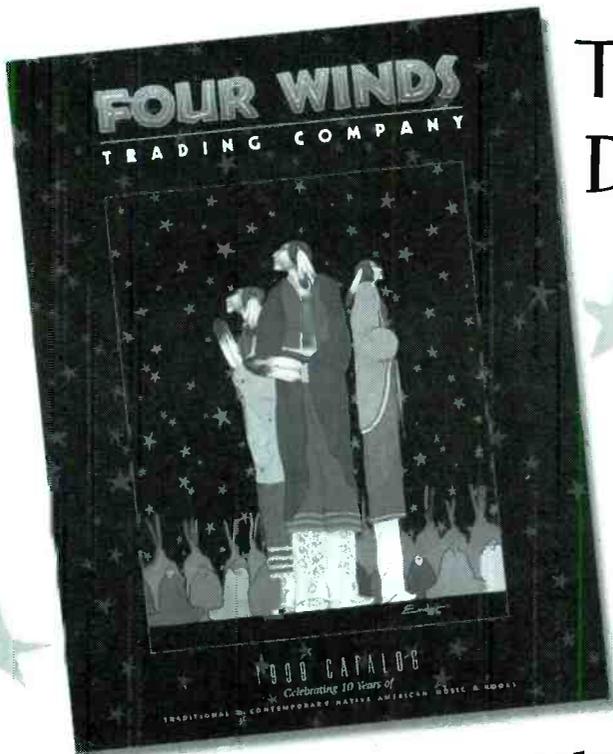


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Native American Music

NICHE GOES NATIONAL

Continued from page 28

represent a more visionary calling than Sound Of American Records founder and indigenous-music champion Tom Bee. "Since I started SOAR back in '88, I have never seen so much talent coming to the forefront," enthuses the outspoken Bee from his Albuquerque office. "Rap, reggae, alternative rock—we've got it all. My battle cry for the next century is 'The natives are coming!' and I won't rest until we have our own chart in Billboard. Until that happens, we'll never get the respect we deserve."

Respect is a major issue with Bee and one he lays squarely at the feet of the music-industry establishment. "It's ludicrous that NARAS still doesn't have a Native American

Grammy category," asserts Bee. "Our growth proves that we are no longer just a niche or specialty market. We are out of the trading post and into the mainstream, and there's no going back."

Much of SOAR's recent release schedule bears out Bee's contention. The label's collections of contemporary rap and rock, the two-volume "Urban Skins," are among the company's best-sellers, as is a variety of projects on its subsidiary label, Warrior, including "The Place I Call Home," by Hopi reggae aggregate Native Roots. The label's contemporary compilation, "Visions & Rhythms," highlights many of its most promising artists. Among current and upcoming SOAR releases, Bee is especially proud of "Alligator Tales," by Seminole artist Chief Jim Billie with production by John McKuen, and "We The People" by Lakota artist Brule, who has gained a national reputation as the 'Native American Yanni' and sold upward of 300,000 albums in the process.

Meanwhile, SOAR Distribution Ltd. handles indigenous product for some 30 labels, including such majors as Capitol and Virgin. "Our time isn't coming," Bee insists. "It's already here. And it's time for the rest of the music business to wake up to that reality."

CANYON'S DEPTH

For Robert Doyle, owner of Phoenix, Ariz.-based Canyon



Indigenous

Records, that reality has been almost 50 years in the making. That's how long Canyon has been in operation, making it far and away the most established of Native American recording companies—and one with the clearest vision of its purpose and potential. "Our job is to reflect the musical aspirations of the Native American community," says Doyle, who plans a hefty release schedule of nearly 30 albums in 1999. "We try to represent three distinct segments of that community: The first is the fusion of contemporary styles that have been leading the way in recent years; the second is the traditional music that helps us to maintain our connection to the community and the culture; the third is powwow music, which has emerged as a true, pan-tribal music expression that borrows from contemporary culture. For example, many young powwow artists are now adopting hip-hop styles directly into their music."

From a marketing standpoint, Doyle sees promising growth in mainstream retail sales. "We're working very hard in this area, and the progress we've made tells me two things: Native Americans are dispersing off the reservation and into the community at large, and there is more interest in this music among other audiences." Doyle is tapping into that interest with a host of new Canyon releases, including an as-yet-unnamed project brought to the label by Lyle Lovett producer Billy Williams and a first-ever Native flute and flamenco guitar fusion.

Success for Native American artists is only as real as any standard measure of musical accomplishment—sales numbers and chart fig-

ures. Recently, both those indicators have pointed to the long-sought Native American breakthrough, in the form of Indigenous, a family quartet from the Yankton Sioux tribe, whose debut Pachyderm Records release has yielded the fast-rising tracks, "Things We Do" and "Now That You're Gone." Hailing from Marty, S.D. (population 160), Indigenous, featuring guitar phenomenon Mato Nanji, saw its album climb steadily up Billboard's Main-

stream Rock chart, thanks largely to a blistering rock attack that has been compared to Jimi Hendrix and Cream. The group is slotted to open this summer for B.B. King on a national tour.

Native American music may come in a wide variety of styles and sensibilities. But there can be no doubt that, whatever shape the sound may take, it is fulfilling a criteria for authenticity, originality and commercial clout. ■



Tom Bee, SOAR

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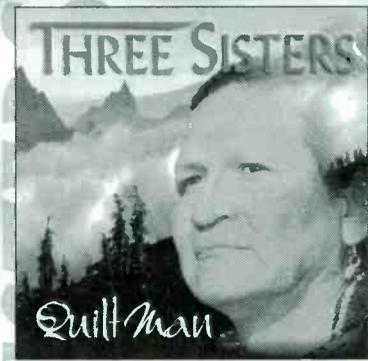
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WITH THEIR

CONTINUED SUCCESS.

THE COVER ARTIST

The illustration that appears on the cover of this Spotlight, "Rain Dance," is by Native American artist Michael Chiago. Born in Kohate Village on the Tohono O'odham reservation, Chiago currently lives in the village of North Komelik in Arizona and paints landscapes of the inspirational Sonoran Desert around him. The self-taught watercolorist has been painting Tohono O'odham ceremonies and cultural traditions for 28 years. This particular image was created as an illustration for the children's book "Sing Down The Rain," by Judi Moreillon and published by Kiva Publishing. ■



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In honor of Native American music's contributions, EarthBeat! continues to showcase a variety of acclaimed musicians representing over 15 tribes. Our newest release, Three Sisters by Quilt Man, encompasses both traditional and contemporary music with soothing vocals and melodious instrumentation. EarthBeat!'s successful Tribal Series has featured over 30 artists, including Mary Youngblood, R. Carlos Nakai, Robert Mirabel, Kevin Locke, Walela, Ulali, Joanne Shenandoah and Andrew Vasquez.

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ARTISTS & MUSIC

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POP

ALISON KRAUSS

Forget About It

PRODUCER: Alison Krauss

Rounder 11661-0465

Featured in *Music to My Ears*, June 5.

LOUDON WAINWRIGHT III

Social Studies

PRODUCERS: Joe Boyd, John Wood

Hannibal 1442

This collection of topical, witty songs by Loudon Wainwright III is limited in its appeal. After all, most of the material here makes specific reference to current trends and/or events, as the following titles suggest: "Tonya's Twirls," "O.J.," "Y2K," "Jesse Don't Like It," and "Our Boy Bill." Yet given Wainwright's penchant for injecting a healthy dose of sarcasm into even his non-topical songs, it's easy to see the thread that makes this just as good as the next Loudon release. Most of these tunes were commissioned by NPR and were intended to be broadcast only once, usually in the context of stories about the events in question. However, they form a cohesive album whose underlying theme could be "songs made to order." Another facet of Wainwright's talent.

RAP

HEAVY D

Heavy

PRODUCERS: various

Universal 53260

Defying conventional industry wisdom that dictates a maximum of six peak albums per artist, the seventh set by label exec/artist Heavy D may be his most confident and impressive yet. Eightball, Big Pun, Q-Tip, Chico DeBarge, Goodie Mob's Cee-Lo, and Erick Sermon contribute. The result isn't a forced collage of hitmakers helping out an old-school hero but a gathering of like-minded creative spirits spitting elastic, dynamically varied flows. Extra-nice "combination" jams include the quicksilver, jazz-infused "You Know," featuring Cee-Lo, and "Listen," featuring Q-Tip's distinctive voice cutting into Heavy's smooth, dense baritone, making for similarly intoxicating chemistry.

CLASSICAL

HAYDN: PIANO SONATAS

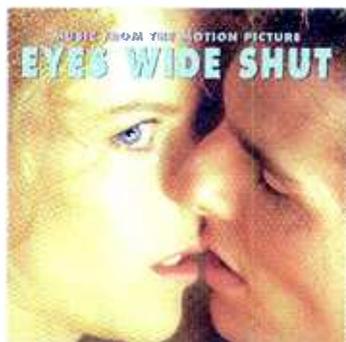
Andrés Schiff, piano

PRODUCER: Christopher Raeburn

Teldec 0630-17141

Haydn's symphonies and string quartets have long been bedrocks of the repertoire, yet his dozens of piano sonatas have gone unsung—until lately. Stalwart Jenő Jandó has recorded a slew of them in a full Naxos series. And with single discs, there are Elizabeth Rich on Connoisseur Society (smart), Leif Ove Andsnes on EMI (strong), Mikhail Pletnev on Virgin (willful), and Emanuel Ax on Sony (wonderful). Trumping them all with this two-CD set is Andrés Schiff, who feels the Viennese classical manner in his bones. (And in his refreshingly acute apology to the set, the pianist pulls no punches in his views of who else plays this music right—Alfred Brendel, yes, and Glenn Gould, resoundingly no.) Style and idea seem in tune in his interpretations of this charming, touching music, and he is aided by an uncommonly beautiful piano sound. The minor-key *Sturm und Drang* works are special, with enough grave grace to rival Mozart's most popular keyboard creations.

SPOTLIGHT



SOUNDTRACK

Eyes Wide Shut

PRODUCERS: various

Warner Sunset/Reprise 47450

Few directors are as involved and invested in the musical details of their films as was the late genius Stanley Kubrick. The scores to his "2001: A Space Odyssey," "A Clockwork Orange," and "The Shining," in particular, epitomize the symbiosis between sound and picture. The director's highly heralded swan song, "Eyes Wide Shut," lives up to its predecessors in delighting the listener with a combination of well-chosen classical pieces, jazz and pop oddballs, and specially commissioned works that shine for their originality and eclecticism. In the latter category, the work of British composer Jocelyn Pook appears here as a revelation—minimalist, exotic, rich, and soul-stirring. Other highlights include a remix of Chris Isaak's 1995 cut "Baby Did A Bad Bad Thing"; a haunting performance of Liszt's "Grey Clouds" by pianist Dominic Harlan; lighter pieces like the Oscar Peterson Trio's rendition of Ellington's "I Got It Bad (And That Ain't Good)," Brad Meldhau's take on "Blame It On My Youth," and a breezy instrumental reworking of "Strangers In The Night" by the Peter Hughes Orchestra; and Harlan's interpretation of "Musica Ricercata, II" by György Ligeti, whose work has graced many a Kubrick production. A musical tableau painted with broad but exacting strokes.

LATIN

PAULO RICARDO

La Cruz Y La Espada

PRODUCER: Nilo Romero

Mercury/Universal Latino 538744

The latest in a lengthening line of Brazilian acts trying to crack Spanish-language markets, the former lead vocalist of the Brazilian rock group RPM turns in a likeable batch of love songs embossed with stylish, acoustic pop and rock backdrops and Paulo Ricardo's earnest, raspy-voiced delivery, which at times recalls the grittier stylings of Eros Ramazzotti or Phil Collins. The plaintive and poignant title cut heads up a fine crop of potential radio singles that could roll at pop radio on the U.S. East Coast and in Puerto Rico, including the percussive ballad "Punto Final," the atmospheric groove-rocker "Sé Que Me Hizo Bien," and "Cuando Te Vas," a moving Spanish cover of the Freddie Mercury song "Love Of My Life."

COUNTRY

PAUL BRANDT

That's The Truth

PRODUCER: Chris Farrer

Reprise 47319

With his third Reprise album, Paul Brandt is quietly building his case as one of country's leading young male artists. His ten-

SPOTLIGHT



CHRIS ROCK

Bigger And Blacker

PRODUCERS: Chris Rock, Prince Paul

DreamWorks 50055

On his second album, young comedian and film star Chris Rock aspires to "represent" his mentors, who include Bill Cosby, Richard Pryor, and the late Redd Foxx. While he may not possess Cosby's finesse, Pryor's raw comedic genius, or Foxx's grit, Rock has a combination of talents that stands him in good stead to inherit the mantle from those legends. As a parodist, Rock shines on the "Brown Sugar" sendup "Snowflake," which turns the tables on the white-guy/black-girl theme, and on "No Sex," a skewering of Baz Luhrmann's impossibly successful "Everybody's Free (To Wear Sunscreen)" monologue. In other areas, Rock has a field day with sound bites on "Monica Interview" and invites friends ranging from Ol' Dirty Bastard to Biz Markie to Ice Cube to Gerald Levert to join him on various cuts. A compelling album timed to coincide with Rock's HBO special of the same name and his co-starring appearance in "Lethal Weapon 4."

dustry to take a laid-back, Gary Cooper persona is lapping over into his song selection, which is a mixed blessing. A gentle story song such as "It's A Beautiful Thing" would make a lovely Frank Capra movie, but too much of that dulls what edge Brandt has. His warm baritone is perfectly matched to lovely ballads and subsequently becomes less effective on a rocker such as "There's A World Out There." Elsewhere, Brandt displays a knack for songs that match his sensibility and talents, like the novelty tune "Scrap Piece Of Paper," which is an oddly effective example of the sort of worthwhile shaggy-dog-story song that country yields now and then.

BRUCE ROBISON

Long Way Home From Anywhere

PRODUCER: Bruce Robison

Lucky Dog 69173

Sony Music Nashville's edgy-leaning label Lucky Dog has both of the prolific Robison brothers from Texas—Bruce

SPOTLIGHT



VARIOUS ARTISTS

The Best Of Alt. Country—Exposed Roots

PRODUCERS: various

COMPILATION PRODUCER: Patrick Whalen

K-Tel 6428

In this increasingly fragmented marketplace, we are prone to think of "alt country" acts as ones that don't swim in the mainstream of the genre. Names that spring to mind include Lucinda Williams, Jimmie Dale Gilmore, Gillian Welch, BR5-49, and Steve Earle. However, as this two-disc compilation suggests, the concept of an alternative to country music dates back to the earliest days of the genre, and it includes people who walked both sides of the fence, like Johnny Cash—a member of the Country Music Hall of Fame but also a renegade who follows his own muse. A compendium designed to expose the roots of the modern vanguard of independent-minded country artists, this set opens with Williams' "Passionate Kisses"—the artist's most commercially successful song, ironically in a cover version by Mary Chapin Carpenter—and also includes previously released tracks by the aforementioned artists plus the likes of Whiskeytown, Golden Smog, Cheri Knight, Southern Culture On The Skids, Vic Chesnutt, and the late Gram Parsons. No bold new discoveries, just a bunch of plain, good songs thoughtfully programmed.

and Charlie—and each is his own man. Bruce Robison's second Lucky Dog album finds him firmly in command of his wing of the Texas-troubadour tradition of tales of open highways and tableaux of small-town life. Besides creating his own introspective material, Robison writes with the likes of Jack Ingram and Damon Brummett. He also has a good eye and ear for songs by other writers, such as Joe Dickens' moving "The Good Life" and "Trouble" by the former Cat Stevens (now Yusuf Islam). Lest you think Robison is confined to a folksy sensitivity, he also has fun with his music. "The way she done me it ain't fair/I think I'm losin' all my hair," he sings plaintively in "Red Letter Day."

VITAL REISSUES®

FRANK SINATRA

Sinatra '57—In Concert

PRODUCER: Roberto Quarfin

Artanis/DCC Compact Classics 101

Artanis Entertainment Group, an imprint established by the family of the late Frank Sinatra, follows up the March release of "The Summit"—a 1962 live recording featuring Sinatra and his Rat Pack buddies, Dean Martin and Sammy Davis Jr.—with this previously unreleased 1957 Seattle date by Ol' Blue Eyes that finds him in top form, performing such classics as Cole Porter's "I

Get A Kick Out Of You" and "I've Got You Under My Skin" and Rodgers and Hart's "The Lady Is A Tramp" and "My Funny Valentine." The material was arranged by longtime Sinatra collaborator Nelson Riddle and featured some of the musicians that graced the epochal Sinatra-Riddle recordings of the period. Although the quality of the original tapes—which were recorded by industry mainstay Wally Heider—was good, they did have to undergo restoration by DCC remastering expert Steve Hoffman. A wonderful addition to the Sinatra canon.

JAZZ

JAZZ IS DEAD

Laughing Water

Producer: Michael Garman

Zebra 44019

For their sophomore release, guitarist Jimmy Herring, bassist Alphonso Johnson, and keyboardist T Lavitz delve deep into the Grateful Dead's catalog, interpreting the band's entire 1973 album "Wake Of The Flood." (Jeff Sipe of tie-dye band Leftover Salmon and former Dixie Dregs member Rod Morgenstein replace Billy Cobham on drums.) As much improvised rock as jazz, the music is constantly inventive, as the players' interplay turns the Dead's songs into vehicles for extended, yet admirably focused, jams that highlight the individual members' considerable skills. Fans of classic fusion, along with the Dead's legion of followers, will find something valuable and familiar here, as will almost any adventurous music connoisseur. Guesting are bluegrass fiddler Vassar Clements, Dead vocalist Donna Jean Godchaux, and the newest Allman Brother, guitarist Derek Trucks.

GOSPEL

POP WINANS

Uncensored

PRODUCERS: Cedric & Victor Caldwell

Against the Flow 6058

MOM WINANS

An Affair To Remember

PRODUCERS: Cedric & Victor Caldwell

Against the Flow 6057

When David & Delores Winans, long known simply as Mom & Pop, gave up promising musical careers in the early '50s to raise a family, they gave the world some precious gifts. The Winans' 10 sons and daughters have all grown up to become major figures in gospel music, including the four platinum-selling brothers the Winans, brother BeBe, and sister CeCe. Years later, the parents are now releasing their first solo albums, and the results are astonishing. The genetic pool that birthed a gospel dynasty is every bit as awesome as one would expect, with each member of the mid- to late-60ish couple still in magnificent voice. Pop gathers a number of his progeny and a crack band to create hip, traditional gospel-quartet music filtered through modern sensibilities. Credit longtime Winans family producers Cedric & Victor Caldwell with a perfect, to-the-note empathy for their artists, showing a flawless touch with Pop's get-down gospel and Mom's gorgeous offering of several hymns and powerful new songs (largely family-written ballads) backed by the London Symphony. These are no exercises in nostalgia but rather some of the most compelling music this century has spawned. Distributed by Diamante.

NEW AGE

R. CARLOS NAKAI

Inner Voices

PRODUCERS: Billy Williams, Jack Miller, Robert Doyle

Canyon 7021

R. Carlos Nakai has not only revived interest in the American Indian flute, he has done more to expand its context than any other player, recording with synthesists, new age pianists, Japanese ensembles, and fusion bands. On "Inner Voices," he links with an orchestra. He's done that before, but never with the sensitivity heard here. Arranger Billy Williams has taken Nakai's gentle melodies and cast them on a bed of string adagios and largos. The feeling is cinematic, like Barber's "Adagio For Strings" and Hans Zimmer's "The Thin Red Line" score. Williams never swamps the flute, letting Nakai etch his melodies like a snake crossing a pond. Occasionally sweet, sometimes stiff, but rarely saccharine, "Inner Voices" is one of the most contemplative entries in R. Carlos Nakai's output.

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

► RICKY MARTIN *She's All I Ever Had* (4:12)

PRODUCERS: J. Secada, G. Noriega
WRITERS: R. Rosa, G. Noriega, J. Secada
PUBLISHERS: A Phantom Vox Publishing/Warner-Tamerlane/Foreign Imported Productions & Publishing, BMI; Estefan Music, ASCAP
C2/Columbia 42496 (CD promo)
There was no doubt that this delectable anthemic ballad was the one to go with as the second single from "Ricky Martin." "Livin' La Vida Loca" certainly fulfilled the hype with a deserved five-week run at the top of The Billboard Hot 100, and this follow-up will do nothing but advance Martin's place not only as the leading pop male vocalist of the day but as a valid phenomenon. "She's All I Ever Had" absolutely succeeds on all levels. Lyrically, Martin narrates the tale of a man missing his woman, as he continues to live and breathe for her. Martin's vocal is tender and heartfelt, boasting a versatility that contrasts nicely with "La Vida," while the lush production is savvy and creatively executed. The promo single contains both the English and Spanish ("Bella") versions that are available on Martin's triple-platinum self-titled album, as well as the requisite Spanglish version. If you listen in context, you'll realize that this track sounds a lot like a classic Jon Secada song—logical enough, since that multi-talented artist co-wrote and co-produced it, along with George Noriega and Robi Rosa. Also in that camp is Emilio Estefan Jr., who served as executive producer. A stunning follow-up for both top 40 and Spanish stations, with all the reasons in the world to become Martin's second English-language chart-topper, provided that C2 releases a commercial single. Utterly breathtaking.

★ BASEMENT JAXX *Red Alert* (3:36)

PRODUCERS: Basement Jaxx
WRITERS: Ratcliffe, Buxton
PUBLISHER: MCA Music
Astralwerks 99272 (CD promo)
This zippy, ears-pricking pop/dance track has already scored major airplay overseas, and you'll see why within the first minute of your initial spin. Loaded with space-age lasers, bloopy bounce rhythms, an unexpected dollop of cello, and a beat meant to ignite the airwaves into a froth of summertime glory, "Red Alert" is a gallon hat full of fun, with a female vocal that will force fingers to drum, toes to tap, and heads to nod with abandon. The message here: oh, never mind, it's just about dancing and letting the music raise your soul to the rafters. Ain't that enough sometimes? Two versions are presented on the promo single: a radio edit and the 6:21 expanded club edit for mix shows. We're not sure we could stand any more excitement than that.

EYC *Only A Dream* (2:57)

PRODUCERS: Franglen, Lupino
WRITER: A. Lupino
PUBLISHER: not listed
Red Ant Entertainment (CD promo)
EYC continues its quest for top 40 approval with this modern-tinged, hip-hop-laced pop carol that features a solid vocal, commanding chorus, and all the variables that have made many a lesser act a top 40 contender. There are elements of Savage Garden's music at work here—a high compliment—in this, the best single yet from this videogenic trio. Granted, there are many youth acts out there vying for a shot at glory, but this song has an edge, thanks to a complementary helping of well-placed gritty guitars that flings it above the ultra-pop of so many others. Programmers should look past the pretty faces on the cover and take a serious listen

to this lovely, wholly credible offering. From the album "I Feel It."

MICHAEL AFRICK *My Heart Belongs To You (Sexified)* (3:53)

PRODUCERS: Miguel Sa Pessoa, Perry Geyer
WRITERS: M. Africk, M. Sa Pessoa, P. Geyer
PUBLISHERS: Fixed on It Music/Pessoa Music/Carl Strube Music, ASCAP, P. Geyer Music, BMI
Hollywood Records 11117 (CD promo)
Here comes yet another in the tidal wave of young male solo artists vying for mainstream acceptance, and, like many, he's fine-tuning his chops with a summer tour warming up for grade-A compatriots, in this case 'N Sync and Jordan Knight. The publicity machine has been working in overdrive, with Africk's boyish charms having already been featured in Bop!, Teen Beat, Tiger Beat, and the like. With his song also on the Disney Radio playlist, it's apparent that Hollywood Records is going right for the young-girl set, where a compelling videoclip could stir interest. On its own, however, there's not a lot to make this dance/pop track stand apart from the plentiful pack. It's pleasant enough, and you can sing along with its catchy chorus—but it just takes more than that, particularly given radio's already-suspicious reaction to so, so many similar artists flooding programmers' desks now. As we've said before, a gem of a song—like fellow newcomer Michael Fredo's "This Time Around" on Qwest/Warner Bros, for example—deserves every shot at radio, whether the artist is 5 or 50. But in this case, the numbers just don't add up. By the way, whose idea was it to put the word "Sexified" in the title of a song aimed at 11-year-olds?

R & B

► BARRY WHITE *Staying Power* (3:59)

PRODUCERS: Barry White, Jack Perry
WRITERS: J. Paschal, R. Holmes
PUBLISHER: Seven Songs, BMI
Private Music 99 (CD promo)
The mere presence of new material is enough to draw attention to a handful of special artists out there. The ultra-cool king of suave Barry White is among that elite class whose nearly campy brand of droll, rumble-voiced romancing brings a smile to the face and a treat to the ears. In "Staying Power," he cleverly delivers just the goods we expect, assuring that he's not going anywhere, that love is going to last and last. There's also, of course, the double-entendre of the insinuating song title, which only adds to its kitsch. This song is ready to serve during midnight love shows, with great potential to shoot straight to other dayparts. Listeners will instantly recognize White's one-of-a-kind voice—and they'll love this gem of a can-

dles-and-wine song. Don't miss the artist on tour through August and September.

► KELLY PRICE *It's Gonna Rain* (4:02)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHER: not listed
DefSoul/Universal 314562 (CD promo)
Anyone who doesn't yet love R&B singer/songwriter/producer Kelly Price simply doesn't know her. This third single from her divine "Soul Of A Woman" album shows her in a resplendent ballad frame of mind. She hurts up a storm with heartache yet realizes the "rain" will pass—so you might as well hold your head high through it all. This is the stuff that classic R&B songs are made of, from the pained lyric—"Feels like I'm going insane/But I've got to be strong/Cause it will rain/Sometimes there will be pain"—to a killer, diva-complete vocal from this extraordinary talent. This single also marks the delicious results of her pairing with R. Kelly on both of their current projects; my, my, they do make beautiful music together. R&B, rush this onto the airwaves. Instant, timeless, and a song that will be embraced by the masses.

COUNTRY

► LILA MCCANN *Crush* (3:33)

PRODUCER: Mark Spiro
WRITERS: C. Majeski, S. Smith, S. Russ
PUBLISHERS: Chrysalis Music/Songs for Debin, ASCAP; EMI Blackwood Music/Singles Only Music/Starstruck Angel Music/Missoula Music, BMI
Asylum 1352 (CD promo)
On the heels of her top 10 single "With You," McCann follows up with another strong tune with a sing-along chorus that will have listeners cranking up the radio and joining in. Like its predecessor, this single showcases McCann's impressive teenage pipes. This girl can let loose and really sell a song. Of course, it helps when the material is age-appropriate, and this works nicely. The lyric illustrates the early stages of a relationship that's moving along at a comfortable pace. It's a good song, and though the record features a teen singing about a crush, it has universal appeal. The song and performance aren't at all cutesy or coy. This should find favor among programmers and listeners of all ages.

► ANITA COCHRAN *For Crying Out Loud* (3:44)

PRODUCERS: Jim Ed Norman, Anita Cochran
WRITERS: T. Rocco, B. McDill
PUBLISHERS: Milene Music/PolyGram International Publishing/Ranger Bob Music, ASCAP
Warner Bros. 9834 (CD promo)
Cochran's potent talents are on vivid display with this brilliant new single. Deft production and a killer performance make

this one of her best releases to date and a strong candidate to earn her the continued acclaim she deserves. Penned by veteran country hitmakers Tommy Rocco and Bob McDill, the song has a driving melody and an empowering lyric about doing what it takes to keep an ex-lover from seeing the hurt he's caused. Cochran's voice has a smoky passion that prompts emotional healing. As she sings, "You can cry on the inside if he walks by/Cause you'll just hate yourself anyhow for crying out loud," listeners will find themselves cheering her on. Her duet with Steve Wariner, "What If I Said," took her to No. 1 on Hot Country Singles & Tracks; this fine new outing could help her revisit that pinnacle solo.

DAVID BALL *I Want To With You* (3:33)

PRODUCERS: David Ball, Ben Folwer
WRITERS: J. Stevens, S. Bogard
PUBLISHERS: Warner-Tamerlane Publishing/Jeff Stevens Music/Rancho Belita Music, BMI
Warner Bros. 9865 (CD promo)
The second single from David Ball's new "Play" album is as inviting as a Sunday-afternoon picnic by the lake. It has a light and breezy summertime melody and a positive sentiment that get better and better with repeated listening. The lyrics describe the plaintive confession of a formerly commitment-shy man who's been converted by love. Now totally smitten, he's thinking he wants to "Put a little ring third finger left hand/Stay with somebody who will love and understand." This type of song could easily veer off into cheesy territory, but the lyrics' simple honesty rescues it from triteness, and the crowning touch is the strength of Ball's performance. He just has one of those heart-in-the-throat country-boy voices that makes listeners feel he's sharing the song specifically with them. It's an appealing song and a strong performance that should help draw attention to Ball's fine new album.

ROCK TRACKS

► TONIC *You Wanted More* (3:51)

PRODUCERS: Tonic, Mark Enderit
WRITERS: Hart, Lavery, Russo
PUBLISHERS: EMI Blackwood Music/Crazy Owl/Unconcerned Music, BMI; Skizzneck Music, ASCAP
Universal 1509 (CD promo)
New Jersey-grown Tonic, the group behind the late-1997 smash "If You Could Only See," returns with a gritty but wholly accessible cut from the soundtrack to "American Pie." The guys have obviously picked up a tip or two from rock aficionados Collective Soul, with drive-through organic instrumentation and a sassy, don't-mess-with-me guitar riff that's as hooky as the chorus. It's that latter defining thread that really makes "You Wanted

More" jump out and grab you by the ears. Lead singer Emerson Hart complements the melodic force with a soul-searching vocal about love gone wrong and just how he feels about it now: "I don't know when I got bitter/But love is surely better when it's gone." Here's a track that's got the pieces in place to grant rock radio with what could likely become a staple song for the rest of the summer. Expect instant reaction.

► THE FLAMING LIPS *Buggin'* (3:16)

PRODUCERS: The Flaming Lips, Dave Fridmann, Scott Booker
WRITER: not listed
PUBLISHERS: Lovely Sorts of Death/EMI Blackwood Music, BMI
Warner Bros. 9845 (CD promo)
It's been said that the Flaming Lips are attempting to make the '70s aesthetic of Yes palatable in the '90s. And sure enough, this lushly produced, unabashedly psychedelic art-rock track brings the '70s to mind. But this brilliant piece of work has much more than dubious nostalgia to offer. The veteran band layers tinkling piano, a fierce syncopated bassline, cymbal crashes, synthesized strings and horns, and bubbling electronic bleeps—and instead of a pressure-cooked mess, they create a serious soundscape with their signature sense of humor at the core. The vocal harmonies offer the same benign hummability as, say, a soft-rock ballad or a Beach Boys classic. But the bizarre lyric (in which the buzzing bugs of summer are likened to love—"But they bite/Yeah they bite/You can't tell they're there") is right up modern rock's post-ironic alley. This is challenging, catchy, and as satisfying as singles come.

RAP

MEMPHIS BLEEK *Memphis Bleek Is . . .* (4:22)

PRODUCER: Swizz Beatz
WRITER: not listed
PUBLISHER: not listed
Def Jam 3432 (CD promo)
We've come to expect a little something special from Def Jam, especially via its offshoot label, Roc-A-Fella. After a simply stellar year of platinum-plus releases from the wondrously raucous Jay-Z, DMX, Ja Rule, and Redman, we're a little underwhelmed by newcomer Memphis Bleek. His vocals (unnecessarily beefed-up synthetically throughout the song) are tepid, and the lyric is just so-so. While producer Swizz Beatz presents stuttering beats that would make Jay-Z proud, Bleek's flow isn't particularly promising here. The inevitable remix featuring his all-star cast of labelmates may be the only way for this track to drum up airplay.

NEW & NOTEWORTHY

BETH HART *L.A. Song* (3:49)

PRODUCER: Oliver Lieber
WRITER: B. Hart
PUBLISHER: Jezebel Blues, BMI
Lava/143/Atlantic 8893 (CD promo)
This stirring offering from Beth Hart, who debuted four years ago on Lava/143/Atlantic with "Immortal," will leave you stuttering for composure, with its intense, soul-searching quest for inner peace. Lyrically, the L.A.-based singer/songwriter shines like neon, with raw, skip-the-gloss lines like, "She drank so hard the bottle ached/And she tried/But nothing's clear in bar full a flies." On the surface, this song is about tiring of sadness and internal ruin in Los Angeles, then retreating to a "little old town without a name" and discovering that life's trials are universal, no matter the locale. The story is true, following Hart's disillusionment with the music industry, her retreat in search of sanity to Birmingham, Ala., and her eventual return to L.A.—and the ardent performance

rings true with that reality. It's not often that we hear a performer without the clicking of the industry's hype machinery close behind. But this is a refreshing kick in the pants to demonstrate what astute A&R folks can come up with when they search out an artist with organic talent who may not have the radiant veneer of Jewel, the neatly defined image of Alanis, or the savoir-faire of Sarah McLachlan. Janis Joplin would be damn proud. Triple-A, get busy with this one. From the album "Screamin' For My Supper," due Aug. 3. P.S. Find a way to see this video; it's remarkably effective.

BACHELOR GIRL *Buses And Trains* (3:41)

PRODUCER: Bachelor Girl
WRITER: J. Roche
PUBLISHER: not listed
Arista 3647 (CD promo)
Boy, oh boy, is Bachelor Girl's Tania Doko an effective vocalist in this intriguing debut about how falling in love is a lot like "walking under a bus,

getting hit by a train." The duo, also including songwriter James Roche, delivers a highly spirited pop number with enough of a rock edge to distance it from most of what we're hearing on top 40. This is only enhanced by a glorious drape of rewarding harmonies—à la "Harmless" from MCA act Mulberry Lane—with self-produced acoustic instrumentation that hits the melodic mark. The hook here is so effective that with one listen, listeners will light up the phones with "who/what" questions. So what's missing? Only the certainty that this well-deserving number will gain its place on the charts. Top 40, adult top 40, are you listening? Look for Bachelor Girl's album Aug. 10.

LAST MINUTE *Wild World* (4:00)

PRODUCER: Howie Hersh
WRITER: Y. Islam
PUBLISHER: not listed
Glassnote 5009 (CD promo)
Think what you will of the lifestyle

choices made by Cat Stevens—now known as Yusef Islam—but if you ever needed a reminder of just what a great songwriter he was, one spin of this updated version of his timeless 1971 debut hit, "Wild World," will leave you feeling reminiscent and nourished. Glassnote R&B male quartet Last Minute indeed pays glorious homage in this midtempo ballad-esque re-creation, which blends an understated hip-hop beat with guitars and traditional elements of ballad production, along with a fine, soul-searching vocal. This track is so good, in fact, that the required but often-superficial rap in the midsection hardly disrupts its smooth groove. "Wild World" has all the fuel to break this act, with a rendition that is treated with respect yet contains all the dressings that again make it up-to-the-minute and a wonderful display for this promising young act.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

CIRCUIT

DVDMags

117 minutes, \$14.98 DVD only

Packing a ton of content for the money, DVDMags' inaugural edition of the DVD-only music magazine Circuit realizes the potential of the digital interactive medium. DVDMags, which launched Short Cinema Journal under its former incarnation 2014 Corp., is probing a range of category-specific DVD treatments that perform both on TVs and computers. Clearly aimed at the alternative rock circuit, Circuit includes interviews with and music performances by Beck, Cake, the Cardigans, Grant Lee Buffalo, and R.E.M., plus a cool little documentary aboutTVT Records act Guided By Voices. Contact: 323-993-1919.

FREE TIBET

MVP Home Video

90 minutes, \$19.95

Lest festival-goers forget about the oppression in Tibet—or not know of it in the first place—this video provides almost as much testimony about Tibet's situation as coverage of the Tibetan freedom concerts, which are now staged annually in the U.S. Interviews—with people from Tibet, those who have organized demonstrations around the world, musicians, and concert attendees—weave in and out of performance footage. This video was gleaned from the recent event in San Francisco, where more than 20 bands and 100,000 people gathered for the two-day event. Standouts among the performers include the Beastie Boys, De La Soul, the Foo Fighters, Rage Against The Machine, the Red Hot Chili Peppers, Smashing Pumpkins, and Sonic Youth.

HOW TO PHOTOGRAPH CHILDREN THE PROFESSIONAL WAY

Photography by Linda Labrador

30 minutes, \$24.95

Any parent who has withstood the often-stressful experience of having a child professionally photographed only to get back mediocre results understands the meaning of the word frustration. And while there is something to be said about the virtues of a studio compared with a garage, this guide to photographing children at home opens many doors of opportunity to snap terrific pictures and save money. Professional photographer Linda Labrador provides a gamut of knowledge, such as the use of simple point-and-click cameras and more complicated manual models, how to make backdrops and light work for you, how to pose children, and how to reduce the red-eye effect; she effectively demonstrates each point. Contact: 702-240-0108.

RUGRATS: RUNAWAY REPTAR

Paramount Home Video

55 minutes, \$12.95

Those crazy kids are back in a new feature featuring the neighborhood's favorite hero, the Reptar, the Godzilla-like dinosaur who won their hearts in "The Rugrats Movie." This direct-to-video release is longer and meatier than previous "Rugrats" direct releases. When the good-natured dinosaur—who once saved humankind from aliens and other invaders—"goes bad" and begins wreaking havoc on Tokyo, it's up to Tommy, Chuckie, the twins, and the rest of the gang to talk some sense into him. The jokes are flowing, as is the usual dose of sniveling bad taste. The tape also contains a bonus: the previously

aired "Rugrats" cartoon "Chuckie's Complaint."

THE WORLD OF MADELEINE L'ENGLE

Victoria Magazine

45 minutes, \$19.95

L'Engle—author of more than 50 books, including the now-classic children's tome "A Wrinkle In Time"—inspired this tribute when she was writer in residence at Hearst Corp.'s Victoria magazine in 1995. The tape is basically a sweep of her philosophies, meditations on faith, and her outlook on the universe and human beings' place in it—the issues that originally inspired "Wrinkle." It combines parcels of current interviews, as well as testimonies of others who have been touched by her work, including astronaut Janice Voss, who brought several of L'Engle's works into space with her. There's also footage from an intimate question-and-answer session between L'Engle and students at Yale University, as well as a personal tour of her home in Connecticut. Contact: 212-841-8426.

ENTER*ACTIVE

BY CARRIE BELL

AUSTIN POWERS: OPERATION TRIVIA

Sierra Attractions/ Berkeley Systems

Macintosh/PC CD-ROM

From the makers of the popular trivia games "Head Rush" and "You Don't Know Jack" comes a new fast-paced question-and-answer game that capitalizes on the popularity of the "Austin Powers" franchise. Align yourself with Dr. Evil or Austin before picking a category and answering pop-culture zingers fashioned in the same cheeky, pun-filled vein as the ones seen on Comedy Central's game show "Win Ben Stein's Money." Topics for this fun and challenging electronic game include politics, movies (including the "Austin Powers" flicks), celebrities, sports, TV shows, novels, and music. Each question is introduced by musical interludes and go-go graphics like the ones used to chop up the action so cleverly in the "Austin Powers" films. The game comes with

stickers to attach to your keyboard to make buzz-in buttons stand out. Throughout the game, you are cheered and egged on by Mike Myers (in his various characters, of course, baby!) and the slightly irritating robot host. If you haven't heard enough "Oh, behaves" yet, you certainly will by the end of a few rounds. The other concern is that some of the jokes and questions may only be appropriate for teenagers and older fans, as references to drugs, sex, and homosexuality pop up periodically.

TheMusicbase.com

www.themusicbase.com

TheMusicbase.com is a fun and easy-to-navigate source for mainstream music news, features, album reviews, and online chats. Its main objective is to keep fans current on what their favorite bands are doing by providing a directory of band Web sites and E-mail update lists. Only lists run by or approved by an artist are included, and the range of acts covered is expansive, from the Back-

street Boys and Dave Matthews to Steve Earle and Underworld. Local and unsigned bands can list their info on the site's directory as well. The site also has a good selection of contests in which fans can win cool limited-edition merchandise from Len, Geri Halliwell, and Pearl Jam, and others. The staff is also taking applications for a focus group of serious music fans to get free music in return for detailed consumer info. The E-commerce function is handled by CDnow, and from the looks of it, TheMusicbase intends to expand to bring you clothes, sports equipment, home videos, and personal-care items.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

LAKE NEWS

By Barbara Delinsky

Read by Melissa Leo

Simon & Schuster Audio

3 hours (abridged), \$18

ISBN 0-671-582221-6

Delinsky's latest, about a cabaret singer and music teacher whose life is devastated by a tabloid scandal, has several holes that are hard to overlook. Although singer Lily Blake avoids reporters and clings to her privacy, it's not inconceivable that a charming, smooth, unscrupulous reporter would manage to trick her into having a conversation with him. But it is inconceivable that, knowing the man is a reporter, she would joke about having sex with a cardinal of the church. It's also inconceivable that when the scandal hits the newspapers, the cardinal would emerge unscathed. The story improves when Lily retreats to her small hometown to lick her wounds. There, she tries to mend fences with her estranged mother and sister and is befriended by an honest local journalist, John Kipling. The characterizations of strained family relations are authentic and believable. Lily and Kipling's plan to expose the tabloid reporter adds intrigue to the plot. As one would expect, romance also blossoms as Lily and Kipling get to know each other and reveal their own past hurts and betrayals. Melissa Leo is a competent, average narrator and is reasonably expressive as she differentiates characters. She lets the listener know who is speaking, but she doesn't create distinctive character "voices" per se.

DARK WIND

By Gordon Chaplin

Read by Paul Michael

Audio Renaissance

3 hours (abridged), \$17.95

ISBN 1-55927-537-5

This true story of a boating trip gone awry is riveting. Initially, it's hard to like Gordon Chaplin. He had a longtime affair while married, and he ultimately abandoned his wife and children for his lover, Susan Atkinson. Although he says that Susan was the true love of his life, he admits that he cheated on her at least once. As they sail around the world and he realizes they've reached the town where he had the affair (with a female sailor), he worries that Susan will find out, and she does. But he doesn't seem particularly remorseful. However, as the story goes on, the listener realizes that Chaplin himself is haunted by his less-than-stellar behavior. This is, after all, his story, and he meticulously recounts all the things he did wrong. Then, during the voyage across the Pacific Ocean, a tropical storm hits and sweeps them overboard. Susan drowns—a fact revealed at the beginning of the book. Alone at sea, Chaplin is left to search his soul and mourn the fact that he didn't do things differently. Narrator Paul Michael reads in a quiet, anguished voice that is appropriate to the tale.

IN PRINT

EXOTICA: FABRICATED SOUNDSCAPES

IN A REAL WORLD

By David Toop

Serpent's Tale

\$19.99; 272 pages

In his 1996 book "Ocean Of Sound: Aether Talk, Ambient Sound, And Imaginary Worlds," David Toop surveyed sonic currents from electronica to the environment. What made "Ocean Of Sound" so compelling was the way Toop blended a sweeping, cross-cultural brand of musicology with strange semi-fiction, including a dreamy Amazon jungle excursion in which the author/recording artist was equipped with taping gear and the realization that all music ultimately stems from nature itself.

That understanding also pervades Toop's new book, "Exotica: Fabricated Soundscapes In A Real World," which boasts a multi-dimensional yet sometimes confusing format that recalls "Ocean Of Sound." In "Exotica," Toop plows through an eclectic swath of music that encompasses such oddly kindred spirits as Les Baxter, Burt Bacharach, the Beach Boys, Nat "King" Cole, Martin Denny, Ornette Coleman, Bill Laswell, Throbbing Gristle, Jimi Hendrix, Link Wray, the Byrds, the Boo-Yah T.R.I.B.E., Sun Ra, Haruomi Hosono, Willie Colón, John and Alice Coltrane, Arthur Lyman, and many others—some of whom are interviewed by the author.

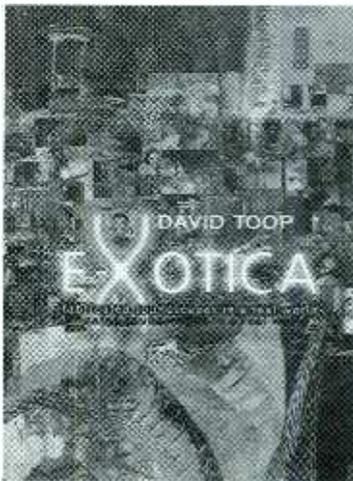
Along the way, Toop garnishes his musical study with cross-disciplinary reference (touching upon authors of "exotica" like Joseph Conrad and Herman Melville, for instance) and explores some of the intriguing forces that inspired exotic music. He reports, for example, on the making of that minimalist bathing suit, the bikini, by Louis Reard in the mid-1940s. (Reard named his micro-garment after a Pacific island where the U.S. conducted atomic bomb testing.) By the '60s, the bikini meshed with the

music and surfing culture of Southern California, and the results were indeed explosive.

Toop explains: "With Brian Hyland's 1960s pop number 'Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini' setting the tone, bikinis, beach living, and Hawaiian surfing converged in a film series that began with 'Bikini Beach' and ended in 1966 or the thereabouts with Don Weis' ignominious 'The Ghost In The Invisible Bikini.'" And both films were scored by Baxter.

In the same era, guitar instrumentals influenced by twang king Duane Eddy were forged into an art form by Dick Dale (whose career got a second wind a few years ago when his potent "Misirlou" opened the film "Pulp Fiction" and adorned its hit soundtrack album). "There was a tremendous amount of power that I felt while surfing," Toop quotes Dale from an interview in the magazine Who Put The Bomp!, "and that feeling of power was simply transferred from myself into my guitar when I was playing surf music."

According to Toop, such rhythm and blues musicians as Bo Diddley and Johnny "Guitar" Watson and jazz-influenced country players like Les Paul, Hank Garland, and



Speedy West provided the first major alternative to easy-listening instrumental pop. Diddley's instrumentals were notable for their "tightly concentrated exoticas," Toop notes. "'Mumblin' Guitar' and 'Bo's Guitar' exploit the electric guitar's percussive potential: a bass string played tremolando, through amplifier reverb, sounded more like a ceremonial drum hollowed from a tree than an instrument related to the Spanish guitar."

Elsewhere, Toop discusses the huge impact of Hawaiian slide guitarists on blues and country players like Frank Hutchison, the Johnson Brothers, Cliff Carlisle, and Robert Johnson. And in a section centering on the dark side of exotica, the author comments on the work of Grateful Dead drummers Mickey Hart and Billy Kreutzmann's music in the Francis Ford Coppola film "Apocalypse Now."

About their score, Toop writes: "They were asked to play 'the jungle river.' [Not like in] Disneyland, [where] the boat is sprayed by elephants, menaced by animatronic hippos, serenaded by [Martin] Denny-esque parrots and monkeys; their river was the Mekong, America's encounter with the exotic, not as paradise but hell." Coppola's film was a modern interpretation of the novella "Heart Of Darkness" by Conrad, who is quoted several times in "Exotica" and whose evocative prose must have been a major inspiration for Toop.

Like Conrad's best sea tales, the concentrated language of "Exotica" requires careful inspection. Even so, Toop's lengthy, often-revealing interviews with the likes of late *Qawwali* giant Nusrat Fateh Ali Khan, genre-defiant bassist/producer/remixer Laswell, free-jazz pioneer Coleman, and classic pop composer Bacharach—along with the author's own mysterious tales—make for valuable beach reading. JEFFREY L. PERLAH

Virgin's R&B Foray Looks Ideal

Male Foursome Combines Old And New School Styles

BY GAIL MITCHELL

LOS ANGELES—Every label wants to find the next ideal act. And Virgin Records believes it's found just that with its newest R&B group, the aptly named Ideal.

The young male quartet—whose self-titled debut album lands in stores Aug. 24—is also one of the linchpins in Virgin's plan to be a formidable R&B player.

"In terms of R&B music, Virgin's not going anywhere," says Virgin senior VP/Noo Trybe president Eric Brooks. "We've got a lot of urban deals on the table and are getting ready to kick-start our commitment with Ideal, something we've been doing with Les Nubians."

Bringing group members J-Danté (19 years old), Swab (21), PZ (21), and Maverick (22) together to record the album took two years—the four-

some had a prior production deal in place that kept them from recording. During that period, however, they were "in artist development, to a certain extent," Brooks says. They honed their four-part harmonies, did a lot of writing, and choreographed dance routines in anticipation of the album and the ensuing promotional campaign.

Judging from the album and reactions to the group's recent live performances, the practice paid off.

"We want to bring back real singing, genuine four-part harmony," says Maverick. "And with the heavy choreography, we just want to bring back the whole aspect of entertaining."

Five years ago, brothers Maverick and Swab, first cousin PZ, and high school friend J-Danté teamed up in Houston. Says PZ, laughing, "We started playing around and

singing after school one day. Some girls came up to us and said we sounded pretty good. So we heeded that and decided to form a group." Their first performance: an invitation to sing for the senior breakfast.

First single "Get Gone" (released July 13) showcases the quartet's old-school (Maze Featuring Frankie Beverly, Isley Brothers) and new school (Boyz II Men, Jodeci) harmonies on songs that deal with different elements inherent in male-female relationships. In addition to "Gone," an appeal to women to treat

(Continued on page 75)



IDEAL



Honoring Living Legends. The seventh annual Living Legends Foundation award dinner, which recognizes the creative contributions of individuals from the recording, radio, and retail industries, was held recently at Miami Beach's Fontainebleau Hilton. This year's award recipients, shown from left, are Philadelphia International Records' Harry Combs, Dazz Records' Amos Keaton, radio personality Ed Castleberry, retailer L.B.M. Inc. principal Lorraine Murphy, consultant Oscar Fields, and Clear Channel Inc. VP/GM Earnest James.

Ridenour Assesses State Of R&B

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, Lionel Ridenour, is the newly promoted executive VP of black music at Arista Records.

Ridenour, who broke into the business via promotion and a stint as an independent label owner (Mainframe Records), was hired for his first major-label post in 1989 by Capitol as national director of rap promotion. With Arista since 1993, he's served as senior national promotion director, VP of R&B promotion, and senior VP of black music, working with Aretha Franklin, Whitney Houston, and Deborah Cox, among others.

R&B female singers and groups are very hot right now. Do you see that trend peaking?

As long as radio stays heavily into the female demographic, it only makes sense that female artists are in demand. Obviously, when the right male groups or solo acts come along, they're going to get the attention.

What are the next R&B trends?

Hip-hop will continue to be a main driving force. There's going to be a lot more of the real instrumentation à la the D'Angelos, Erykah Badus of the world. And gospel will continue to make inroads into mainstream R&B.

What's the greatest challenge facing R&B?

We have to make sure that the dollars surrounding R&B and hip-hop music are distributed fairly all the

way around. And that goes from the radio aspect—in terms of why R&B stations don't bill as much as crossover stations that play the same music—to retail, in terms of the urban accounts and how important they are. Then on the record side, we have to make sure executives realize how important the various R&B departments are at the labels.

Your first major-label post was in rap promotion. Where is that genre headed?

It's the most progressive form of music out there today. And its importance will continue to grow as it remains a major driving force. Everything isn't going to be gangsta rap: I see rap diversifying within itself, whether it be a Will Smith, Puffy, or a Jay-Z. I don't think it's pigeonholed itself into one particular genre.

What impact will the Internet have on the R&B industry?

It can only help to expose more music to the masses. There will be a lot more information and, obviously, new ways of distributing and marketing. It's going to be a good tool—it's just a matter of determining exactly what role the Internet is going to play, which hasn't been defined as yet.

Where do you see yourself five years from now?

As a well-rounded record executive whose expertise in black music has transcended into an overall industry expertise.

GAIL MITCHELL

SIX QUESTIONS



Lionel Ridenour is executive VP of black music at Arista Records

Aretha Pairs Up For Set Of Duets And Turns Author, Along With TLC's T-Boz

QUEEN OF DUETS: Word on the street is that Aretha Franklin's next Arista album will be a duets compilation. While the definitive track lineup is still undecided, the chosen songs will be pairings old (George Michael) and new. Among the new candidates is "Don't Waste Your Time," a duet with Mary J. Blige that appears on the latter's upcoming MCA album, "Mary" (Aug. 17). The tune was co-written by Denise Rich and Gen Rubin and produced by Babyface.

The diva turns author in October, when her long-awaited autobiography, "Aretha: From These Roots," co-written with David Ritz, is released by Villard/Random House. Meanwhile, the Queen of Soul—who tops VH1's new list of the "100 Greatest Women of Rock & Roll"—is preparing to sing the national anthem to open the Three Tenors' sole North American appearance Saturday (17) at Detroit's Tiger Stadium.

SPEAKING OF BABYFACE, he's one of the rare artists who can claim the distinction of having a highway named after him. He accepted that honor July 16 when the state of Indiana renamed a 25-mile stretch of federal highway (interstate Route 65) as Kenneth Babyface Edmonds Highway.

The Indianapolis native and Epic artist also donated \$50,000 to establish VH1's Save the Music campaign in the state; Sony Music is making another \$10,000 donation in Babyface's name. A longtime supporter of the annual Indiana Black Expo (July 12-18), the songwriter/producer is also donating another \$50,000 to the Expo's Youth Video Institute and is working with VH1 to develop an internship program with the institute.

ANOTHER ARTIST TURNS AUTHOR: TLC's Tionne "T-Boz" Watkins has signed with HarperCollins to publish "Thoughts." The collection of inspirational poems and autobiographical essays will be issued in November under the HarperEntertainment imprint. Additionally, the singer—who's also the national spokeswoman for the Sickle Cell Anemia

Foundation—is developing a children's cartoon and film projects under her Shee Entertainment banner.

MORE MUSICAL NOTES: Tamar—sister of Toni Braxton—has signed with Atlanta-based Artistic Control Artist Management, run by Michael Mauldin and Bart Phillips. Her debut DreamWorks album is set for fall release and features tracks from producers Tricky (Tyrese), Tim and Bob (Dave Hollister), and Delight (Janet Jackson) . . . Public Enemy will receive the Online Pioneer Award on Monday (19) at the Yahoo! Internet Life Online Music Awards in New York. The show is scheduled to include performances by Seal, Wyclef Jean, and The Artist Formerly Known As Prince

Missy Elliott, Shanice Wilson, Tyrese, Naughty By Nature, Dru Hill, Case, and 112 are just a few of the acts peppering the lineup of KKBTV Los Angeles' sixth annual Summer Jam. The station's musical montage is being staged Aug. 15 at Irvine Meadows . . . On July 25, WRBO Memphis is co-sponsoring a benefit concert for singer Luther Ingram, who had a kidney transplant in December. Performers include Ann Peebles, Little Milton, Rufus and Carla Thomas, and the Bar-Kays. The station is also holding an auction Friday (23) to raise additional funds for Ingram's care.

EAR CANDY: Among the albums to keep an ear out for on the independent front are Ebony Records' "Whatever You Want" by Anthony Anderson, with the notable tracks "Can You Show Me" and "Nuttin' Butta Party." The South Bend, Ind.-based company will also be releasing a self-titled album by Arika Kimble, whose "My Kind Of Guy" track carries a D'Angelo-ish vibe . . . R&B/jazz singer Arnold McCuller's "You Can't Go Back," on What's Good Records, showcases the backing vocalist's (Phil Collins, James Taylor) flavorful take on smooth R&B.

CONDOLENCES: To singer Gladys Knight and family on the death of her 36-year-old son, Jimmy Newman; services were July 15 in Las Vegas . . . And to the family of Jive Records' Midwest regional R&B promotion manager Renee Battle, who was killed in a Chicago car-jacking July 8.



FRANKLIN

The Rhythm and the Blues



by Gail Mitchell

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1.05 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top R&B singles with week 1 at the top.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent R&B singles.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top R&B singles by sales.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

Billboard TOP R&B ALBUMS

JULY 24, 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/GREATEST GAINER ◀						
1	86	—	2	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	1 week at No. 1 STREET LIFE	1
2	3	2	3	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	2
3	2	1	3	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
4	5	3	12	VARIOUS ARTISTS RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
5	6	4	7	JA RULE MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
6	4	5	4	SOUNDTRACK OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
7	1	99	3	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
8	7	6	7	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
9	8	8	36	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
10	9	9	12	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	5
11	10	12	17	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
12	14	11	7	SLICK RICK DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	1
13	16	19	16	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	13
14	13	10	4	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
15	15	14	9	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
16	18	18	20	EMINEM WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
17	19	25	16	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
18	21	17	6	JENNIFER LOPEZ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
19	24	—	2	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
20	12	—	2	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
21	11	7	5	MASE BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
22	25	29	12	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
23	17	13	8	EIGHTBALL & M.J.G. SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
24	20	16	20	TLC LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
25	22	22	15	NAS COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
26	29	23	11	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
27	37	—	2	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
28	34	26	7	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
29	30	31	35	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
30	26	27	7	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
31	33	28	7	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
32	28	15	4	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	10
33	27	24	17	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
34	32	21	5	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
35	23	20	3	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
36	31	32	42	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
37	39	36	4	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
38	35	35	46	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
39	41	34	6	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
40	38	37	34	WHITNEY HOUSTON ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
41	44	40	11	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
42	42	41	37	DRU HILL DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
43	51	46	20	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
44	43	33	3	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
45	45	47	37	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
46	36	30	3	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	30
47	40	39	30	DMX RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
48	46	43	35	R. KELLY JIVE 41625* (19.98/24.98)	R.	1
49	58	45	19	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL/EASTWEST 62428*/EEG (11.98/17.98) HS	TWENTY-TWO: PA. WORLD WIDE	28

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.

WORDS & DEEDS

(Continued from page 35)

to club DJs and mix-show and R&B radio jocks. "We didn't go after radio because a lot of DJs were happy to get a new clean copy of 'Crossover,'" says Liles. "It also [helped] spark the first single and video."

That single/video, "Symphony 2000"—released June 17 to mix shows and R&B stations—features EPMD, Redman, Method Man, and new female Def Jam artist Lady Luck. The video, directed by Steve Carr, has been serviced to BET and MTV.

EPMD is also embarking on a

national promo/concert tour with Slick Rick. "They'll do about 15 to 20 dates nationally, including L.A.'s House of Blues and other 1,500-seat venues," adds Liles, "as well as make radio, in-store, and local video show appearances."

EPMD, which has no booking agency, is managed by two companies: Def Squad and Shuma Management. Def Squad is also the act's publisher.

"This is one of the most anticipated pioneer releases of the year," says

Sonya Askew, Musicland's urban buyer. "The hip-hop community will show them much love and support."

Though EPMD remains happily signed to Island Def Jam, Sermon's new Def Squad label (distributed by DreamWorks/Universal) has debuted its first set, singer Dave Hollister's "Ghetto Hymns."

"I'm the black department and happy to be there," says Sermon. "Now I can take my energy and do something for me and not have to give it away to other labels."

▶ PACESETTER ◀						
50	70	73	37	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	34
51	48	48	42	JAY-Z ▲ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
52	47	44	57	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
53	49	42	41	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
54	53	52	60	DMX ▲ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
55	57	50	12	ANT BANKS PRESENTS T.W.D.Y. THUMP STREET 9986 (10.98/16.98)	DERTY WERK	41
56	56	54	28	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/IRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
57	54	67	14	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45
58	52	53	47	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
59	68	59	8	REEL TIGHT G-FUNK 72966/RESTLESS (10.98/16.98) HS	BACK TO THE REAL	32
60	50	38	8	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
61	55	49	3	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
62	59	57	33	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
63	65	60	33	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
64	60	56	42	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
65	74	63	22	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
66	75	65	33	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
67	64	61	18	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
68	66	68	54	MAXWELL ▲ COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
69	77	71	48	KELLY PRICE ▲ T-NECK/DEF SOUL 524516/IDJMG (10.98/16.98)	SOUL OF A WOMAN	2
70	62	51	10	VARIOUS ARTISTS DEATH ROW 51161/PRIORITY (12.98/19.98)	CHRONIC 2000 SUGE KNIGHT REPRESENTS	3
71	63	55	30	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
72	83	80	34	SOUNDTRACK ● DEF JAM 558925*/IDJMG (11.98 EQ/17.98)	BELLY	2
73	79	62	10	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/AVG (16.98 CD)	THE SONG LIVES ON	53
74	67	—	2	PROFYLE MOTOWN 53240/UNIVERSAL (10.98/16.98) HS	WHISPERS IN THE DARK	67
75	71	72	23	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
76	72	64	3	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	64
77	73	74	52	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
78	87	84	4	OLU GEE STREET 32519V2 (11.98/16.98) HS	SOUL CATCHER	78
79	61	70	41	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
80	78	66	20	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
81	80	92	13	MARVIN SEASE JIVE 41674 (10.98/16.98)	HOOCHIE MOMMA	75
82	88	76	20	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
83	84	81	41	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
84	82	82	8	BEELOW BALLIN/PRIVATE I 417093/IDJMG (10.98/16.98) HS	BALLIN 4 BILLIONS	58
85	69	69	14	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/RELATIVITY (19.98/23.98)	THUG MENTALITY 1999	2
86	76	58	7	BIG MIKE RAP-A-LOT 50104*/PRIORITY (10.98/16.98)	HARD TO HIT	13
87	93	96	16	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
88	85	78	7	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98) HS	STREET CINEMA	66
89	91	77	25	FOXY BROWN ▲ VIOLATOR 558933*/IDJMG (10.98/16.98)	CHYNA DOLL	1
90	90	89	33	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
91	81	95	31	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
92	97	85	5	C-BO'S MOB FIGAZ WEST COAST MAFIA 1501/GIT PAID (10.98/15.98)	C-BO'S MOB FIGAZ	63
93	96	90	34	MARIAH CAREY ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	6
▶ HOT SHOT DEBUT ◀						
94	NEW ▶	1		SOUNDTRACK HOLLYWOOD 62190 (10.98/17.98)	SUMMER OF SAM	94
95	89	79	85	WILL SMITH ▲ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	9
96	NEW ▶	1		LIL' CEASE UNDEAS/ATLANTIC 92783/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	96
97	NEW ▶	1		TOO SHORT SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	97
98	RE-ENTRY	4		VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	84
99	NEW ▶	1		HOT BOYS CASH MONEY 53165/UNIVERSAL (10.98/16.98)	GET IT HOW U LIVE!!	99
100	94	94	30	DJ CLUE ● ROC-A-FELLA 558891*/IDJMG (10.98/16.98)	DJ CLUE? THE PROFESSIONAL	3



Birds Of A Feather. Roc-A-Block/RuffHouse/Columbia group Sporty Thievz are flying up the R&B and pop charts with "No Pigeons," the male response to TLC's No. 1 hit "No Scrubs." Caught during the filming of the single's video, from left, are Sporty Thievz's Big Dubez and King Kirk, director J. Jesses Smith, and Sporty Thievz's Marlon Brando.

Manifesto's Dina Carroll Sheds AC Image For Diva Territory

BY PAUL SEXTON

LONDON—Out with the adult contemporary ballads and in with the dance music crossovers. That's the message multi-platinum artist Dina Carroll is giving as she mounts a new, two-pronged attack on the club community and pop mainstream.

Carroll's new U.K. single, "Without Love," was released July 12 on Mercury's dance imprint Manifesto; it will be followed in October by her eponymous third album. First Avenue, the London-based management and production company that launched itself with Carroll's success, is negotiating a U.S. deal.

Written by Berny Cosgrove and Kevin Clark, and produced by Laurence Nelson and Alastair Johnson (also known collectively as the production unit Canny), "Without Love" features mixes by Dave Sears, Mood II Swing, and Tall Paul. The song is finding support at such tastemaking radio stations as BBC Radio 1 and Capital Radio in London.

The single also includes a new Space Brothers remix of "Living For The Weekend," which was a club hit for Carroll in the mid-'90s.

Oliver Smallman, managing director of First Avenue (and Carroll's manager), says, "We've got a top five single there, and on a good day a No. 1." He describes the track as being "as Gloria Gaynor as I've ever heard a song."

The bulk of "Dina Carroll" was produced by Rhett Lawrence, who is also managed by First Avenue and whose credits include Mariah Carey, Monica, Eternal, and Kele Le Roc; the latter two are First Avenue acts.

Lawrence co-wrote the album's planned second single, "When You Say," with BeBe Winans and has completed an uptempo remix of the song.

Carroll, who is published by PolyGram Island, co-penned four songs on the album, including "On & On," which she says has a strong Timbaland influence. "One Two Three"—a top 20 U.K. hit for the singer last October—is also featured.

Carroll's personal favorite, though, is a remake of Dusty Springfield's "Son Of A Preacher Man." "It's the most comfortable song I've ever sung," she says.

Carroll soared to prominence in the U.K. six years ago, when she debuted with "So Close," an album

that sold 1.5 million units in the U.K. alone, according to First Avenue. After yielding six top 30 singles, including "Ain't No Man" and "Express," Carroll went on to win a Brit Award for best British female artist.

For her follow-up album, 1996's "Only Human," Carroll switched parent companies (from A&M to Mercury) while retaining the 1st Avenue imprint. Although it contained two top five hits—"The Perfect Year" and "Escaping"—the album failed to achieve the same success as its predecessor. By no means a failure, "Only Human" sold 300,000 units, the level necessary for platinum certification, according to the label.

During the album's chart life, Carroll's career developed a Jekyll and Hyde quality. During the daylight hours, she was courting pop radio with power ballads. But when day turned to night, Carroll became a dance diva. Club DJs and punters embraced the album's uptempo tracks and remixes, including "Living For The Weekend," which topped several U.K. club charts.

Carroll admits to being beset by problems at the time of "Only Human," an album she describes as a "poor baby."

"I got into a middle-of-the-road place with the ballads," Carroll says. "I was recognized more for that, and I thought, 'That's nice, but it feels too old; it's too early.' I really wanted to get back to the music being a little more light-hearted, a bit more fun. Quite honestly, I wanted to return to my club roots. That's where I'm most comfortable."

Those roots date back to 1991, when Carroll was a featured vocalist on Quartz's cover version of Carole King's "It's Too Late." The song peaked at No. 8 in the U.K.

Although Carroll has not toured since 1994, she is reintroducing herself at numerous summer radio events. She says she is hoping this will pave the way for a British tour later this year.

Graham Pullen of London-based Solo handles Carroll's club bookings, while Tony Denton of London-based Tony Denton Promotions handles all other venue bookings.

"We've never had a better artist than Dina," says Smallman, speaking on behalf of partner Denis Ingoldsby. "She was the first artist we signed—and that means a lot to us."



CARROLL

Flores' Latin-Style Remixes Blossom

TURNING THE BEAT: As we approach the new millennium, there's no escaping the festive and rather fiery Latin-infused, remix/production work of Pablo Flores. Don't believe us? Well, check out the remixing credits on Jennifer Lopez's "If You Had My Love" and Ricky Martin's "Livin' La Vida Loca." Both bear the unmistakable Midas touch of Flores.

Of course, clubland has been witnessing Flores' ascent since the early '80s, when he invigorated such Gloria Estefan/Miami Sound Machine jams as "Dr. Beat," "Conga," and "Rhythm Is Gonna Get You." With these hits under his belt, Flores slowly but surely honed his craft, injecting spicy club grooves into Estefan's "Tres Deseos" and "Reach," Jon Secada's "Whipped," Madonna's "Don't Cry For Me Argentina" and "Buenos Aires," and Martin's "Maria" and "The Cup Of Life," among others.

The Miami-residing Flores says he sometimes feels "out of the loop" by not living in New York. "But to be honest," he says, "I am proud that the Latin and Latin-flavored dance music I've been a part of for so many years is finally getting the crossover attention and recognition it deserves."

Flores is completing remixes for Lopez's second single, "Waiting For Tonight," as well as Martin and Madonna's duet "Be Careful (Cuidado Con Mi Corazón)," which, according to Flores, features the Gipsy Kings on flamenco guitars. We can hardly wait for *that* one!

Speaking of waiting, just wait till ya hear what the man did with Shakira's "Ojos Así." Culled from the Latina's essential Sony Discos album "Dónde Están Los Ladrones?," the song finds Flores merging the track's original Arab and rock elements with Brazilian



by Michael Paoletta

percussion. Truly awe-inspiring.

SUMMER OF SHAM: As fab as the soundtrack to "Summer Of Sam" is (Marvin Gaye's "Got To Give It Up," Roy Ayers' "Running Away," First Choice's "Let No Man Put Asunder," among others), we couldn't help but question the inclusion of Machine's disco chestnut "There But For The Grace Of God Go I."

The movie takes place in New York during the summer of 1977, which is two years before "Grace Of God" was released by RCA. In other words, the film's director (Spike Lee) and music supervisor (Alex Steyermark)—as well as the soundtrack's label, Hollywood—are basically altering musical history. Shame on them.

TIME TO TEASE: Atlantic Records is scheduled to release *Everything But The Girl's* new album, "Temperamental," on Sept. 28. Fans of the British duo's last album, the dance-embellished "Walking Wounded," will be more than pleased.

The 10-track set includes lush house ("Five Fathoms," the title track, "Lullaby Of Clubland," and "The Future Of The Future [Stay Gold]"), slo-mo grooves ("Low Tide Of The Night," "Hatfield 1980," "Downhill Racer," and "No Difference") and melodic drum'n'bass ("Blame" and "Compression").

ESSENTIALS: We're happy to report that after a fierce bidding war with several dance-leaning labels in the U.K., Tom Middleton Presents Cosmos' "Summer In Space" was snagged by Universal/Island's new imprint Blue Records.

Featuring soulful male vocals and built around the hypnotic synth pattern of Donna Summer's pre-trance classic "I Feel Love," "Summer In Space" has already been embraced by an influential cartel of internationally respected DJs that includes Pete Tong, Danny Tenaglia, Danny Rampling, and Judge Jules, among others.

Although Blue Records won't be commercially releasing the single until Aug. 23, the label has pressed 250 limited-edition blue vinyl promo 12-inch singles, which were mailed to DJs July 5. Let's watch this become the song of the summer in Ibiza, Spain, shall we?

As far as we're concerned, a new offering from Michael Watford is always cause for celebration, and "For You" is no exception. Released

July 12 on Purple Music Switzerland, the Jamie Lewis-produced/mixed house jam intertwines disco, garage, and house to full effect. Furthering this full effect are German *Wunderkinds* Boris Dlugosch and Michi Lange, who inject the track with a funk-fueled bassline, disco handclaps, and Chic-like guitar licks.

Progressive house/trance DJ Dave Seaman, half of the production outfit *Brothers In Rhythm* (Continued on next page)

Ultra Naté Stretches Out

For the past several months, and on both sides of the Atlantic, Ultra Naté has been hard at work on her new album for Strictly Rhythm.

Scheduled for release in early 2000, the album—"Stranger Than Fiction"—finds the singer collaborating with N'Dea Davenport; Gerry Deveaux, who wrote "Heavy-



ULTRA NATÉ

en Help" and "Never Miss The Water" for Lenny Kravitz and Chaka Khan, respectively; Lenny Kravitz's guitarist, Craig Ross; and Nona Hendryx.

A preview of the album, with many of the songs still in demo form, shows Naté spreading her musical wings. Production credits go to D-Influence ("Love Is Stranger Than Fiction," "Dear John," "Runaway," and "Eternal"); Nick Nice ("Desire" and "Breakfast For Two"); Arnthor and Bloodshy ("I Ain't Looking For Nothing" and "Get It Up [The Feeling]"); and Attica Blues ("Ghost"). Quite the diverse lineup.

As for a first single, Strictly Rhythm should seriously consider the alterna-etched "I Ain't Looking For Nothing." It has the potential to expose Naté to a whole new audience, à la Alanis Morissette, without neglecting her club roots. This is what's known as artist development, truly a lost art in the world of music. Let's hope her label is up to the task.

MICHAEL PAOLETTA

Billboard. HOT Dance Breakouts

JULY 24, 1999

CLUB PLAY

1. BODY ROCK MOBY V2
2. DEEVA FEEVA GLASGOW FUNK TRACS PLAYLAND
3. ROY HAPPY RHODES SAMSON
4. NIGHTS OVER EGYPT INCOGNITO GIANT STEP
5. METAFORCE ART OF NOISE UNIVERSAL

MAXI-SINGLES SALES

1. HEAVEN MANCHILD GROOVILICIOUS
2. BREAK IT STUDIO 45 NERVOUS
3. SEARCHING MB INDUSTRY TOMMY BOY SILVER
4. CASCADES OF COLOR ANANDA PROJECT FEAT. GAËLLE NITEGROOVES
5. SOMETHING HARD CHRIS COX & DJ IRENE INTERHIT

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	10	4	BEAUTIFUL STRANGER MAVERICK 44725/WARNER BROS. †	MADONNA
2	4	8	6	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †	DONNA SUMMER
3	6	9	6	RED ALERT XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
4	1	2	7	WHAT YOU NEED STRICTLY RHYTHM 12570 †	POWERHOUSE FEATURING DUANE HARDEN
5	11	17	6	SOMEDAY NERVOUS 20361	CHARLOTTE
6	10	13	7	FEELING FOR YOU ASTRALWERKS 6263/CAROLINE	CASSIUS
7	5	4	8	COME LOGIC 65679	MARTHA WASH
8	2	1	9	SING IT BACK ECHO/F-111 44687/WARNER BROS. †	MOLOKO
9	9	11	7	HOLD ON SUBLIMINAL 013/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
10	13	15	8	GOOD TO BE ALIVE HIGHER GROUND 79183/COLUMBIA	DJ RAP
11	7	5	9	FEEL GOOD RAW NERVE 1008	SUSSEX HOUSE
12	8	7	8	9PM (TILL I COME) RADIKAL 99004	ATB
13	15	19	7	BOOM, BOOM, BOOM, BOOM!! GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
14	23	37	3	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
15	24	35	3	BE YOURSELF TWISTED 55548/MCA	CELEDA
16	29	31	4	BAILAMOS OVERBROOK PROMO/INTERSCOPE †	ENRIQUE IGLESIAS
17	14	6	11	UNTIL WE MEET AGAIN MOTOWN 156266/UNIVERSAL	DIANA ROSS
18	21	27	5	MOMENTS GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING MYNDY K.
19	12	3	11	BIG LOVE SUBLIMINAL 18/STRICTLY RHYTHM †	PETE HELLER
20	28	29	4	ANGRY INCH ATLANTIC 84513	HEDWIG & THE ANGRY INCH
21	27	28	5	FACEPLANT ELEMENTREE/F-111 44667/REPRISE	VIDEOURNE
22	18	14	9	LIVIN' LA VIDA LOCA C2 79153/COLUMBIA †	RICKY MARTIN
23	17	22	7	BRING MY FAMILY BACK CHEEKY PROMO/ARISTA	FAITHLESS
24	19	12	10	ONE MORE CHANCE H.O.L.A. 341084	ANGEL CLIVILLES
25	32	46	3	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
26	31	40	3	FREAK IT NERVOUS 20371 †	STUDIO 45
27	16	16	11	SHARE THE LOVE ARISTA PROMO	ANDREA MARTIN
◀ Power Pick ▶					
28	40	—	2	NAKED WITHOUT YOU NEPTUNE PROMO/RIVER NORTH	TAYLOR DAYNE
29	22	25	7	YOU'RE A SUPERSTAR LOGIC 67011 †	LOVE INC.
30	37	—	2	A WOMAN'S GOT THE POWER UNIVERSAL 56313	JENNIFER HOLLIDAY
31	38	—	2	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.	GUSGUS
32	20	18	11	STOP & PANIC MOONSHINE 88458 †	CIRRUS
33	25	20	9	WE ARE IN THE DARK JELLYBEAN 2551	PLASMIC HONEY
34	39	43	3	JUST BECAUSE PLAYLAND 53464/PRIORITY	SHANNA
35	26	21	12	JUST DOIN' WHAT WE LOVE CHAMPION 333	CAROLE SYLVAN
36	43	—	2	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
37	30	24	12	LET THE JOY RISE INTERHIT 54035/PRIORITY	ABIGAIL
38	45	—	2	LOOK AT ME CAPITOL IMPORT †	GERI HALLIWELL
◀ Hot Shot Debut ▶					
39	NEW ▶	1	1	MY LOVE IS YOUR LOVE ARISTA PROMO	WHITNEY HOUSTON
40	44	47	3	NO ANGEL WHIRLING 0015	SUNSCREAM
41	41	41	4	SPELLBOUND SMJE 9099	RAE & CHRISTIAN
42	48	—	2	DISCO INFERNO JELLYBEAN 2554	CYNDI LAUPER
43	35	33	6	AFRIKA METROPOLITAN UNDERGROUND 100/METROPOLITAN	PLASMIC HONEY
44	47	—	2	EQUITOREAL JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
45	42	39	5	FEEL IT...DANCE! CUTTING 441	TRAUMA FEATURING WILLIE NINJA
46	NEW ▶	1	1	ON THE DANCE FLOOR VINYL SOUL 103/MUSIC PLANT	RICHARD ROGERS
47	NEW ▶	1	1	LAST CHANCE FOR LOVE NO-MAD 1001	JOI CARDWELL
48	36	26	15	SEXUAL (LI DA DI) TOMMY BOY 381	AMBER
49	NEW ▶	1	1	WE CAN GET THERE CURB 73082	MARY GRIFFIN
50	34	36	4	FBI TRIGGER IMPORT/BMG	PIAMICA

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	6	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
2	3	3	9	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381	AMBER
3	2	2	8	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
◀ Greatest Gainer ▶					
4	35	—	2	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
5	4	5	4	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
6	5	6	32	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
7	6	4	35	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
8	7	8	23	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
9	9	9	10	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
10	8	7	12	LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
11	10	10	11	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
12	11	11	20	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
13	12	13	21	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
14	13	12	51	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
15	16	28	46	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
16	14	14	12	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
17	15	15	42	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
18	19	18	4	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
19	20	19	59	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
20	17	16	9	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS
21	18	17	19	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
22	23	25	23	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
23	22	23	29	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
24	25	30	25	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
25	27	26	15	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
26	21	20	17	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
27	26	29	6	CANNED HEAT (T) (X) WORK 79162/EPIC †	JAMIROQUAI
28	24	22	6	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
29	32	34	23	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
30	31	31	60	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932/CRG †	RICKY MARTIN
31	30	33	33	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
32	28	32	7	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
33	34	46	64	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
34	41	43	25	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
35	33	42	20	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
36	43	35	13	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
37	36	38	27	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
38	38	39	13	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
39	RE-ENTRY	5	5	BE YOURSELF (T) (X) TWISTED 55548/MCA	CELEDA
40	48	—	59	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
41	29	21	3	SOMEDAY (T) (X) NERVOUS 20361	CHARLOTTE
42	47	—	54	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
43	37	—	2	BETTER DAYS (AND THE BOTTOM DROPS OUT) (T) (X) WARNER BROS. 44697 †	CITIZEN KING
◀ Hot Shot Debut ▶					
44	NEW ▶	1	1	SMILE (T) ELEKTRA 64041/EEG †	VITAMIN C FEATURING LADY SAW
45	46	48	61	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
46	NEW ▶	1	1	BATUCADA (T) TWISTED 55554/MCA	SPILLER
47	40	40	49	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
48	44	37	5	NO SCRUBS (T) (X) STREETBEAT 050	TOO LOVELY & CUTE
49	42	44	5	RING MY BELL (T) (X) SO SO DEF/COLUMBIA 79155/CRG †	INOJ
50	49	—	2	THINKING ABOUT YOU (T) (X) ROBBINS 72036	CYNTHIA

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

DANCE TRAX

(Continued from preceding page)

(his partner is Steve Anderson), is the aural manipulator behind two beat-mixed compilations that demand immediate attention.

Issued June 7 on DMC U.K., "Back To Mine" puts the spotlight on such chill-out tracks as Craig Armstrong's "Weather Storm," D*Note's "A Short Goodbye," Global Communication's "Epsilon Phase," and Sasha's "Baja." With this 11-track set, Seaman has deftly created the *only* post-club expe-

rience.

At the opposite end of the musical spectrum is "Renaissance America, Volume 1," which is more akin to one of Seaman's legendary hands-in-the-air DJ sets. Highlights include "Godspeed" (BT), "Under The Water" (Brother Brown Featuring Frankee), and "The Flow" (Laguna Seca). Container/Universal released the CD July 13.

By the way, Seaman will be man-

ning the turntables at an as-yet-undetermined club in New York July 28. We'll see you there.

PARTY TIME: On Dec. 31, Grammy-award winning Gloria Estefan will headline the Millennium Concert Spectacular at the new American Airlines Arena, located at 601 Biscayne Blvd. in downtown Miami.

Tickets, which begin at \$150, are available through local TicketMas-

ter outlets, as well as online (www.ticketmaster.com). For more information regarding the event, visit the official Estefan Web site at www.gloriafan.com.

Staying on the live-performance tip for one more minute, So So Def/Columbia pop/dance artist Inoj has landed the opening slot on 'N Sync's summer tour, which kicks off July 27 at the Meadows in Hartford, Conn.

The one-month tour includes

shows in Columbus, Ohio (July 29), Nashville (Aug. 4), Chicago (Aug. 6-7), New Orleans (Aug. 12), San Antonio (Aug. 16), San Francisco (Aug. 21), and Atlanta (Aug. 26-27), among other cities.

For Inoj, the timing couldn't be better. The singer's eagerly awaited debut album, "Ready For The World"—containing such crossover hits as "Love You Down," "Time After Time," and "Ring My Bell"—is scheduled for release Aug. 3.

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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 Prodigy, Lauryn Hill, KRS-One, and Cypress Hill, is shutting its doors after 13 years of operation.

Breaking News
 Kati McLean Feat. Jay-Z
 America's Next Top Model
 The New York Times
 The New York Times
 The New York Times

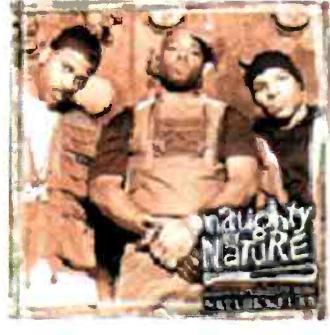
The Voting Booth
 This week's poll: *Do you like the new...?*

Artist Of The Day
 Liza Minnelli (sponsored by *Virgin*)

See Ricky Martin Perform "Livin' La Vida"

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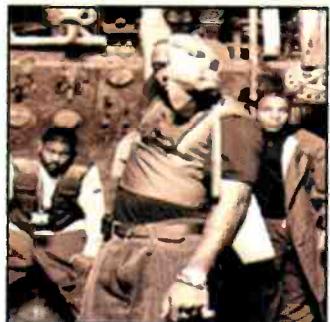
Billboard **new** this week



Naughty By Nature

nineteen naughty 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 KayCee. From the soulful party vibe of "Jamboree" (featuring Zhane) and the late-night R&B flow of "Blu Balls" (with KayGee's proteges Next) to the rugged, dirty South-meets-illtown vibe of the first single "Live or Die" (featuring Mystikal and Silkk The Shocker), Naughty By Nature continue to prove that they are one of the top Hip-Hop acts around.



BIO

From their nascent years as New Style, rocking Jersey talent shows, to their Platinum smashes like "O.P.P." and "Hip Hop Hooray," from their trend-setting style to their groundbreaking appeal, Naughty By Nature have redefined what Hip-Hop can be. In the process, they have emerged not just as pioneers, but as true stars. At a time when "artists" are cooked up by a marketing department, Naughty By Nature have earned the respect of the community by working hard, keeping the faith and, most importantly, coming with the dope flow.

LINKS

[Listen To Naughty By Nature](#)
<http://www.arista.com/arista/web/NaughtyByNature>
<http://www.naughtbynature.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 & Krazzie 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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Peterson's Upbeat About 'Being Human' On Reprise Set

BY DEBORAH EVANS PRICE

NASHVILLE—Ask Michael Peterson and he'll readily admit to being a generally happy guy these days—a state of mind he says is apparent in the collection of songs on his upcoming sophomore album, "Being Human," due Aug. 24 on Reprise Nashville.

Peterson has lots of good things in his life conducive to inspiring positive music, including a happy marriage and two daughters.

On the career front, his self-titled debut album was certified gold and spawned five singles, including three top 20 tunes, among them the No. 1

hit "From Here To Eternity." Last month, he picked up the male star of tomorrow trophy at the TNN/Music City News Awards, and he says he's appreciated the support he's received from both fans and the Nashville music community since he made his country debut.

"This record is a snapshot of the last couple of years of my life, when things have been really at peace and really good," Peterson says.

With peace of mind came a creative focus. "I had a pretty clear vision of what this record was supposed to be," Peterson says of "Being Human."



PETERSON

"It's a very emotional record, a very intimate record. It really moves from the joy of taking better care of yourself to the joy of taking care of someone you love. You go from 'Laughing All The Way To The Bank' to 'Let Me

Love You One More Time,' which is taking care of somebody else, then to 'Slow Dance,' which is sort of reminiscing about the time you've had together and saying thank you."

Peterson sees the record as being different in some ways from his debut album. "The first record had some real angst on it and some things I'd worked through in the years prior to coming to Nashville," he says. "This record is more, I think, a reflection of the last couple of years where I've just been a really happy fellow. I think you hear a lot of that on this record."

Peterson, who is signed to publishing company Warner/Chappell Music, wrote or co-wrote all but two cuts on the record and says his wife, Tacy, inspired some of the new music. "I

Owe It All To You' is one of a handful of songs I wrote specifically about my wife," he says. "I sat down one day and said I really want to say this to her."

Though balancing the demands of a music career and family could easily be overwhelming, Peterson says he has a new philosophy that helps him cope. "I empty what's full. I fill what's empty, and I scratch where it itches," he says. "If I do those three things, it takes care of itself."

Reprise Nashville senior VP/GM Bill Mayne predicts "Being Human" will be another winner for Peterson. "To me, the sophomore record is always such an interesting one because artists have their entire lives to pre- (Continued on page 44)

Walker, Alexander Top Winners At Western Music Awards Ceremony

BY CHET FLIPPO

NASHVILLE—Songwriter Cindy Walker was lauded and Dave Alexander was named entertainer of the year at the third annual Academy of Western Artists Awards ceremony, held July 13 at the Scott Theatre in the Will Rogers complex in Fort Worth, Texas.

A famed songwriter, charter member of the Nashville Songwriters Hall of Fame, and a Country Music Hall of Fame member, Walker received the academy's lifetime achievement award. Composer of such songs as "Cherokee Maiden," "Dream Baby (How Long Must I Dream)," and "Bubbles In My Beer," Walker has had charted hits in each of the past five decades. At the awards ceremony, she also took the western swing song of the year award for "Ruidoso."

Additionally, the album winner in the western swing category was a 20-song salute to Walker's songs by veteran performer Leon Rausch.

Joni Harms received the Rising Star Award.

Western music award winners were as follows: male, R.W. Hampton; female, Belinda Gail; yodeler, Shirley Field; duo/group, New West; song, "Belle Starr" (Joni Harms/Wood Newton); and album, "Cowboy Songs Four" (Michael Martin Murphey).

Western swing winners were, for male, Buck Reams; female, Trudy Fair; instrumentalist, Bob Boatright; duo/group, CowJazz; song, "Ruidoso" (Walker); and album, "Close To You: A 20-Song Salute To The Music Of Cindy Walker" (Leon Rausch).

Poetry winners were, for male, Red Steagall; female, Georgeann Sheets; album, "The Open Gate" (Larry McWhorter); book, "My Cowboy's Gift" (Andy Wilkinson); and comedy, Sky Shivers.

Stan Corliss won the video of the year award for "60 Years Of Harmony"; Larry Scott of KVOO Tulsa, Okla., was named DJ of the year; and KFDI Wichita, Kan., was named radio station of the year.



ALEXANDER



Long Way Home. Lucky Dog Records' artist Bruce Robison visited Nashville from his native Texas to wrap his new album, "Long Way Home From Anywhere," which he produced. Shown in the studio, from left, are engineer Bob Wright, Jimmy Perkins of 823 Management, Robison, and the album's executive producer, Blake Chancey.

Kristofferson's Back In The Game With A New Set Of Rerecorded Standards

ON THE RECORD: The man who revolutionized songwriting in Nashville is readying for release a stunning rerecording of 12 of his standards.

Kris Kristofferson tells Nashville Scene from his home in Hawaii that he rerecorded his new album, "The Austin Sessions," due Aug. 24 from Atlantic New York, almost by accident two years ago in Austin, Texas.



KRISTOFFERSON

"I cut it for some songwriters' series for Angel Records," he says. "Then that fell through. Then Atlantic picked it up, and I haven't seen a record company so behind anything for a decade.

"It was terrific recording again. I hadn't worked on music in years and didn't really miss it. I was tired

of beating my head against the wall with every record I made. The last record I made I thought was a pretty good one, with Don Was, and it was really received well, but it wasn't marketed. I decided that if I couldn't do anything with my best record by my best producer, I might as well step aside. The last time I had a record company president come to one of my shows, it was Clive Davis [then at Columbia Records]. After that, it was pretty much out of sight, out of mind. And I probably sold a few records because of the movies I was in. But once I left Nashville, they kind of lost interest in me. It would have been kind of like trying to market Bob Dylan to country radio, I guess."

Kristofferson feels the sparse arrangements on this album, produced by Fred Mollin, effectively re-energize the songs, which range from "Why Me" to "Sunday Mornin' Comin' Down." "They're really stripped down," he notes. "I can't even listen to the old versions anymore because they're so overproduced and I was so green then I didn't know what I was doing. I guess that just being out there for 20 or 30 years, you kinda get good at it. Or else die. But they're real spare arrangements, with terrific musicians. The songs sound good again."

For now, Kristofferson is recuperating from triple-bypass heart surgery and evaluating a film script Martin Scorsese sent him. "I came out of surgery the

day Shel [Silverstein] died from a heart thing," he says. "Right now, I'm out here cuttin' down weeds taller'n I am and kickin' back and getting healthy. I'm feeling better than I have for years. Atlantic's putting a band together, and I'm gonna go out and play some dates and have some fun. When I recorded this, I didn't realize how much I missed music, so I'll be out there. But I would like to do it with some kind of direction and some kind of purpose. I got tired of showing up for crowds that didn't know I was coming."

PEOPLE: Another pivotal Nashville figure is returning. The 1979 Grammy producer of the year, Larry Butler, is coming out of retirement to work again in Nashville.

Butler has signed an exclusive songwriting agreement, as well as a special projects production agreement, with Sony/ATV Tree Publishing, the company with which he began his Nashville career 35 years ago. His first special project will be a duets album for Wayne Newton, to be called "King Of The Night Life." Butler says Willie Nelson and Dixie Chicks will be among the participants on that album, for a label to be announced.



by Chet Flippo

In his career, Butler headed United Artists Records in Nashville, won a 1975 songwriter Grammy for "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," and produced Kenny Rogers' hits "The Gambler" and "Lucille." His list of production credits, ranging from Johnny Cash to the Chipmunks to Charlie Rich, is formidable.

"Donna Hilley [Sony/ATV Tree president/CEO] called me," Butler tells Nashville Scene, "and she lit a new fire under me that I hadn't felt in a long time. Donna's giving me the freedom to do what I want to with new projects—and I've got three others with major artists I can't tell you about yet. I've got the freedom to put those concept projects together."

Butler had been semi-retired, with a consulting firm located in Seymour, Tenn. "But I truly missed Nashville," he says, "and I missed being in the heart of the music business. I'm very happy to be back on Music Row. I've really come full circle, signing with Tree again. What better place in hell to be? You couldn't write a better script than this."



Billboard TOP COUNTRY ALBUMS

JULY 24, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	88	SHANIA TWAIN ◆ ¹¹ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
2	2	2	76	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	6	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	4	4	10	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
5	5	7	69	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
6	6	6	64	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	8	5	3	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
8	9	8	9	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
9	11	13	9	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	9
10	14	14	19	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
11	7	—	2	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
12	12	12	34	GARTH BROOKS ◆ ¹⁷ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
13	13	11	19	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
14	10	10	7	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
15	15	15	98	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
16	16	9	4	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
17	17	16	8	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GRESTEST HITS FROM THE 90'S		10
18	18	17	60	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
◀ GREATEST GAINER ▶						
19	22	22	16	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
20	19	18	10	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
21	20	19	5	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
22	21	20	62	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
23	23	21	45	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
24	24	23	95	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	25	24	8	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
26	26	25	14	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
27	28	26	16	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
28	29	29	48	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
29	27	27	46	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
◀ PACESETTER ▶						
30	34	37	98	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
31	37	36	52	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
32	31	28	13	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
33	36	40	14	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
34	32	32	6	JOE DIFFIE EPIC 69815 (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
35	30	30	50	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
36	35	31	7	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16

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	33	33	20	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
38	39	38	48	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
39	41	42	48	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
40	40	34	37	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
41	44	48	6	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
42	42	39	58	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
43	52	45	24	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
44	45	46	42	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
45	50	44	16	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
46	46	43	38	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
47	43	41	22	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
48	38	35	13	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
49	49	50	96	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
50	51	51	57	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
51	55	56	91	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
52	54	52	52	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
53	48	49	35	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
54	47	47	19	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
55	56	59	55	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
56	53	53	39	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
57	58	65	58	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
58	57	55	85	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
59	60	68	98	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
60	59	57	14	ALAN JACKSON ARISTA NASHVILLE 18886 (4.98/9.98)	SUPER HITS	44
61	65	66	64	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
62	68	—	11	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
63	64	60	60	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
64	66	58	64	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
65	67	67	38	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
66	72	69	64	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
67	63	70	4	MARTY STUART MCA NASHVILLE 70057 (10.98/16.98)	THE PILGRIM	63
68	RE-ENTRY	13	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44	
69	69	62	21	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
70	61	54	13	LORRIE MORGAN BNA 67763/RLG (10.98/16.98)	MY HEART	8
71	73	63	89	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
72	62	64	15	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	43
73	75	—	103	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
74	71	61	18	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
75	74	72	62	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST 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	THE WOMAN IN ME	231
2	2	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	110
3	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	203
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	194
5	6	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	234
6	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	266
7	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	276
8	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	253
9	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	642
10	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	407
11	11	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	110
12	13	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	149
13	12	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	141

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	585
15	15	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	351
16	18	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	192
17	20	ALISON KRAUSS ▲ ² ROUNDER 610325/MERCURY (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	151
18	17	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	91
19	16	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	30
20	23	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	81
21	22	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	256
22	21	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	172
23	19	KENNY ROGERS ▲ ⁴ CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS	201
24	24	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	112
25	—	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	226

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.

Lonestar Amazes With 1-Week Detections

ACROSS THE RED RIVER: Lonestar's "Amazed" (BNA) sets the high-water mark for one-week detection totals so far this year, as it dominates Hot Country Singles & Tracks for a second week. Up 277 plays, "Amazed" collects 5,922 spins, the highest weekly total since our chart year began in the Dec. 5, 1998, issue, and it tops George Strait's "Write This Down" (MCA Nashville), which logged 5,738 detections in the July 10 Billboard. Tim McGraw's "Please Remember Me" (Curb) is in third place, with 5,711 plays in the June 5 issue.

WGRX Baltimore is the cumulative airplay leader, with 724 spins, followed by KIKF Los Angeles, where "Amazed" has 514 detections to date.

WELL, ALRIGHTY THEN: After bowing with Hot Shot Debut honors on Hot Country Singles & Tracks three weeks ago, Dixie Chicks' "Ready To Run" (Monument) has roped the biggest weekly gains and turned in new airplay at the most stations for the past two weeks.

Up 789 plays, "Ready To Run" jumps 30-23 with heavy airplay (more than 35 plays) at KCCY

Pueblo, Colo.; KMLE Phoenix; KMPS Seattle; and KPLX Dallas.

Meanwhile, with more than 20 million estimated audience impressions, Shania Twain's "You've Got A Way" (Mercury) earns Airpower



by Wade Jessen

status for a 23-18 jump on Hot Country Singles & Tracks. That track ranks at No. 19 on Broadcast Data Systems' audience-based chart, which is used to determine our weekly Airpower titles (see legend below chart).

BIGGER, FATTER HITS: Remember what a big deal it was when Tim McGraw gave country music its first six-week chart topper in 20 years? McGraw's 1997 song "Just To See You Smile" (Curb) was the first title to spend that much time at No. 1 since Waylon Jen-

nings (with Willie Nelson) spent six consecutive weeks there in 1977 with "Luckenbach, Texas (Back To The Basics Of Love)."

Actually, McGraw's jaw-dropping chart feat has been repeated twice since then, and an analysis of our No. 1 songs so far this year shows that multiple-week chart-toppers may become the rule, not the exception.

Since our 1999 chart year began, 15 titles have peaked at No. 1, and more than half of those notched multiple weeks there. Seven of those titles spent just one week at No. 1, but it has been two months since we saw a one-week No. 1. That song, Mark Wills' "Wish You Were Here" (Mercury), peaked at the top in the May 8 Billboard and is removed from the chart this issue after 26 weeks.

There's also evidence these days that the bigger hits are maintaining more airplay after peaking. For example, Kenny Chesney's "How Forever Feels" (BNA), which spent six weeks at No. 1, gains 27 plays to bullet at No. 21 on our radio chart and does so in its 33rd chart week. That song and Andy Griggs' debut single, "You Won't Ever Be Lonely" (RCA), are the oldest titles on the chart.

PETERSON'S UPBEAT ABOUT 'BEING HUMAN' ON REPRISE SET

(Continued from page 42)

pare for the first one," says Mayne. "This one shows growth, in my opinion. It takes a lot of the sensitivity that Michael showed in the first record to a new level.

"When I listen to this record as an album, there are definitive chapters in it for me," Mayne continues. "There are some great, fun, feel-good songs on this. There are some very intense, introspective human profiles on the record, and there is also another side of Michael on songs like 'Let Me Love You One More Time.' There's a real romantic side to Michael."

Mayne says he feels Peterson delivers the goods and will beat the sophomore jinx. "To me, the exciting thing is the diversity shown on this record," says Mayne. "He just has such a great perspective and ability to connect with an audience in what he says and how he says it musically."

The album's first single, "Sure Feels Real Good," is No. 52 on the Hot

Country Singles & Tracks chart this issue. "All you have to do is listen to the song to know it's going to work," says KEEY Minneapolis PD Gregg Swedberg. "It's an uptempo, fun, sunshine-type song for the summer. It's perfect on the radio. You roll the windows down, it sounds great."

Swedberg has heard the new album and gives it a thumbs up. "It's very solid. It's much like the first one. There's not a bad track on it," he says. "And I think there's a big ole No. 1 record sitting there with 'Slow Dance.'"

According to Mayne, the label plans to launch Peterson's new disc with the usual marketing tactics. "We're doing all the things that normally get done when you release an album," says Mayne. "We've got a brand-new video on the new single, which is the Sneak Peak video on CMT. He's already done a live acoustic-performance satellite radio

tour. Plus, Michael is touring extensively, and we've always had radio very involved in Michael's touring."

Peterson is managed by Gary Falcon and John Goodman of Falcon-Goodman Management and booked by Creative Artists Agency.

He'll spend most of this summer touring the fair and festival circuit in the U.S., including a performance he's looking forward to in his hometown of Richland, Wash. He says he also has plans to tour abroad, particularly in Japan, Australia, and New Zealand, which are strong markets for him.

There's also a duet in the works with a Brazilian artist, who Peterson says can't be named yet. Plans also call for Peterson to release an album in Brazil, and he plans to learn Portuguese for the recording. Some of his previous hits that fit the language will be translated into Portuguese, and he says he'll probably pen some new tunes as well.

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

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

- 61 **ALBUQUERQUE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Windswept Pacific, BMI/Barney Building, BMI) HL/WBM
- 53 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 28 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP) CLM/WBM
- 1 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
- 72 **ANGELS DON'T FLY** (QMP, ASCAP/Earworks, ASCAP)
- 73 **ANGELS WORKING OVERTIME** (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM
- 59 **ARE YOUR EYES STILL BLUE** (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC)
- 75 **THE BEST IS YET TO COME** (Gypsy Outfit, ASCAP/Sony/ATV Cross Keys, ASCAP) HL
- 33 **CHOICES** (Music Corporation Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Walkens, ASCAP) HL
- 14 **CRAZY LITTLE THING CALLED LOVE** (Queen, BMI/Beechwood, BMI) HL
- 39 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillion, BMI) HL/WBM
- 67 **FORGET ABOUT IT** (Sixteen Stars, BMI)
- 58 **FROM YOUR KNEES** (EMI April, ASCAP/Sound Island, ASCAP) HL
- 45 **THE GIRLS OF SUMMER** (Ocean Bound, BMI/Ensign, BMI/Mike Curb, BMI/That's A Smash, BMI) HL/WBM
- 4 **GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU** (Music Corporation Of America, BMI/Bayjuin Beat, BMI) HL
- 26 **THE GREATEST** (New Don, ASCAP/New Hayes, ASCAP) WBM
- 40 **HELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM
- 36 **HER** (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 49 **HOME TO YOU** (Arlis Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
- 21 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 42 **I KNOW HOW THE RIVER FEELS** (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL
- 50 **I'LL GO CRAZY** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP)
- 22 **I'LL STILL LOVE YOU MORE** (Realsongs, ASCAP) WBM
- 38 **I'M ALREADY TAKEN** (Fleetside, BMI/CMI, BMI/Steve Wariner, BMI) WBM
- 47 **I'M IN LOVE WITH HER** (Wacissa River, BMI/MRBI, BMI/Build On Rock, ASCAP/CMI, ASCAP)
- 2 **LESSON IN LEAVIN'** (Chappell & Co., ASCAP/Saimaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 70 **LET 'ER RIP** (Universal-Songs Of PolyGram International, BMI/Squirrelly Shirley, BMI/Suite Two O Five, BMI/Reynsong, BMI/Lawyer's Wife, BMI) HL
- 34 **LIGHTNING DOES THE WORK** (McSpadden, BMI/Biessability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 7 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL
- 15 **LITTLE MAN** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 11 **LONELY AND GONE** (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 55 **LOVE IS FOR GIVING** (EMI April, ASCAP/JKids, ASCAP/Into Wishin', ASCAP) HL
- 30 **MAKE UP IN LOVE** (Universal, ASCAP/O-Tex, BMI) HL
- 60 **A MATTER OF TIME** (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 29 **MY KIND OF WOMAN/ MY KIND OF MAN** (Vinnie Mae, BMI) WBM
- 35 **NEVER BEEN KISSED** (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM
- 6 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Dia-
- mond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM
- 27 **(NOW YOU SEE ME) NOW YOU DON'T** (Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ten, BMI/Almo, ASCAP) HL
- 74 **ONCE IN A LIFETIME LOVE** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
- 10 **ONE HONEST HEART** (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM
- 62 **ORDINARY LOVE** (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP)
- 8 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM
- 23 **READY TO RUN** (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
- 65 **RUB IT IN** (Ahab, BMI)
- 11 **THE SECRET OF LIFE** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 66 **SEVEN BRIDGES ROAD** (Irving, BMI) WBM
- 32 **SHE'S IN LOVE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 37 **SHE WANTS TO ROCK** (Sony/ATV Tree, BMI) HL
- 68 **SHE WON'T BE LONELY LONG** (Universal-PolyGram International, BMI/Ranger Bob, ASCAP)
- 9 **SINGLE WHITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM
- 25 **SLAVE TO THE HABIT** (Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 54 **SOMEONE ELSE'S TURN TO CRY** (Sony/ATV Tree, BMI/WB, ASCAP/Good Apple, ASCAP) HL/WBM
- 44 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazo, ASCAP)
- 57 **START OVER GEORGIA** (Bristar, BMI)
- 71 **SUNDOWN** (Moose, SOCAN) WBM
- 52 **SURE FEELS REAL GOOD** (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
- 56 **THAT'S THE TRUTH** (Pollylong, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP) WBM
- 24 **THIS HEARTACHE NEVER SLEEPS** (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL
- 48 **THIS TIME** (Universal-PolyGram International, ASCAP/Sondancekid, ASCAP/Mail Train, ASCAP/Fun Attic, ASCAP/Owsey, ASCAP/Kevin Morris, ASCAP) HL
- 13 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL
- 46 **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
- 17 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Wariner, BMI) HL/WBM
- 63 **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 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 69 **WHEN MY DREAMS COME TRUE** (WB, ASCAP/Big Tractor, ASCAP/Pop-A-Wheeler, ASCAP/Lillywilly, ASCAP) WBM
- 16 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
- 19 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
- 3 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM
- 64 **THE YODELIN' BLUES** (Acuff-Rose, BMI) HL
- 43 **YOU GO FIRST (DO YOU WANNA KISS)** (Chater, BMI/Paddy's Head, SOCAN)
- 12 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI) WBM
- 41 **YOU'RE LUCKY I LOVE YOU** (Rio Bravo, BMI/Major Bob, ASCAP) WBM
- 51 **YOU'RE STILL BEAUTIFUL TO ME** (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 18 **YOU'VE GOT A WAY** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 20 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Cold Cash Off Hot Country

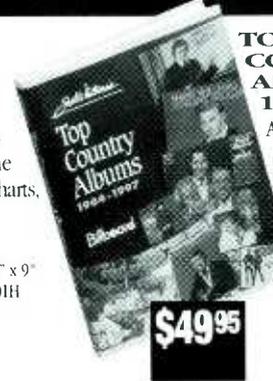
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Billboard HOT COUNTRY SINGLES & TRACKS

JULY 24, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
No. 1						
1	1	2	16	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
2	3	4	13	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
3	2	1	20	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K.M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
4	5	7	13	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKES, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	4
5	4	3	21	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	2
6	6	9	20	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
7	10	11	22	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	7
8	7	5	19	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	1
9	11	12	20	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	9
10	9	8	19	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	7
11	14	15	12	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	11
12	15	16	15	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	12
13	8	6	17	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS (V) MONUMENT 79204	6
14	12	13	13	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM (V) REPRISE 16938 †	12
15	16	19	9	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	15
16	17	18	24	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	16
17	18	14	23	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767 †	2
AIRPOWER						
18	23	30	6	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	18
19	13	10	26	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	9
20	19	21	33	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	2
21	22	22	33	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
22	26	27	12	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	22
23	30	37	3	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	23
24	27	26	14	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	24
25	20	23	20	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (D) (V) MERCURY 870818 †	20
26	28	28	15	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	26
27	31	33	8	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	27
28	29	31	16	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER (C) (D) COLUMBIA 79148 †	28
29	32	32	9	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	29
30	33	34	14	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	30
31	37	39	8	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	31
32	40	41	6	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	32
33	36	38	12	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT	33
34	38	40	10	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	34
35	43	44	10	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	35
36	42	43	8	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	36
37	41	42	9	SHE WANTS TO ROCK C. FARRIN (B. WARREN, B. WARREN, R. STONEY)	THE WARREN BROTHERS BNA ALBUM CUT †	37
38	50	57	4	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
39	35	35	17	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS (V) RCA 65744 †	32
40	34	29	18	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	15
41	44	45	9	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON CAPITOL ALBUM CUT †	41
42	39	36	18	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	33
43	51	63	3	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	43
44	55	65	5	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	44
45	45	48	7	THE GIRLS OF SUMMER K. LEHNING (B. CARMICHAEL, R. BOUDREAU)	NEAL MCCOY ATLANTIC ALBUM CUT	45
46	49	51	7	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES (C) (D) VIRGIN 38661 †	46
47	47	50	8	I'M IN LOVE WITH HER M. A. MILLER, M. MCANALLY (C. CANNON, A. SHAMBLIN)	SAWYER BROWN CURB ALBUM CUT	47
48	46	53	7	THIS TIME P. WORLEY, G. KENNEDY, P. MADERIA, W. OWSLEY	SHANA PETRONE (C) (D) EPIC 79212 †	46
49	62	—	2	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	49
50	60	—	2	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	50
51	58	56	6	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	51
52	56	58	5	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	52
53	61	62	5	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY MONUMENT ALBUM CUT	53
54	48	47	15	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON (C) (D) ASYLUM 64044 †	46
55	54	59	5	LOVE IS FOR GIVING M. SPIRO (R. E. ORRALL, D. TYSON)	JOHN BERRY LYRIC STREET ALBUM CUT	54
56	52	49	15	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT (C) (D) (V) REPRISE 16985 †	47
57	64	—	2	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	57
58	57	54	10	FROM YOUR KNEES B. J. WALKER, JR. (L. SATCHER)	MATT KING ATLANTIC ALBUM CUT	54
59	65	—	2	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY CURB ALBUM CUT	59
60	70	64	3	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS BNA ALBUM CUT	60
61	63	61	5	ALBUQUERQUE J. SLATE (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (C) (D) EPIC 79199	61
Hot Shot Debut						
62	NEW	1	1	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR MERCURY ALBUM CUT †	62
63	59	52	9	UNSUNG HERO K. STEGALL (T. ARENA, D. TYSON, D. MCTAGGART)	TERRI CLARK (V) MERCURY 172114	47
64	75	67	3	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	64
65	72	—	2	RUB IT IN B. J. WALKER, JR. (L. MARTINE, JR.)	MATT KING ATLANTIC ALBUM CUT	65
66	68	68	14	SEVEN BRIDGES ROAD R. CHANCEY (S. YOUNG)	RICOCHEE COLUMBIA ALBUM CUT †	48
67	74	—	2	FORGET ABOUT IT A. KRAUSS (R. L. CASTLEMAN)	ALISON KRAUSS ROUNDER ALBUM CUT/MERCURY †	67
68	NEW	1	1	SHE WON'T BE LONELY LONG E. CHERNEY (B. MCDILL)	LEE ROY PARNELL ARISTA NASHVILLE ALBUM CUT	68
69	66	—	2	WHEN MY DREAMS COME TRUE M. WRIGHT, G. DROMAN (T. BRUCE, J. D. MARTIN)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 72120 †	66
70	69	69	8	LET 'ER RIP P. WORLEY, B. CHANCEY (B. CRAIN, S. RAMOS)	DIXIE CHICKS MONUMENT ALBUM CUT	64
71	73	—	17	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
72	RE-ENTRY	4	4	ANGELS DON'T FLY K. LEHNING (J. FOUNTAIN, W. WEBB)	JAMES PROSSER (C) (D) (V) WARNER BROS. 16951	66
73	RE-ENTRY	16	16	ANGELS WORKING OVERTIME D. CARTER, C. FARRIN (M. DULANEY, M. LUNN)	DEANA CARTER (V) CAPITOL 58774 †	35
74	NEW	1	1	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT/REPRISE	74
75	RE-ENTRY	2	2	THE BEST IS YET TO COME R. CROWELL, B. SEALS (B. SEALS, R. CROWELL)	BRADY SEALS WARNER BROS. ALBUM CUT	74

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 24, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	16	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 11 weeks at No. 1	TIM MCGRAW
2	4	4	9	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
3	3	3	9	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
4	2	2	8	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
5	5	6	14	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
6	6	5	21	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
7	7	7	15	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
8	9	9	17	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
9	10	—	2	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
10	8	8	19	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
11	12	13	7	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
12	11	10	17	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
13	15	12	13	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	15	110	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
15	19	24	3	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
16	20	18	27	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
17	13	11	22	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
18	16	14	38	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
19	17	17	32	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
20	18	16	6	EVERYBODY'S FREE (TO GET SUNBURNED) RAZOR & TIE 80754	CLEDUS T. JUDD
21	21	20	11	BOY OH BOY GIANT 16896/WARNER BROS.	THE WILKINSONS
22	22	19	23	DRIVE ME WILD CURB 73075	SAWYER BROWN
23	23	21	36	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
24	24	23	6	SLAVE TO THE HABIT MERCURY 870818	SHANE MINOR
25	25	25	66	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA

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

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	66	ANDREA BOCELLI ● PHILIPS 46203 (10.98/17.98)	NO. 1 ARIA — THE OPERA ALBUM 58 weeks at No. 1
2	2	86	ANDREA BOCELLI ● PHILIPS 533123 (10.98/17.98)	VIAGGIO ITALIANO
3	3	14	VARIOUS ARTISTS EMI/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	4	22	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
5	5	47	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
6	6	78	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	7	23	ANDRE RIEU PHILIPS 4557914 (10.98/17.98)	ROMANTIC MOMENTS
8	10	28	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
9	9	51	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
10	12	76	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
11	8	35	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
12	13	35	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
13	RE-ENTRY		VARIOUS ARTISTS LONDON 460191 (10.98/17.98)	MOZART: ADAGIOS
14	14	18	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOUR SEASONS
15	11	18	CECILIA BARTOLI/BRYN TERFEL DECCA 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS

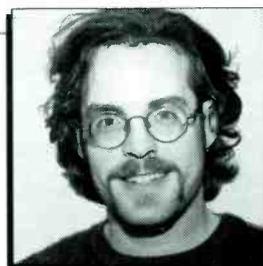
TOP CLASSICAL CROSSOVER™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	10	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	NO. 1 STAR WARS EPISODE I: THE PHANTOM MENACE 10 weeks at No. 1	2	2	17	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	3	4	5	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	3	12	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN	5	5	2	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS	6	6	94	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98)	TIME TO SAY GOODBYE
7	8	28	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM	8	7	8	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN	9	9	46	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
10	10	12	SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM	11	11	16	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE	12	12	48	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
13	13	90	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN	14	14	16	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER	15	15	51	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM

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 vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL	1 VARIOUS CLASSICAL MIX POINT CLASSICS
2 VARIOUS MOZART FOR YOUR MIND PHILIPS	2 VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
3 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	3 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
4 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	4 VARIOUS LISTEN, LEARN & GROW NAXOS
5 VARIOUS SOUSA FAVORITES STCLAIR	5 VARIOUS MOZART CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
6 VARIOUS MOZART FOR YOUR MORNING WORKOUT PHILIPS	6 VARIOUS BEETHOVEN CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
7 BOSTON POPS (FIEDLER) STARS & STRIPES RCA	7 VARIOUS 20 CLASSICAL FAVORITES MADACY
8 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	8 VARIOUS PACHELBEL: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
9 VARIOUS BABY NEEDS MOZART DELOS	9 VARIOUS BACH: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
10 VARIOUS MOZART FOR MEDITATION PHILIPS	10 VARIOUS TCHAIKOVSKY CLASSICS DIRECT SOURCE SPECIAL PRODUCTS
11 VARIOUS ROMANTIC NIGHTS RCA VICTOR	11 VARIOUS MOZART: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS
12 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	12 VARIOUS MUSIC FROM THE AGES DIRECT SOURCE SPECIAL PRODUCTS
13 MARIO LANZA BEST OF VOLUME 2 RCA VICTOR	13 VARIOUS PIANO MUSICAL MASTERPIECES DIRECT SOURCE SPECIAL PRODUCTS
14 VARIOUS PACHELBEL CANON RCA VICTOR	14 VARIOUS PIANO SERENADE DIRECT SOURCE SPECIAL PRODUCTS
15 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	15 VARIOUS BEETHOVEN: OCEAN SOUNDS-RELAXATION DIRECT SOURCE SPECIAL PRODUCTS

Classical KEEPING SCORE™



by Bradley Bambarger

SOUND AND VISION: It would be hard to underestimate the impact of ECM in the realm of new music—avant-jazz, classical, and all manner of genre-defying *frissons*. And the label's gestalt has extended far beyond artists and repertoire to inspire many to greater invention (and stronger identity) in sonics and packaging. This year, ECM is celebrating its 30th anniversary as an independent force, as well as the 15th birthday of the label's pioneering New Series—the line that helped give wider currency to such composers as Arvo Pärt, Giya Kancheli, Gavin Bryars, and György Kurtág, as well as to performers like violinist Kim Kashkashian and early-music vocal specialists the Hilliard Ensemble.

With its distinctly Northern European ethos, ECM made its name presenting jazz in a classical manner; that is, label principal/producer Manfred Eicher recorded and packaged this music as high culture, as a challenge to the senses and balm to the soul—not just a toe-tapping diversion. Albums like Keith Jarrett's "Köln Concert," the keyboard shaman's live solo recording from 1975, weren't only artistic successes but enormous commercial triumphs as well, validating ECM's objet d'art approach



EICHER

to making records. Moved by Pärt's epochal double violin concerto "Tabula Rasa," Eicher launched the New Series as an avenue for the composer's music—and with it ushered in a new view of classical creativity, one imbued with the individuality and immediacy of the improvised arts. It is an approach that has been given a highly successful American twist by Nonesuch (whose chief, Bob Hurwitz, worked for Eicher in the '70s) and from which labels as disparate as Spanish indie Glossa and old-line Deutsche Grammophon have learned.

As with many singularly directed enterprises, ECM has been accused of hermeticism. But even the label's critics would have to admit that the three-decade, 700-album venture has been a brave testament to a pure, personal vision of music. The music industry has become more corporate over the years, but the impulse for ECM remains the same. Eicher says he has turned down several major-label bids for his company, because "what would I do with the money? I would make records, and I would want to do it independently, which is what I have always done. We have been able to produce music that never would have come into being had we been forced to answer to this director and then that director."

"I have seen a lot of executives come and go—and I do think there is less passion for music in this business than when we first started," Eicher adds. "But although we must react to the world as it is now, our basic approach to music has never changed. The curiosity that the New Series has elicited from the public and the influence it has had with other companies make me even more aware that something created with integrity and passion can excite people. And working with composers like Arvo Pärt and Giya Kancheli and the great musicians who perform their music is a wonderful motivation for our persistence. Much of the ECM identity in sound or in design stems from a deep sympathy with the music. Only by remaining true to the music can you create something of lasting value."

With so much in current jazz "déjà vu," as Eicher says, ECM has come to embrace such neo-folk artisans as Sweden's Nordan, as well as to revolve increasingly around the New Series. As ECM did early on with "Köln Concert," the New Series has tapped that elusive larger audience for art music with Pärt's works and such albums as "Officium"—the improvisatory collaboration between ECM house saxophonist Jan Garbarek and the

Hilliard Ensemble that was a Billboard top 10 classical hit for 24 weeks in 1994 (on its way to selling some 1 million copies worldwide, according to the label). Issued earlier this year to acclaim in Europe, the pairing's more ambitious follow-up—the two-disc "Mnemosyne"—comes out Aug. 31 in the U.S. It is part of the first batch of ECM releases due under its new stateside distribution deal with Universal Classics & Jazz, following the label's final break this spring with BMG Classics.

Making ECM's move to Universal apropos is that the label has long been distributed by the former PolyGram companies in such territories as France and Germany—and it had gone through PolyGram in the U.S. for years before the five-year BMG deal. Also, ECM left PolyGram just before Universal Classics & Jazz president Chris Roberts came onboard, and he says his admiration is such for Eicher that if it had been up to him, perhaps the label would have never left. "There are few pure visionaries in this business, and Manfred is so obviously one of them," he says. "And when you have the chance to work with a visionary, you'd be a fool not to."

Even though Roberts has the utmost respect for the ECM aesthetic, he doesn't necessarily consider it an easy sell. "Face it, selling classical music or even jazz is never really easy—but maybe it isn't meant to be," he says. "Of course, ECM does have big sellers, but they are unexpected and come from the label's organic processes. I think ECM's openness to the unexpected will have a great influence on the rest of our labels."

At first, the ECM/Universal effort will center on catching up the U.S. release program to that in Europe. The once happy situation with BMG deteriorated to the point late last year where ECM stopped issuing discs at



GARBAREK AND THE HILLIARD ENSEMBLE

all in the U.S. (and BMG had often cherry-picked ECM's lineup anyway). The delay for "Mnemosyne" meant that the Garbarek/Hilliard collective played a packed New York concert in March without its new record in the shops. The good news is that the record was worth waiting for.

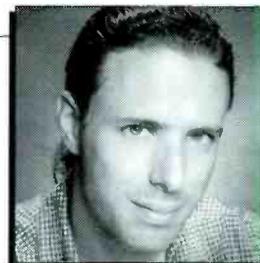
Garbarek and the Hilliards have been playing in cathedrals throughout Europe since making "Officium," and their union is more persuasive than ever: "Mnemosyne" features material spanning 2,200 years, from ancient Greece to original Garbarek compositions, and what was true in New York's St. Ignatius Loyola has proved true everywhere. "Music is a mirror," Garbarek says. "It doesn't matter how old it is, where it was written, or even what the words mean. The pure sound of the voices with the saxophone seems to have a spiritual effect on audiences. It reflects their own emotions."

Other New Series releases for Aug. 31 include the exciting duo debut (and ECM bow) of world-class pianists Andrés Schiff and Peter Serkin. The gloriously substantial two-disc set features two Mozart works, Reger's "Variations On A Theme By Beethoven," and Busoni's "Fantasia Contrappuntistica." Also due: Schnittke's "Psalms Of Repentance" from the fine Swedish Radio Choir under Tõnu Kaljuste; a two-disc collection of Zelenka's rarely heard trio sonatas led by oboist Heinz Holliger; and a second (disappointing) double set of Mozart piano concertos from Jarrett and Dennis Russell Davies. In a smart touch, each of the two-disc sets is packaged with a full New Series catalog.

The next ECM releases come Sept. 7: "Eternity And A Day," another wistful Theo Angelopoulos soundtrack from composer Eleni Karaindrou; and the lovely label debut of Frifot, a trio teaming Nordan's Lena Willemark and Ale Möller with fiddler Per Gudmundson. A batch of jazz issues is due in late fall, including an intimate Jarrett solo set. Next year brings a divergent pair of discs from fearless New Series pianist Herbert Henck. He essays Jean Barraqué's 45-minute serialist Sonata, as well as Hans Otte's "Das Buch Der Klänge," a bewitching cycle of maximal minimalism. Future offerings include orchestral works by Erkki-Sven Tüür and Holliger's opera "Snow White."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
No. 1				
1	1	6	HARRY CONNICK, JR. COLUMBIA 69618/CRG	6 weeks at No. 1 COME BY ME
2	2	5	DIANA KRALL VERVE 304/VG	WHEN I LOOK IN YOUR EYES
3	3	3	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
4	4	16	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL	TRAVELING MILES
5	6	8	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
6	5	98	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
7	7	23	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
8	8	11	JIM HALL & PAT METHENY TELARC 83442	JIM HALL & PAT METHENY
9	10	56	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
10	9	10	DIANNE REEVES BLUE NOTE 33060/CAPITOL	BRIDGES
11	12	45	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
12	11	8	WYNTON MARSALIS COLUMBIA 67403/CRG	MARSALIS PLAYS MONK - STANDARD TIME VOLUME IV
13	13	4	VARIOUS ARTISTS CONCORD JAZZ 5200/CONCORD	JAZZ MOODS - BRAZILIAN ROMANCE
14	14	36	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
15	15	23	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
16	18	55	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
17	17	3	VARIOUS ARTISTS CONCORD JAZZ 4201/CONCORD	JAZZ MOODS - DINNER BY CANDLELIGHT
18	NEW		CLARENCE "GATEMOUTH" BROWN BLUE THUMB 547536/VG	AMERICAN MUSIC, TEXAS STYLE
19	16	10	REGINA CARTER VERVE 547177/VG	RHYTHMS OF THE HEART
20	25	9	CHUCK MANGIONE CHESKY 184	THE FEELING'S BACK
21	NEW		JANIS SIEGEL MONARCH 1021	THE TENDER TRAP
22	23	80	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
23	22	11	DUKE ELLINGTON RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON
24	20	5	CHICK COREA & ORIGIN STRETCH 9023/CONCORD	CHANGE
25	RE-ENTRY		BRAFORD MARSALIS QUARTET COLUMBIA 69655/CRG	REQUIEM



by Steve Graybow

PHIL COLLINS VIVIDLY recalls the first time he heard the **Buddy Rich Big Band**. "It was in 1966," says the singer/drummer, who is currently riding high on the pop charts with the soundtrack to Disney's animated "Tarzan" movie. "I had never heard anything, or anyone, like Buddy Rich before. I explored his music, and from there I went back historically and discovered **Count Basie, Sonny Payne, Harold Jones, and Philly Joe Jones**. I'm still discovering and learning about these wonderful drummers."



COLLINS

A founding member of the progressive rock band **Genesis**, Collins has enjoyed considerable pop success as a solo artist over the past two decades. With the exception of several dates with the jazz/rock aggregation **Brand X** (which he laughingly terms "noisy jazz") in the early 1980s, Collins never had the opportunity to explore his jazz jones until 1996, when he toured Europe with the **Phil Collins Big Band**. Featuring guest conductor **Quincy Jones** and guest vocalist **Tony Bennett**, the 20-piece band's repertoire consisted mainly of cleverly rearranged versions of well-known Genesis and Collins solo hits.

Last year, the drummer took his big band on the road again, recording material that would become the basis of "A Hot Night In Paris," due July 20 from Atlantic. His first true jazz project, "Hot Night" represents the culmination "of a lot of hard work" for Collins. "Wanting to play jazz and actually getting to the point of doing so are two different things," he explains candidly. "I don't read music, so I had a pick-up band, with another drummer, record the arrangements for me, and I set about learning the songs from a tape that they did. I listened to it at home, in the car, just letting it all sink in. And sink in it did, although some of it was so complicated that I had to invent my own phonetic method of writing down the most difficult parts."

"The first 16 bars of the tape were played with brushes, which I haven't played with for years, so I had to really go back and start learning to use brushes from scratch. And then the dynamics are obviously very different. For rock'n'roll you only deal with the top 25%, where for big band you have to use 100% of the possible dynamics."

In addition to material drawn from Collins' own catalog, "Hot Night" includes a cover of the **Miles Davis** classic "Milestones" (also recorded by Rich), along with an explosive 12-minute rendition of the **Average White Band's** funk workhorse "Pick Up The Pieces" and **Gerald Albright's** "Chips & Salsa," featuring Albright on alto saxophone. Terse, muscular charts (many by **John Clayton Jr.** and band member **Harry Kim**) cast new light on the Collins/Genesis compositions, as familiar melodies weave in and out of surprisingly authentic big-band arrangements.

"I think that giving people something familiar eases them in gently," says Collins, acknowledging that some fans might be confused by his jazz leanings. "I always thought that a couple of my songs, like [Genesis']

(Continued on page 75)

TOP CONTEMPORARY JAZZ ALBUMS™

No. 1				
1	1	2	KENNY G ARISTA 19085	2 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	20	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
3	5	86	KENNY G ▲ ² ARISTA 18991	KENNY G GREATEST HITS
4	3	12	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG	THE SONG LIVES ON
5	4	6	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
6	6	8	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11438/WINDHAM HILL JAZZ	TOPAZ
7	7	6	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
8	8	3	BELA FLECK WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
9	9	37	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
10	10	6	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH
11	15	2	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
12	11	13	ROGER SMITH MIRAMAR 23141	BOTH SIDES
13	12	2	CRAIG CHAQUICO HIGHER OCTAVE 47498/VIRGIN	FOUR CORNERS
14	13	6	DAVID BENOIT GRP 9942/VG	PROFESSIONAL DREAMER
15	16	23	QUINCY JONES QWEST 46490/WARNER BROS.	FROM Q WITH LOVE
16	14	16	DAVID SANBORN ELEKTRA 62346/EEG	INSIDE
17	20	16	THE BRAXTON BROTHERS WINDHAM HILL JAZZ 11405/WINDHAM HILL	NOW & FOREVER
18	18	41	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VG	PLEASURES OF THE NIGHT
19	19	11	GATO BARBIERI COLUMBIA 69690/CRG	CHE CORAZON
20	17	3	VICTOR WOOTEN COMPASS 4274	YIN-YANG
21	24	75	DOWN TO THE BONE NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
22	21	20	3RD FORCE HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
23	RE-ENTRY		VERTU LEGACY/550 MUSIC 69871/EPIC	VERTU
24	22	3	CHRIS BOTTI GRP 547301/VG	SLOWING DOWN THE WORLD
25	25	12	TOM SCOTT & THE L.A. EXPRESS WINDHAM HILL JAZZ 11379/WINDHAM HILL	SMOKIN' SECTION

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. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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Chet Atkins Pegged To Keynote AES' 107th Convention

BY ENLISTING such luminaries as George Martin, George Massenburg, Alan Parsons, and Phil Ramone to keynote its conventions, the Audio Engineering Society (AES) has set a high standard for itself in recent years.

Its upcoming 107th convention—scheduled for Sept. 24-27 at New York's Jacob Javits Center—lives up to its predecessors, with a keynote commitment from none other than legendary gui-



ATKINS

tarist/writer/A&R man/producer Chet Atkins.

The winner of 14 Grammys and nine Country Music Assn. Awards, as well as a recipient of the Billboard Century Award, Atkins is acknowledged as one of the architects of modern country music.

Perhaps because he cast such a large shadow as a guitarist, he has been less recognized for his pioneering work in the studio. As a producer from 1957 through the '70s, Atkins developed the pop-flavored country music style that became known as "the Nashville sound." Along the way, he produced and developed such icons as the Everly



by Paul Verna

Brothers, Roy Orbison, Waylon Jennings, Dolly Parton, Floyd Cramer, Don Gibson, and Perry Como. Furthermore, Atkins helped design RCA's legendary Studio B, which has yielded numerous country and pop hits.

A much-sought-after sideman, he has played on timeless hits by Hank Williams Sr. ("Jambalaya," "Your Cheating Heart"), Elvis Presley ("Hound Dog," "Heartbreak Hotel"),

and the Everly Brothers ("Wake Up Little Susie," "Bye Bye Love"), as well as with Paul McCartney, Neil Diamond, and Mark Knopfler.

In 1997, Atkins received the Century Award, Billboard's highest honor for distinguished creative achievement. The other honorees so far are George Harrison, Buddy Guy, Billy Joel, Joni Mitchell, Carlos Santana, James Taylor, and Emmylou Harris.

Even as it treats convention attendees to the Atkins keynote, the AES will award Sony Corp. chairman Norio Ohga with an honorary membership, according to an AES statement. Both the keynote address and the special presentation to Ohga will be made at the AES Convention's opening ceremony Sept. 24.

In a statement, AES executive director Roger Furness calls the

Ohga award "a rare honor." He adds, "During our 51-year history, a select group of industry titans have received honorary membership. Mr. Ohga's contributions to the audio industry have clearly earned him this recognition."

Prior to graduating from the Tokyo National University of Fine Arts in 1953, Ohga acquired a keen understanding of audio engineering technology and served as a key technical adviser to Tokyo Tsushin Kogyo K.K. (renamed Sony Corp. in 1958), which developed the first tape recorder in Japan. Ohga continued (Continued on page 50)



OHGA



Rustic Never Sleeps. Living legend of the studio Tony Visconti and members of Portland, Maine-based recording act Rustic Overtones bend their ears to the sound of the band's Arista Records debut, in progress at Avatar Studios in New York. Shown in the back row, from left, are Rustic Overtones members Jason Ward, vocalist Dave Gutter, John Wood, Dave Noyes, and Ryan Zoidis; Arista A&R rep Kurt St. Thomas; and engineer Roger Sommers. Shown at the console, from left, are producer Visconti and band members Spencer Albee and Tony McNaboe.

Perry Margouleff's Pie Studios Provides Warm Haven For Fans Of Vintage Sounds

BY DAN DALEY

GLEN COVE, N.Y.—When Perry Margouleff opened Pie Studios in this village on the north shore of Long Island in 1993, his well-known affinity for things vintage led many to assume that the name derived from one of the legendary British studios of the period, either the Pye Records studio in London or Who guitarist Pete Townshend's Eel Pie facility.

Margouleff didn't actively discourage such speculation—his Pie Studios was in part a paean to the days of discrete consoles and well-modulated acoustical designs of the late 1960s and early '70s, with its centerpiece an all-discrete, 40-input Neve 8078 console—originally from EMI's 301 Studio in Sydney—that Margouleff lovingly restored.

Furthermore, Pie features racks of classic tube outboard gear like the EMT 250 reverbs, Fairchild 670 and RCA DA6A compressors, and the Daniel Flickinger compressor used by his uncle—engineer/mixer Robert Margouleff—to record Stevie Wonder's vocals for classic records throughout the '70s. Pie also boasts a collection of guitar amps that include some used by Joe Perry, David Gilmour, and John Lennon, as well as one of the first 50 models that Jim Marshall ever produced, with brass nameplates made by a local undertaker.

Despite all those soul connections to the other "pies," Margouleff's studio derives its name from a completely different place.

"I suppose I can let it out now what I really meant," says Margouleff. "It really stands for 'Perry's Insane Enterprise.'"

Margouleff's affliction is the same one that drives many into the oft-dubious enterprise of studio owner-

ship. In his case, though, it harks back to an earlier time in New York's history, when people like Hal Lustig at Audio/Video, Herb Moss at Gotham Studios, and Bob Lifton at Regent Sound created studios that reflected their particular tastes and pursuit of sonic perfection but with the understanding that wasn't just a matter of technology or acoustical science that made a studio.

"The gear in this room is my idea of balance between the best of the vintage stuff and the best of the new, as is the acoustical design," says Margouleff. "I wanted to build a studio in which you could create music in a traditional fashion that was quickly disappearing from the business, as people pursue the flashiness of technology. If a modern piece of signal-processing gear is good, then I'll have it. There's nothing wrong with new stuff. I have new custom monitors that George Augsperger designed for the studio. But it's hard to re-create the things that made those classic records sound the way they do. You need the same things that they used back then."

While not a complete Luddite, Margouleff—who describes himself as "pretty opinionated about sound"—predicts that 5.1-channel records will be a passing fad and believes that, in most cases, one speaker per ear is sufficient.

Enough people seem to agree with Margouleff's vision to have kept the one-room facility in business for six years, including the producer/engineer team of Rick Chertoff and William Whitman, who did parts of Joan Osborne's debut record there, as well as Cheap Trick, the Rolling Stones (who mixed one song from "Bridges To Babylon" there specifically for the vintage outboard), and Jackson Browne, another member of

the classic Neve owners' club.

Nonetheless, the exigencies of studio ownership in the age of mass-produced digital technology do mean that Margouleff has to promote the facility, which he does, though without losing sight of its aesthetic raison d'être.

"People who appreciate what I'm doing here seem to find the place," he says. "And they tend to be the sort of clients that don't book by the hour. They're locking the studio out for days and weeks at a time. Also, I've been acquiring this equipment for years, decades. So I'm not sitting on top of a crushing pile of equipment leases, which is something that hurts a lot of studios that feel they have to have the latest gear."

One-room studios are also economically problematic in many cases, but Margouleff has resisted the idea of adding a second studio, stressing that his clients appreciate the privacy that a complete facility lockout affords them—an economic trade-off he's willing to continue. The same goes for his location, which, while a 45-minute ride from Manhattan's pleasures, is equally far from its distractions.

"Producers like knowing that they'll be able to find the guitar player when it's time for his solo," quips Margouleff.

Pie was originally conceived as a pad to launch Margouleff's own production career, and he does use the studio between outside bookings to produce new bands and artists, either for his own independent label or on development deals with major labels. He hasn't yet found the breakout hit he's been looking for, but in the meantime the studio, and those who share Margouleff's sonic sensibilities, are their own reward for him.

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Q. What 30-year-old has made an appearance in every issue of Billboard this year?*

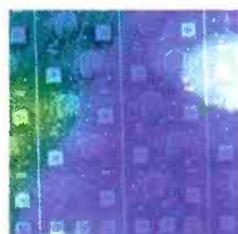
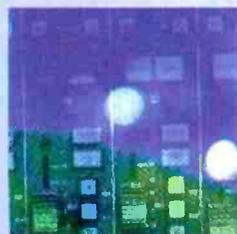
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*SSL appears weekly on Billboard's production credit chart

STUDIO MONITOR

(Continued from page 48)

his studies at Munich's Hochschule für Musik and graduated from the Berlin University of the Arts.

In 1959, Ohga was named manager of Sony's Tape Recorder Division and later headed the company's Product Planning Division, where he created the industrial design and advertising division.

Ohga was appointed senior manager of CBS/Sony Records Inc. in 1968 and helped nurture the company. In the early '80s, he was instrumental in ushering in the digital-audio era with the development of the CD. Appointed chairman/CEO of Sony Corp. in 1995, Ohga has guided the company through the new-media era.

Outside of his work for Sony, Ohga is celebrated for his work as a conductor of symphony orchestras.

As if it weren't enough of an effort to mount a convention for thousands of attendees from every continent, the AES will preview its 107th Convention with its 17th International Conference, scheduled for Sept. 2-5 in Signa, Italy.

Dedicated to the topic of high-quality audio coding, the Signa conference will cover basics of coding, advances in technology, and an overview of fields of application. Tutorials will be given by industry researchers on psycho-acoustics, filter banks and quan-

tization, and coding methods.

Paper sessions will cover application areas of coding and in-depth looks at such cutting-edge technologies as MPEG-4 audio. Other topics include compression for high-definition audio and an update on Internet delivery formats, including MP3 and the Secure Digital Music Initiative.

AES president **Marina Bosi** says, "The conference in Signa is the first event that addresses high-quality audio coding from a scientific point of view. There will be experts from around the world all in one place. Since public interest in audio coding techniques like MP3 is high, and as this is the first conference dedicated to this topic, we consider this a historic event."

During the past year, the AES held international conferences on spatial sound reproduction and small-room acoustics, according to Bosi, who in addition to her role with the AES serves as VP of technology standards and strategy for Digital Theater Systems.

EARTH-SHAKING NEWS: Ha-



BOSI

rold Hildebrand—founder of Los Gatos, Calif.-based Antares Audio Technologies—will receive the Society of Exploration Geophysicists' Enterprise Award for his breakthrough work in the development of the geophysical industry's first stand-alone seismic data interpretation workstation.

Prior to founding Antares (then called Jupiter Systems) in 1990, Hildebrand had worked for 14 years as a research scientist in the geophysical industry, most notably as founder of Landmark Graphics, according to an Antares statement.

After guiding Landmark to a successful initial public offering, Hildebrand left the company in 1989 to pursue technology development in the music industry.

Since then, Hildebrand has helped pioneer creative uses of digital signal processing in such Antares products as the Infinity DSP sample-looping system, the JVP Antares Voice Processor, and the popular Auto-Tune pitch-correction device.

Hildebrand says, "I'm extremely honored to have been selected to receive the Enterprise Award. At Landmark Graphics, we set out to provide the geophysical industry with truly revolutionary tools. I feel that this award is gratifying recognition of the extent to which we succeeded. It is now our goal at Antares to do the same for the music industry."

EVEN AS digital audio workstations threaten to erode the sizable market share carved out in the early to mid-'90s by manufacturers of modular digital multitracks (MDM), Alesis Corp. is reporting a healthy sales growth for its popular Adat line of MDMs.

In a July 6 statement, Alesis director of sales **Mark Frederick** says that 1998 was the second-biggest year for Adat sales, surpassing the previous year's total by 11.4%.

"The most popular multitrack format in history shows no signs of slowing down any time soon," says Frederick, who says that 1998 was the second-biggest year for Adat. "With customers hungry for the higher-resolution 20-bit machines and strong industry support for the Adat protocol overall, it's not hard to see why Adat sales are still on the rise."

Alesis did not release specific figures on Adat sales.



461 Ocean Way. Rock icon Eric Clapton stopped at Ocean Way/Record One to sing and play on a Diane Warren tune, "Blue Eyes Blue," for the Disney film "Runaway Bride." The track was recorded in the Los Angeles facility's Studio B, featuring an 80-input Solid State Logic SL 9000J console. Shown in the front row, from left, are producer Rob Cavallo, bassist Nathan East, Clapton, and Buena Vista Motion Pictures Group president Kathy Nelson. Shown in the back row, from left, are Hollywood Records senior staff producer Greg Curtis and Allen Sides, Ocean Way owner and engineer on the project.

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PRODUCTION CREDITS

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CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	IF YOU HAD MY LOVE Jennifer Lopez/ Rodney Jerkins (WORK)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	AMAZED Lonestar/ D. Huff (BNA)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	NO PIGEONS Sporty Thievs feat. Mr. Woods/ Sporty Thievs (Roc-A-Blok/Columbia)
RECORDING STUDIO(S) Engineer(s)	SONY MUSIC (New York) Franklyn Grant Robb Williams	DIGITAL SERVICES (Houston, TX) Michael Calderon	THE TRACKING ROOM (Nashville) Jeff Balding	OCEANWAY (Los Angeles) Jim Scott	D&D (New York) Dejuana Richardson
RECORDING CONSOLE(S)	SSL 9000	SSL 6000 E/G+	SSL 4000	custom Neve 8038	MCI
RECORDER(S)	Sony 3348	Tascam DA-88	Sony 3348/Pro Tools	Ampex ATR 124	Sony API 24
MASTER TAPE	Quantegy 467	Sony D-113	Quantegy 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Tony Maserati	LARRABEE NORTH (Los Angeles) Kevin "KD" Davis	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	THE VILLAGE (Los Angeles) Jim Scott	D&D (New York) Dejuana Richardson
CONSOLE(S)	SSL 9000J	SSL 9000J	Neve V3 Legend	Neve 8048	MCI
RECORDER(S)	Sony 3348 HR	Studer A827	Sony 3348	Studer A800	Sony API 24
MASTER TAPE	BASF 900	Quantegy 499	Quantegy 467	BASF 900	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	SONY MUSIC Vlado Meller	SONY MUSIC Will Quinell
CD/CASSETTE MANUFACTURER	Sony	UNI	JVC	WEA	Sony

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Songwriters & Publishers

ARTISTS & MUSIC

Rosa Rides The Latino Music Wave

Former Menudo Member Moves Into Songwriting, Producing

BY DYLAN SIEGLER

NEW YORK—When planning their futures, today's teens should take a look at Menudo and take heart. Not only did the Latin teen supergroup birth man-of-the-hour Ricky Martin, but Menudo also launched the career of songwriter/producer/artist Robi "Draco" Rosa, the introspective, behind-the-scenes answer to the Latin music explosion.

Rosa joined Menudo in 1983, after his uncle noticed an open audition for the group in the newspaper. Notorious for its revolving cast of hunky



ROSA

teens, Menudo was arguably at its peak during the years Rosa and Ricky Martin were both members.

Today, Rosa forms part of the foundation of Martin's empire—he co-wrote and co-produced the ubiquitous hits "La Copa De La Vida" and "Livin' La Vida Loca," produced the single "Vuelve," and was behind the controls for much of Martin's other recorded output—including his English-language debut.

Recently signed to an exclusive co-publishing deal with Warner/Chappell Music, Rosa is seeing his quietly building songwriting career take off.

He discovered his musical talent when he performed in a school production of "Oliver!" at age 7. "It ended up being one of those things that changes your life," says Rosa, who grew up on New York's Long Island and moved to Puerto Rico in his early teens. After "Oliver!," I got a keyboard, and soon after that I joined Menudo."

Rosa spent five years with Menudo and struck out on his own after the band's managers refused to let him help with songwriting duties.

As a Sony Latin artist, Rosa released his first album, "Frio," in 1994. At the time dabbling in acting (he co-starred with his wife, Angela Alvarado, in the movie "Salsa") and painting, Rosa also played with the rock band Maggie's Dream. But his solo work incorporates more than just rock, juxtaposing funk guitar with orchestral interludes and flamenco with American rock balladry.

An English-language version of "Frio," "Songbirds & Roosters," was shelved by Sony Latin. In 1996, Sony Latin released Rosa's moody, instrumentally diverse, Spanish-language album "Vagabundo," lauded during the media stir over *rock en español* at the time. Soon after, "Songbirds & Roosters" was finally released.

But it was songwriting and producing for others—under a variety of pseudonyms—that was taking most of Rosa's time. Under the names Delores del Infante and Ian Blake, Rosa (who had also previously christened himself Draco Cornelius) wrote songs that revealed his middle name: versatility.

"Pseudonyms help me stylistically to remain within the boundaries of a certain artist's milieu, says Rosa, who recently co-produced the album "Corazon" for Ednita Nazario, who was in Paul Simon's "The

Capeman" musical on Broadway.

"I live whoever I'm working for," says Rosa. "With Ricky, for instance, I try to [home in] on that eat-and-run [aesthetic], to work and come down real fast. But my own writing, for me—that's something I enjoy on a different level, and I ride it a lot longer."

While at Sony Music's publishing unit, Ellen Moraskie, now senior VP of Latin music at Warner/Chappell, signed Rosa to a publishing deal involving one album. After moving over to Warner/Chappell, she signed him to a new, exclusive co-publishing agreement. "Robi is brilliant," she says. "I think he has a lot of talent as a writer, producer, and as an artist. I became interested in working with him after hearing 'Frio'—I thought it was an amazing album.

"Later, after I had known him for years and [his work on Ricky Martin's] 'A Medio Vivir' had been so explosive, we started talking in earnest about signing him here as an exclusive writer," she says.

Writing the hits with the hooks for Martin has aided Rosa in his own, less accessible brand of pop. "I've been able to do the pop thing and be very successful in that arena through Ricky. Then on my own, I have the money to be even more free and experimental with my music."

Rosa has reservations about the media's sudden fascination with all things Latin ("Like when Elvis began, there's an underlying current of racism in this kind of crossover," he says), and he would rather let the music speak for itself.

"There's been Latin music forever, and it's good to let people know that it's not just congas and bongos. At the end of the day, if the music sparks something in you, then that's a great thing."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
WILD WILD WEST • Will Smith, Stevie Wonder, Rob Fusari, Mohandus DeWese • Treyball/ASCAP, Black Bull/ASCAP, Jobete/ASCAP, June-Bug Alley/ASCAP, WB/ASCAP, EMI April/ASCAP, Zomba/BMI		
HOT COUNTRY SINGLES & TRACKS		
AMAZED • Marv Green, Aimee Mayo, Chris Lindsey • Warner-Tamerlane/BMI, Golden Wheat/BMI, Careers-BMG/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI Cherry River/BMI		
HOT R&B SINGLES		
BILLS, BILLS, BILLS • Kandl Burgess, Beyonce Knowles, Kelendria Rowland, Le Toya Luckett, Kevin Briggs • Shak'em Down/BMI, Hitco/BMI, Kandacy/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Beyonce/ASCAP, Le Toya/ASCAP, Kelendria/ASCAP		
HOT RAP SINGLES		
WILD WILD WEST • Will Smith, Stevie Wonder, Rob Fusari, Mohandus DeWese • Treyball/ASCAP, Black Bull/ASCAP, Jobete/ASCAP, June-Bug Alley/ASCAP, WB/ASCAP, EMI April/ASCAP, Zomba/BMI		
HOT LATIN TRACKS		
NO ME AMES • Giancarlo Bigazzi, Alejandro Civali Baldi, Marco Falagiani • BMG Songs/ASCAP, Warner-Tamerlane/BMI		

Jewish-Themed Songs Inspire A Hallmark Line; Manning Gets Suite

A NEW HOLIDAY SPIRIT: Hallmark Cards has created cards for its Tree of Life ethnic division based on the songs of **Debbie Friedman**, the singer/songwriter whose works on Jewish themes have met with wide concert and recording acceptance. The company says that this is the first time Hallmark Cards has featured in its product line a songwriter who writes on Jewish themes.

The collection will be available beginning this Rosh Hashana with five cards, followed by five Hanukkah cards, also in 1999. Two Passover cards will be offered in 2000. Each card will include inspirational lyrics by Friedman, who has recorded 17 albums for the San Diego-based Sounds Write label.

arranged by **Jerome D. Cohen** and performed July 9 at Chastain Park in Atlanta. Conducted by **Jere Flynt**, the work is titled "The Nifty Fifties Salute To Dick Manning," and the presentation included an appearance by the **Manhattan Transfer**.

Helene Blue of New York-based Helene Blue Musique Ltd., who represents songs in the Dick Manning Trust, says the orchestra hopes to make the Manning work the first of several paying tribute to songwriters of Manning's era. Manning died in 1991 at the age of 79.

NMPA MEETS IN N.Y.: **Sammy Cahn**, the late lyricist who was also president of the Songwriters'

HOW SUITE IT IS: The rock'n'roll revolution got under way in the '50s, but that was still a decade when a Tin Pan Alley



by *Irv Lichtman*

touch could generate major success. One of the decade's big melody men and lyricists was **Dick Manning**, whose smash hits included "Fascination" (lyrics), "Papa Loves Mambo," "Hot Diggity (Dog Ziggity Boom)" (lyrics), and "Takes Two To Tango." Manning often collaborated with lyricist **Al Hoffman**. At one point, in 1958, their songs were represented with six slots on the Billboard singles chart.

But Manning also had a hand in some early rock'n'roll success, including several numbers recorded by **Jimmie Rodgers**, including "Secretly" and "Oh-Oh, I'm Falling In Love Again," and **Sam Cooke's** "You Understand Me."

Before hitting his stride as a maker of pop hits, Manning was a successful writer of jingles, including those for Ford, Shell Oil, and Chase & Sandborn Coffee, among other brands.

It is, however, the aforementioned Tin Pan Alley hits that the **Atlanta Symphony Orchestra** presented in the form of a suite,

Hall of Fame, will receive the President's Lifetime Achievement Award from the National Music Publishers' Assn. (NMPA)

at its annual meeting Monday (19) in New York.

Along with the award presentation to Cahn's widow, **Tita Cahn**, the meeting will hear reports from **Irwin Robinson**, chairman of the NMPA and the Harry Fox Agency (HFA), its mechanical-royalty collection arm; **Ed Murphy**, NMPA/HFA president/CEO; U.S. Rep. **Howard L. Berman** (D-Calif.), member of the U.S. House Judiciary Committee; and **Peter Felcher** of the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison, NMPA/HFA general counsel.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. "Star Wars: Episode 1—The Phantom Menace."
2. "'N Sync."
3. "Star Wars Trilogy: The Special Edition."
4. **Limp Bizkit**, "Three Dollar Bill, Y'All."
5. **Britney Spears**, "... Baby One More Time."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"CAN'T CRY HARD ENOUGH"
Written by **David Williams, Marvin Etzioni**
Published by **peermusic Ltd., (BMI); PSO Ltd./Prophet Sharing Music (ASCAP)**

Sometimes an artist will hear a song that just keeps haunting the performer until he or she has to record it. For **Susan Ashton**, that song was "Can't Cry Hard Enough." It was recorded by the **Williams Brothers** during their stint on **Warner Bros.** It peaked at No. 42 on *The Billboard Hot 100* on April 4, 1992. Ashton fell in love with the song and chose to record it on her new **Capitol** album, "Closer."

"The first time I heard the song, I just sat in the middle of the floor and cried. I just balled my eyes out," says **Susan Ashton**, who connected with the song because of a loss in her life.

"There was a guy I dated, as much as you can date, in junior high and high school off and on. We were best buddies, and he always told me he was going to marry me . . . He was killed in a car accident. It was staggering.

"You do come to a place where you reach a point where you begin to finally let go . . . It doesn't mean you forget or you hurt less. I think that dull ache stays with you, but I think when you do finally get to that place of letting go, it's such a

relief. It's like finally being able to breathe again."

Ashton says that while the song is a sad, touching ballad, it has a positive effect. "Even though the song is about experiencing emotional loss, to me it's so cathartic and healing . . . The song came into my life at a very important time, shortly after the loss of my friend. When we cut it in the studio, it was a real special moment. After we finished, everybody just stopped and was quiet."

Ashton admits it was hard to record it. "When we were tracking, I was very emotional. I cried . . . It's a song I really want people to hear. I really feel like it will connect with people on a deep emotional level."



Latin Notas



by John Lannert

FONOVISIA FALLOUT: Executives and informed insiders within the domestic Latino record industry were not surprised by the recent charges leveled at Fonovisa (Billboard, July 10).

"We knew this was coming," says one executive, who adds that his record company will not do any in-house examination of its operations similar to what Fonovisa undertook with the Justice Department because "we've known better than to get involved in unethical activities."

However, the executive notes, payola-related activities at Latino radio stations have been waning lately. "You can just look at the charts," he says. "There is less control by the labels at the top than there used to be." He reckons that if the Justice Department expands its investigations to other labels, payola may contract further, particularly if more charges against labels are forthcoming from the investigation.

The burgeoning growth of the U.S. Hispanic record business and the attendant awareness it has created in the general record industry has sparked heated competition for chart superiority among record labels angling for a piece of the industry's newfound recognition.

"But would my label want me to invest the kind of money it takes to have a No. 1 single?" asks another executive. "I do not think so." The executive asserts that

contrary to previously published newspaper reports, Televisa—the Mexican media conglomerate that owns Fonovisa—was behind Fonovisa's initial contact with the Justice Department to report improprieties within Fonovisa's own radio promotion department. He observes that Televisa pressured Fonovisa executives to approach the Justice Department in a move to maintain a clean image with the Federal Communications Commission (FCC).

"Televisa's FCC license," says the source, "is worth more than anybody at Fonovisa."

BIDDING FOR VIÑA: On June 25, Chile's three main TV networks submitted offers for rights to broadcast the country's famed Viña Del Mar Song Festival.

Canal 13, an affiliate company of the Catholic University of Chile, offered \$8.8 million to broadcast the event for seven years. In addition, Canal 13 offered to invest \$10 million annually to promote and produce the event, which could be hosted by famed Chilean TV personality **Don Francisco**.

The state-run National Television offered nearly \$6.8 million for seven years, plus an additional \$4.1 million annually.

Megavisión offered \$3.5 million for three years. The privately owned network did not reveal if additional monies would be invested in the song festival.

The municipal council of Viña del Mar, Chile, where the song festival is staged, was due to announce July 15 who will broadcast the song festival.

MEXICO NOTAS: Due out on BMG at the end of July is "Series De Ficción," the first solo album by **Leonardo De Lozanne**, former front man of the Mexican rock (Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				► No. 1 ◀	
1	1	2	11	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS † 4 weeks at No. 1	NO ME AMES D.SHEA, J.V. ZAMBRANO (G. BIGAZZI, A. CIVAI, M. FALGASINI)
2	2	1	6	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS THE GROOVE BROTHERS (P.BARRI, M. TAYLOR)
3	3	4	12	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
4	4	5	9	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR K.SANTANDER (K.SANTANDER)
5	5	9	6	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J.GABRIEL)
6	6	3	13	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	EL NIAGARA EN BICICLETA J.L.GUERRA (J.L.GUERRA)
7	9	7	15	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R.ROSA, D.CHILD (R.ROSA, D.CHILD)
8	10	20	3	RICKY MARTIN C2/SONY DISCOS †	BELLA NOT LISTED (J.SECADA, G.NORIEGA, R.ROSA, L.GOMEZ ESCOLAR)
				► GREATEST GAINER ◀	
9	15	12	6	LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R.RUBIO)
10	8	13	7	EDNITA NAZARIO EMI LATIN †	TU SABES BIEN D.DEL INFANTE, E.NAZARIO (L.A.MARQUEZ)
11	7	8	23	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R.CERATTO)
12	12	11	27	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ, MORAN)
13	11	10	8	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B.SILVETTI (M.A.SOLIS)
14	14	14	8	LOS TUCANES DE TIJUANA EMI LATIN	ME HACES MUCHA FALTA G.FELIX (M.QUINTERO, LARA)
15	24	18	14	VICENTE FERNANDEZ SONY DISCOS	SUBLIME MUJER PRAMIREZ (M.E.TOSCANO)
16	16	17	7	MILLIE EMI LATIN	DE HOY EN ADELANTE R.PEREZ (R.PEREZ)
17	18	21	21	NOELIA FONOVISA †	TU M.AZEVEDO (ESTEFANO)
18	17	37	3	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER NOT LISTED (NOT LISTED)
19	30	28	26	MARCO ANTONIO SOLIS FONOVISA †	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
20	19	16	52	VICENTE FERNANDEZ SONY DISCOS †	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
21	13	6	13	ELVIS CRESPO SONY DISCOS	PINTAME R.CORA, E.CRESPO (E.CRESPO)
22	20	24	9	CHAYANNE SONY DISCOS †	SALOME ESTEFANO (ESTEFANO)
23	33	—	3	GEORGE LAMOND PRESTIGIO/SONY DISCOS †	QUE TE VAS M.BONILLA (J.GABRIEL)
24	21	19	11	LUIS FONSI UNIVERSAL LATINO †	SI TU QUISIERAS A.ZEPEDA (A.MATHEUS)
25	26	35	10	LIMITE RODVEN/UNIVERSAL LATINO	PASION J.CARRILLO (A.VILLAREAL)
26	23	31	6	JARABE DE PALO EMI LATIN	PURA SANGRE J.DWORNIAK (JARABE DE PALO)
27	28	29	7	LOS TEMERARIOS FONOVISA	ESTABA SOLO A.A.ALBA (A.A.ALBA)
28	27	36	21	TIRANOS DEL NORTE SONY DISCOS †	ENTREGA TOTAL J.MARTINEZ (A.PULIDO)
29	29	34	7	OLGA TANON WEA LATINA	HIELO Y FUEGO R.PEREZ (K.SANTANDER)
30	31	—	6	TITO NIEVES RMM †	LE GUSTA QUE LA VEAN R.SANCHEZ (R.RODRIGUEZ)
31	NEW ▶	1	1	TONNY TUN TUN CAIMAN	CUANDO LA BRISA LLEGA T.TUN TUN (T.TUN TUN)
32	40	—	5	NOELIA FONOVISA	TOCO LA LUZ M.AZEVEDO (L.MENDO, B.FUSTER)
33	35	27	7	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M.A.SANCHEZ (C.REYNA)
34	NEW ▶	1	1	PESADO WEA/WEA LATINA	NO ME DIGAS QUE YA TE VAS A.MANCILLA (L.PADILLA)
35	RE-ENTRY	2	2	BANDA ARKANGEL R-15 LUNA/SONY DISCOS	AMOR DEL BUENO NOT LISTED (NOT LISTED)
36	RE-ENTRY	3	3	JUAN GABRIEL ARIOLA/BMG LATIN	INFIDELIDAD J.GABRIEL (J.GABRIEL)
37	NEW ▶	1	1	SHAKIRA SONY DISCOS	OJOS ASI S.MEBARAK R., P.FLORES, J.GARZA (S.MEBARAK R., P.FLORES, J.GARZA)
38	NEW ▶	1	1	GRUPO INNOVACION GARMEX	SED DE CARINO NOT LISTED (NOT LISTED)
39	38	40	3	MANNY MANUEL MERENGAZO/RMM	EN LAS NUBES L.MARTI (H.GARCIA)
40	NEW ▶	1	1	BANDA MAGUEY RCA/BMG LATIN	MIL GRACIAS NOT LISTED (NOT LISTED)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
21 STATIONS	17 STATIONS	17 STATIONS	17 STATIONS	63 STATIONS	63 STATIONS
1 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO	1 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS	1 LOS TIGRES DEL NORTE FONOVISA			
2 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS	2 JUAN LUIS GUERRA 440 KAREN/CAIMAN	2 CONJUNTO PRIMAVERA FONOVISA			
3 RICKY MARTIN C2/SONY DISCOS	3 GILBERTO SANTA ROSA SONY DISCOS	3 LOS TUCANES DE TIJUANA EMI LATIN			
4 EDNITA NAZARIO EMI LATIN	4 MANA WEA LATINA	4 MARCO ANTONIO SOLIS FONOVISA			
5 MANA WEA LATINA	5 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO	5 VICENTE FERNANDEZ SONY DISCOS			
6 CHRISTIAN CASTRO ARIOLA/BMG LATIN	6 ELVIS CRESPO SONY DISCOS	6 ALEJANDRO FERNANDEZ SONY DISCOS	6 ALEJANDRO FERNANDEZ SONY DISCOS	6 ALEJANDRO FERNANDEZ SONY DISCOS	6 ALEJANDRO FERNANDEZ SONY DISCOS
7 ALEJANDRO FERNANDEZ SONY DISCOS	7 GEORGE LAMOND PRESTIGIO/SONY DISCOS	7 LIMITE RODVEN/UNIVERSAL LATINO			
8 RICKY MARTIN C2/SONY DISCOS	8 EDNITA NAZARIO EMI LATIN	8 LOS TEMERARIOS FONOVISA			
9 MILLIE EMI LATIN	9 TONNY TUN TUN CAIMAN	9 ESTABA SOLO FONOVISA			
10 PEPE AGUILAR MUSART/BALBOA	10 TITO NIEVES RMM	10 PESADO WEA/WEA LATINA			
11 LUIS FONSI UNIVERSAL LATINO	11 RICKY MARTIN C2/SONY DISCOS	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN
12 JARABE DE PALO EMI LATIN	12 SHAKIRA SONY DISCOS	12 BANDA ARKANGEL R-15 LUNA/SONY DISCOS	12 BANDA ARKANGEL R-15 LUNA/SONY DISCOS	12 BANDA ARKANGEL R-15 LUNA/SONY DISCOS	12 BANDA ARKANGEL R-15 LUNA/SONY DISCOS
13 CHAYANNE SONY DISCOS	13 CHAYANNE SONY DISCOS	13 TIRANOS DEL NORTE SONY DISCOS	13 TIRANOS DEL NORTE SONY DISCOS	13 TIRANOS DEL NORTE SONY DISCOS	13 TIRANOS DEL NORTE SONY DISCOS
14 NOELIA FONOVISA	14 WILL SMITH FEAT DRU HILL & KOOL MO DEE/COLUMBIA/SONY DISCOS	14 CONJUNTO PRIMAVERA FONOVISA			
15 JUAN LUIS GUERRA 440 KAREN/CAIMAN	15 MANNY MANUEL MERENGAZO/RMM	15 MARCO ANTONIO SOLIS FONOVISA			

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from preceding page)

act **Fobia**. The album's producer is **Didi Gutman**, who spent last summer with De Lozanne in New York, where the duo penned material influenced by the **Rolling Stones** and **Stone Temple Pilots**.

Just released on Peerless is a retrospective package of revered singer **Pedro Infante** titled "Pedro Infante, El Hombre Y La Leyenda." Interwoven among his classics are comments from those close to him professionally (**Sara García**, **Armando De Moral**) and personally (**María Luisa León De Infante**, **Ernesto Quintanilla Infante**).

Also included is Infante's last and only recorded interview, conducted after he performed a show at the Million Dollar Theater in Los Angeles.

Also out on Peerless is a double-CD collection of **Lola Beltrán**, released in commemoration of the death four years ago of **Tomás Méndez**, a renowned composer in Mexico who was a favorite collaborator of Beltrán's. The double CD, titled "Lola Beltrán, La Grande Voz E Inspiración," contains 41 songs.

After taking breaks to do solo projects, **Roberto Verduzco** and **Carlos Catalán** have returned to perform vocal chores as singers of Fonovisa's grupo **Industria Del Amor**. The band's latest album, "Gran Homenaje Recuerdos Del Amor . . .," features covers of '70s ballads. The act plans

to play shows in the next few months in the U.S., Costa Rica, Uruguay, and Paraguay. In September, the group expects to put out a new album with previously unreleased material.

PUERTO RICO NOTAS: Fandemonium erupted July 1 at **Shakira's** in-store event at La Gran Discoteca's outlet in Carolina when more than twice the anticipated crowd of 600 people turned out. Tempers flared during the wait for the Colombian pop star, who showed up one hour late. Some 60 police officers on hand were unable to subdue the crowd, whose jostling fans threatened to break the storefront window and jeopardize the security of the many small children on hand. When the Sony Discos star arrived, accompanied by her parents, the mall's security staff asked her to leave for her protection and that of the throng of admirers. In subsequent interviews, Shakira, who had received a key to the town of Carolina earlier that day, says she was overwhelmed by the display of affection, adding, "I felt the public's love, undoubtedly a very passionate love."

Yolandita Monge got slapped with a lawsuit citation on June 9 as she left the studios of Telemundo after she had finished performing. The citation was served to notify her formally that she is a co-defendant with her husband, **Carlos "Topy" Mamery**, in a December 1998 complaint filed against Mamery in Bayamón Superior Court by former employee **Elizabeth Sánchez Colón**.

Monge was added as a defendant in an amended complaint filed March 18. **Jantony Velázquez**, Sánchez's attorney, alleges that Monge must respond to the charges in the lawsuit because she was a direct supervisor of Sánchez's, more so than Mamery, and that as Mamery's wife she must be named, since married couples and all their assets are part of a legal entity. He said that while the back pay and overtime sought by Sánchez is only \$20,000-\$30,000, the total amount sought is \$5 million, because of damages suffered to his client's reputation due to public statements Topy made about her.

One curious twist: Sánchez is co-defendant in a case before a federal grand jury in which she and two other employees allegedly conspired to fraudulently endorse checks from Mamery's company. These employees are, according to Mamery, the source of the information that led to a recent TV exposé that charged Mamery with tax evasion and bribery.

DOMINICAN REPUBLIC NOTAS: Former Dominican president **Joaquín Balaguer**—who, despite his 92 years, is considering another stab at the presidency—granted an audience July 1 to Sony's Mexican singer/songwriter **Ricardo Arjona**, who performed July 2-3 at Teatro Nacional in Santo Domingo. The meeting raised eyebrows in that country, as Balaguer, a self-styled intellectual elitist known for his ponderous writings, has rarely received popular entertainment figures. Dur-

ing the brief exchange, lasting some 20 minutes, Arjona presented Balaguer with copies of his albums "Animal Nocturno," "Si El Norte Fuera El Sur," and "Sin Daños A Terceros." Balaguer gave the singer a copy of his didactic musings on ancient civilization, "Grecia Eterna."

ARGENTINA NOTAS: **Gustavo Cerati**, former front man of **Soda Stéreo**, has released his second solo album for BMG, titled "Bocanada." Guest performers on the album include **Leo García**, **Flavio Etcheo**, **Fernando Nalé**, **Martín Carrizo**, **Tweety González**, and **Francisco Bochatón**. Cerati is booked to play a concert of Latin America that begins in September.

Universal rock act **Bersuit Vergarabat**, which has sold 90,000 units of its latest album, "Libertinaje," in Argentina, finished a monthlong promotional tour of Latin America with a July 2 show at Buenos Aires' 5,000-seat Obras Stadium. "Libertinaje" has been issued in the U.S. by Universal Latino.

Popular rock group **Los Piojos** has renewed its contract with DBN. In late July, the band is set to drop a live disc recorded during three sellout shows in May at Buenos Aires' 5,000-seat Obras Stadium.

EMI's pop/rock outfit **Man Ray** is

now in the middle of an extensive promo tour of Argentina in support of its latest release, "Larga Distancia." The CD features an interactive CD-ROM track.

Last year in New York, the avant-garde Argentine theater company **De La Guarda** reached the 120,000 attendance mark with 350 performances. A touring cast debuted in June in London with the show "Villa-Villa," whose original music had been released in 1996 by Island Records.

A sold-out show June 12 by **Bad Manners** at Buenos Aires' 800-seat Marquee Club prompted the noted U.K. ska band to promise to play there again in September during their South American tour.

Buenos Aires indie **Fénix Discos**

has released "Debut Y Despedida," the first and last album by **San Martín Vampire**, an alternative rock band hailed as the best new band of 1998 by local rock critics. The group broke up early this year.

Buenos Aires' newest indie, **Indice Virgen**, has dropped its first three releases. They are by **Leo García**, former lead singer of **Avant Press**; **Francisco Bochatón**, former front man of **Peligrosos Gorriónes**; and **Ernesto Castell**.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City; **Marcelo Fernández Bitar** in Buenos Aires; **Sergio Fortuño** in Santiago, Chile; and **Karl Ross** in San Juan, Puerto Rico.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 35 **AMOR DEL BUENO** (Not Listed)
 - 2 **BAILAMOS** (Rive Droite, ASCAP/PRS, ASCAP)
 - 8 **BELLA** (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP)
 - 31 **CUANDO LA BRISA LLEGA** (Not Listed)
 - 16 **DE HOY EN ADELANTE** (Rubel, ASCAP/Universal, ASCAP)
 - 18 **DEJATE QUERER** (Not Listed)
 - 33 **EL DISGUSTO** (Reyna Musical)
 - 6 **EL NIAGARA EN BICICLETA** (Redomi, BMI)
 - 13 **EL PEOR DE MIS FRACASOS** (Crisma, SESAC)
 - 39 **EN LAS NUBES** (Caribbean Waves, ASCAP)
 - 28 **ENTREGA TOTAL** (EMI Blackwood, BMI)
 - 27 **ESTABA SOLO** (ADG, SESAC)
 - 29 **HIELO Y FUEGO** (F.I.P.P., BMI)
 - 36 **INFIDELIDAD** (BMG, ASCAP)
 - 9 **LAGRIMAS** (TN Ediciones, BMI/Fononmusic, BMI)
 - 30 **LE GUSTA QUE LA VEAN** (Caiman, ASCAP)
 - 7 **LIVIN' LA VIDA LOCA** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
 - 3 **LOCO** (Not Listed)
 - 11 **ME ESTOY ACOSTUMBRANDO A TI** (Rightsong, BMI)
 - 14 **ME HACES MUCHA FALTA** (Flamingo, BMI)
 - 20 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
 - 40 **MIL GRACIAS** (Not Listed)
 - 4 **MI VIDA SIN TU AMOR** (F.I.P.P., BMI)
 - 12 **NECESITO DECIRTE** (Seg Son, BMI)
 - 1 **NO ME AMES** (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
 - 34 **NO ME DIGAS QUE YA TE VAS** (Not Listed)
 - 37 **OJOS ASI** (F.I.P.P., BMI)
 - 25 **PASION** (Alvi Systems)
 - 21 **PINTAME** (Sony/ATV Latin, BMI/Elvis, BMI)
 - 26 **PURA SANGRE** (Canciones Del Mundo, BMI/Warner/Chappell, BMI)
 - 23 **QUE TE VAS** (Zomba Silver Sands, BMI)
 - 22 **SALOME** (World Deep Music, BMI)
 - 38 **SED DE CARINO** (Not Listed)
 - 5 **SE ME OLVIDO OTRA VEZ** (BMG, ASCAP)
 - 19 **SI TE PUDIERA MENTIR** (Crisma, SESAC)
 - 24 **SI TU QUISIERAS** (Warner/Chappell, ASCAP)
 - 15 **SUBLIME MUJER** (Peerless Music, BMI/Promociones Musicales HR, S.A., BMI)
 - 32 **TOCO LA LUZ** (Lucas, BMI)
 - 10 **TU SABES BIEN** (Don Cat, ASCAP)
 - 17 **TU** (World Deep Music, BMI)

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD



Down Under TV. Members of the Country Music Television International (CMTI) team take a photo break during recent business meetings in Sydney. The group was also entertained by singer Adam Brand, a winner from Australia's annual Tamworth country music festival. Pictured, from left, are Gill Robert, VP of programming and marketing for CMT Australia/Pacific Rim; Ellen Lewis, CMTI business affairs and operations director; Brand; Kevin Maguire, CMT distribution VP; Cindy Wilson, CMTI VP/GM; Pamela Lovelace, CMTI director of marketing and artist services; Mike McGraw, CMTI creative services director; Tracy McKinley, CMT affiliate relations manager; and Graham Thomson, Brand's manager.

Sony Italy Buys Last Large Indie Purchase Of RTI Records Follows A Series Of Acquisitions

BY MARK DEZZANI

MILAN—Sony Music Entertainment Italy has acquired the last remaining large Italian independent label and brought an end to an era in the country's music business.

Sony's acquisition of RTI Records (*Billboard* **Bulletin**, July 14) is the first such purchase in the country by the major, but the latest in a long line of such deals by multinational record companies seeking market share and domestic repertoire strength. Local talent has traditionally been the key to record companies' success in the territory, even before it became a mantra for the global music business.

Italy's indies have been bought out one by one by the majors, with Warner Music Italy acquiring the CGD label in 1992 (now CGD-EastWest) and BMG buying the Ricordi label and music publishing companies in 1994. The last such deal was Warner's purchase of the historic Nuova Fonit Cetra label from Italy's public service broadcaster RAI at the end of last year (*Billboard*, Aug. 15, 1998).

Apart from the smaller dance and specialist labels, the only remaining significant indie operation in Italy is



Franco Cabrini, left, and Roberto Magrini.

Milan-based Sugar Music, which is closely affiliated with the Universal Music Group through distribution deals.

In the latest example of consolidation, Sony has agreed to pay an undisclosed sum to political opposition leader and media magnate Silvio Berlusconi's Mediaset conglomerate for RTI Records—the recording division of Mediaset subsidiary RTI—plus all publishing rights signed since Jan. 1. Publishing arm RTI Music will retain older copyrights and remain part of Mediaset. Sony will take over manufacturing,

sales, and distribution for RTI.

The deal follows a bidding battle for the label, initially between EMI and Warner's local affiliates, later joined by Sony. RTI Records managing director (and former RTI Music president) Roberto Magrini—who will receive an undisclosed stake in the new entity—says that Sony entered the race late but won out because it guaranteed independence of the operation and said RTI's staff of 20 would stay.

Under the deal, set to be sewn up by September, RTI will remain a stand-
(Continued on page 74)

U.K. C'right Alliance CEO: Evolution Needed

BY NIGEL HUNTER

LONDON—Yet another warning about the impact of new technology on the music business came July 6 in London at the annual general meeting of the U.K. Music Publishers Assn. (MPA).

This time, the messenger was John Hutchinson, CEO of the Mechanical Copyright Protection Society (MCPS)/Performing Right Society (PRS) music alliance.

Hutchinson told members of the MPA, which owns MCPS, that eventually they must decide whether they wished the latter society to continue handling mechanical royalty protection, collection, and distribution—with all the attendant costs of establishing and maintaining a comprehensive, globally competent database—or, instead, choose to undertake these tasks themselves by other means. If sufficient numbers selected the second option, he said, the days of the MCPS, founded in 1914 like the PRS, could be numbered.

Speaking to *Billboard* afterward, Hutchinson emphasized that this outcome was not a possibility for the immediate future. He envisions a 10-year period during which changes in methodology will be "much sharper" and what he terms "evolutionary steps" to keep abreast of those

changes will require strong foresight and planning.

"The MCPS track record so far hasn't been too bad," the MCPS/PRS chief executive said, "but I wanted to get people to think ahead. Any who might eventually decide to do things themselves will obviously duplicate their development efforts with others of like mind."

Hutchinson points to the advantages of joint initiatives in maximizing efficiency and minimizing operational costs. He cites the financial world as one that takes full advantage of modern technology in switching funds around the world in seconds via technological cooperation between banks and investment enterprises that are otherwise competitive rivals.

The International Music Joint Venture (IMJV) recently established among ASCAP, the MCPS/PRS alliance, and BUMA/STEMRA (the dual Dutch rights organization) (*Billboard*, March 27) is an instance of a shared service center handling music rights processing in the digital age with particular reference to the Internet.

"The IMJV is a three-year project for registering both performing and mechanical rights to provide a clear stream of data," said Hutchinson. "It will take cue sheets from program-
(Continued on page 58)

'The MCPS track record so far hasn't been too bad, but I wanted to get people to think ahead'

— JOHN HUTCHINSON —

Uni Gets France's Musidisc Acquisition Planned Prior To P'Gram Merger

BY RÉMI BOUTON

PARIS—Universal Music has completed its acquisition of one of France's leading independent labels, Musidisc, and the company's catalog will be progressively integrated into the major's repertoire units.

This was a deal originated between Musidisc CEO Jean Grandchamp and Universal Music France prior to the Seagram's purchase of PolyGram. At that time, Universal had less than 3% of the local market, and the arrangement gave the American company access to a sizable catalog of French and international pop, as well as a massive range of classical music, jazz, and children's repertoire.

Terms of the deal were not disclosed. It is said to include only Musidisc's catalog and not its distribution arm. Grandchamp asserts that there will be no redundancies at the latter, since staff have all been transferred to M10, the new distribution firm that he established a few months prior to the deal.

There was speculation in the French industry that the transaction would not be consummated, as the size of the buyer had subsequently increased via the PolyGram takeover. However, no objections to the acquisition were raised by local competition authorities. "Obviously," comments Grand-

champ, "when I inked the deal with Universal France 18 months ago, the situation was different. Universal and Musidisc were complementary: Universal France was a company with sales of 180 million francs [\$28 million], in need of local catalog, and Musidisc, with sales of 120 million francs [\$18.6 million] and 180,000 masters, was a good fit."

Universal Music France CEO Pascal Nègre acknowledges that the company he now commands, with a French market share approaching 40%, is not the same company that did the initial Musidisc transaction. Nevertheless, he still considers it "a good deal" and says it gives Universal access to "a huge and very diversified catalog in several niches." They include world music, classical, and jazz. "And they also have a particularly strong catalog of children's products," he notes.

Nègre adds that Universal will "progressively integrate all the Musidisc titles" into its business. The main titles are switching distribution this summer. Grandchamp says, "Universal will pick what they want from the Musidisc catalog, but M10 will continue to distribute products that sell in small quantities. Universal is not equipped to distribute titles that move less than 1,000 copies annually. I can do it with our own distribution and still earn money."

Patria's Exotic Mix Of R&B/Pop Breaks 'Rules'

BY LARRY LeBLANC

TORONTO—There's nothing in Canada's musical heritage quite comparable to "My Rules," the pop/R&B debut album by 23-year-old Patria, released July 13 by Canadian indie Black Market. The singer, who has a five-octave vocal range, has lived in Toronto since the age of 2 but brings a touch of Asian allure to her work, having been born in the Philippines.

"My Rules," which is also getting a Japanese launch this month, was co-produced over three years by Domenic Troiano, who owns Black Market, and Howard Aye. They also contributed guitar and bass and programmed and arranged the set. "My Rules" was largely co-written by Patria



PATRIA

with both Troiano and Aye and features such steamy tracks as "Passion," "Heart To Heart," "Addicted," and the leadoff single, "Baby Feel Me..."

To launch "My Rules" in Canada, Troiano has hired former Mercury-Polydor president Doug Chappell to supervise promotion and marketing; Toronto-based Music Solutions for national radio promotion; and Joanne Smale Productions in Toronto to handle publicity. Troiano has linked with Popular Records for national distribution of the album.

"It was perfect for us," says Awe-some Awan, A&R consultant for Popular, "because Patria has a unique voice and the material is so strong. Once [the single] is on the air, people will react. She has an exotic look, and her music has a strong female statement. There's also a sector of the
(Continued on page 74)

newsline...

TO BOOST FLAGGING music sales, the Recording Industry Assn. of Japan (RIAJ) is preparing a major sales campaign in which member companies will release a wide range of compilation albums. Only in recent years have Japanese labels begun to realize the sales potential of such compilations, especially when it comes to domestic acts. The RIAJ-sponsored Super Compilation Fair, featuring collections of hits by Japanese artists organized by period and/or genre, as well as similar sets by overseas acts, gets under way in November and will run until February. It will offer 29 million yen's (\$240,000) worth of RIAJ music gift coupons for consumers who buy the featured compilations and fill out attached questionnaires. Albums will be cheaper than other domestically pressed product, according to the association, which is also planning a major publicity blitz via newspapers, magazines, radio, and record stores.



STEVE McCLURE

V2 MUSIC FRANCE managing director Thierry Chassagne is returning to Sony Music in the territory as managing director of the Epic Group, effective Sept. 1. He will report to Sony Music Entertainment France CEO Paul-Rene Albertini. Epic managing director Christophe Lameignere left July 9 after a decade with the company, during which he signed leading rap act Supreme NTM and million-selling pop artist Pascal Obispo. Chassagne previously served at Sony at the Squatt/SMALL label during the early '90s. At V2, he will be replaced by current deputy GM Sophie Zannettacchi.

REMI BOUTON

EMI RECORDS U.K. has appointed Fergal Gara to head a newly formed new-media department, reporting to sales director Mike McMahon. Gara was previously head of trade marketing at the company. Eric Winbolt, formerly trade marketing manager, becomes new-media manager, reporting to Gara. The team will be responsible for managing the move from promotional-only Web sites to a more commercial and integrated structure. Winbolt, specifically, will deal with E-commerce retailers and the Web site activities of EMI's existing retail customers and establish a Web presence for the EMI Catalogue label.

MARK SOLOMONS

TAIWAN'S WHAT'S MUSIC label has transferred its international, sales, and accounting operations to Universal Music Taiwan, as Universal Music Asia Pacific restructures its business in the territory in the wake of last year's merger with PolyGram. The transfer affects 40-50 people, or approximately one-third of What's Music's staff; no layoffs have been disclosed. The label's offices in Singapore, Malaysia, and Hong Kong are unaffected, according to the company. What's Music is majority-owned by Universal and was the Taiwan outlet for A&M Records. It will continue to handle popular Chinese acts Valen Hsu, Panda Xiong, Chyi Chin, and Power Station. The merger will not impact the firm's distribution deal with the Japanese label Avex.

VICTOR WONG

BRITISH R&B VOCALIST Lynden David Hall has signed a new North American deal, moving from Capitol to Elektra, while remaining with EMI for the rest of the world. Hall's debut album, "Medicine 4 My Pain," has sold more than 80,000 copies in the U.K., according to EMI. He hit the top 20 of the U.K. singles chart last fall with a remixed version of the album's "Sexy Cinderella," and his success led to a nomination for best British male solo artist at the 1999 Brit Awards. Hall, who hails from south London, is shortly due to complete recording of his second album, "The Other Side." EMI plans to release this in the U.K. on the Cooltempo imprint in October, when the singer will embark on his biggest headlining British tour to date. Elektra will likely issue the album in the U.S. in February.

PAUL SEXTON

MTV ASIA'S Chinese-language feed, MTV Mandarin, is claiming increases in advertising revenue and audience reach. Senior VP/managing director Harry Hui notes that the channel is now connected to 39.6 million cable homes in China, an advance achieved against the backdrop of the removal of foreign programming from Chinese TV following NATO's Chinese embassy bombing in Belgrade. He says MTV Mandarin programs, which are carried as daily branded blocks on Chinese cable TV systems, have been restored to 90% of viewers on the mainland. Meanwhile, the MTV Music Honors, due to be transmitted in May by co-producer China Central TV (CCTV) but postponed due to the NATO action, has now been edited for broadcast by CCTV in August.

OWEN HUGHES



EMI RECORDS AUSTRALIA has appointed Bruce Milne as its Melbourne-based A&R executive, effective in August. He is a stalwart of the independent scene, setting up Au Go Go Records 20 years ago and discovering the Moodists, Magic Dirt, and Spiderbait. He also founded Reliant Records. At EMI, Milne will report to Sydney-based Colin Daniels, who moves up to head of A&R from GM.

CHRISTIE ELIEZER

Austria's Phononet Links Retail, Labels

BY SUSAN L. SCHUHMYER

VIENNA—After a slow start, Phononet, Austria's online information system linking the music industry and retail outlets, is booming.

In part, this is fueled by its new Internet site. The home page (www.phononet.at) debuted in March, and in June alone there were nearly 55,000 hits, according to Dr. Franz Medwenitsch, head of Phononet and the local International Federation of the Phonographic Industry (IFPI) group.

The site allows consumers to check albums' availability, or they can fill in a list with up to five of their favorite artists and receive automatic notification when new titles hit retail. Consumers also can check which mer-

chants make use of Phononet and which offer a delivery service.

"It's a step toward E-commerce," Medwenitsch says.



MEDWENITSCH

While EMI's downtown record store hasn't seen a dramatic surge in sales since the Web page went online, "it is something [consumers] are using more and more," says Gun-

ther Jegocka, deputy managing director of EMI Austria.

Phononet, owned by the Austrian record industry through the IFPI group, was founded in 1996. Although it is not affiliated with Germany's

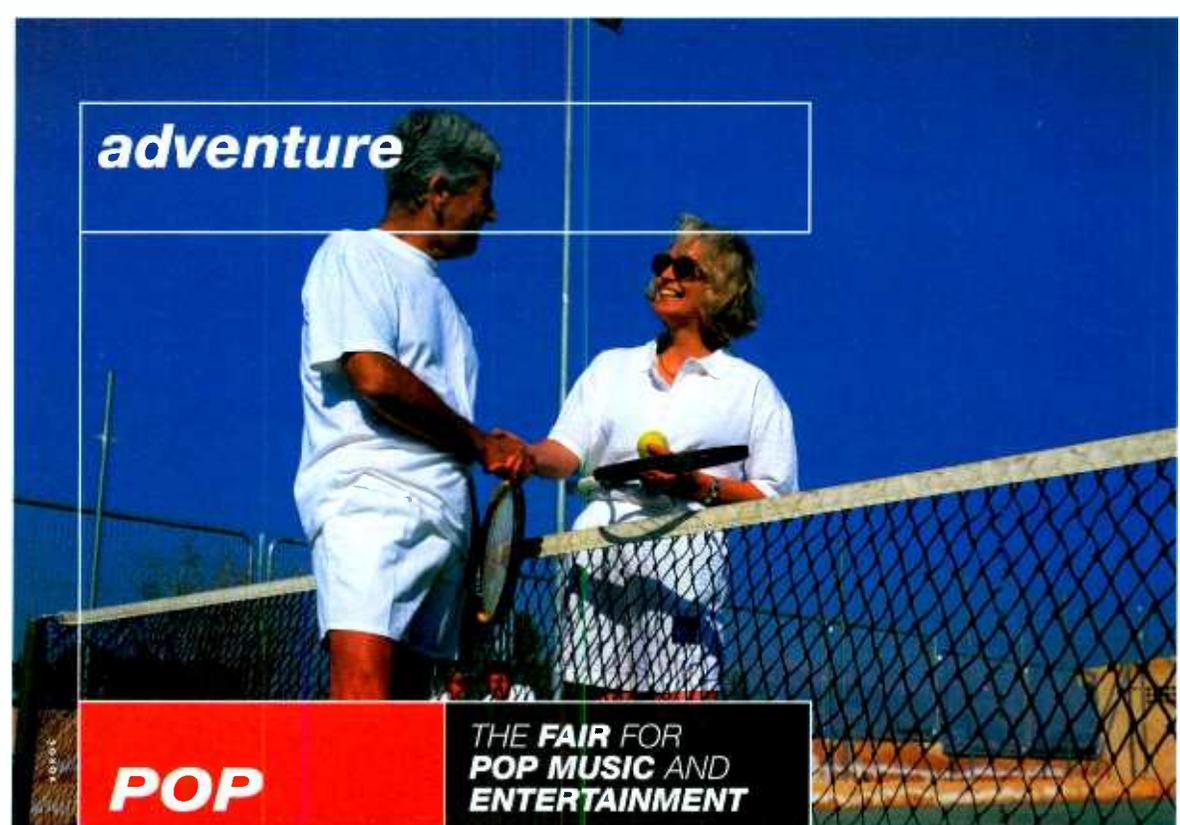
Phononet, the two groups work closely together, and the Austrian operation purchased the computer software from the German organization.

The online exchange system speeds the ordering process and cuts down on errors. If a retailer wants to order a certain title, that order is placed online, where it is automatically routed to the proper distributor.

"It's faster and cheaper, and a lot of mistakes can be avoided by this," Medwenitsch says.

For retailers, the system provides up-to-date information on 160,000-plus items. If a customer wants details about the most recent release of a particular artist, for example, the retailer inputs that artist's name and gets a

(Continued on page 58)



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Conference ++ The up-to-the-minute industry topics ++ Digital media production ++ MP3, MQD, Internet ++ Radio special in cooperation with Music and Media and Musikwoche magazines ++ Pop 2000 ++ Pop and Politics revisited ++ In cooperation with the German association of music clip producers: The Digital Image - what makes music videos so successful? ++ Basic workshops ++ Film and music ++ The digital challenge - Music and media technologie ++ Workshop: Licensing and Business Affairs ++ List of topics constantly being updated ++

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HITS OF THE



WORLD

JAPAN		GERMANY		U.K.		FRANCE	
THIS WEEK		THIS WEEK		THIS WEEK		THIS WEEK	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	2
2	NEW	2	2	2	1	2	1
3	NEW	3	4	3	2	3	3
4	2	4	3	4	4	4	1
5	3	5	6	5	3	5	6
6	6	6	10	6	5	6	5
7	4	7	9	7	9	7	4
8	NEW	8	5	8	7	8	10
9	15	9	13	9	8	9	7
10	5	10	7	10	10	10	20
11	8	11	8	11	NEW	11	9
12	11	12	14	12	6	12	15
13	13	13	NEW	13	13	13	8
14	NEW	14	NEW	14	NEW	14	12
15	9	15	NEW	15	12	15	11
16	7	16	11	16	NEW	16	13
17	10	17	12	17	15	17	14
18	16	18	16	18	11	18	18
19	NEW	19	15	19	17	19	19
20	14	20	18	20	14	20	16
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	3	2	2	2	2
3	NEW	3	2	3	3	3	6
4	3	4	2	4	4	4	3
5	NEW	5	6	5	6	5	3
6	5	6	5	6	7	6	5
7	6	7	4	7	8	7	20
8	8	8	7	8	10	8	10
9	NEW	9	8	9	11	9	11
10	4	10	NEW	10	7	10	9
11	10	11	9	11	12	11	17
12	13	12	11	12	NEW	12	16
13	NEW	13	10	13	14	13	7
14	12	14	12	14	15	14	RE
15	15	15	13	15	17	15	8
16	14	16	14	16	18	16	NEW
17	16	17	18	17	NEW	17	12
18	9	18	NEW	18	20	18	14
19	11	19	16	19	16	19	15
20	18	20	RE	20	16	20	13
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	3	2	2	2	3
3	NEW	3	2	3	3	3	2
4	3	4	6	4	4	4	14
5	NEW	5	2	5	NEW	5	4
6	5	6	4	6	6	6	15
7	6	7	5	7	7	7	16
8	8	8	4	8	8	8	5
9	NEW	9	7	9	9	9	19
10	4	10	8	10	10	10	17
11	10	11	11	11	11	11	7
12	13	12	10	12	12	12	13
13	NEW	13	12	13	13	13	13
14	12	14	11	14	NEW	14	NEW
15	15	15	13	15	NEW	15	18
16	14	16	14	16	13	16	6
17	16	17	15	17	18	17	NEW
18	9	18	16	18	20	18	RE
19	11	19	17	19	16	19	8
20	18	20	16	20	17	20	11
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	4	3	16	3	8	3	7
4	3	4	3	4	3	4	4
5	5	5	6	5	2	5	5
6	8	6	9	6	4	6	6
7	6	7	9	7	3	7	8
8	11	8	5	8	4	8	5
9	14	9	7	9	5	9	10
10	10	10	11	10	6	10	12
11	12	11	13	11	NEW	11	9
12	15	12	10	12	6	12	16
13	9	13	8	13	12	13	15
14	NEW	14	12	14	15	14	14
15	7	15	12	15	14	15	15
16	16	16	15	16	16	16	14
17	RE	17	20	17	14	17	17
18	RE	18	RE	18	17	18	19
19	19	19	14	19	11	19	20
20	NEW	20	18	20	18	20	18
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	4	3	16	3	8	3	7
4	3	4	3	4	3	4	4
5	5	5	6	5	2	5	5
6	8	6	9	6	4	6	6
7	6	7	9	7	3	7	8
8	11	8	5	8	4	8	5
9	14	9	7	9	5	9	10
10	10	10	11	10	6	10	12
11	12	11	13	11	NEW	11	9
12	15	12	10	12	6	12	16
13	9	13	8	13	12	13	15
14	NEW	14	12	14	15	14	14
15	7	15	12	15	14	15	15
16	16	16	15	16	16	16	14
17	RE	17	20	17	14	17	17
18	RE	18	RE	18	17	18	19
19	19	19	14	19	11	19	20
20	NEW	20	18	20	18	20	18
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	4	3	16	3	8	3	7
4	3	4	3	4	3	4	4
5	5	5	6	5	2	5	5
6	8	6	9	6	4	6	6
7	6	7	9	7	3	7	8
8	11	8	5	8	4	8	5
9	14	9	7	9	5	9	10
10	10	10	11	10	6	10	12
11	12	11	13	11	NEW	11	9
12	15	12	10	12	6	12	16
13	9	13	8	13	12	13	15
14	NEW	14	12	14	15	14	14
15	7	15	12	15	14	15	15
16	16	16	15	16	16	16	14
17	RE	17	20	17	14	17	17
18	RE	18	RE	18	17	18	19
19	19	19	14	19	11	19	20
20	NEW	20	18	20	18	20	18
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	4	3	16	3	8	3	7
4	3	4	3	4	3	4	4
5	5	5	6	5	2	5	5
6	8	6	9	6	4	6	6
7	6	7	9	7	3	7	8
8	11	8	5	8	4	8	5
9	14	9	7	9	5	9	10
10	10	10	11	10	6	10	12
11	12	11	13	11	NEW	11	9
12	15	12	10	12	6	12	16
13	9	13	8	13	12	13	15
14	NEW	14	12	14	15	14	14
15	7	15	12	15	14	15	15
16	16	16	15	16	16	16	14
17	RE	17	20	17	14	17	17
18	RE	18	RE	18	17	18	19
19	19	19	14	19	11	19	20
20	NEW	20	18	20	18	20	18
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	4	3	16	3	8	3	7
4	3	4	3	4	3	4	4
5	5	5	6	5	2	5	5
6	8	6	9	6	4	6	6
7	6	7	9	7	3	7	8
8	11	8	5	8	4	8	5
9	14	9	7	9	5	9	10
10	10	10	11	10	6	10	12
11	12	11	13	11	NEW	11	9
12	15	12	10	12	6	12	16
13	9	13	8	13	12	13	15
14	NEW	14	12	14	15	14	14
15	7	15	12	15	14	15	15
16	16	16	15	16	16	16	14
17	RE	17	20	17	14	17	17
18	RE	18	RE	18	17	18	19
19	19	19	14	19	11	19	20
20	NEW	20	18	20	18	20	18
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	3
3	4	3	16	3	8	3	7
4	3	4	3	4	3	4	4
5	5	5	6	5	2	5	5
6	8	6	9	6	4	6	6
7	6	7	9	7	3	7	8
8	11	8	5	8	4	8	5
9	14	9	7	9	5	9	10
10	10	10	11	10	6	10	12
11	12	11	13	11	NEW	11	9
12	15	12	10	12	6	12	16
13	9	13	8	13	12	13	15
14	NEW	14	12	14	15	14	14
15	7	15	12	15	14	15	15
16	16	16	15	16	16	16	14
17	RE	17	20	17	14	17	17
18	RE	18	RE	18	17	18	19
19	19	19	14	19	11	19	20
20	NEW	20	18	20	18	20	18

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	07/03/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	6	WILD WILD WEST WILL SMITH COLUMBIA	1	1	MAMBO NO. 5 LOU BEGA ARIOLA	
2	3	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG	2	2	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	
3	1	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	3	5	BLUE EIFFEL 65 BLANCO Y NEGRO	
4	4	SOMETIMES BRITNEY SPEARS JIVE	4	6	WILD WILD WEST WILL SMITH COLUMBIA	
5	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	5	3	LIVIN' IN JAM BLUE 4 U VALE	
6	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	6	10	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	
7	2	I WANT IT THAT WAY BACKSTREET BOYS JIVE	7	7	SALOME CHAYANNE COLUMBIA	
8	5	BEAUTIFUL STRANGER MADONNA MAVERICK/WARNER	8	4	DJ/ME AND MY MOLON/SILVER RAY DOVER CHRYSALIS/EMI	
9	NEW	9 P.M. (TILL I COME) ATB KONTOR	9	9	CANNED HEAT JAMIROQUAI EPIC	
10	10	AU NOM DE LA ROSE MOOS MERCURY	10	8	WOULD YOU...? TOUCH & GO VIRGIN	
		ALBUMS			ALBUMS	
1	1	JAMIROQUAI SYNKRONIZED SONY S2	1	2	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	
2	2	BACKSTREET BOYS MILLENNIUM JIVE	2	1	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN	
3	5	BOYZONE BY REQUEST POLYDOR	3	3	CHAYANNE ATADO A TU AMOR COLUMBIA	
4	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	4	4	BRITNEY SPEARS BRITNEY SPEARS JIVE/VIRGIN	
5	4	THE CHEMICAL BROTHERS SURRENDER VIRGIN	5	NEW	DOVER LATE AT NIGHT CHRYSALIS/EMI	
6	6	RICKY MARTIN RICKY MARTIN COLUMBIA	6	5	ABBA GOLD—GREATEST HITS UNIVERSAL	
7	7	BRITNEY SPEARS... BABY ONE MORE TIME JIVE	7	6	RICKY MARTIN RICKY MARTIN COLUMBIA	
8	9	SHANIA TWAIN COME ON OVER MERCURY	8	8	MANA TODO MANA—GRANDES EXITOS WEA	
9	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	9	7	JAMIROQUAI SYNKRONIZED EPIC	
10	8	ABBA GOLD—GREATEST HITS POLAR	10	9	MIKE OLDFIELD GUITARS WEA	

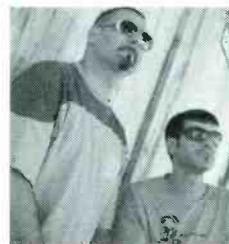
MALAYSIA		(RIM)	07/13/99	HONG KONG		(IFPI Hong Kong Group)	07/04/99
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	1	BACKSTREET BOYS MILLENNIUM JIVE/FORM	1	1	LEON LAI LEON NOW SONY		
2	3	BOYZONE BY REQUEST UNIVERSAL	2	2	ANDY HUI BEST OF THE CENTURY—ANDY HUI GO EAST		
3	2	VARIOUS ARTISTS KUCH KUCH HOTA HAI EMI	3	7	RICHIE JEN RICHIE BEST COLLECTION ROCK		
5	NEW	SITI NURHALIZA PANCAWARNA SUWAH	4	3	GIGI LEUNG TODAY GIGI EEI		
6	5	RAIHAN SENYUM WARNER	5	4	ANDY LAU HUMAN LOVE MUSIC IMPACT		
7	10	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/FORM	6	5	EASON CHAN GOD SAVE MY LOVE CAPITAL ARTISTS		
8	NEW	VARIOUS ARTISTS BASS ATTACK EMI	7	8	ANTHONY WONG UNTIL NEXT CENTURY GO EAST		
9	6	DR. BOMBAY RICE & CURRY WARNER	8	10	FAYE WONG FOREVER FAYE WONG CINEPOLY		
10	7	AWIE BEST OF AWIE BMG	9	6	LEON LAI LEON LAI COMPLETE COLLECTION UNIVERSAL		
			10	NEW	VARIOUS ARTISTS GREATEST HITS '99 VOL. 2 GO EAST		

IRELAND		(IRMA/Chart-Track)	07/08/99	BELGIUM		(Promuvi)	07/16/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	9 P.M. (TILL I COME) ATB SOUND OF MINISTRY	1	1	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA		
2	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA	2	2	AU NOM DE LA ROSE MOOS MERCURY/UNIVERSAL		
3	3	BRING IT ALL BACK S CLUB 7 POLYDOR	3	4	WILD WILD WEST WILL SMITH SONY		
4	9	WILD WILD WEST WILL SMITH COLUMBIA	4	3	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL		
5	NEW	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	5	5	TURN AROUND PHATS & SMALL BYTE/ZOMBA		
6	5	SOMETIMES BRITNEY SPEARS JIVE	6	8	HEYAH MAMA K3 WIVAN/BMG		
7	2	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	7	9	LIVIN' LA VIDA LOCA RICKY MARTIN SONY		
8	7	BOOM, BOOM, BOOM, BOOM! VENGABOYS POSITIVA	8	7	JAMAIS LOIN DE TOI LAAM DLAVEMI		
9	6	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA	9	6	NO SCRUBS TLC ARISTA/BMG		
10	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	10	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ WORK/SONY		
		ALBUMS			ALBUMS		
1	1	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	1	2	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA		
2	3	VARIOUS ARTISTS FRESH HITS 99 GLOBAL/SONY/WARNER	2	1	SAMSON & GERT SAMSON 9 STUDIO 100/UNIVERSAL		
3	2	BOYZONE BY REQUEST POLYDOR	3	8	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL		
4	5	ABBA GOLD—GREATEST HITS POLYDOR	4	4	BOYZONE BY REQUEST POLYDOR/UNIVERSAL		
5	6	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	5	6	FRANS BAUER & CORRY KONINGS FRANS BAUER & CORRY KONINGS KOCH/RELI		
6	4	THE CHEMICAL BROTHERS SURRENDER VIRGIN	6	3	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA		
7	7	VENGABOYS THE PARTY ALBUM! POSITIVA	7	7	JAMIROQUAI SYNKRONIZED SONY		
8	9	SOUNDTRACK NOTTING HILL ISLAND	8	5	THE CHEMICAL BROTHERS SURRENDER VIRGIN		
9	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	9	10	JEAN-JACQUES GOLDMAN LIVE 98 EN PASSANT SONY		
10	8	SHANIA TWAIN COME ON OVER MERCURY	10	9	FRANCIS CABREL HORS SAISON SONY		

AUSTRIA		(Austrian IFPI/Austria Top 40)	07/08/99	SWITZERLAND		(Media Control Switzerland)	07/18/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	MAMBO NO. 5 LOU BEGA BMG	1	1	MAMBO NO. 5 LOU BEGA BMG		
2	2	INDIAN SONG TWO IN ONE EMI	2	2	WILD WILD WEST WILL SMITH SONY		
3	8	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG	3	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG		
4	3	UIH, IS DES BLEDE! A KLANA INDIANA EMI	4	9	O LA PALOMA O LA PALOMA BOYS PHONAG		
5	4	LOVE SONG X-TREME EMI	5	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY		
6	6	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	6	5	I WANT IT THAT WAY BACKSTREET BOYS JIVE/MUSIKVERTRIEB		
7	5	ALL OUT OF LOVE ANDRU DONALDS VIRGIN	7	NEW	MAMBOLEO LOONA UNIVERSAL		
8	9	BLA BLA BLA GIGI D'AGOSTINO ECHO/ZYX	8	3	ALL OUT OF LOVE ANDRU DONALDS EMI		
9	10	I WANT IT THAT WAY BACKSTREET BOYS JIVE/ZOMBA	9	10	TURN AROUND PHATS & SMALL MUSIKVERTRIEB		
10	NEW	O LA PALOMA O LA PALOMA BOYS EDEL	10	7	SOMETIMES BRITNEY SPEARS JIVE/MUSIKVERTRIEB		
		ALBUMS			ALBUMS		
1	1	AL BANO/CARRISI VOLARE WARNER	1	1	GOLA WILDI ROSS SOUNDSERVICE/PHONAG		
2	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	2	2	JAMIROQUAI SYNKRONIZED SONY		
3	3	DIE LEGENDE VON CRODERES KASTELRUTHER SPATZEN KOCH	3	5	RICKY MARTIN RICKY MARTIN SONY		
4	5	SOUNDTRACK THE MATRIX WARNER	4	3	BACKSTREET BOYS MILLENNIUM JIVE/MUSIKVERTRIEB		
5	4	DIE SCHLUMPFE SUPER SOMMER VOL. 9 EMI	5	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER		
6	2	JAMIROQUAI SYNKRONIZED SONY	6	8	JENNIFER LOPEZ ON THE 6 SONY		
7	7	THE OFFSPRING AMERICANA SONY	7	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG		
8	8	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	8	6	BOYZONE BY REQUEST UNIVERSAL		
9	NEW	SOUNDTRACK DAWSON'S CREEK SONY	9	7	GOLA UT U DERVO SOUNDSERVICE/PHONAG		
10	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	10	9	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/MUSIKVERTRIEB		

EDITED BY CHRISTIAN LORENZ

CESAR DE MELERO AND DJ PIPPI are quite possibly two of the most influential resident DJs in Europe, setting the summer trends on the Spanish island of Ibiza. The true founding fathers of the Balearic sound have been rocking the island for more than 20 years.



DE MELERO & DJ PIPPI

While the debate about who started what, where, and when in Ibiza rages in the European dance community, De Melero and Pippi made their first album together; the compilation "The Original-Ibiza Resident

DJs." The three-CD set, released in a joint venture between Spanish indies Tempo Music and Serial Killer Vinyl, includes a separate mix of their favorite tunes for this year's season, plus some more mellow material. Pippi describes the main theme of the set as "laid-back, eclectic house music," perfect for those après-club moments on the beach. The compilation is based on a concept that has been lost among the super-club hype that now typifies Ibiza. "The clubs in Ibiza have been very successful in creating brand identities for themselves," says Pippi, who is a resident DJ at the island's venerable jet-set haunt Pacha. "But what people lose sight of is that it's the DJs who created and continue to create the Ibiza vibe." GARY SMITH

GEORGE MARTIN'S AIR STUDIOS played host to Elvis Presley's original guitarist, **Scotty Moore**, July 13. Moore came to London to launch Gibson's new U.K. offices with a one-off concert at Air and plugged a special "signature" edition of the Gibson ES-295 semi-acoustic—the guitar you hear on Presley's "That's All Right" and "Mystery Train." "An ES-295 is what I started out with at Sun studios," says Moore. "I got my first one in 1953. It was all gold-plated, really looked the part." Moore plans to tour Europe later this year with Presley's first drummer, **D.J. Fontana**. One habit from the 1950s is hard to kill: "I still don't like stage monitors," confesses Moore. "Back then, you couldn't hear yourself with all those kids screaming, so you learned to trust your fingers to find the right chords." CHRISTIAN LORENZ

SOME 80,000 PEOPLE gathered July 10-11 in Paris for the Solidays festival. The open-air concert was organized by AIDS relief organization Solidarité-SIDA and was aimed at raising funds for AIDS-related projects in Africa. The organizers expect to raise some 2 million francs (\$340,000) from the show. Set on three different stages, the program included 40 performances from local and international acts, including **Robbie Williams**, **the Corrs**, **Cheb Mami**, **Yousou N'Dour**, and **Femi Kuti**, son of **Fela Kuti**, who died of an AIDS-related illness two years ago. A live album, with excerpts from the concert, is expected to be released at the beginning of next year, and a follow-

up show in Paris is planned for the summer of 2000. EMMANUEL LEGRAND

MALAYSIAN POP STAR Ziana Zain and her brother **Anuar** recently began a series of anti-drug concerts called **Konsert Harapan** (Concert of Hope) in Singapore, together with local artist **Maizurah Hamzah**. Other Malaysian acts taking part in the concerts were **Camilla** (who was recently voted best new artist at the Recording Industry of Malaysia Awards), **Amir Yusoff**, **Azlina**, **Liza Aziz**, **2by2**, and **Anis Suray**, as well as Singapore's **Asnida Daud**. During the shows, the National Council Against Drug Abuse (NCADA) presents awards to volunteers who have contributed to Singapore's anti-drug efforts. The concert series is sponsored by the NCADA, Singapore Television 12, the Singapore Anti-Narcotics Assn., the National Crime Prevention Council, and production company MYI International. NAZIR HUSAIN

LIKE FATHER, LIKE SON: **Simon Collins** picked up the drumsticks at the tender age of 5, coached by father **Phil of Genesis** fame. Signed directly to Warner Music's German affiliate **WEA**, Collins will unleash his debut single, the trancey pop track "Pride," Aug. 23 in Germany, Switzerland, and Austria (GSA). An album, "All Of Who You Are," is due to follow Sept. 20. Hamburg-based **WEA** is looking to build Collins in the GSA region before it offers the album to other territories. "I love trance and ambient music," says Collins from his Vancouver home. He was thrilled to work with German trance producers **A.C. Boutsen**, **Stevie B-Zet**, and **Ralf Hildenbeutel**, who recorded "All Of Who You Are" at their studios in Frankfurt. Collins is adamant that he is developing his own style, "which has little to do with my father's sound." CHRISTIAN LORENZ



COLLINS

MADRID FOUR-PIECE Dover broke all indie sales records by selling 500,000 albums of its English-language debut, "Devil Came To Me," which was issued on Subterfuge Records in 1997. Now signed to EMI's **Chrysalis** label, Dover has a new album, "Late At Night," which sold 130,000 units in Spain during the two weeks following its June 28 release. With sisters **Cristina** (vocals) and **Amparo** (guitar) **Llanos** at the helm, this is girl power in the raw. The album was co-produced by **Barrett Jones**, whose previous clients include **Foo Fighters** and **the Presidents Of The United States Of America**, and it was recorded in Seattle. As Latino music sweeps U.S. and European markets, these four Spaniards show it is possible to swim against the current and score with Anglo-European rock. HOWELL LLEWELLYN

Asian Piracy: Gov't Criticism And A Stiff Penalty

Hong Kong Efforts Called Inadequate

BY OWEN HUGHES

HONG KONG—Ahead of the Aug. 3 annual general meeting of the International Federation of the Phonographic Industry's (IFPI) Hong Kong affiliate, a member of the organization has warned that the government is failing to deter piracy, which accounts for six out of 10 CD sales.

Warner Music Hong Kong managing director Mark Lankester says that the local record industry does welcome the territory's recruitment of 150 new Customs and Excise officers, yet it still regards official anti-piracy efforts as inadequate. Making illegal the possession of pirated merchandise would be the most effective deterrent, Lankester says, although he concedes that there are practical barriers to this course of action.

"The customs people do a great job," Lankester says, "but they do not have the fear factor that one, two, or even 25 uniformed coppers on the beat would have. That would be more of a deterrent. The government should get the police more involved."

'The customs people do a great job, but they do not have the fear factor'

— MARK LANKESTER —

(Continued on page 74)

Singapore Offender Resentenced

BY NAZIR HUSAIN

SINGAPORE—A repeat-offender CD pirate already serving a six-month sentence for copyright offenses has been slapped with another two years in prison by a Singapore court.

Hoh Chin Chye, 26, was first charged after a May 26, 1997, raid in which police confiscated 427 pirated CDs from his stall at a Singapore department store. Three further raids of Hoh's stall between October and December 1997 resulted in the confiscation of another 955 illegal CDs, consisting of regional and international albums as well as unauthorized compilation albums.

On May 19 this year, Hoh pleaded guilty to charges of violating Section 136 of Singapore's Copyright Act. The charges were filed by the International Federation of the Phonographic Industry (IFPI) in connection with the May 1997 raid. He was sentenced to six months in prison.

In a second trial held June 25, Hoh pleaded guilty to three more sets of charges filed by the IFPI in connection with the other 1997 raids and was subsequently given the additional sentence.

"This is a case that was held over for some time because the culprit had been on the run [until this spring]," says Leong May See, IFPI's regional counsel for Asia. "The significance of this case is it proves there is no running away from the law."

Defense counsel Mervyn Tan said that his client committed the offenses because he was in financial difficulty. Hoh will not appeal.



The Genie's Out. RCA recording artist Christina Aguilera, right, and New Zealand singer/songwriter Pam Sheyne are all smiles over their collaboration on Aguilera's "Genie In A Bottle," currently No. 3 on The Billboard Hot 100. London-based Sheyne co-wrote the hit. She recently signed with Warner/Chappell Music U.K. for the worldwide administration of her Apple-TreeSongs publishing company. Sheyne's catalog includes British hits by Billie, Kavana, MN8, Kim Wilde, and Mary Kiani, among others.

BMG's Smellie Sees S. Africa's Music Industry Held Back

BY DIANE COETZER

JOHANNESBURG—BMG Entertainment International's senior VP in the Asia-Pacific region, Michael Smellie, has warned that although South Africa can be a major source of future repertoire, its music industry does not yet have a strong enough infrastructure to support it.

Hong Kong-based Smellie manages a wide geographic portfolio of 13 BMG companies in countries that include South Africa, Australia, India, and Thailand. He made the comments during his recent visit to BMG Africa, his first to the territory in two years.

"South Africa has a fantastic A&R market that could one day overtake Australia in the long run in terms of its international potential," Smellie

says. However, he cautions that "there is [still] a way to go, particularly in production expertise, in building a songwriting infrastructure, in knowledge of the overseas market, and in professional skills."

Smellie acknowledges that "the market is tough right now. Economically, this country is going through a pretty hard time. [Although] if I look across the portfolio of countries that I deal with, I can't say things are tough here compared to what they were in Thailand a year and a half ago; things here are rosy in comparison."

According to International Federation of the Phonographic Industry figures for 1998, sales in the South African market totaled 1,081 million rand (\$195.7 million). This represented zero growth in units over 1997 and a 12% drop in dollar value, thanks to the poor performance of the rand. (In local currency terms, value rose 6%.)

That is cause for anxiety, says Smellie, "particularly for an industry that's had substantial yearly growth for the best part of a decade. To suddenly see the curve turn is concerning."

However, he attributes much of the

current retail decline to a "Christmas hangover" following healthy sales during the fourth quarter of 1998.

One of the key elements holding the South African industry back, Smellie contends, is a lack of unity among the members of the music industry here. "I do not think that ASAMI [Assn. of South African Music Industry] works well together," he says. "What South Africa really needs is infrastructure, and for that you need a professional industry that works together."



SMELLIE

The lack of a national chart, he adds, is "ridiculous."

The success in certain territories of acts such as BMG's Soweto String Quartet (SSQ) or Gallo Music International's Ladysmith Black Mambazo proves South African music can be exported, but Smellie remains wary.

"I see many similarities," he says, "between the Australian market in the early '80s and the South African market now, specifically the desperate focus on international. People should be much

more measured. That said, I don't think enough people here will be. It's a bit like kids with the key to the candy store. People will rush overseas, probably some money will be lost and possibly some credibility will be burnt, and definitely some artists will fall by the way."

Smellie is also adamant that significant work on production standards needs to be undertaken.

"I am not sure that it would make economic sense to triple the A&R budget on all BMG Africa artists—for example, send them to New York, and get Diane Warren to write songs for them. The focus must be on improving standards, because the songwriting and performance talent is here. One of the bright spots that I see in Africa, compared to most of the other countries that are part of my portfolio, is a high degree of A&R creativity. I don't see this in most of the Chinese artists, for example.

"There's so much original music talent here," Smellie concludes. "It's not people copying artists like TLC, and that's what convinces me that South Africa could overtake Australia as a provider of international repertoire."

AUSTRIA'S PHONONET LINKS RETAIL, LABELS

(Continued from page 55)

listing of all available releases, along with the label and distributor. With a few keystrokes, an order can then be placed.

Currently, 24 record companies and distributors—including all IFPI members and large and medium distribution companies—are in Phononet. "More than 95% of all the product on the Austrian market is covered," Medwenitsch says.

EMI's Jegoeka says that the venture has been a boon to both sides of its operation. Receiving orders via E-mail "is a lot easier than getting orders via fax or via a telephone call," he says, and mistakes are reduced because

fewer people are involved in the ordering process. For the company's retail outlet, having the complete catalog available at the touch of a button is a major advantage, and employees know immediately when there is a new release.

More than 50 merchants make use of Phononet now, and discussions are under way to include Libro, Austria's largest music outlet. Each retail site pays only 400 schillings (about \$30) per month to use the system. The business has about half the country's music dealers on board at present.

"Our goal by the end of the year is two-thirds of the market," says Med-

wenitsch.

Phononet's annual revenues are in the \$150,000 range. It is not designed as a profit center, according to Medwenitsch, so much as a service facility for its industry owners, but any income is reinvested in operations. If profits grow, they will be used to offset the costs to the labels and distributors, he says.

According to IFPI figures, the Austrian record business was worth \$347 million at retail value last year. CD albums dominate the market; 19.2 million units were shipped in 1998, along with less than 1 million cassettes. Singles sales were 3.1 million units.



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PC Expo Showcases MP3 Devices Other Digital, As Well As Analog, Products On Display

BY STEVE TRAIMAN

NEW YORK—The announcement by the Secure Digital Music Initiative (SDMI) that more than 130 music, electronics, and technology companies had reached agreement on a standard for portable digital-music players came a week too late for the plethora of MP3 downloading devices shown at the giant PC Expo, held June 22-24 at the Javits Convention Center here.

Solid assurances were given by representatives of such firms as Adaptec (Easy CD Creator), New-Tech Infosystems (NTI CD-Maker), OneStep LLC (Jukebox Xtreme), Diamond Multimedia (Rio MP3 Player) and Creative Labs (Nomad MP3 Player) that they would adhere to the approved SDMI

standard (Sites + Sounds, Billboard, July 10).

With many new products due in the holiday season, it remains to be

'Incorporating MP3 encoding in our product line provides our users with numerous advantages'

—RIMAS BUINEVICIUS—

seen how soon the promises will be kept to provide some protection for the owners of musical copyrights.

One additional note was sounded by Jim Corbett, VP of worldwide sales for Ahead Software GmbH, Karlsbad, Germany. "Our intention will be to support the just-an-

nounced SDMI secure initiative for Internet audio and music distribution," he said. "However, we will still continue to support unsecured formats such as MP3 and VQF, as we do believe such formats have merit for legitimate use."

Ahead previewed its Nero Burning Rom CD+RW (rewritable) software version 4.0.3, with rights to encode in the MP3 format licensed from the patent holders, Fraunhofer IIS and Thomson Multimedia. With the MP3 encoding feature, the program will probably be selling at retail for about \$50. It is incorporated in Yamaha's new CRW64168 CD+RW recordable drive and Creative Labs' CD-R (recordable) Blaster 4-by-2-by-24 kit.

In addition to the MP3-related products, there was a lot more music in the digital—and analog—domains on the show floor.

Techware, the Minneapolis-based
(Continued on next page)

Elvis Is The 'Artist Of The Century' On New RCA Set

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Fans wondering when and where the next Elvis sighting might occur need to look no further than their local record store on July 13.

Continuing its relentless excavation of the Elvis Presley catalog, RCA Records is closing out the millennium with another tribute to the King, this one under the umbrella of a three-CD/cassette box that names Elvis "Artist Of The Century." The label has released boxed sets featuring Presley's music from the '50s,

'60s, and '70s, as well as the "Platinum" box of alternative takes. The new set is the first to span his entire career.

"With the century closing, we thought the time was fitting to pay a tribute to Elvis Presley in a way that had not been done before," says Michael Omansky, RCA senior VP of strategic marketing. "Besides the music, we really wanted this to be a historical document."

The \$49.98 CD package, which carries a boxlot cost of \$32.18,
(Continued on page 65)

Copy-Depth Programs Good For Indie Retail, Survey Says

ONE of the few hot issues in an otherwise quiet Video Software Dealers Assn. (VSDA) Convention in Los Angeles this year was copy-depth programs.

These were once touted as the savior of the video rental industry because they allow retailers to acquire more hit titles at lower prices and satisfy customer demand. But now they are viewed as the devil that's driving stores out

(defined as those that grossed more than \$15 million at the box office), could expect about an 8% increase in total transactions. Copy-depth programs could boost independent retailers' revenue by \$800 million over three years; without these programs, revenue could fall by an estimated \$300 million.

Consumers as well as stores were surveyed, and the findings show good news about copy depth. Results varied according to store size.

BUYING TRENDS



by Don Jeffrey

of business, because independent merchants can't compete with the big chains that are able to cut the best copy-depth deals with the studios on a revenue-sharing basis.

The question is, Do copy-depth programs work?

For answers, the VSDA turned to a research study by Mars & Co. The results were available in the spring, but they were highlighted at the convention for those retailers who may not have heard the news or got the point.

What is the point? Copy-depth programs can increase customer visits and rentals and thus drive sales.

The data were mostly accumulated from two sources: a survey of VSDA members, which yielded 550 responses, or 20% of the membership; and the 2,400-store-plus database of Rentrak, the revenue-sharing video distribution company. The work was done from October 1998 through March 1999.

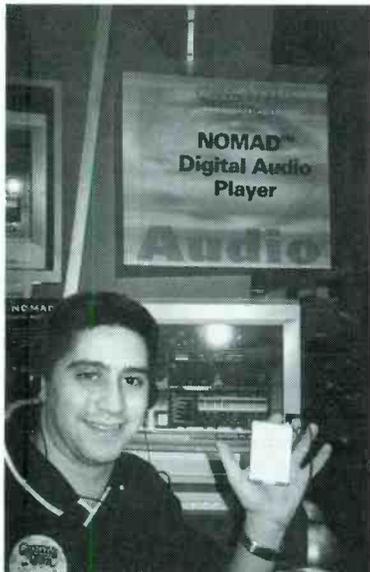
The average store surveyed had annual revenue of \$236,000.

The most important finding by Mars was that retailers, by doubling their inventory of hit titles

copy-depth programs 10.2 times on average and those with programs 11.2. For superstores, the spread was wider: 11.25 visits to non-copy depth stores, 12.5 to stores with programs.

Customers were also asked about the number of tapes they rented. For each type of store, the average rentals were higher for the ones that did revenue sharing. For instance, at large stores without copy-depth programs, customers average 1.84 tapes per visit; for large store with programs, the rental rate rises to 2.01.

Now, says director of research Robert Liuag, the VSDA is talking about doing a study involving a full year's worth of data.



At PC Expo, held June 8-10 in New York, Creative Labs marketing associate Chris Dolan showed off the palm-sized Nomad Digital Audio Player for MP3.com music downloads. (Photo: Steve Traiman)

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MUSICLAND STORES says that sales from stores open at least a year rose 8.2% in the five weeks that ended July 3. Increases in same-store sales were posted by both the mall division, which has Sam Goody and Suncoast Motion Picture Company (8.3%), and the superstore division (Media Play, On Cue, 8%). The company attributes the gains to "robust music sales" as well as strong sales in DVD, trend items, electronics, and video games. For all of 1999 through July 3, Musicland's same-store sales have been up 4.5% over the same period last year. The company operates 1,325 stores.

LIQUID AUDIO, a provider of software and services for digital distribution of music, saw its stock leap 220% to \$48 in its first day of trading on Nasdaq July 9. The Redwood City, Calif.-based company's initial public offering was priced at \$15 a share, and public trading opened at \$41. The company sold 4.2 million shares; net proceeds were \$63 million.

SFX ENTERTAINMENT, the concert venue operator, has received a new, seven-year, \$1.1 billion senior credit facility. The lead managers are BNY Capital Markets and Lehman Brothers. The funds will be used to finance acquisitions and refinance debt.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) announces that its Fall Conference will be held Sept. 15-17 at Marriott's Coronado Island Resort near San Diego. Stan Goman, NARM's chairman, will give the organization's midyear message, which will be followed by a panel discussion on the state of the industry.

NAVARRRE, the independent distributor of music, has been added to the Russell 2000 and 3000 indexes of stocks, which serve as benchmarks of stock market activity by investors. Russell's inclusion of Navarre recognizes that the company's market capitalization has increased ninefold in the past year to about \$250 million.



TOMMY HILFIGER, the apparel merchandiser, says that its women's sportswear division will team with Atlantic artist Jewel in a venture that includes sponsorship of her North American Spirit tour and the featuring of the artist in Hilfiger's national fall 1999 advertising campaign. Hilfiger has sponsored the Rolling Stones' No Security tour.

TOWER RECORDS plans to build a nearly 50,000-square-foot store—its largest West Coast outlet—in the Sherman Oaks Galleria in Los Angeles in early 2001. The two-story store will sell books, music, video, and publications and include a cafe.

BROADCAST.COM, an Internet broadcaster, reports that it narrowed its loss in the second fiscal quarter to \$1.9 million from \$3.5 million in the same period a year ago. Revenue rose 130% to \$13.5 million. The company's biggest revenue growth—138% to \$9.5 million—came from business-to-business online broadcasting. Revenue from advertising was up 114% to \$4 million.

WINSTAR TV & VIDEO and the Independent Feature Project (IFP) have created the WinStar Classic Film Tribute, and the first film to receive the award is Alan J. Pakula's "Klute." The presentation will be made at the IFP Gotham Awards Sept. 22 at the Chelsea Piers in New York. "Klute" was released in 1971 by Warner Bros. and featured an Oscar-winning performance by Jane Fonda.

EMUSIC.COM, which sells digitally downloaded music, has formed deals with six independent labels for portions of their catalogs. The labels are JetSet Records, Parasol Records, Monolith Record Group, Sonic Unyon, Lounge Records, and PopSmear. Besides those deals, EMusic has agreements with more than 85 indies, including Rykodisc and Jewel-Paula.

Q RECORDS, the label started by TV shopping company QVC, is releasing on Aug. 3 albums of live performances in the 1980s by Jerry Lee Lewis and Bobby Bare at the legendary Pasadena, Texas, nightclub Gilley's. On June 22, QVC, through its distribution deal with Atlantic Records, released to retail "Live At Gilley's" titles by Fats Domino and the Bellamy Brothers.



WOODSTOCK.COM, the official site for the Woodstock '99 Festival to be held July 23-25 at Griffiss Park in Rome, N.Y., has made a deal with Globalfulfillment.com to service the online music store for the event. Woodstock.com, an Internet broadcaster of live and pre-recorded music, is owned by MusicNow.

PC EXPO SHOWCASES MP3 DEVICES

(Continued from preceding page)

North American distributor for Philips PDO Media, the manufacturer of blank CD-R, CD+RW, and new DVD+RW optical discs, was demonstrating the Cedar Desktop CD-R Publisher, a fast desktop CD replicator and label printer with a bin that holds 100 74-minute CD-R blanks.

Techware president Tom Gabrik noted that the unit has become extremely popular for short CD music runs by Minneapolis recording studios. Kevin Gabrik, the firm's national sales manager, recalled that the Hest & Kramer recording studio used the unit to turn out thousands of copies of a "funkified" jingle that helped elect Jesse "The Body" Ventura governor of Minnesota last fall.

"Paladine Audio is another local studio that has gotten a lot of action with its Publisher model, creating short runs of 50 to 500 CDs for local bands just before they have a gig," Gabrik said.

Running off a dedicated PC, the CD-R Publisher is \$6,300 with two CD-R drives, or \$8,400 with four drives, with each producing about 25 CDs per hour.

Sonic Foundry, a leading developer and marketer of music media authoring tools for the Windows platform, also licensed the right to encode in the MP3 format from Fraunhofer and Thomson. It will first offer MP3 support as a plug-in for its Sound Forge 4.5 audio media editing application as well as for Acid, its loop-based music creation tool. Both new software versions were demonstrated at the show by national sales manager Bill Thompson.

"Incorporating MP3 encoding in our product line provides our users with numerous advantages," said Rimas Buinevicius, Sonic Foundry chairman/CEO. "Acid users will now be able to encode their music creations for playback on portable [MP3] players, and by including the MP3 format within Sound Forge, those users can encode their existing audio content to this highly exciting, broadly proliferated audio

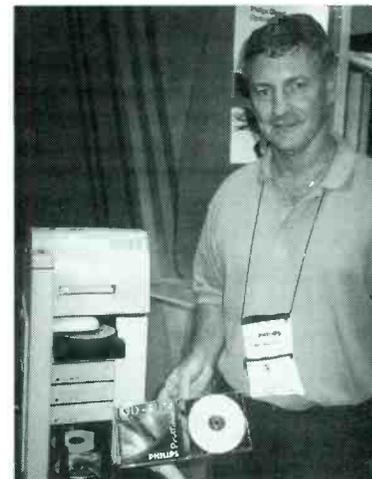
format."

The company also announced the development of Boulder, software that offers secure audio transfer from any audio CD and encoding into a compressed format. It utilizes Windows Media Technologies 4.0 and addresses the security issues put forth by the SDMI. In April, Sound Foundry launched www.acid-planet.com, a Web site that allows musicians who use the Acid music-creation software to self-publish music online and share their compositions with the worldwide Internet community.

Stephen Dame, president/CEO of Virtual DSP Corp., was demonstrating the firm's new USB MIDI Oxygen44 system for the Be operating system. Aimed at the music multimedia enthusiast and professional, the new unit should be available in late September at about \$150 suggested retail price, in time for the Audio Engineering Society Convention and trade show in New York, Dame said. The unit is a 4-input-by-4-output MIDI patch bay with direct plug-and-play connection to a Be-compatible PC with USB ports.

"This yields a very cost-effective solution for delivering high-performance MIDI input/output to and from several MIDI devices connected to the system," Dame said. The system is powered directly from the USB cable, which eliminates the need for any A/C adapters.

Nikon showed the visual and audio results of the June 5 Rockfest '99 at the Atlanta Motor Speedway, an event at which digital sounds met digital sights. The well-known camera company provided some 20 official Hard Rock Cafe photographers with its new, cutting-edge Coolpix 950 digital camera. With 127,000 fans on hand to see and hear such groups as Better Than Ezra, Third Eye Blind, Sugar Ray, and Collective Soul, the photographers roamed the grounds. More than 5,000 digital images were posted on the Hard Rock's Web sites for fans to download; they also could enter a contest to win five Coolpix 950 cameras.



Techware president Tom Gabrik, Philips PDO Media North American distributor, demonstrates Cedar Desktop CD-R Publisher using Philips CD-R 74-minute blanks. The unit can replicate 25 CDs an hour and is used by many indie acts. (Photo: Steve Traiman)

Additionally, more than 1,500 fans took home digital-print souvenirs of their day at the event.

Clarion Corp. of America, a leading supplier of car audio and other products, had a car on the show floor to demonstrate the Clarion AutoPC, said to be the first product to integrate car audio, computing functions, navigation, and wireless communications through hands-free voice activation into an in-dash unit. Powered by a Microsoft Windows CE operating system, the \$1,299 (suggested retail price) system offers a high-powered AM/FM stereo with integrated Digital Signal Processing equalization and a built-in, 35-watt-by-four-channel amplifier. It comes standard with Windows CE, a Hitachi SH3 microprocessor, and 16 megabyte DRAM/8 megabyte ROM memory.

The unit also has the first-ever in-dash Clarion CD audio and CD-ROM drive, which supports an optional six-disc CD changer through a plug-and-play Universal Serial Bus. A backlit liquid crystal display screen provides an easy-to-read user interface, and an infrared dataport offers easy information exchange to and from other devices, such as palm-size personal digital assistants. With optional map data from Navigation Technologies and InfoGation Corp., the unit can provide route calculation from any user-specified location and destination.

In a limited summer promotion from June through Labor Day, Clarion and the two technology firms are offering the package at \$300, a 50% discount from the normal value. Since its debut in mid-December at three key Clarion dealers, the AutoPC has rolled out to several hundred locations with increasing sales and a lot of early-adaptor consumer interest.

One recent industry survey estimates that by 2005, the worldwide market for in-vehicle, multimedia (audio and video) computers that rely on speech recognition will top \$1 billion.



Sonic Foundry national sales manager Bill Thompson shows how MP3 support will be offered as a plug-in for Acid, a loop-based music creation tool. (Photo: Steve Traiman)

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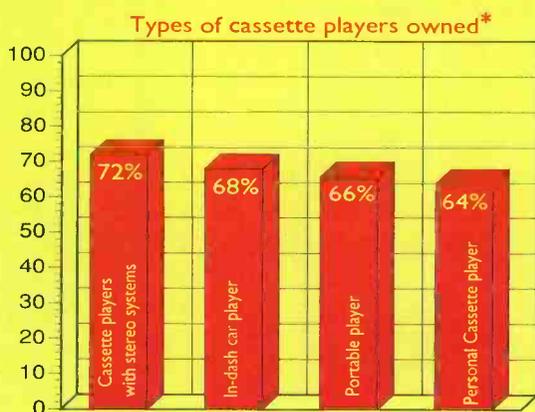


FACT: 52% of consumers buy cassettes to listen to in their cars

“Cassettes should be the paperbacks of the business. They’re so great because they’re disposable. Just grab a handful and take them out on the road,” Tower’s Stan Goman explains.

That’s how one of the nation’s leading entertainment retailers views the venerable, prerecorded cassette format. And they’ve found that, when priced correctly, they really move. “Our industry needs to recognize that there still is a cassette consumer.”

Not surprisingly, market research agrees that consumers still want to buy prerecorded cassettes. According to SoundScan:

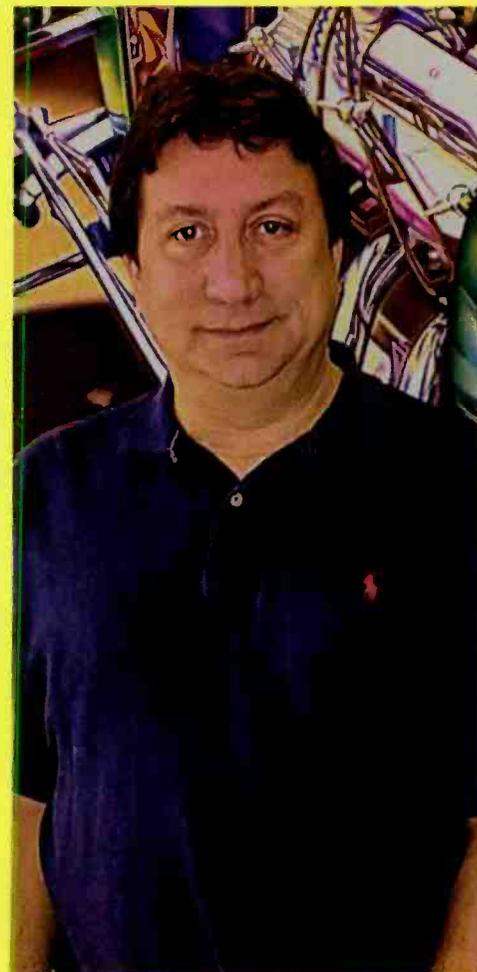


- 42% of all music consumers buy cassette albums.

- 94% of all music consumers own cassette albums.

- 33% think it’s terrible that some stores don’t carry cassettes.

Smart retailers know that it pays to carry cassettes.



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HMV Store Hits The Spot At NYC's Guinness Fleadh Fest

FLEXING THE FLEADH: Retail Track's favorite festival, the Guinness Fleadh, was in town June 26, and naturally I attended to catch some of my favorite acts, including the **Saw Doctors** and **Shane MacGowan & the Pops**.

This year's festival—on Randall's Island, which is between Manhattan and Queens (that's in New York, for all you out-of-towners)—featured a different configuration, with the main stage moved out of the soccer stadium to the field behind it.

As a result, HMV, which has had a store at the New York festival since its inception three years ago, was in the fortunate position of having this year's store smack in the middle of the field as the crowd walked back and forth from the main stage (where **Elvis Costello**, **Hootie & the Blowfish**, and the **Saw Doctors** performed) to the second stage (featuring **MacGowan**, **Black 47**, and **Richard Thompson**, among others).

Ken Feldman, director of marketing in the U.S. for HMV, says that HMV's sales this year were "OK, not amazing." But he attributed the drop-off to the loss of a day. In the first two years, the festival was held for two days in

New York. This year it was in town for one day, and a week earlier the Fleadh had its debut in Boston.

"The New York store [at the Fleadh] lost some of the excitement because some of the people who previously came down from Boston stayed home to catch the festival there," Feldman says. But that was OK, because HMV had a store at the Boston date as well.

In Boston, the best-selling artists were the ones that did signings on-site at the store. They were, in order, the **Saw Doctors**, **Moxy Fruvous**, **Eleanor McEvoy**, and **Thompson**. In New York the top four sellers were **Costello**, the **Saw Doctors**, **Eileen Ivers**, and **McEvoy**.

In general, HMV likes having stores at concerts and at festivals, Feldman says. "It's great exposure; it's great to be involved in the community. The income that it throws off is not the primary focus of these stores; they are more used as a marketing tool."

In addition to the Fleadh, HMV is the official store for the "Summer Stage" concert series held in Central Park. The chain also is the retailer for the **JVC Jazz Festival**.
(Continued on page 64)

RETAIL TRACK
by Ed Christman



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Del-Fi Offers IPO Package; Seeking The Original 'Soul Ecstasy'

OVERTHROW IN YO' FACE: International Pop Overthrow (IPO), L.A.'s citywide pop music festival, begins its second throw down on Friday (23), and local indie Del-Fi Records is again wading into the fray with a new two-CD set featuring many of the bands that will perform during the multi-club extravaganza.

Last year, we sang the praises of Del-Fi's first IPO package (Declarations of Independents, Billboard, Sept. 19, 1998). As it did in '98, the label will make the first 1,000 copies of its IPO set available to fans at the festival shows.

The new collection features 42 tracks; artists include the **Liquor Giants** (who cover the **Four Seasons'** "Big Man In Town"), **Jason Falkner**, **Danny Wilde of the Rembrandts**, **Single Bullet Theory**, **Elliot Kendall**, **Double Naught Spies**, and recent **Flag Wavers** the **Tearaways**.

Del-Fi is making "IPO Vol. 2" available via mail order and will be selling the set in Southern California retail outlets. Navarre Corp. will handle national distribution.

Once again organized by **David Bash**, the IPO fest runs through Aug. 3 at seven L.A. clubs, with a few special shows in Garden Grove and Huntington Beach, south of L.A. in Orange County. The slate features mostly indie-pop talent; headliners will include San Francisco's beloved **Rubinoos** and **Shoes**—the pride of Zion, Ill., and former **Flag Wavers**—who'll be making their first L.A. appearance in nearly a decade.

MYSTERIOUS 'ECSTASY': We have a soft spot in our heart (head?) for blaxploitation movie soundtracks, so our interest was piqued by "Soul Ecstasy," an album set for release July 27 by Emperor Norton Records, the nutty Los Angeles label that has specialized in unusual records by such Japanese acts as **Zoobombs**, **Takako Minekawa**, and **Fantastic Plastic Machine**.

The album is purportedly the soundtrack to a 1972 blaxploitation picture that involved the Black Panthers, a Hong Kong prostitution ring, and sundry drug-related weirdness, according to a plot summary. Never heard of it, you say? Well, according to the copy on our advance CD, the incendiary movie was suppressed by "the Establishment" upon release. "No complete print of the film is known to exist today," the copy continues, "but we still have the script, assorted stills, a few crew photos of the production, some print reviews, and, most importantly—its entire soundtrack."

This appears to be one mighty obscure picture. And we mean *mighty* obscure. There's no listing for it on the Internet Movie Database, probably the most comprehensive stockpile of movie information we know of, or on the All-Movie Guide. Neither "The Psychotronic Encyclopedia Of Film" nor "The Psychotronic Video Guide," **Michael Weldon's** all-encompassing guides to Z-grade exploitation pix, makes mention of it. It doesn't show



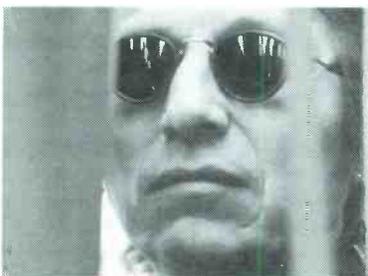
by Chris Morris

up on the savvy Internet site **Blaxploitation.com**, either. The musicians involved in the project proved similarly elusive: We came up empty when we searched the All-Music Guide for the film's alleged music producer, "the late **Ricardo Tubbs**," and session musicians **Paul Garcia**, **Rich Morel**, and **Jimi Redcloud**.

Hmmm . . . The "Soul Ecstasy" soundtrack album has a convincing period sound, full of chugging early-'70s funk-lite beats, noodling keyboards, a taste of sitar, and even a **Curtis Mayfield** sound-alike vocal on the main theme. (Hey, wait a second—didn't "Superfly," which featured Mayfield's trend-setting score, come out in the summer of '72—exactly the same time that "Soul Ecstasy" supposedly did? Hmm . . .) It's great fun for anyone with an abiding love of '70s soundtrack clichés.

Unfortunately, it looks like we'll be waiting *forever* for our invitation to that "Soul Ecstasy" screening . . .

FLAG WAVING: "What I do is rap," says American Indian poet/performer **John Trudell**, whose latest album,



TRUDELL

"Blue Indians," has just been released on **Dangerous Discs**, an imprint of **Inside Recordings**, the new **Studio City, Calif.**-based indie label operated by singer/songwriter **Jackson Browne**. The album is being distributed by **E-Squared Records** via **Alternative Distribution Alliance**.

"When I was young," Trudell continues, "somebody that could talk good 'had a good rap.' I do rap music, but my style is different . . . What most people call rap, I see as beat music."

Since the late '80s, Trudell, a **Santee Sioux** who was born in **Omaha, Neb.**, has been creating a unique blend of spoken-word performance and rock'n'roll rhythms. He turned to writing poetry after a turbulent period as a leader of the **American Indian Movement**; he turned his back on **American Indian politics** in 1979, after his wife and three children and his mother-in-law died in a fire of suspicious origin.

Browne, who served as producer for "Blue Indians," gave Trudell

important encouragement when he was first starting out as a writer: "All through the '80s, he was giving me sanctuary, so I could pursue what I was pursuing," Trudell says. "He gave me access to things without asking for anything in return."

Trudell longed to mate his words with the blues, R&B, and rock'n'roll he loved as a youth, but he didn't find the right partner until 1985, when he had a couple of chance encounters with guitarist **Jesse Ed Davis**, a **Kiowa** from **Oklahoma** and super-sideman for the likes of **Eric Clapton**, **Bob Dylan**, and **Taj Mahal**.

"He said he could make music for my words," Trudell recalls. "He gave me the answer to something I was seeking . . . We made a conscientious

verbal agreement that we would try to make art—not top 40, but make art."

Trudell and Davis released a pair of extraordinary indie cassettes, "AKA Grafitti Man" and "Heart Jump Bouquet," which mated lyrical views of the **American Indian** experience with bluesy Davis grooves. Davis died in 1988, but Trudell continued on his path, with rhythm guitarist **Mark Shark** taking the lead guitar chair and serving as musical director.

"All the lyrics, the lines are written first, and then the lines are given to musicians," Trudell says. "Everything comes out of the lines themselves. It all comes from the same seed."

Trudell's original style was

brought to a wider audience in 1992, when **Rykodisc** issued a rerecorded version of "AKA Grafitti Man" produced by **Browne**. Trudell's old friend again aided in the financing and recording of "Blue Indians," which the pair then shopped unsuccessfully to other labels.

"I'm too old, and I'm basically the wrong race," Trudell says of the labels' disinterest. "I represent too many of the wrong things."

Ultimately, **Browne** formed **Dangerous Discs** as an outlet for Trudell's music.

Trudell and his group—**Shark**, keyboardist **Rick Eckstein**, guitarist **Billy Watts**, and **American Indian** vocalist **Quiltman**—begin a series of six dates in Italy on Wednesday (21).

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RETAIL TRACK

(Continued from page 62)

tival and the Newport Jazz and Folk festivals. But by far, the Guinness Fleadh does the most volume, Feldman says, although he warns that the Newport festival could eclipse it this year.

SPEAKING OF THE marriage between concerts and record stores, Retail Track wants to acknowledge the great job being done by Sam Goody and Chris Nadler, senior divisional advertising coordinator for the chain, with Goody's "Home Before Midnight Free Concert Series," held at South Street Seaport. The series, which is done in conjunc-

tion with South Street Seaport and Time Warner Cable, has been one of the great events taking place in New York this summer.

Already, I have journeyed down there four times to see Cropduster night, which featured the **Health & Happiness Show** and **Birdy**, among other acts on the label; **the Temptations**; **Joydrop**; and **Mulberry Lane**. The Seaport is the perfect venue on a Friday night for labels to pitch their unknown artists to an unsuspecting public, and each event witnessed by Retail Track so far was well-

attended.

People hear about the concert each week via Sam Goody's advertising in *The Village Voice* and other papers, as well as from the Time Warner notice running on the local TV Guide channel. But the series also gets a lot of impulse attendance from people who are enjoying the Seaport.

DOWNTOWN: J&R Music World, the downtown New York powerhouse, is re-jiggering its music retail store. Currently, the store—which incorporates a number of different retail concepts in six storefronts on Park Row, across from City Hall—has its main music department at 23 Park Row, with classical occupying its own store on three floors at 33 Park Row.

As of the business week beginning Monday (19), J&R will

'Latin and reggae have really been growing for us'

— SUE BRYAN —

downsize its classical department and move it into the store-within-a-store that the jazz department currently occupies next to the store's pop music section at 23 Park Row, reports Sue Bryan, GM of music and video for J&R. The freed-up space in 33 Park Row will now house J&R's world music department, with Latin on one floor, reggae and African music on another, and the rest of the international section on the third floor.

"Latin and reggae have really been growing for us," Bryan says. "Years ago, classical and jazz were merchandised together and worked well so we feel that this change will be really good for us."

MERGED SYSTEMS: Young Systems, a leading provider of inventory-management systems and point-of-sale systems, has acquired one of its main competitors, Wallingford, Conn.-based Trak Systems, according to **Andrea Young**, co-owner of the Atlanta-based company.

The two companies will continue to operate as separate entities, with some pooling of resources, she says. As a result, a new company has been formed, called **Trak Systems**, which will be based in Atlanta.

Chuck Beilman, the owner of Prime Software Inc., which was doing business as Trak Systems, is leaving the company, Young says. "The merger will mean good things for our customer base," she says, allowing the company to improve both product lines while keeping development costs down.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG 846210/DJMG (10.98/17.98)	LEGEND *66 weeks at No. 1	525
2	3	METALLICA ♦ ¹¹ ELEKTRA 611133/EEG (11.98/17.98)	METALLICA	413
3	2	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	123
4	4	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	438
5	5	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	423
6	6	DEF LEPPARD ▲ ³ Mercury 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	142
7	7	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	167
8	10	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 10813 (10.98/17.98)	GREATEST HITS	276
9	11	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	152
10	9	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ Capitol 30334* (10.98/15.98)	GREATEST HITS	246
11	8	SHANIA TWAIN ♦ ¹¹ Mercury (Nashville) 522886 (10.98/17.98)	THE WOMAN IN ME	228
12	12	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	110
13	13	PINK FLOYD ♦ ¹⁵ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1164
14	37	POISON ● Capitol 53375 (7.98/11.98)	GREATEST HITS 1986-1996	17
15	15	CREEDEENCE CLEARWATER REVIVAL ▲ ⁴ Fantasy 2* (12.98/17.98)	CHRONICLE VOL. 1	308
16	14	BARRY WHITE ● Mercury 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	13
17	23	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (10.98/14.98) HS	SMASH	135
18	18	JAMES TAYLOR ♦ ¹¹ Warner Bros. 3113* (7.98/11.98)	GREATEST HITS	454
19	16	BEASTIE BOYS ▲ ³ Def Jam 527351/DJMG (10.98/16.98)	LICENSED TO ILL	406
20	21	QUEEN ▲ Hollywood 61265 (10.98/17.98)	GREATEST HITS	319
21	39	STEVE MILLER BAND ▲ ⁸ Capitol 46101 (7.98/11.98)	GREATEST HITS 1974-78	391
22	19	VAN MORRISON ▲ ³ Polydor 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	435
23	25	THIRD EYE BLIND ▲ ⁴ Elektra 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	118
24	24	PINK FLOYD ♦ ¹⁵ Columbia 36183*/CRG (15.98 EQ/31.98)	THE WALL	535
25	26	METALLICA ▲ ⁶ Elektra 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	483
26	20	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	194
27	27	THE BEACH BOYS ▲ ² Capitol 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	14
28	29	KORN ▲ Immortal 66633/EPIC (10.98 EQ/16.98) HS	KORN	122
29	35	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	8
30	22	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/16.98)	GREATEST HITS	57
31	36	SAVAGE GARDEN ▲ ⁵ Columbia 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	117
32	31	AC/DC ▲ ¹⁵ EastWest 92418/EEG (11.98/17.98)	BACK IN BLACK	269
33	28	ERIC CLAPTON ▲ Polydor 527116/UNIVERSAL (10.98/17.98)	THE CREAM OF ERIC CLAPTON	81
34	41	MADONNA ▲ ⁵ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION	274
35	32	BARRY WHITE ▲ Casablanca 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	21
36	33	FLEETWOOD MAC ▲ ⁴ Warner Bros. 25801 (10.98/17.98)	GREATEST HITS	357
37	46	AC/DC ▲ ² EastWest 92215/EEG (11.98/17.98)	LIVE	85
38	38	CELINE DION ♦ ¹⁰ 550 Music 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	174
39	40	JOURNEY ♦ ¹⁰ Columbia 44493/CRG (10.98 EQ/17.98)	JOURNEY'S GREATEST HITS	475
40	34	GARTH BROOKS ♦ ¹⁰ Capitol (Nashville) 29689 (10.98/15.98)	THE HITS	192
41	45	BRUCE SPRINGSTEEN ▲ ³ Columbia 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	64
42	49	AEROSMITH ▲ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	145
43	43	TOOL ▲ Volcano 31087* (10.98/16.98)	AENIMA	141
44	44	KORN ▲ Immortal 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	85
45	30	SOUNDTRACK ▲ Hollywood 62112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	10
46	—	VARIOUS ARTISTS ▲ Big Idea/Everland 6936/WORD (6.98/10.98)	VEGGIE TUNES	17
47	—	AEROSMITH ▲ ³ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	316
48	42	ALAN JACKSON ▲ ⁴ Arista Nashville 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	186
49	48	SUBLIME ▲ Gasoline Alley 11474/MCA (10.98/16.98) HS	40 OZ. TO FREEDOM	111
50	—	RAGE AGAINST THE MACHINE ▲ ² Epic 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	192

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

ELVIS IS THE 'ARTIST OF THE CENTURY' ON NEW RCA SET

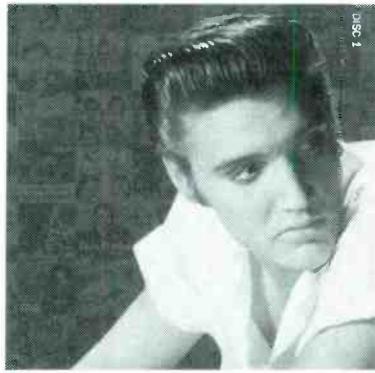
(Continued from page 59)

contains 75 songs and three booklets that feature notes on each song, plus quotes about Elvis from an assortment of tastemakers, including John Lennon, Elton John, Isaac Hayes, Jimmy Carter, George Bush, Leonard Bernstein, and David Bowie. It's available on cassette for \$39.98.

"Artist Of The Century" is closely connected with RCA's recently completed, yearlong quest to update Recording Industry Assn. of America certifications of Presley material. The project resulted in the addition of one new single and 17 albums/EPs to his previous total of 50 singles and 62 albums, as well as 22 upgrades.

The label says the new data give Presley a record-breaking 130 total certifications. RCA president Bob Jamieson and Omansky will present the 40 new plaques in an Aug. 9 ceremony at Graceland.

Omansky says the millennium box and related promotions—the label is manufacturing stickers



version of the album that is available in the States. In Japan, BMG is reissuing nine Presley albums that have been unavailable for more than a decade.

And in the U.K., the largest Presley market behind the States, BMG will bring out four solo releases that each spotlight a different aspect of Presley's career. "These albums are primarily for alternative accounts—gift shops, food stores—that can't fit the boxed set into their system," Omansky says of the U.K. releases. He notes that BMG U.K. will also bring out several Presley Christmas titles throughout the fall.

The fanfare in the U.S. began June 29 when Omansky went on air to pre-sell the set as part of an hourlong Presley special on shopping channel QVC. The spot yielded 5,900 orders; fans will receive the product on street date. A second appearance July 11 yielded an additional 2,500 orders, and 800 came in between the two appearances, for a total of 9,200 orders. Omansky says a similar promotion for the \$69.98 "Platinum" yielded sales of 12,000 over three airings.

"It's a great situation," Omansky says of the QVC run. "It exposes the product, and it doesn't hurt traditional retailers; they actually tend to like it. And it counts as a scan the first week."

Other promotions are under way. In a first for a Presley release, the label is hosting listening parties in Los Angeles in conjunction with local station KRLA and in New York in conjunction with WYNY. Fans have to win entry to the parties and are then eligible for prizes, including a trip to Graceland. In August a national campaign will begin on the 373 stations that carry the syndicated show "Dick Clark's 'Rock, Roll & Remember.'"

A national television campaign, targeted to adult females, will begin July 13 and run with programs such as "Wheel Of Fortune," "Jeopardy!," and "The Price Is Right." And of course on the Internet there has been a surge of interest, which Omansky says is spreading like wildfire.

"We supplied information to the official Graceland Web site, and within hours it was everywhere," he says.

Numerous retail promotions are on deck as well, including a tie-in with Ann Arbor, Mich.-based Borders Books & Music that will include contests both in stores and on the Internet. BMG will host several promotions on its own Web sites as well.

At National Record Mart in Carnegie, Pa., buyer Doug Smith says the set will be sale-priced and in a prime spot in the store. "Finally, there is a best box set that has every hit song on one box set," says Smith. "This should be a good seller in the fourth quarter."

Despite high expectations at retail for "Artist Of The Century," the endless flow of Pres-

ley product does beg the question: How much Elvis is too much Elvis?

"I scour the world for missing

'Finally, there is a best box set that has every hit song on one box set'

- DOUG SMITH -

Elvis tapes," Omansky says. "The core fans are active buyers, and they need to be fed. They can't get enough, as is evidenced

by the bootlegging problems we've had with Elvis."

While the company has conducted a number of global raids during the past six months, it is taking defensive measures as well, such as the creation of a new label called Follow That Dream, tailored specifically for collectors and available only via Elvis fan clubs around the world.

"There is a segment of the population that has insatiable appetite for this product," Omansky says. The new label, which will be run through BMG Denmark, will debut July 1 with the jam session "Burbank '68" and will bring out new product about four times a year.

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New Media

MERCHANTS & MARKETING

Addicted To Television? Try BreakTV.com

Company Offers Bite-Size Episodes For Downloading At The Office

This week's column was written by guest columnist Catherine Applefeld Olson.

GIMME A BREAK: BreakTV.com is offering a way for home video suppliers to reach consumers at work via its entertainment/commerce site created for television-addicted employees who must separate from their precious small screen while they earn a paycheck.

Created by two brothers with respective backgrounds in TV and technology, BreakTV.com offers full-screen, bite-sized episodes of classic and current syndicated shows on demand.

The shows can be downloaded and played using the Windows Media Player or Real Media Player, and they are best viewed via connections on a T1 line, digital subscriber line, or cable modem—those most often found in offices rather than homes at present. The company also has a deal with Microsoft to include BreakTV content on the Windowsmedia.com site.

In addition to syndicated programs, the site will air parcels of

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TV shows available on video and DVD and sell the complete episodes directly. BreakTV has a deal with 20th Century Fox Home Entertainment, for example, to sell "Buffy The Vampire Slayer" and upcoming "Ally McBeal" videos, according to **Tony Nassour**, BreakTV creator and executive VP. Fans can purchase a title any time in the BreakTV store; those who purchase a tape while its abbreviated incarnation is running on the site will receive a promotional discount.

"Our target audience are people who are separated from TV for eight to 10 hours a day in their offices and are basically addicted to television," says Nassour. "We can feed them a little bit and hold them off until they get home."

Thus far, BreakTV has deals with Columbia TriStar Television, A&E, Worldvision/Paramount, 20th Century Fox, and syndicator BigTicket Television, among others. It just launched with five- to eight-minute segments of "All In

The Family," "The Avengers," "Bewitched," "The Monkees," and "Judge Judy," which are shown complete with television-style commercials.

"We have a beginning, a middle, and an end," Nassour says. "When you get through with the viewing experience, you will swear you have seen the entire show."

The advertising aspect is important to the Los Angeles company's bottom line. Each show segment incorporates four 15-second commercials that are targeted to viewers, who must provide their ZIP code, age, gender, and income level when they register on the site. Advertisers testing with BreakTV include Chef America, Discovery Zone, and Miramax, according to Nassour.

While BreakTV exists only on the Internet, it does offer a bridge out of cyberspace. Truncated versions of current shows such as "Judge Judy" and "Judge Joe Brown" will be shown the day prior to their actual TV airing.

"These shows will serve as previews of tomorrow's show," Nassour says. "We will show highlights of the cases, but not the resolution. If the audience wants to see what happens, they can tune into the full program on their TV."

TRAFFIC TICKER

Top Retail Sites

Unique Visitors (in 000s)

TOTAL VISITORS AT WORK & HOME

1. amazon.com	9,933
2. cdnow.com	3,345
3. columbiahouse.com	2,257
4. bmgmusicservice.com	1,951
5. buy.com	1,610
6. musicblvd.com	891
7. bestbuy.com	823
8. wal-mart.com	801
9. borders.com	538
10. blockbuster.com	360

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1. amazon.com	2,119
2. cdnow.com	847
3. bmgmusicservice.com	591
4. columbiahouse.com	498
5. wal-mart.com	265
6. buy.com	233
7. bestbuy.com	219
8. musicblvd.com	186
9. borders.com	123
10. blockbuster.com	112

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	3,978
2. cdnow.com	1,408
3. columbiahouse.com	944
4. bmgmusicservice.com	759
5. buy.com	669
6. musicblvd.com	427
7. bestbuy.com	395
8. wal-mart.com	292
9. borders.com	225
10. blockbuster.com	154

Source: Media Metrix, May 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

JULY 24, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	3	SIGNIFICANT OTHER FLIP 90335*/INTERSCOPE	LIMP BIZKIT	1
			◀ NO. 1 ▶ 2 weeks at No. 1		
2	2	4	MIRRORBALL ARISTA 19049	SARAH MCLACHLAN	7
3	5	9	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	3
4	3	5	CALIFORNICATION WARNER BROS. 47386*	RED HOT CHILI PEPPERS	9
5	6	8	MILLENNIUM ▲ JIVE 41672	BACKSTREET BOYS	2
6	7	4	AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47348/WARNER BROS.	SOUNDTRACK	8
7	NEW		RUNNING WITH SCISSORS WAY MOBY 32118/VOLCANO	WEIRD AL YANKOVIC	16
8	8	2	TARZAN ▲ WALT DISNEY 60645	SOUNDTRACK	6
9	4	2	SURRENDER FREESTYLE DUST 47610*/ASTRALWERKS	THE CHEMICAL BROTHERS	65
10	9	4	SUPERNATURAL ARISTA 19080	SANTANA	24
11	NEW		FIGURE 8 WIND-UP 13050	JULIA DARLING	—
12	12	3	WHEN I LOOK IN YOUR EYES VERVE 304/VG	DIANA KRALL	108
13	11	2	WILD WILD WEST OVERBROOK 60344*/INTERSCOPE	SOUNDTRACK	5
14	10	4	ASTRO LOUNGE INTERSCOPE 90316	SMASH MOUTH	12
15	NEW		CLASSICS IN THE KEY OF G ARISTA 19085	KENNY G	17
16	18	2	5 VIRGIN 47758	LENNY KRAVITZ	33
17	NEW		NOTHING SAFE COLUMBIA 63649/CRG	ALICE IN CHAINS	32
18	14	6	COME ON OVER ◆ ¹¹ MERCURY (NASHVILLE) 536003	SHANIA TWAIN	10
19	15	2	DEVIL WITHOUT A CAUSE ▲ LAVA/ATLANTIC 83119*/AG ^{CS}	KID ROCK	11
20	17	2	LIVE IN TEXAS CURB 11964/MCA	LYLE LOVETT	115

● 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 Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

Lyrick's 'VeggieTales' Digs Into Mainstream Kids' Market

BY MOIRA McCORMICK

CHICAGO—Children may be fundamentally opposed to eating vegetables. But watching vegetables is a whole other story—as long as they're served up in the form of "VeggieTales."

The highly acclaimed 11-title video line, which features anthropomorphic, computer-animated tomatoes, cucumbers, peas, and other vegetables acting out humorous versions of Bible stories, has sold some 11 million units, according to its mainstream retail distributor, Lyrick Studios. Seven million copies have moved through Christian bookstores.

"We're expecting to sell 6 million units this year," says Dan Merrell,

director of product marketing for Lyrick, also the home of preschool superstar Barney and literary dog Wishbone. "There are only a few brands in this country that can do that." Currently available only on cassettes, "VeggieTales" is being considered for DVD, he adds.

By Lyrick's count, during the first five months of '99, "VeggieTales" was the fourth-best-selling children's series, behind "Barney," "Blue's Clues," and "Teletubbies." The three biggest have daily TV shows.

The absence of a TV tie-in is one unusual aspect of the success of "VeggieTales." Another: Most of the videos run 30 minutes, a length that has all

but disappeared in the genre, says Phil Vischer, the series' co-creator with partner Mike Nawrocki. (Vischer, president of Big Idea Productions, also provides the voice of Bob The Tomato; Nawrocki does Larry The Cucumber.)

Vischer says that ever since Disney's "Aladdin" sequel, "The Return Of Jafar," opened the door to hour-plus direct-to-video features, "retailers haven't wanted to give shelf space to anything that's not at least 45 to 50 minutes." In fact, Vischer had planned to phase out production of 30-minute "VeggieTales" titles and concentrate on features (Billboard, Feb. 20).

"We'd been looking at TV as the outlet for our 30-minute programs,"

he continues. "But the broadcast landscape is so weird. The economics are worse than ever. License fees the networks pay for children's animation dropped from \$350,000-\$400,000 per half-hour to under \$100,000. It's such a crap shoot: 'Barney' and 'Power Rangers' are rarer than people think. Last year, there were 70 new kids' shows on cable and broadcast."

So "VeggieTales" will remain true to its half-hour format, at a suggested retail price of \$12.99 per tape. "We haven't come down to \$9.95," notes Vischer. "We haven't felt we needed to." Two additions to the line, due later this summer, are "Josh And The Big Wall" and "Very Silly Songs."

However, Big Idea is going ahead with plans to produce and release full-length cartoons, including "Larry Boy And The Fib From Outer Space," which will be released first to Christian stores and then to Lyrick. The story of Jonah and the whale may follow.

Merrell says the length has never been an issue, although parents may want to keep kids diverted longer. "Moms specifically want to teach values to kids," Merrell suggests, "with a product that's funny, clever, musical, and appealing to a wide age range."

"Because of the uniqueness of the brand," he adds, "the fact that these titles are 30 minutes doesn't enter into the buying scenario. Plus, this product is not available on TV or anywhere else. It's a destination purchase."

"VeggieTales" reached Lyrick in March 1998. "We consider it a success across all general-market channels, including mass merchants, drug stores, chain stores, and independent video stores," says Merrell. "When we

first introduced it, there was some reluctance on the part of a few retailers, because of the religious content. But most weren't afraid of it."

The strongest regions for the series are "the Midwest, the South, and the Southwest, the more conservative areas of the country," Merrell continues. "The weakest point is probably the Northeast, but 'VeggieTales' is growing there as well." He says the first two Lyrick titles, "Where's God When I'm Scared?" and "Are You My Neighbor?," are selling "more today than they were a year ago."

Musicland and Suncoast Motion Picture Co. outlets have carried titles "from the beginning," says Brant Skogrand, a spokesman for the Musicland Group. Despite their identification as Christian product, Skogrand notes, "we just saw the potential for the videos. They had fun characters and positive messages."

Titles such as the best-selling "Where Is God When I'm Scared?" and "Larry Boy And The Fib From Outer Space" often get special treatment. In numerous Musicland Group outlets, there's now a separate Lyrick wall featuring "Barney" and "VeggieTales" cassettes.

"We felt all along that it wasn't just Christian-bookstore mothers that were interested in values," says Vischer, who detects a growing college audience. "They now have VeggieTales dorm parties," he adds with a chuckle. "It's weird to be hitting the 'Beavis & Butt-Head' demographic with Bible-story videos."

Assistance in preparing this article was provided by Kim Cox.

VSDA's National Video Week Event: Encouraging Turnout, Troubling Trends

PERCEPTIONS: A trade show isn't just about attendance. It's as much about perceptions—what people expect and how close they think the show comes to delivering the goods. The Video Software Dealers Assn. (VSDA) is fighting those perceptions. Many attendees of the July 8-10 National Video Week in Los Angeles wanted more from the event than co-managers VSDA and Advanstar Communications could deliver; and the perceived shortfall—deserved or not—will bear on year 2000.

It should be noted that National Video Week, consisting of the VSDA exhibits, the separate adult video section, and seminars, drew a bigger crowd than anyone had expected in the run-up to L.A. Official attendance topped 11,200, including 8,000 retailers. At the July 10 news conference, where the numbers were made public, VSDA's **Bo Andersen** and **Cathy Scott** and Advanstar's **Diane Stone** saluted each other for jobs well done in the face of seemingly unavoidable disaster. Predictions of 3,000 to 5,000 attendees proliferated as the show got closer (Billboard, July 10).

However, perceptions are going to be harder to change. Exhibitors who came to L.A. anticipating the worst left feeling marginally better. The quality of their meetings remained high, they said—when was it ever low?—but big players like Wal-Mart, Target Stores, and Blockbuster never materialized. Worse was the shrunken size of the VSDA exhibit floor. Studio indifference to National Video Week sucked thousands of square feet and megawatts of energy from the main event.

Left behind was the perception of a small, still show that could be smaller and stiller next year if exhibitors like Lyrick Studios and Acorn Media live up to their threats to either pull out or cut back. Advanstar's Stone has logic on her side when she argues that a robust adult section and the proliferation of off-the-floor meeting rooms greatly added to the total floor space.

But visitors to the VSDA exhibits only had those to look at. Unlike past years, when they were in the same hall, adult vendors had a location, complete with separate entrance and guards, to themselves. With meeting rooms scattered the length of the L.A. Convention Center corridors, it was impossible to perceive National Video Week as stronger than its weakest link, a scaled-down VSDA arena. Playboy Video's **Barry**

Leshtz credited VSDA/Advanstar's legerdemain with making the show seem more crowded than it was. His perception: "Smoke and mirrors."

VSDA and Advanstar will have to convince exhibitors not to walk and the studios to come back in force. The friendly confines of a major Las Vegas hotel convention center should help improve the odds. Nevertheless, the co-managers are bucking a couple of trends. One, of their own making, is regionalization; this year's East Coast Video Show could rival National Video Week in size.

Another trend, more pernicious, is retailer and vendor bashes that can put an industry show to shame. Blockbuster and Artisan Entertainment threw elaborate trade parties prior to National Video Week, where both drew rave reviews. Neither company had much of a

presence at the L.A. Convention Center. In fact, neither Blockbuster chairman and VSDA board member **John Antioco** nor his top executives showed. With friends like that... well, VSDA could use some friends. Or at least that's the perception in this corner.

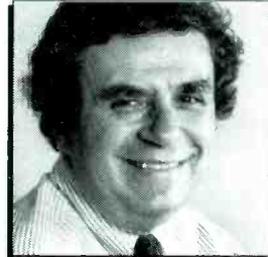
GAINING GROUND: DVD is moving from strength to strength. Just ask Best Buy: The consumer electronics chain's disc sales in June topped VHS for the first time. VHS inventory, meanwhile, has been diminishing to the point where the two formats "are getting close," says a source. "There's been a gradual reduction in the tape SKU [stock-keeping unit] count."

Best Buy won't say how far the count has fallen, but vendors who have taken back cassettes maintain the volume has been significant. A paucity of fall sell-through VHS releases may accelerate the process. "There is not a lot of firepower," Best Buy says. DVD, still building inventory, doesn't have that problem.

Disc deliveries may have to endure another roadblock, though. "The industry can't get enough source tags," according to **Ron Garrett**, national sales manager of Amaray/Joyce Molding, which makes DVD cases. The anti-theft stickers are required on discs headed to Wal-Mart and other mass merchants.

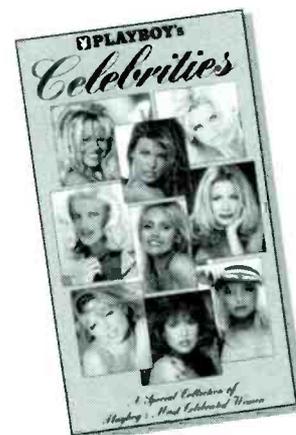
However, demand for the newest model has lately outstripped supply, and until key manufacturer Sensormatic can boost production, buyers will be stuck with older tags that have to be applied by hand. "That's a nightmare," Garrett says.

PICTURE THIS



by Seth Goldstein

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Indie Vid Firms Offer Programs On Teen Issues

BY TRUDI MILLER ROSENBLUM
NEW YORK—The Columbine High School massacre—the death of children—has frightened many parents, leaving them feeling helpless. Several independent video companies are trying to salve the psychic wounds with programs to educate parents and perhaps speak to their children.

“When this thing in Littleton [Colo.] happened and people began examining the rise of teen violence in this country, it was apparent to me that it all begins with appropriate parenting,” says Herb Dorfman, president of Steeplechase Entertainment, which released “About Us: The Dignity Of Children.”

“I’m 56. I was a kid in the 1950s, and I listened to the Lone Ranger and Hopalong Cassidy, and I played with toy guns and shot the bad guys. But I knew where play stopped and life began. That ethical education had to come from my parents. ‘About Us’ is a wake-up call.”

The program was produced by Fred Berner in 1997 as an ABC Television special. Berner’s partner, Jeff Jacobs, is president of Harpo Entertainment, Oprah Winfrey’s company. Steeplechase Entertainment licensed the program for video, and Winfrey agreed to host it.

Initially, she did not want her photo on the video jacket. Steeplechase gave Brainplay.com, an online audio, video, and software retailer, the right to market the video on the Web with the Brainplay logo.

“That was last fall. They have since sold more than 5,000 copies” at \$19.98 list, says Dorfman. Thanks to a toll-free number, “we’ve sold hundreds and hundreds of tapes direct to consumers,” he adds.

Recently, Winfrey changed her mind and agreed to have her photo on the cover, spurring Dorfman to get the video into retail. “We’re rethinking the price. We’re toying with \$14.98,” he says. “We think it will get us a lot of shelf space in mass merchants and make it affordable for every parent.”

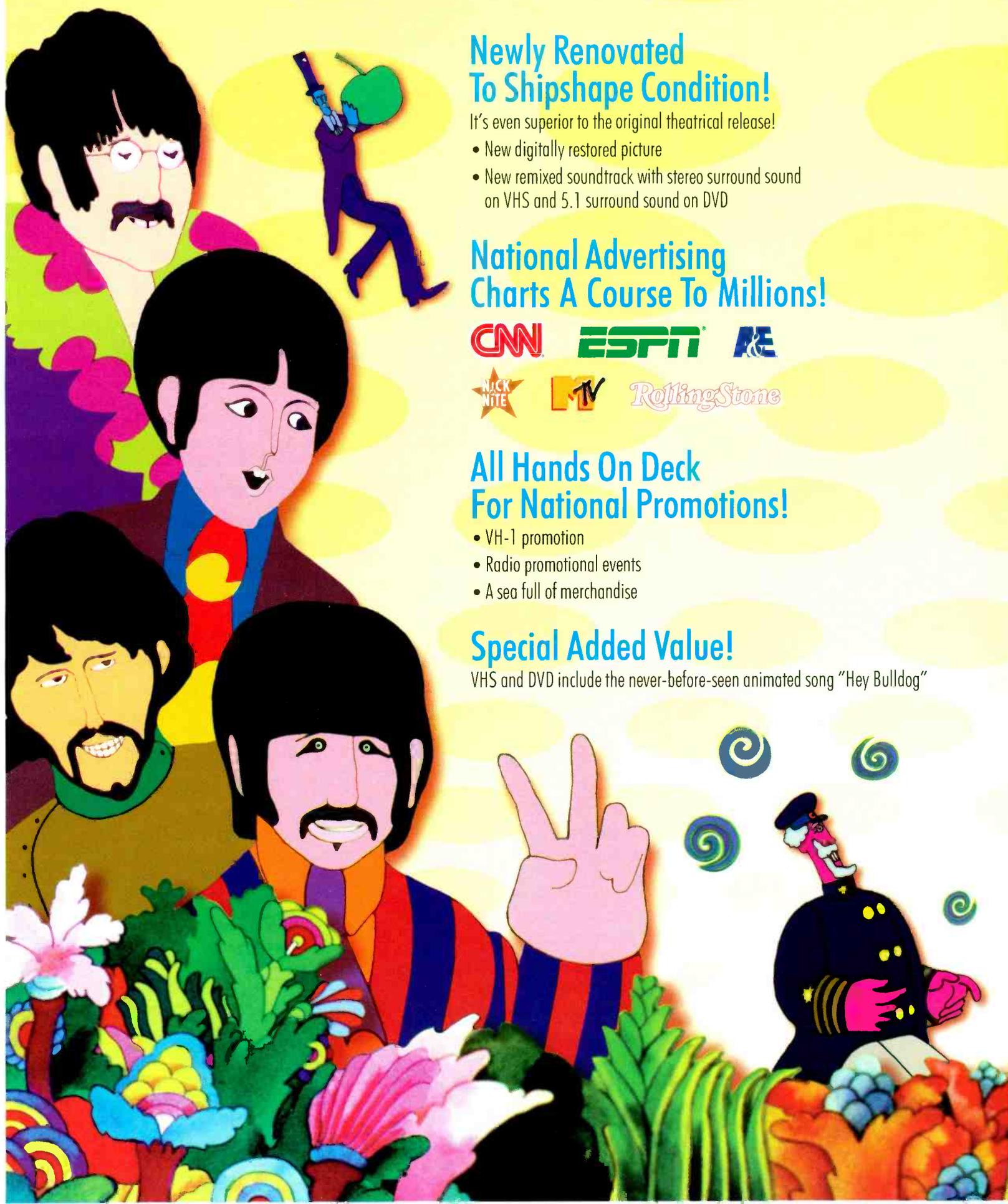
Borders has agreed to carry the video and plans an in-store promotion for it the first week in August. EToys will be carrying it online, and Dorfman is negotiating with Noodle Kidoodle, Musieland, and Toys “R” Us.

Marc Klaas, creator of the video “Missing: What To Do If Your Child Disappears,” has a personal stake in helping parents protect their children. His daughter, Polly, was kidnapped and murdered several years ago. “There’s still a large amount of denial that our children are in danger, but it’s gradually changing. There’s a lot more awareness of these issues than five or six years ago,” he says.

“Stories like Megan Kanka [the 8-year-old murdered by a child molester] and Columbine are leading nightly newscasts, and people are becoming aware that children are

(Continued on next page)

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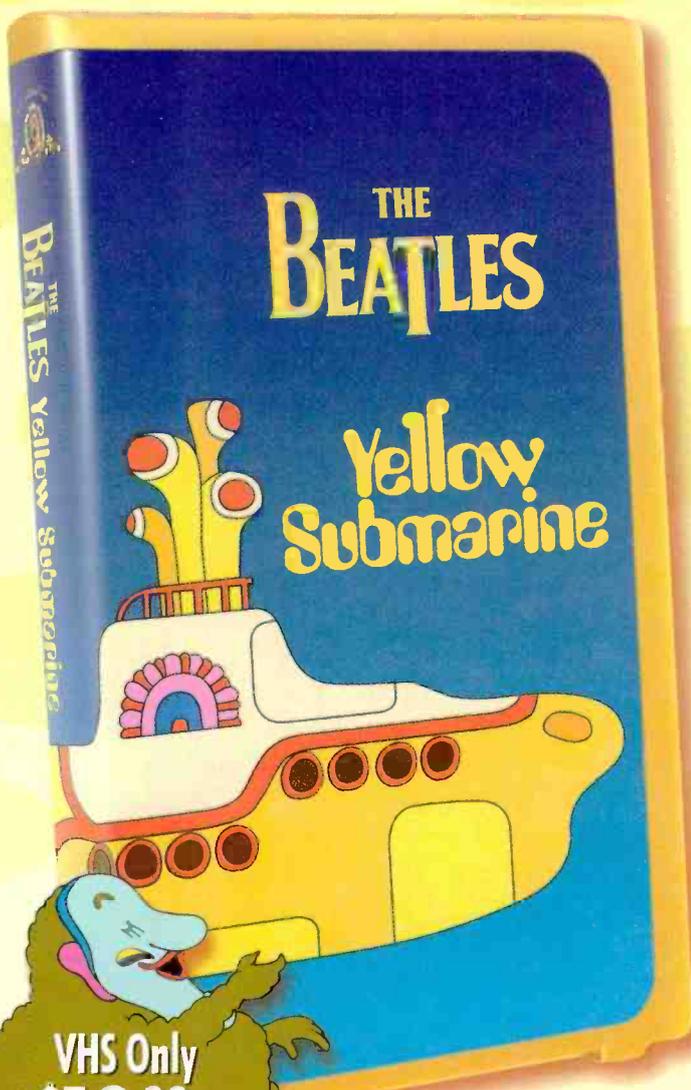
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INDIE VID FIRMS

(Continued from preceding page)

increasingly the victims and perpetrators of crime," Klaas adds. "Unless we prioritize these issues and work out a social response to them, we're really running a risk as a society."

Klaas' video, which came out in August 1996, gives parents clear, valuable advice on what to do if their child is abducted, from contacting the FBI to posting fliers and conducting a search. The program has been shown on the Law Enforcement Network and broadcast to 2,000 police departments and 1,000 emergency service agencies.

It's also available through Video Learning Library (www.video.marketplace.com) and several other vendors. "Missing" retails for \$19.99, "but we're looking for someone to underwrite the video for us so we can at least get it into police departments at no cost," says Klaas.

"Another huge goal would be to do the same thing with libraries," he says. "We've also started negotiations with Blockbuster and Hollywood Video to make it available for free on their Community shelf. It's not about money; it's about making it available."

While Klaas' video helps parents deal with a kidnapping, "Smart About Strangers" from Rikabi Productions in Monterey, Calif., tries to prevent the kidnaping from occurring. It teaches children how to act around strangers and how to avoid falling for clever lures and ruses.

The video also teaches a few basic martial-arts moves that children can use to get away from a molester. "Strangers," created by martial arts teacher Rick Warren, was released last year. "What's new about the video is that it's not always adults explaining things to kids," he says. "The kids themselves do a lot of the explaining. Kids like a kids' point of view."

Warren has donated the video to many local schools, where he's been a guest speaker. It's also being sold by eToys, Professional Media Services, the Book of the Month Club, Unique Books, Quality Books, Instructional Video Learning Library, and Tape-worm Distributors. About 400 units have been sold so far, most of them at the suggested list of \$19.95.

Protecting teens from themselves is the goal of "Alcohol: Brain Under The Influence" from Amethyst Technologies in Scottsdale, Ariz. Created by a team of research scientists led by Frank George, the executive producer, the fast-paced program offers scientific facts about alcohol's effects.

"We just started actively marketing it in January and have sold 1,000 to 2,000 copies," says George. "This is something that every high school and college student should see. Families can watch it together and have an informed discussion. A lot of fraternities are picking it up."

In reaction to the Littleton tragedy, GRA Video Productions in Elgin, Ill., offers "Seeking Solutions To School Violence." It was made in cooperation with the National School Public Relations Assn. in Rockville, Md., which markets the video on a Web site and in its catalog. Aimed at schools, it sells for \$149.

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	71	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
2	2	5	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
3	3	3	RUSH HOUR	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
4	4	10	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
5	6	26	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
6	5	12	A BUG'S LIFE	Walt Disney Home Video Buena Vista Home Entertainment 15653	Dave Foley Kevin Spacey	1998	G	26.99
7	8	10	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
8	7	27	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
9	12	9	PLAYBOY: 1999 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0842	Heather Kozar	1999	NR	19.98
10	10	9	PLAYBOY'S HOT CITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0843	Various Artists	1999	NR	19.98
11	11	5	LETHAL WEAPON 4	Warner Home Video 16075	Mel Gibson Samuel L. Jackson	1998	R	19.98
12	15	7	RADIOHEAD: MEETING PEOPLE IS EASY	Capitol Video 77860	Radiohead	1999	NR	19.95
13	9	5	ALIEN RESURRECTION	FoxVideo 0032530	Sigourney Weaver Winona Ryder	1997	R	14.98
14	14	10	BABE: PIG IN THE CITY	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
15	13	5	OUT OF SIGHT	Universal Studios Home Video 83408	George Clooney Jennifer Lopez	1998	R	19.98
16	16	7	SHANIA TWAIN: LIVE	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95
17	17	8	GEORGE MICHAEL: LADIES & GENTLEMEN	Columbia Music Video Sony Music Video 50183	George Michael	1999	NR	19.98
18	NEW ▶		A CLOCKWORK ORANGE	Warner Home Video 1031	Malcolm McDowell	1971	R	19.98
19	NEW ▶		THE TRUMAN SHOW	Universal Studios Home Video 33597	Jim Carrey Laura Linney	1998	PG	19.98
20	20	6	HOW STELLA GOT HER GROOVE BACK	FoxVideo 2767	Angela Bassett Whoopi Goldberg	1998	R	19.98
21	18	26	CADDYSHACK: SPECIAL EDITION	Warner Home Video 17215	Chevy Chase Rodney Dangerfield	1980	R	19.98
22	23	6	ALICE IN WONDERLAND	Hallmark Home Entertainment Family Home Entertainment 91015	Tina Majorino Whoopi Goldberg	1999	NR	19.98
23	19	19	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
24	21	14	FAMILY VALUES TOUR '98 ▲	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
25	NEW ▶		THE ROAD WARRIOR: COLLECTOR'S EDITION	Warner Home Video 17266	Mel Gibson	1982	R	19.98
26	24	7	DEEP IMPACT	Paramount Home Video 330827	Morgan Freeman Robert Duvall	1998	PG-13	14.95
27	RE-ENTRY		DR. STRANGELOVE	Columbia TriStar Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.98
28	22	10	MARIAH CAREY: AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	1999	NR	19.98
29	NEW ▶		THE SHINING	Warner Home Video 17369	Jack Nicholson Shelley Duvall	1980	R	19.98
30	33	4	SLIDING DOORS	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah	1998	PG-13	14.95
31	NEW ▶		SOUTH PARK: VOLUME 7	Rhino Home Video Warner Home Video 36683	Animated	1999	NR	14.95
32	NEW ▶		SOUTH PARK: VOLUME 8	Rhino Home Video Warner Home Video 36684	Animated	1999	NR	14.95
33	26	34	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
34	39	16	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
35	27	2	FEAR AND LOATHING IN LAS VEGAS	Universal Studios Home Video 83657	Johnny Depp	1998	R	14.98
36	RE-ENTRY		SOUTH PARK 3 PACK: VOLUME 3	Rhino Home Video Warner Home Video 36685	Animated	1999	NR	39.98
37	36	6	BASEKTBALL	Universal Studios Home Video 83658	Trey Parker Matt Stone	1998	R	14.98
38	RE-ENTRY		GHOSTBUSTERS	Columbia TriStar Home Video 6-20413	Bill Murray Sigourney Weaver	1984	PG	29.95
39	28	5	THE NEGOTIATOR	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey	1998	R	19.98
40	29	3	BLACK SABBATH: THE LAST SUPPER	Epic Music Video Sony Music Video 0187	Black Sabbath	1999	NR	24.98

● 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

E-tailer Tries In-Store Kiosks

RETAILING 2000: Many Web-based retailers with brick-and-mortar stores talk about integrating the two worlds. Doing it, however, presents a whole new set of challenges.

Reel.com president **Jeff Jordan** says the online retailer is attempting to tap into the customer base of its parent company, Hollywood Video, by placing kiosks in the stores that enable customers to order product offered on the Web site.

He says that six kiosks are in place in some of the chain's Oregon stores. But there are dampened expectations about a national rollout anytime soon. One problem: the issue of collecting state and city sales taxes.

"We can support our rental stores, but we have to charge sales tax, and that's a very daunting task," says Jordan. Oregon doesn't have a state tax.

The issue of whether to tax online commerce is being studied by the Advisory Commission on Electronic Commerce, formed by

Congress last year. The commission had its first meeting June 21-22 in Williamsburg, Va. A final report is due in April 2000 (Billboard, July 3). In October, Congress passed the

Internet Tax Freedom Act, which placed a moratorium on any Internet taxes until the year 2002.

Until the issue is resolved, Reel.com is tapping into Hollywood's customer base in other ways. Jordan says Reel is collecting E-mail addresses of all existing and new Hollywood members to send them announcements on promotions and products.

It has also set up computer stations in stores, where consumers can use Reel's "movie match" area to assist them in selecting rentals. And there's signage to alert consumers to its site.

AND THE WINNER IS . . . Trade shows wouldn't be complete without the best-of awards. So it was at the recently completed 1999
(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	4	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
2	2	2	GHOSTBUSTERS (PG) (NL)	Columbia TriStar Home Video 4139	Bill Murray Sigourney Weaver
3	3	2	VARSITY BLUES (R) (29.99)	Paramount Home Video 336437	James Van Der Beek
4	4	3	PATCH ADAMS: COLLECTOR'S EDITION (PG-13) (34.98)	Universal Studios Home Video 20546	Robin Williams
5	6	27	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
6	9	9	STAR TREK: INSURRECTION (PG) (29.99)	Paramount Home Video 335887	Patrick Stewart Jonathan Frakes
7	7	3	A SIMPLE PLAN (R) (29.99)	Paramount Home Video 33376	Bill Paxton Billy Bob Thornton
8	16	7	WHAT DREAMS MAY COME (R) (34.95)	USA Home Entertainment 440058275	Robin Williams Cuba Gooding, Jr.
9	NEW ▶		WING COMMANDER (PG-13) (34.98)	Twentieth Century-Fox 4112171	Freddy Prince Jr.
10	17	10	YOU'VE GOT MAIL (PG) (24.98)	Warner Home Video 16954	Tom Hanks Meg Ryan
11	15	12	A BUG'S LIFE (G) (34.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10018	Dave Foley Kevin Spacey
12	11	4	THE FACULTY (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 0022	Josh Hartnett Elijah Wood
13	20	19	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
14	18	7	TRUE LIES (R) (29.98)	FoxVideo 21105	Arnold Schwarzenegger Jamie Lee Curtis
15	8	2	FULL METAL JACKET (R) (24.98)	Warner Home Video 17371	Matthew Modine James Caan
16	RE-ENTRY		BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
17	RE-ENTRY		ELIZABETH (R) (34.95)	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush
18	5	2	RUSHMORE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 17448	Bill Murray
19	RE-ENTRY		ALIEN COLLECTOR'S FOUR-PACK (R) (109.98)	FoxVideo 4110439	Sigourney Weaver
20	RE-ENTRY		THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler

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Columbia Aims To Crack Holiday Market With New 'Nutcracker'

NUTS TO YOU: Columbia TriStar Home Video is taking the unusual step of launching a major marketing campaign for an original direct-to-video holiday title.

"The Nuttiest Nutcracker," a computer-animated feature developed by Columbia TriStar, dances into stores Oct. 19 at \$14.95. Based on Tchaikovsky's "The Nutcracker," itself inspired by E.T.A. Hoffman's classic fairy tale, "The Nuttiest Nutcracker" features the voices of Jim Belushi, Cheech Marin, and Phyllis Diller. Consumer product tie-ins with Blue Diamond Almonds and the Hardee's and Carl's Jr. restaurants anchor the sales effort.

"Three years ago, Columbia decided to build up our family holiday catalog, and we released our first original holiday feature, 'Buster And Chauncey's Silent Night,' in 1998," notes Paul Newman, VP of family entertainment acquisitions and production. Newman says the holiday catalog is now up to seven titles, "a combination of acquisitions and [original] productions."

"The Nuttiest Nutcracker" was developed as a result of research

indicating that the Hoffman story had one of the highest identification factors of any Christmas tale. "But moms felt that in its ballet form, it's hard for kids to comprehend," Newman adds. "So ours is a humorous, kid-friendlier version."

The bulk of the story posits the world of the Nutcracker as inhabited by anthropomorphic nuts, fruits, and vegetables that act out the story.

"The classic Tchaikovsky music is there," says Newman, "such as 'The Waltz Of The Flowers,' 'Chinese Dance,' etc. We've added new songs as well, performed by Peabo Bryson. One, called 'Keep The Faith,' is performed by Peabo and the Oakland Interfaith Gospel Choir."

Columbia has tried to give parents "the ability to pass on the Nutcracker tradition in a way that kids can enjoy," he continues. The tie-ins should help. Blue Diamond Almond will offer a \$5 mail-in rebate with the purchase of "Nuttiest Nutcracker" and two cans of the almonds.

Additionally, Blue Diamond will run its own national media campaign using freestanding inserts, print,



by Moira McCormick

and radio ads to tie in with live performances of "The Nutcracker Suite" in November and December. Blue Diamond will also feature one of the video's characters, a female almond named Sparkle, in its ad campaign. Each copy of the tape will include a Blue Diamond discount coupon.

The Hardee's and Carl's Jr. restaurants are featuring kids' meal bags with a "Nuttiest" toy figure. Newman says that more than 2.5 million bags will be distributed at 3,700 locations. Point-of-purchase materials—posters, menus, and banners—will be there as well.

Newman, who says the program will be airing on CBS-TV "either the day of release or the day after," acknowledges that Columbia's marketing campaign is out of the ordinary for an original feature. He explains, "When we started stepping up our holiday library, the Christmas market was glutted. There's a need to have our product stand out."

The fact that "Nuttiest Nutcracker" is computer-animated, says Newman, helps set it apart from typical holiday cartoons. "It's not 'A Bug's Life,' but it's not Saturday-morning cartoons either," he says. "It's got a

SHELF TALK

(Continued from preceding page)

Video Software Dealers Assn. (VSDA) Convention, where retailers were recognized for their outstanding business achievements.

Best small-chain video store went to Rick Veingrad of the Video Connection in Pembroke, Fla., and Michael Clark of Movie Madness in Portland, Ore.; best midsized chain (six to 20 stores) went to Ray Jewell of Movie Magic in Lindale, Texas; and best large chain (21 or more locations) went to Vincent Insalaco of Family Video in Little Rock, Ark. Marc Genac of Family Video in Saskatoon, Saskatchewan, was named Canadian retailer of the year.

Former VSDA officer Tom Warren was named Video Man of the Year; a special award created this year by the trade organization. Warren is owner/president of the 11-store chain Video Hut in Fayetteville, N.C.

The VSDA also announced the winners of recent board elections. Elected for the 1999-2000 board are John Merchant, 49er Video, Sacramento, Calif.; Terri Sedenka, Video Village, Mount Vernon, Iowa; and Bob Webb, Video Revue, Decatur, Ill.

Incumbents Monty Winters of Club Vid Movie Superstore in North Carolina and Peggy Lake of Country Home Video in California lost their reelection bids.

different feel; it feels like a mini-movie. We're hoping it will have perennial appeal."

GRIN & BEAR IT: Also due from Columbia is the latest release in its preschool line "Bear In The Big Blue House," spun off from the Jim Henson-created series airing weekdays on The Disney Channel.

"Bear In The Big Blue House: Potty Time With Bear," originally seen on cable in February, comes to retail Aug. 31 at \$12.95. For the first time, an in-packed coupon booklet filled with "Bear Bucks" will be part of Columbia's campaign. The coupons offer discounts on select

"Bear In The Big Blue House" merchandise, including products from Mattel Toys, Simon & Schuster Books, and a Knowledge Adventure CD-ROM.

The program's toilet-training theme was developed by series creator Mitchell Kriegman, along with consultant Barbara Howard, a specialist in child development at the Johns Hopkins School of Medicine.

"This is a sensitive time in a toddler's life, and 'Bear' presents it in a lighthearted and, importantly, un-self-conscious way," Kriegman notes in a prepared statement. "Children and parents can have an easier time with what can be an awkward experience."

Billboard

JULY 24, 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	
1	2	3	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman	No. 1
2	1	6	SAVING PRIVATE RYAN (R)	DreamWorks Home Entertainment 83735	Tom Hanks Matt Damon	
3	3	10	ELIZABETH (R)	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	
4	6	2	PATCH ADAMS (PG-13)	Universal Studios Home Video 83660	Robin Williams	
5	9	2	A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton	
6	5	4	GODS AND MONSTERS (NR)	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	
7	4	11	THE SIEGE (R)	FoxVideo 0173	Denzel Washington Annette Bening	
8	8	9	YOU'VE GOT MAIL (PG)	Warner Home Video 16954	Tom Hanks Meg Ryan	
9	7	5	WAKING NED DIVINE (PG)	FoxVideo 0389	Ian Bannen David Kelley	
10	10	3	THE FACULTY (R)	Dimension Home Video Buena Vista Home Entertainment 1597203	Josh Hartnett Elijah Wood	
11	NEW		THE THIN RED LINE (R)	FoxVideo 142550	Sean Penn	
12	13	10	STEPMOM (PG-13)	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	
13	11	10	HAPPINESS (NR)	Trimark Home Video 6999	Jane Adams Philip Seymour Hoffman	
14	12	13	AMERICAN HISTORY X (R)	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	
15	NEW		VARSITY BLUES (R)	Paramount Home Video 336433	James Van Der Beek	
16	NEW		RUSHMORE (R)	Touchstone Home Video Buena Vista Home Entertainment 15998	Bill Murray	
17	14	8	STAR TREK: INSURRECTION (PG)	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes	
18	15	13	MEET JOE BLACK (PG-13)	Universal Studios Home Video 83377	Brad Pitt Anthony Hopkins	
19	17	4	PSYCHO (R)	Universal Studios Home Video 83935	Anne Heche Vince Vaughn	
20	16	15	WATERBOY (PG 13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	

◆ 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®

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Top Kid Video™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price	
1	3	15	THE RUGRATS MOVIE Nickelodeon Video/Paramount Home Video 33399	1998	26.95	No. 1
2	2	5	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95	
3	4	23	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99	
4	1	7	TELETUBBIES FAVORITE THINGS PBS Home Video/Warner Home Video B3884	1999	14.95	
5	7	25	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95	
6	5	35	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99	
7	9	21	TELETUBBIES: NURSERY RHYMES PBS Home Video/Warner Home Video B3750	1999	14.95	
8	8	157	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99	
9	10	11	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98	
10	11	15	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95	
11	NEW		POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999	14.98	
12	18	188	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99	
13	16	17	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95	
14	NEW		POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D	1999	14.98	
15	24	3	THE ADVENTURES OF ICHABOD AND MR. TOAD Walt Disney Home Video/Buena Vista Home Entertainment 15659	1949	22.99	
16	6	13	CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95	
17	12	9	CATDOG: TOGETHER FOREVER Paramount Home Video 83580	1998	12.95	
18	25	31	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98	
19	RE-ENTRY		SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95	
20	19	67	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99	
21	14	57	THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99	
22	22	193	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99	
23	RE-ENTRY		POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99	
24	13	15	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98	
25	23	35	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96	

◆ 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.

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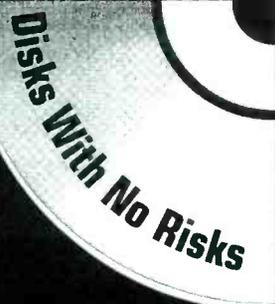
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PATRIA'S EXOTIC MIX OF R&B/POP BREAKS 'RULES'

(Continued from page 54)

Asian community that can be immediately tapped into."

Patria has a simple explanation for her explicit subject matter. "When you're dealing with love, you have passion [in lyrics]," she says.

It's quite a contrast to the formal upbringing experienced by Patria, the youngest of nine children. "Being Filipino, my parents are very strict, and [growing up] I wasn't allowed to go out," she says. "There was no chance to be chaperoned [on dates] because I was always home. I was even driven home from high school."

"Baby Feel Me . . ." shipped to Canadian stations June 21 and has been added by top 40 stations CING Burlington, Ontario; CKKL Ottawa, Ontario; CKMM Winnipeg, Manitoba; and CIHI Fredericton, New Brunswick. Its exotic video, filmed in Mexico and directed by Jeremy Hood of Hoodoo Films, is being played on national video channel MuchMusic and its Quebec counterpart, MusiquePlus. "As much as I like 'Baby Feel Me

. . .,' I'm also excited about some of the other tracks on the album," says Scot Turner, music director of CING. "There's more strong material, which is nice to see. It's great to find another great Canadian pop artist."

Daniel Caudeiron, coordinator of the 55-member Cheer Dance Pool in Toronto, says "Baby" is perhaps better suited for radio than club play. "Our DJs tested the album and felt while ['Baby Feel Me . . .'] introduces a quirky voice in a pop female style which is happening right now, 'My Flow' has more attitude for club airplay."

Troiano, best known as a member of the James Gang and then the Guess Who, had not intended for Patria's debut to be on his label. "I was initially looking to make a label deal," he admits. "However, after talking to [Canadian and American] A&R guys, nothing panned out. Eight months ago, I also realized that with so many acts being dropped and records coming out where nothing was happening, I was in better shape being on my own."

HONG KONG EFFORTS CALLED INADEQUATE

(Continued from page 58)

IFPI figures for the first five months of this year show legitimate recorded music sales in Hong Kong down by 30% from the corresponding level in 1998, which was already a poor year for the local industry.

Among the items expected to be on the agenda at the IFPI meeting is the growing sophistication of the Hong Kong pirates. Lankester says that in the last two months they have borrowed a tactic first evident in Malaysia. "They get the first single released from an album and put it on a compilation CD even before the legitimate album is released."

The proposal to make illegal the possession of pirated goods was among a raft of anti-piracy suggestions put forward by a panel of Hong Kong legislators recently. Yet this was dismissed as unworkable by the majority of respondents to a public consultation exercise carried out by the government.

Also dismissed was a proposal to allow the confiscation of pirated goods "at the point of purchase, without further sanction." The low cost of most pirated items meant that confiscation would not be a deterrent, and officials would first have to draft a law to provide the legal basis to confiscate them.

Peter Lam, a spokesman for Hong Kong's Anti-Piracy Alliance, which includes the music, computer, and movie industries, accuses the government of not giving enough priority to fighting piracy.

"The legislation that is based on the public consultation will not be introduced into the legislature until the new session in September," he says, "and it will not be made into law until the new year. That is too slow; the problem is happening now."

"There is no point saying you are going to protect an industry when, by the time you get around to it, there is no industry to protect," Lam warns.

SONY ITALY BUYS LAST LARGE INDIE

(Continued from page 54)

alone operation within Sony. However, it will operate under a new, as-yet-unconfirmed name and move out of its current premises in Mediaset's complex on the outskirts of Milan to new offices in the city center.

RTI will close its own distribution network, which employs two full-time staff and 20 agents, at the end of this year. RTI's Spanish operation, set up less than two years ago (Billboard, Sept. 6, 1997), will close, and its activities will be absorbed by Sony Music's Spanish affiliate.

"RTI Music will continue to operate as an independent operation. It will be the third leg alongside our Epic and Columbia operations," says Sony president Franco Cabrini. "Sony recognizes the importance of local repertoire, and RTI Music's ability to sign successful local talent is one of the principal reasons we decided to go ahead with the acquisition."

Says Magrini, "I previously worked alongside Cabrini [at EMI Italy], and

I am impressed by his professionalism and the quality and the intelligence of the proposal he made."

RTI assets include 100% of the PDU label established by Italian artist Mina, which RTI acquired in 1996. It also licenses repertoire from another Italian artist's label, Adriano Celentano's Clan Records. A duet album featuring both artists, "Mina Celentano" (Clan/PDU/RTI), was among last year's best sellers, with 1.2 million copies shipped, according to RTI.

That helped to push the indie's share of album sales to 8% and revenues last year to 50 billion lire (\$25.3 million). Directly signed acts include multi-platinum teen-pop group 883, Enrico Ruggeri, PFM, Audio 2, Michele Zarrillo, and Stefano Zarfati.

RTI also distributes Milan-based indie labels Baby Records and NAR, which will transfer to Sony Music Italy's distribution system.

"It is still possible to remain independent if you are a small label which

A meeting at Cannes' MIDEM music fair earlier this year between Troiano and Nobuhiro Nakajima, GM for international business affairs at Japanese indie label Sun Brain, led to the Tokyo-based company releasing the album July 20. Sun Brain has put together a thorough eight-day promotional launch for Patria this month, hoping to tap via FM radio a market in which local soul-influenced female singer Hikaru Utada has been propelled to the top of the charts.

The tour is due to start Monday (19) in western Japan, with a guest spot on the NHK-FM nationwide program "Evening Music Line." Patria is also scheduled to do guest spots for FM stations in Kobe, Kyoto, and Kumamoto. On July 22, she'll be in Nagoya to do a guest spot on ZIP FM's "ZIP Urban Cruising" program and will do a live show at Nagoya's Club Text.

The following day, Patria will be interviewed by nationwide FM network JFN in Tokyo. Other duties include a "mini-live" concert at HMV's Yokohama store. HMV has put the album in the "recommended" section in all 22 of its Japanese stores. "She'll have no time for shopping," jokes Nakajima.

Troiano met Patria three years ago when he began auditioning singers for an intended recording project. Local singer Wayne St. John told him about Patria, who was then performing with his vocal choir group. "I like her singing, her attitude, her vibe, and her songwriting talent," says Troiano. "So we got more serious [about her career]."

Recalls Patria, "I initially wrote lyrics to what became 'My Wish.' While there are so many songs on the album I like, I hold that song close to my heart because it's the first song we [she and Troiano] wrote. It was such an amazing feeling writing and then recording it."

Troiano's immediate goal upon returning from Japan will be to secure U.S. distribution of the album.

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

turns out regular hits, but to run a medium-size company with your own distribution is becoming very difficult, if not impossible," says Magrini.

"Unfortunately, Mediaset didn't give a damn, whereas a company like Sony is able to give us the support we need to break artists with a wider potential, such as 883 and Michele Zarrillo, internationally," he says. "As part of the Sony Music group we will have this commitment and the support of their established international network."

In a statement, Paul Russell, chairman of Sony Music Europe, says, "This is a hugely important deal for our Italian company and for Sony Music International. [Magrini's] and RTI's track record in signing, developing, and breaking local Italian talent across a broad musical spectrum is second to none. I firmly believe that the label will continue to build on their local success in Italy and achieve the international success that they deserve."

CALENDAR

JULY

July 17-18, **Playboy Expo**, Pacific Design Center, Los Angeles. 310-550-7776.

July 19, **New York Songwriters Circle And SESAC Present Nashville's Finest**, the Bitter End, New York. 212-586-3450.

July 19, **Yahoo! Internet Life Magazine Online Music Awards**, Studio 54, New York. 212-255-8455. www.yilmusicawards.com.

July 19-20, **Fourth Annual Plug-In '99 Forum**, Marriott Marquis, New York. 800-611-2350. www.jup.com/events/forums/plugin.

July 20, **Music Industry Networking Night**, One Night Stan's Nightclub, Hollywood, Fla. 954-929-0982.

July 20-23, **Macworld Expo**, Jacob K. Javits Convention Center, New York. 800-645-EXPO.

July 23-24, **Promax & BDA Pro Seminar**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 323-965-1990.

July 24, **VH1 Save The Music Concert**, Tennessee Performing Arts Center, Nashville. 714-522-9011.

July 26, **MusiCares Night At The Net**, opening-night benefit at the Mercedes Benz Cup Tennis Tournament, L.A. Tennis Center at UCLA, Los Angeles. 310-392-3777.

July 27, **Legal Issues And The International Artist Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

July 27, **Music Video Production Assn. Directors Cuts '99 Festival**, Writer's Guild Theater, Los Angeles. 323-660-9311.

July 28, **Music Publishing Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-

5590.

July 28, **Trademark And Copyright Issues Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

July 31-Aug. 1, **1999 PBS/TCA Summer Press Tour**, Ritz-Carlton Huntington Hotel, Pasadena, Calif. 703-739-5074.

AUGUST

Aug. 1-3, **Herring On Hollywood Conference**, Century Plaza Hotel, Los Angeles. 888-286-2167. hoh99.redherring.com.

Aug. 6-7, **Fourth National Entertainment Industry Conference On The Technology, Art & Business Of Music**, produced by IMMEDIA!, ABC Radio Centre, Sydney. 61-2-9557-7766. www.immedia.com.au/tab.

Aug. 7, **Tiger Jam II**, to benefit the Tiger Woods Foundation, Rio Hotel & Casino, Las Vegas. 310-274-7800.

Aug. 9, **Ninth Annual T.J. Martell Team Cup Challenge Golf Tournament**, Ridgewood Country Club, Paramus, N.J. 212-980-6600.

Aug. 10, **Negotiations & Conflict Resolutions Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Aug. 13-15, **Rhino RetroFest**, sponsored by Rhino Records, Santa Monica Civic Auditorium, Santa Monica, Calif. 310-474-4778.

Aug. 18, **The Source Hip-Hop Music Awards**, Pantages Theatre, Los Angeles. 310-248-6140.

Aug. 19-22, **Popkomm**, Cologne, Germany. 49-221-91655-0. www.popkomm@musikomm.de.

Aug. 24, **Demo Tapes To Recording Contracts Workshop**, California Lawyers for the Arts

Office, Oakland, Calif. 510-444-6351.

Aug. 25, **Music Publishing Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

Aug. 25-29, **Seventh Annual Cutting Edge Music Business Conference And Roots Music Gathering**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 29, **Watts Renaissance**, a fund-raiser to launch the Wattstar Theatre and Educational Complex, Paramount Pictures Lot, Los Angeles. 323-566-7934.

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 9, **1999 MTV Video Music Awards**, Metropolitan Opera House, New York. 212-258-8000.

Sept. 9-13, **Mixshow Power Summit '99**, South Beach, Fla. 212-340-4738.



Crossroads. Eric Clapton and Sheryl Crow were among the performers June 30 at New York's Madison Square Garden at a benefit show for the Crossroads Centre in Antigua. The concert was recorded and will air at 9 p.m. Saturday (17) on VH1. Shown, from left, are Clapton and Crow. John Bellissimo, the photographer who took this shot, died the day after this concert of a heart attack. See Lifelines, this page.

GOOD WORKS

SONGS OF FREEDOM: Previously unreleased material from **Guided By Voices**, **Superchunk**, **John Doe**, **Creeper Lagoon**, **Cat Power**, **Archers Of Loaf's Eric Bachman**, **Momus**, **Spoon**, and others can be found on **EMusic.com's** new 11-track downloadable benefit album for **CARE**, an international relief organization currently helping refugees in Kosovo. The album, produced by Act Now Productions, is \$8.99 and is only available in the MP3 format. On top of the album proceeds, **EMusic.com** has made a \$50,000 donation to **CARE**. Contact: **Jordan Kurland** at 415-821-7200.

SAVE THE MUSIC: On Saturday (24) at the Tennessee Performing

Arts Center in Nashville, **Al Green**, **CeCe Winans**, **Kirk Franklin**, **Keith Sweat**, and **Take 6** will perform in concert to raise money for **VH1 Save the Music**, an organization dedicated to improving the quality of music education in America's public schools. It is part of the National Assn. of Music Merchants' summer show and is presented by Yamaha Corp. of America. **Gary Chapman** of "Prime Time Country" will host. Contact: **Joseph Spiegel** at 714-522-9011.

Veteran rock band **Chicago** is also teaming with **VH1 Save the Music**. In seven cities, the band will invite a student from the program to play "Call On Me" onstage with the group. Stops include St. Louis (July 25);

Interlochen, Mich. (July 27); Detroit (July 30); Dallas (Aug. 7); Seattle (Sept. 3); and Los Angeles (Sept. 18). The band will also discuss the organization and the importance of music education at each show. Contact: **Todd Phillips** at 310-752-8075.

LIFELINES

BIRTHS

Boy, Samuel Hynes Ellis, to **Marcia Repinski** and **David Ellis**, July 5 in Hoboken, N.J. Mother is specials production editor of **Billboard**. Father is a self-employed medical conference planner.

Boy, Charlie, to **Debz** and **Tom Ferguson**, July 8 in London. Mother is a freelance theater production manager. Father is international associate editor at **Billboard**.

MARRIAGES

Victoria Adams to **David Beckham**, July 4 in Luttrellstown, Ireland. Bride is **Posh Spice** of the **Spice Girls**. Groom is an English soccer star.

DEATHS

John Bellissimo, 47, of a heart attack, July 1 in New York. A noted photographer in the music industry, John launched his career at the age of 17 at Woodstock. During his career, he photographed just about every notable act, including **Eric Clapton**, **Santana**, **Bruce Springsteen**, **Frank Sinatra**, **Billy Joel**, and the **Three Tenors**. Bellissimo is survived by his father, mother, and brother. The family is requesting that donations be made in Bellissimo's name to research organizations for breast cancer, the disease that killed his sister 10 months ago.

BLUE NOTES

(Continued from page 47)

'Invisible Touch,' could work with that Basie-esque kind of feel. And something like 'Against All Odds' is a ballad, so I knew it would work with a different arrangement. On the other hand, a song like the Genesis ballad 'Hold On My Heart' was rearranged to the point that it is almost unrecognizable as a pop tune, but that makes it more interesting as a jazz tune."

On the most superficial level, it would be easy to dismiss Collins' big band as a rock-star vanity project if not for the fact that, much like the personable leader, the music is so enjoyable that it simply wins the listener over. And yes, Collins can swing, propelling his band with a capable elegance that he's eager to nurture. "I realize that I threw myself into the deep end with a project like this," he admits. "This is a 30-year passion of mine, and I know that I won't be able to do it perfectly right for maybe another 10 or 15 years. This music takes a long time to

perfect; that's what makes the great jazz drummers so great. I've got to be given time to develop.

"I'd like to tour with the big band every year or two," Collins continues. "This is not a novelty for me, and I'm not looking for commercial success. I want to do something that's fun and wonderful for me and hopefully for the people who come to see us play. If there are only a handful of people, and they are enjoying it, then that's all that matters."

FOR THE RECORD

A photo caption in the July 17 issue reporting the signing of a publishing deal by writer/artist **Stephen Bishop** with **Spirit Music** incorrectly identified the location of the Los Angeles-based law firm of **Garvin, Davis & Benjamin**.

VIRGIN'S R&B FORAY LOOKS IDEAL

(Continued from page 34)

their men with respect, there's the poignant ballad "Never Let You Go," the uptempo "Things You Can't Do," and the summer feel-good track "There's No Way," which features live orchestra strings.

Ideal attracted a strong lineup of songwriters/producers for their debut, including **Noontime Music's** **Bryan Michael Cox**, **Teddy Bishop** (**Montell Jordan**), **Joe** (who contributed the cut "Jealous Skies"), and **Babyface** prodigy **Jon John** (who produced the tracks "Get Down" and "Break Your Plans"). The quartet also wrote 3½ songs and produced two cuts through its **Abstract** production company, headed by **J-Danté's** cousin **D. Scantz**.

While **Ideal's** talents will invite comparisons to **Jodeci**, **Dru Hill**, and others in that vein, **Brooks** says the unique harmonies and the fact that the members "always write in four-part harmony" are the ingredients that set them apart.

"This album definitely reflects their abilities," he adds. "They have a 'commercialized Take 6 kind of groove. And they would like to play a lot more into that; their second album will dive a little deeper into who they are. But you have to be accepted first before that happens."

In terms of snaring that acceptance, **Ideal** is engaged in a national promo tour that kicked off July 10 in **Flint/Saginaw, Mich.**, and wraps Aug. 4 in **Los Angeles**. From the middle of August to mid-September,

Ideal will embark on a mall tour of major cities. That itinerary is still being confirmed, according to **Virgin** senior director of marketing **Michele Smith**. The "Get Gone" video is running on **BET**, with plans to take it to the **Box** and **MTV**. International release plans are still being confirmed.

In addition to a print campaign, **Virgin** is developing promotional ties aimed at females 18-30 that will play up the now **L.A.-based** group's handsome image as well as the members' "ideal" likes and dislikes. "It amazes me how much the older women scream and shout for these guys," says **Smith**.

"They're a little bit of old school, a little bit of new school," says **Stickhorse Records & Tapes** manager **Earl Johnson** in **Houston**. "[The single is] going out the door. I'm glad to see that, because it lets people know we have talented artists here besides the rappers."

Not bad for a group that picked its name from the page on which the dictionary happened to open. "Besides the dictionary, our second definition of **Ideal** is a recipe to fulfill every woman's fantasy," says **Maverick**. "PZ is the romantic boy next door; **Swab** has a street edge; **J-Danté** is the ladies' man; and I'm mysterious and laid-back. We offer different ingredients for the ladies to pick from."

Ideal is managed by **Carmonique Roberts**.

Programming

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Will MTV's Online Buggles Project Kill The Radio Star?

This story was prepared by Frank Saxe, reporter for *Airplay Monitor*.

NEW YORK—"We can't go back, we've come too far." So said the Buggles in their 1979 hit "Video Killed The Radio Star," the video of which launched MTV in 1981.

Flash-forward to 1999, when MTV is once again calling on the boys in shiny plastic outfits to set the tone for them—this time on the Internet. In February, MTV and VH1 launched the Buggles Project, an initiative aimed at creating an online music destination, centered on an MTV radio product. Parent company Via-

com has already launched VH1 atWork, a companion Internet audio product to its adult top 40 network, VH1 (Billboard, June 5, 1999).

The project is headed by Fred Seibert, who has a long history with MTV. He was the network's first creative director during its 1981 launch and is credited with developing the network's logo and on-air style. He then shifted to sister network Nickelodeon, where he created the wildly successful Nick at Nite con-



SEIBERT

cept. At the start of his post-college career, he worked on the air for the former Storer Radio Group at top 40 and country stations. More recently, Seibert spent five years at Hanna-Barbera Productions, helping revive the fortunes of the studio famous for the Flintstones and Scooby Doo.

For so many years, radio has been a strictly aural medium, yet the Internet has changed the rules. While it seems ironic that a discussion of MTV radio would include the question "What does it look like?," it somehow also seems to make a lot of sense.

The "core" of MTV radio is its "personalized" radio feature, where listeners register by explaining which styles of music they want to hear. "That is probably the reason that people will come to this site," says Seibert, adding that pre-programmed stations will also be an option. The site will also feature artist information, E-commerce, and such services as tickets and artist and MTV merchandising. MTV recently purchased the Imagine Radio Web site and will use it as a starting point for its product.

The Buggles Project is scheduled to go to beta testing shortly, with a full consumer launch expected this fall. The U.S. will be its first target, although MTV expects to expand eventually to its international markets.

MTV is entering an increasingly crowded field of Internet radio providers, yet Seibert believes MTV's brand name and arsenal of on-air cross-promotional mentions will help differentiate its product.

"The major difference is that the offering of music is going to be significantly broader," Seibert says. "It is going to be every kind of music you can imagine." While Imagine Radio has 20 stations currently, he predicts MTV's product will have more than 100. Seibert says many will last just a few weeks or months and will include guest DJs. For example, to plug a new CD, an artist could serve as on-air host, spinning and plugging new

tracks or those of labelmates. Seibert says MTV will also look for Internet personalities or hot local DJs to host a station on a limited basis.

"Our pre-programmed radio stations will have some of the same things that a radio station might have," says Seibert, referring to what has worked in radio for decades, such as personalities and contesting. "We'll incorporate the kinds of things that listeners tell programmers that they like. We want to make it a fantastic listening experience for someone, no matter what method of delivery it is."

Don't call MTV a threat to traditional radio, says Seibert. "It's very clear that everything that competes

for the time of a consumer is something you have to be careful about. The good radio people say, 'Television, computers, baseball games, outdoors—everything is an issue that I have to take a look at.' The smart ones say, 'How is it an opportunity that I can take advantage of?'"

Seibert says Internet radio will supplement radio listening, not replace it. "There were a lot of people who thought television was going to be the end of movies and a lot of people who thought cable was going to be the end of broadcast television and a lot of people who thought radio was going to be the end of magazines. We've all

(Continued on page 79)

newsline...

AMFM LAUNCHES TOUR. AMFM, formerly known as Chancellor Media, is launching the first of its long-awaited concert tour packages. Starting Aug. 4 in San Francisco, Barry White and Earth, Wind & Fire will perform 16 shows in the 14 markets in which AMFM has its Jammin' Oldies R&B radio stations. AMFM VP of marketing Beverly Tilden notes that as the concert promoter, AMFM will offer exclusive promotion tie-ins with its own stations. Although there were no firm plans for it at press time, there is talk of a possible live album culled from the tour, which would be released on AMFM's previously announced label. Further, if the tour proves successful, AMFM would consider staging format-friendly tours for its rhythmic top 40, R&B, and top 40 stations as well.

SLEDGE JOINS CLEAR CHANNEL. WUSN (US99) Chicago PD Alan Sledge joins Clear Channel Communications as regional director of country programming. He'll be based in Phoenix, where he'll take over KNIX programming duties from VP/general program manager Larry Daniels, who'll exit July 27. Sledge previously programmed KNIX's rival KMLE. KNIX was just sold by country artist Buck Owens and his family to Clear Channel, which now owns 62 country stations. Daniels will take two months of vacation before considering other options, which are likely to include consulting. George King remains KNIX assistant PD/music director.

BROADCAST.COM SHOWS HUGE GROWTH. Broadcast.com says its revenue grew 130% to \$13.5 million for the second quarter, which ended June 30. That compares with revenue totaling \$5.9 million in 1998. The second quarter also saw a 31% jump in revenues, compared with the first three months of 1999. The increase is credited to growth in its business-to-business division and a sharp rise in advertising revenue.

Experts Warn Broadcasters To Check For Y2K Compliance

BY CHUCK TAYLOR

LAS VEGAS—Broadcasters worried about planes falling from the sky due to issues surrounding the well-publicized Y2K crisis should first address the concerns at their own stations.

"The new century begins [soon] and, with it, countless potential problems caused by the millennium bug," says Dorrin Bunkin, a broadcast attorney with Wiley, Rein & Fielding in Washington, D.C.

In the neighborhood of 40%-80% of all existing computers will need to be revamped so that they understand that "00" on the year's date refers to 2000 and not 1900.

For a radio station, this applies to a hefty checklist of broadcast-specific equipment, including automation systems, software that handles traffic, spot players, newswire-feed storage equipment, digital audio editor software, digital logging products, emergency-alert systems, telephone call screening equipment, studio lighting boards, satellite downlinks, and more.

Bunkin stresses that existing contracts and legal relationships with suppliers, vendors, customers, subscribers, and other such entities should be reviewed to ensure that rights and obligations of both parties are understood in the event of a Y2K problem. Likewise, vendors, suppliers, and independent contractors should be contacted to determine the extent to which their systems and products are Y2K-compliant.

Broadcasters should also be prepared to deal with unforeseen traumas. They "should attempt to ensure that mission-critical systems can operate for some specific amount of time, perhaps a few hours, maybe a few weeks, even with possible failures to associated equipment," Bunkin says.

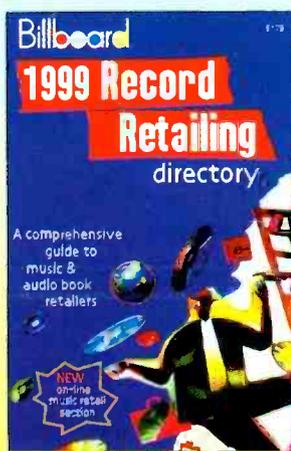
Tom Beauchamp, director of engineering for WRAL Raleigh, N.C., stresses that his efforts to ensure a smooth transition to the next century have been met with eagerness by manufacturers. Much of his equipment, Beauchamp found, is compliant, with only minor difficulties.

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Shebel Looks Back For Inspiration At Chicago's Kiss

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

The old saying "The more things change..." rings particularly true for veteran programmer Chris Shebel, who recently returned to Chicago as PD of top 40 WKIE (92 Kiss FM) and R&B oldies sister WXXY.

About 17 years ago, he worked alongside Larry Lujack at WLS-AM. "They eventually moved me to the FM, where I worked with Steve Dahl and Garry Meier," Shebel says. "Replacing me on the AM was Fred Winston. Now, I'm his boss [on WXXY]."

Kiss' owner, Big City Broadcasting, also reminds Shebel of the old days. "Even though they have stations in New York, L.A., and Chicago, that's all they have," he says. "This is almost like working for a small, local owner. Their chain of command is pretty slim. I only have to make one or two calls to get answers to any questions. It takes me back to when I was working for Stoner Broadcasting at WDJX Louisville, Ky."

What made him leave the megagroup Chancellor Media to sign on a new, mom-and-pop-sized top 40 that's simulcast from three different sticks?

"I was in Pittsburgh doing modern AC at WDRV [the River], and I wanted to get back into mainstream top 40," Shebel says. "I thought the River would be a good experience to try something different, but top 40 is what I really enjoy, and this particular situation seemed unique from the standpoint that everyone says this format can't be done in Chicago."

That sentiment was most recently expressed by WBBM-FM (B96) PD Todd Cavanah, who said in a recent article in Top 40 Airplay Monitor that there was no mainstream top 40 hole in Chicago, citing recent decisions by Chancellor and Bonneville to switch

their low-rated stations to something other than top 40.

"The way Big City is doing it—with three small signals, as opposed to one main signal, which would've cost many millions to acquire—provides the financial luxury to give this format a chance," Shebel notes. "If we paid \$100 million for a signal here, there would be no way to make money on any format that doesn't pull a significant amount of 25-54s. That's why Chancellor flipped one of its stations to Jammin' Oldies. Our research saw an opening for a mainstream top 40, where it can be profitable if we have a low debt to service. This way, we don't need a 3 or 4 share to make money. That's the difference between us and the others."

While Kiss hasn't made the dramatic debut of, say, WKTU New York,

'Top 40 is what I enjoy, and this situation seemed unique'

- CHRIS SHEBEL -

it nonetheless has exceeded Shebel's early expectations, up to a 1.2 share in the second spring Arbitrend. In April, Cavanah contended that Kiss would be taking more audience from WTMX (the Mix) than B96.

"Todd may be partially right on that," Shebel says. "When we did research, we obviously saw that the partisans for top 40 are more likely listeners to the Mix than B96's Hispanic female target demo. I also think that we're generating some phantom cume—people tuning in who didn't listen to either station. It reminds me of the time I was PD of WDJX, and Buddy Scott signed on another top 40. Initially, the cume for both stations went up. Buddy maintained that we were giving people who like top 40 more chances to hear us than a station in a different format. A recent diary review here confirmed that as well."

Kiss has also been helped by an abundance of acts, such as Backstreet Boys, Britney Spears, and 'N Sync, that it can own, at least to some extent. In fact, it's almost to the point where the boy-band boom is becoming too much of a good thing.

"Our position is to play the best of everything, so we steal from everybody else," Shebel says. "I don't know if we can have total ownership of a lot of boy bands, because once they have a huge mega-hit, it crosses all genres. But is that genre dying out? Probably. Once we stumble upon something that has major appeal, 50 imitators crop up, and the genre burns out. Three months ago, I remember sitting in a music meeting, saying, 'It's time for boy bands to stabilize. Unless it's huge, we're not putting a new one on until another one comes off.' The essence of top 40 is variety. If all of a sudden you hear an overabundance of boy bands, it stops becoming a variety."

Here's a typical hour on WKIE: Shania Twain, "That Don't Impress Me Much"; the Cranberries, "Dreams"; Jennifer Lopez, "If You Had My Love"; Smash Mouth, "All Star"; Natalie Imbruglia, "Torn"; 98°, "The Hardest Part"; Sixpence None The Richer, "Kiss Me"; Tal Bachman, "She's So High"; Goo Goo Dolls, "Iris"; Backstreet Boys, "I Want It That Way"; Robbie Williams, "Millennium"; and Sugar Ray, "Every Morning."

Although Big City's modest start-up investment has made it possible to be successful with lower ratings, Shebel says that when it comes to air talent and promotion, the budget "has not been too modest in those areas. We've been able to hire everyone we wanted to, including former B96 personality George McFly for mornings; Shark from KOMÉ San Jose, Calif., in afternoons; and Jeffrey T. Mason from WBZZ [B94] Pittsburgh in nights.

"We've started our first marketing program with a billboard campaign in the northwest part of the metro, and we're presenting Brian Setzer's performance at Taste of Chicago next weekend, so there's been no problem in getting any of those funds," he adds. "I'm not as sold on TV as I was 10 years ago. I just don't know if you get the value for the money on network TV. Cable TV, however, is an intriguing prospect for the fall."

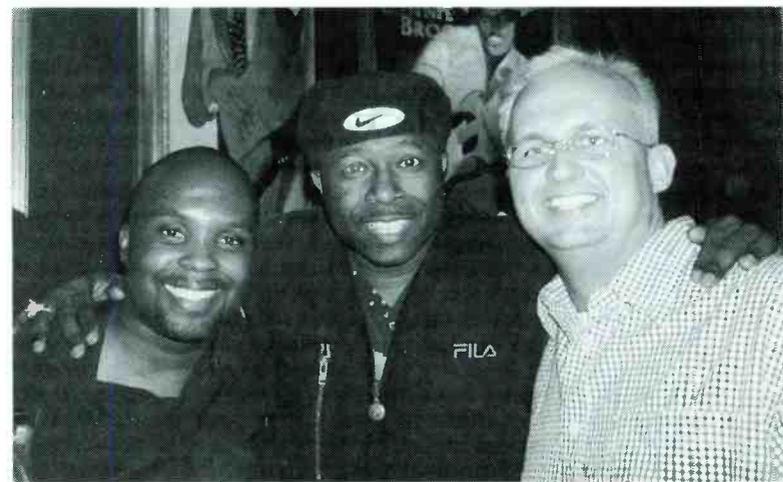
As for the million-dollar cash contests, "they do work," he admits. "We haven't done it, but other stations [in the market] have. We get Accuratings every week, so we can see when someone's doing what we used to call 'buying the book.' That can be effective, but it needs more and more money to move the needle, and you have to back it up with at least the same amount of money for marketing.

"At some point, that might be part of the plan," Shebel continues. "At this stage, we still have to demonstrate to the audience that we're a good, consistent station that plays the

(Continued on page 79)



SHEBEL



The Force Is With You. Bowlegged Lou of Full Force, center, hangs with WBBM (B-96) Chicago's afternoon drive host Terry Fox, left, and music director Erik Bradley at a pre-party for B-96's B-Bash concert. The event was attended by 65,000 fans, who heard Ricky Martin, 'N Sync, 98°, Shaniece, Vengaboys, and Busta Rhymes perform. Full Force has written for and produced a number of today's tour de force youth acts, including in his credits Backstreet Boys' gold-certified "All I Have To Give."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	14	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS 9 weeks at No. 1
2	2	2	11	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	3	18	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	4	4	12	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
5	5	5	30	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
6	7	7	12	THE HARDEST THING UNIVERSAL 56246 †	98 DEGREES
7	6	6	22	BELIEVE WARNER BROS. 17119 †	CHER
8	8	8	36	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
9	9	9	46	FROM THIS MOMENT ON MERCURY 466450/IDJMG †	SHANIA TWAIN
10	12	11	80	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
11	10	13	17	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
12	11	10	15	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
13	13	12	26	ANGEL OF MINE ARISTA 13590 †	MONICA
14	14	14	76	YOU'RE STILL THE ONE MERCURY 568452/IDJMG †	SHANIA TWAIN
15	18	17	5	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
16	20	16	40	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
17	17	22	9	DESTINY WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER
18	15	20	7	A STEP TOO FAR ROCKET ALBUM CUT/IDJMG	ELTON JOHN, HEATHER HEADLEY & SHERIE SCOTT
19	16	15	44	I'LL BE LAVA 84191/ATLANTIC †	EDWIN MCCAIN
20	19	18	7	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
21	21	23	10	BABY, DON'T YOU BREAK MY HEART SLOW JACKET ALBUM CUT †	VONDA SHEPARD WITH EMILY SALIERS
22	23	25	3	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
23	22	19	24	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
24	25	29	3	NO MATTER WHAT RAVENOUS/MERCURY SOUNDTRACK CUT/IDJMG	BOYZONE
25	26	28	9	I WILL BE RIGHT HERE BLITZ 84466/ATLANTIC †	ALL-4-ONE

Adult Top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
										No. 1															
1	1	1	1	14	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN 6 weeks at No. 1																			
2	4	4	10	ALL STAR INTERSCOPE ALBUM CUT †	SMASH MOUTH																				
3	3	3	11	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN																				
4	2	2	38	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER																				
5	5	6	43	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS																				
6	6	5	31	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY																				
7	8	9	12	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN																				
8	9	7	17	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN																				
9	7	8	41	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20																				
10	10	10	7	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN																				
11	11	13	15	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL																				
12	12	14	7	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA																				
13	13	11	23	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST																				
14	15	15	12	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING																				
15	14	12	52	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY																				
16	16	17	10	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS																				
					AIRPOWER																				
17	17	21	11	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES																				
18	18	28	6	LAST KISS EPIC 79197	PEARL JAM																				
19	19	23	5	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS																				
					AIRPOWER																				
20	22	26	5	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY																				
21	21	24	9	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS																				
22	20	19	26	BELIEVE WARNER BROS. 17119 †	CHER																				
23	23	22	25	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL																				
24	25	20	22	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW																				
25	26	25	17	PRAYSE YOU SKINT/ASTRALWERKS 66254*/MIRGIN †	FATBOY SLIM																				

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 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.

Top 40 Tracks™

T. WK	L. WK	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	14	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
2	3	10	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
3	1	16	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
4	4	9	ALL STAR INTERSCOPE	SMASH MOUTH
5	5	10	WILD WILD WEST COLUMBIA	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
6	7	7	BEAUTIFUL STRANGER MAVERICK/WARNER BROS.	MADONNA
7	11	5	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
8	6	22	NO SCRUBS LAFACE/ARISTA	TLC
9	9	11	SOMETIMES JIVE	BRITNEY SPEARS
10	8	22	KISS ME SQUINT/COLUMBIA	SIXPENCE NONE THE RICHER
11	10	9	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
12	19	4	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
13	12	15	THAT DON'T IMPRESS ME MUCH MERCURY/IDJMG	SHANIA TWAIN
14	15	7	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
15	13	35	SLIDE WARNER BROS.	GOO GOO DOLLS
16	16	9	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/IZ	BLESSID UNION OF SOULS
17	14	27	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
18	17	6	THE CUP OF LIFE COLUMBIA	RICKY MARTIN
19	20	9	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
20	21	8	WHERE MY GIRLS AT? MOTOWN	702
21	18	19	WHAT IT'S LIKE TOMMY BOY	EVERLAST
22	23	4	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
23	28	7	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
24	27	7	OUT OF MY HEAD HOLLYWOOD	FASTBALL
25	29	5	UNPRETTY LAFACE/ARISTA	TLC
26	31	3	LAST KISS EPIC	PEARL JAM
27	26	6	I COULD NOT ASK FOR MORE LAVA/ATLANTIC	EDWIN MCCAIN
28	25	7	TELL ME IT'S REAL MCA	K-CI & JOJO
29	22	12	ALMOST DOESN'T COUNT ATLANTIC	BRANDY
30	24	18	THE HARDEST THING UNIVERSAL	98 DEGREES
31	32	24	FLY AWAY VIRGIN	LENNY KRAVITZ
32	33	3	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
33	30	12	ANYWHERE BAD BOY/ARISTA	112 FEATURING LIL'Z
34	36	15	SWEET LADY RCA	TYRESE
35	38	2	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
36	35	4	808 TRACK MASTERS/COLUMBIA	BLAQUE
37	34	20	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
38	39	2	SUMMER GIRLS LOGIC/ARISTA	LFO
39	37	8	STRONG ENOUGH WARNER BROS.	CHER
40	40	2	CALL AND ANSWER REPRISE	BARENAKED LADIES

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 219 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (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.

Radio

PROGRAMMING

Shane McAnally Eyes Country Success As 'Blue' Establishes Young Curb Artist

BOYS OF SUMMER: When asked to differentiate himself from the other new male artists dotting the country landscape, Shane McAnally does some heady thinking.

"The most obvious thing is that I don't wear a hat. And I don't wear Wranglers," he says. "I am a country music fanatic, but if I wore those clothes to fit an image that's expected of me, people would see right through it, because it's just not me. I'm a pretty casual guy."

His clothing choices are just the beginning of a generous list of distinguishing features helping the new artist stand above the pack and establish himself as an entity poised to win over radio and the masses.

There's his voice and music, which have a refreshing, life-loving quality apart from many of the woe-is-me singers out there. There's the personality: beaming, zestful, and telling of his youthful 24 years of age. And there's the presence, marked by an eager smile, bright hazel eyes, closely cropped red hair, and a physical demeanor that will no doubt draw in scores of country's younger demographic. ("I've heard that I look like a Backstreet Boy," McAnally laments.)

"We consider Shane to be the whole package," says Jeff Tuerff, director of marketing for Curb Records, McAnally's label. "He's got the image and the music to back it up; he's an awesome songwriter with a strong, clear and powerful voice; and he's consistent with what is happening at radio right now, meaning that he can target a younger demographic. That's what we need to keep this format fresh."

The Texas-born artist's debut single, "Say Anything," an animated tale of a man's attempt to make his angry woman stop giving him the cold shoulder, peaked at No. 41 in March. His second single, "Are Your Eyes Still Blue," just hit radio at the beginning of July and already is scoring airplay at nearly three dozen stations. It debuted last issue on Hot Country Singles & Tracks at No. 65 and moves this issue to No. 59.

McAnally, who co-wrote both tracks, says that "Eyes" is as universal as they come. "People change when they end a relationship, and then you hear about them and don't necessarily even recognize them," he says. "I'm pretty sure that most anyone out there has been in that situation: men and women, young and old. That's what country music is all about—real life—and I feel that story every time I sing the song. That feeling of 'What in the world has happened to you?'"

"It's a cute song. We needed something that sounded summer and fresh, and he's got a great voice with words that are really fun. It's just a wonderful track," says Jennifer Wood, assistant PD of KNCI Sacramento, Calif. "It's cute, kind of like

Jessica Andrews' new track ["You Go First (Do You Wanna Kiss)"], which we love, too. There are a bunch of new artists coming out with some really good songs."

"The first single was huge here, and we're still playing it," says



by Chuck Taylor

Travis Moon, assistant PD/music director at KEEY Minneapolis. "It scored huge phones and big research. We knew about the latest one from a sampler and thought then that it was a fantastic song, maybe more singable than 'Say Anything.' I love those three or four chord changes that really make the song take off. I'd say it's the best 'eyes' song since 'Don't It Make My Brown Eyes Blue' [a 1977 smash for Crystal Gayle]. And you know those blue-eyes songs always do well."

McAnally's eye on success comes from a lifetime spent obsessing over music. "My parents have this tape of me when I was 3 years old, singing [Johnny Paycheck's 1977 hit] 'Take This Job And Shove It,'" he says. "I could barely talk, and I didn't know the words—or what they meant—



MCANALLY

but the music was always there. I can remember writing songs when I was 8 years old and not knowing where that was coming from. I think that just comes naturally to people."

As he grew up, McAnally performed at numerous clubs and bars in the Dallas/Fort Worth area. In 1994, he moved to Nashville after spending a year at the University of Texas in Austin. "I started working as a bartender with no specific plan. It was so random," he says. There, he met businessman Bob Robison, who had seen a videotape of McAnally performing on the Johnnie High Music Revue. (LeAnn Rimes is a fellow alumnus.)

Robison introduced him to Meredith Stewart Devoursney with Curb Music Publishing, who, in turn, hooked him up with Rich Herring, a singer/songwriter looking for an artist to work with and produce. The two demoed McAnally's "Just One

Touch." That eventually secured him producers Herring and Brian Ahern (Emmylou Harris, Anne Murray), a publishing deal, and a recording contract with Curb.

Now, he says, "I hate to sound like I'm not humbled by the whole experience, but I don't think there's ever been any doubt that this is what I would do long-term, because this is all I know. It may sound clichéd and over the top, but this is what I was born to do. I just love music and love getting to be a part of it."

Still, McAnally says that the public recognition he's gained in 1999 feels less like an explosive step than part of a process that he's been working toward for years. "I've worked for so long, and I always feel like I've taken a step farther every year. We finally finished the record, and we're now getting music to the people. It's definitely the biggest step I've taken, and I'm excited that so many of my goals and dreams have come true. But at the same time, it seems like another one of those steps."

"I really believe in deliberate progression. I like the slow builds, because then you get to enjoy it in little doses. I'm not sure I'd even know how to act if my album sold 5 million copies from the start. This way, I can enjoy seeing 50 more people at a time coming to my shows, and I'm able to appreciate that."

Even though his debut album has yet to be released, he's already made his way around much of the nation for the obligatory radio tour, and his marks have come back high.

"We had Shane in for a show, and he's great live, full of energy. The guy can sing his butt off, and the writing is wonderful," says Mike Kennedy, PD of KBEQ Kansas City, Mo. "I watched 2,000 people in that audience sing 'Say Anything' word for word and just go nuts. That's why I believe in him. We've already got early phones on 'Are Your Eyes Still Blue' after about 60 plays. Shane is a guy that people are going to need to deal with, because he's a strong act."

"The guy's got some talent," adds Moon at KEEY. "He came here for a radio meet-and-greet and sang for us. He's a sharp kid, and we were just knocked out by the music. I think his voice is more dynamic than most of the male voices out there. He's got a lot of energy and sounds very exciting on the air."

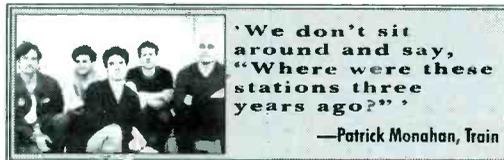
McAnally has just assembled a road band and is looking forward to creating a lively show that will animate what listeners have heard on the radio.

"People that you look back on were able to leave an imprint on music forever, like Patsy Cline, Willie Nelson, Merle Haggard, and Ronnie Milsap," he says. "I just want to do what everyone wants to do: create my own sound. Country music has been important to me. I hope that I can also be important to it someday."

After five years of extensive U.S. touring and the release of a self-titled debut, San Francisco's Train has proven that it's the little band that could.

Although now on track at radio, the act is still in awe that the airwaves have at last become an ally. "It's very surprising the first time you hear yourself coming out of car or restaurant speakers or when you fill a room and people sing along," says lead singer Patrick Monahan. "We've seen a lot of bands come and go over the years. There are no guarantees. We don't sit around and say, 'Where were these stations three years ago?' We look at things more positively than that. We used the extra time to develop into a great live band."

They also used it to perfect "Meet Virginia," the second single from the album and this issue's No. 27. "It was a hard song to write, because I knew deep down it was special. It's basically a song about



a girl who is a composite of women the band has met over the years in everyday life and their quirky personality traits," he says. "Most of the exact stories have been forgotten. Except for the one where

we got the line 'exercise in high heels.' We were playing softball with a bunch of bands like Counting Crows and Engine 88 one day. One of the guys had a girlfriend who was wearing a long dress and high heels to play. I thought, 'What the hell are you doing?' But I knew it was good writing material."

Noxema girl/actress Rebecca Gayheart was chosen to portray Virginia in the video. "She is not only beautiful and talented but kind and nice. She really nailed the role with her beauty and ability to appear quirky and questioning."

Train's busy schedule should provide enough fodder for a new album. It will be hitting Canada with Hootie & the Blowfish in August and traveling on the DKNY college tour in September.

BUGGLES PROJECT

(Continued from page 76)

found that none of it is true. I really believe that our Internet radio experience will be an additive experience for a consumer, a kind of experience they use in a particular environment."

Seibert will count on PDs and music directors to implement the MTV radio concept, and he believes it will be programmed much the same as traditional radio. But he also says, "How people use Internet radio is going through unbelievable changes, because the way we all use the Internet is going through unbelievable changes. If I reflect back just on the last year, every month I use the Internet slightly differently. My guess is that every month we're going to find new ways to deal with the programming."

MTV is a network known for cross-promotion, and it will use all of its weapons with the launch of its Web product. Parent company Viacom owns several cable channels, magazines, and a consumer-products division, all of which will likely be tapped, says Seibert. "We will do whatever we need to do, within reason, to create success in this new space."

Seibert says the launch of the Internet product feels very similar to the early days at the cable network, yet it is also quite different in that cable was a known commodity. It had a wire going into a TV with a simple picture and sound. The Net's possibilities are still evolving.

"It's changing every afternoon," he says. "Literally, somebody showed me something yesterday in the video-streaming area that blew my socks off; it was unbelievable. What that meant is, the day before I didn't know about that, nobody did. The day after, everybody did. That means we are in a place where the actual medium and the actual products on the medium are changing on a daily basis. That's a lot different than it was when we were starting the cable business."

And while the Buggles sang of video killing the radio star, a tune that became a mantra for MTV, Seibert is not certain whom the Internet's victim will be.

"We have been trying to figure that out. At the time we didn't think we were killing the radio star. We believed then we'd be an adjunct to radio, which we turned out to be. I think it's the same thing here."

CHRIS SHEBEL

(Continued from page 77)

songs they like. Remember, we've only been on the air for seven months. We're still trying to shake hands and kiss babies."

Until Kiss can get signals upgraded, Shebel will concentrate on its target audiences, who largely reside in the suburbs around Chicago. "Even if our tower was on top of the John Hancock building [just north of downtown Chicago], we'd still be targeting the suburbs," he says. "That's where the audience is for this format."

Shebel's competitive nature is illustrated by the fact that he has the Airplay Monitor profile of Cavanaugh on his wall to provide inspiration. Nevertheless, Shebel knows the realities of his situation and has set goals accordingly. "It would be nice to be No. 1 in 18-34, but at this point in time, I'd settle for top five."

Billboard®

JULY 24, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	2	8	SCAR TISSUE	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
2	2	1	8	PROMISES	DEF LEPPARD
				EUPHORIA	MERCURY/IDJMG †
3	3	3	10	AMERICAN WOMAN	LENNY KRAVITZ
				5	MAVERICK/VIRGIN †
4	4	5	7	GET BORN AGAIN	ALICE IN CHAINS
				NOTHING SAFE - THE BEST OF THE BOX	COLUMBIA †
5	5	4	18	LIT UP	BUCKCHERRY
				BUCKCHERRY	DREAMWORKS †
6	6	6	9	LAST KISS	PEARL JAM
				NO BOUNDARIES	EPIC
7	7	7	23	WHY I'M HERE	OLEANDER
				FEBRUARY SUN	REPUBLIC/UNIVERSAL
8	8	9	32	ONE	CREED
				MY OWN PRISON	WIND-UP
9	14	18	4	YOU WANTED MORE	TONIC
				"AMERICAN PIE" SOUNDTRACK	UNIVERSAL †
10	12	10	27	HEAVY	COLLECTIVE SOUL
				DOSAGE	ATLANTIC
11	10	8	18	MY OWN WORST ENEMY	LIT
				A PLACE IN THE SUN	RCA †
12	11	12	17	BAWITDABA	KID ROCK
				DEVIL WITHOUT A CAUSE	TOP DOG/LAVA/ATLANTIC †
13	9	11	40	WHATEVER	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL †
14	13	15	6	NOOKIE	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
AIRPOWER					
15	21	29	3	CRUSH 'EM	MEGADETH
				RISK	TRAUMA/CAPITOL †
16	17	21	6	NO MORE, NO LESS	COLLECTIVE SOUL
				DOSAGE	ATLANTIC
17	15	14	23	FREAK ON A LEASH	KORN
				FOLLOW THE LEADER	IMMORTAL/EPIC †
18	18	19	12	KEEP AWAY	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL †
19	20	20	9	WHAT'S MY AGE AGAIN?	BLINK 182
				ENEMA OF THE STATE	MCA †
AIRPOWER					
20	24	22	7	THE KIDS AREN'T ALRIGHT	THE OFFSPRING
				AMERICANA	COLUMBIA †
21	25	31	3	ROLLIN' STONED	GREAT WHITE
				CAN'T GET THERE FROM HERE	PORTRAIT/COLUMBIA
22	23	24	5	SHAG	SAMMY HAGAR
				RED VOODOO	MCA
23	19	13	26	LIVING DEAD GIRL	ROB ZOMBIE
				HELLBILLY DELUXE	GEFFEN/INTERSCOPE †
24	22	17	10	CARS	FEAR FACTORY
				OBSELETE	ROADRUNNER †
25	27	26	7	HAMMER OF LOVE	BAD COMPANY
				THE ORIGINAL BAD COMPANY ANTHOLOGY	ELEKTRAVEEG
26	26	23	12	MEET VIRGINIA	TRAIN
				TRAIN	AWARE/COLUMBIA †
27	28	25	7	GO FASTER	THE BLACK CROWES
				BY YOUR SIDE	AMERICAN/COLUMBIA
28	29	27	8	DIE, DIE MY DARLING	METALLICA
				GARAGE INC.	ELEKTRAVEEG
29	30	33	3	MYSTERIOUS	SCORPIONS
				EYE II EYE	KOCH
30	32	38	3	SMOOTH	SANTANA FEATURING ROB THOMAS
				SUPERNATURAL	ARISTA
31	33	37	3	WHEN WORLDS COLLIDE	POWERMAN 5000
				TONIGHT THE STARS REVOLT!	DREAMWORKS †
32	31	28	20	MAS TEQUILA	SAMMY HAGAR
				RED VOODOO	MCA †
33	34	—	2	ANA'S SONG (OPEN FIRE)	SILVERCHAIR
				NEON BALLROOM	EPIC †
34	39	—	2	BLACK BALLOON	GOO GOO DOLLS
				DIZZY UP THE GIRL	WARNER BROS. †
35	35	40	3	SLIDER	SIMON SAYS
				JUMP START	HOLLYWOOD †
36	37	—	3	UNDER IT ALL	NEW AMERICAN SHAME
				NEW AMERICAN SHAME	WILL/LAVA/ATLANTIC
37	36	39	5	BLED FOR DAYS	STATIC-X
				WISCONSIN DEATH TRIP	WARNER BROS.
38	NEW ▶	1	1	STITCHES	ORGY
				CANDYASS	ELEMENTREE/REPRISE †
39	NEW ▶	1	1	ENTER MY MIND	DRAIN STH
				FREAKS OF NATURE	THE ENCLAVE/MERCURY/IDJMG
40	40	30	16	ENDS	EVERLAST
				WHITEY FORD SINGS THE BLUES	TOMMY BOY †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 mainstream rock stations and 67 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 24, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	8	SCAR TISSUE	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
2	3	5	12	WHAT'S MY AGE AGAIN?	BLINK 182
				ENEMA OF THE STATE	MCA †
3	2	2	12	ALL STAR	SMASH MOUTH
				ASTRALOUNGE	INTERSCOPE †
4	4	3	24	MY OWN WORST ENEMY	LIT
				A PLACE IN THE SUN	RCA †
5	5	4	13	LAST KISS	PEARL JAM
				NO BOUNDARIES	EPIC
6	6	7	7	NOOKIE	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
7	7	6	15	BATTLE FLAG	LO FIDELITY ALLSTARS FEAT. PIGEONHED
				HOW TO OPERATE WITH A BLOWN MIND	SKINT/SUB POP/COLUMBIA †
8	8	9	9	AMERICAN WOMAN	LENNY KRAVITZ
				5	MAVERICK/VIRGIN †
9	11	16	6	SOMEDAY	SUGAR RAY
				14:59	LAVA/ATLANTIC †
10	9	11	9	THE KIDS AREN'T ALRIGHT	THE OFFSPRING
				AMERICANA	COLUMBIA †
11	12	10	16	BAWITDABA	KID ROCK
				DEVIL WITHOUT A CAUSE	TOP DOG/LAVA/ATLANTIC †
12	10	8	23	FREAK ON A LEASH	KORN
				FOLLOW THE LEADER	IMMORTAL/EPIC †
13	17	19	9	STEAL MY SUNSHINE	LEN
				YOU CAN'T STOP THE BUM RUSH	WORK/ERG †
14	15	18	5	BLACK BALLOON	GOO GOO DOLLS
				DIZZY UP THE GIRL	WARNER BROS. †
AIRPOWER					
15	22	23	4	ANA'S SONG (OPEN FIRE)	SILVERCHAIR
				NEON BALLROOM	EPIC †
16	14	12	7	GET BORN AGAIN	ALICE IN CHAINS
				NOTHING SAFE - THE BEST OF THE BOX	COLUMBIA
AIRPOWER					
17	23	24	4	YOU WANTED MORE	TONIC
				"AMERICAN PIE" SOUNDTRACK	UNIVERSAL †
18	20	22	9	WHY I'M HERE	OLEANDER
				FEBRUARY SUN	REPUBLIC/UNIVERSAL
19	13	13	21	BETTER DAYS (AND THE BOTTOM DROPS OUT)	CITIZEN KING
				MOBILE ESTATES	WARNER BROS. †
20	16	15	31	ONE	CREED
				MY OWN PRISON	WIND-UP
21	19	21	16	WHATEVER	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL †
22	25	31	3	HERO	THE VERVE PIPE
				THE VERVE PIPE	RCA
23	26	27	4	STITCHES	ORGY
				CANDYASS	ELEMENTREE/REPRISE †
24	21	17	26	PRaise YOU	FATBOY SLIM
				YOU'VE COME A LONG WAY, BABY	SKINT/ASTRALWERKS/VIRGIN †
25	18	14	17	ENDS	EVERLAST
				WHITEY FORD SINGS THE BLUES	TOMMY BOY †
26	33	37	3	WE ARE	VERTICAL HORIZON
				EVERYTHING YOU WANT	RCA
27	27	25	8	MEET VIRGINIA	TRAIN
				TRAIN	AWARE/COLUMBIA †
28	28	29	6	LADYFINGERS	LUSCIOUS JACKSON
				ELECTRIC HONEY	GRAND ROYAL/CAPITOL †
29	35	—	2	WHEN WORLDS COLLIDE	POWERMAN 5000
				TONIGHT THE STARS REVOLT!	DREAMWORKS †
30	29	26	13	WHEN I GROW UP	GARBAGE
				VERSION 2.0	ALMO SOUNDS/INTERSCOPE †
31	31	35	7	YEAH, WHATEVER	SPLENDER
				HALFWAY DOWN THE SKY	C2
32	36	38	3	NO MORE, NO LESS	COLLECTIVE SOUL
				DOSAGE	ATLANTIC
33	30	30	20	NEW	NO DOUBT
				"GO" SOUNDTRACK	WORK/ERG †
34	38	—	2	LET ME GO	CAKE
				PROLONGING THE MAGIC	CAPRICORN/IDJMG
35	32	33	26	WHY DON'T YOU GET A JOB?	THE OFFSPRING
				AMERICANA	COLUMBIA †
36	39	—	3	LET FOREVER BE	THE CHEMICAL BROTHERS
				SURRENDER	ASTRALWERKS/VIRGIN †
37	NEW ▶	1	1	BEAUTIFUL	JOYDROP
				METASEXUAL	TOMMY BOY
38	34	28	10	ALL THAT YOU ARE (X3)	ECONOLINE CRUSH
				THE DEVIL YOU KNOW	RESTLESS †
39	NEW ▶	1	1	BODYROCK	MOBY
				PLAY	V2
40	40	40	7	CARS	FEAR FACTORY
				OBSELETE	ROADRUNNER †

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MTV's 'Radar' Contest Detects Indie Group Belle Academe

MTV INDIE CONTEST WINNER: Congratulations to the rock band **Belle Academe**, which won MTV's "Under The Radar: Flying Indie" contest (The Eye, Billboard, May 29). As part of the contest—held June 26-27—MTV played videos from independent-label and unsigned artists; MTV viewers then voted on their favorite videos. The winner of the contest will receive exposure on MTV's "Spankin' New" program and heavy rotation on MTV2.

The Los Angeles-based Belle Academe, whose music could be described as **Sixpence None The Richer** meets **Sonic Youth**, won for the video "Christine's White Noise." The song for the video is featured on the band's debut album, "Shimmer," on Swingerland Records, distributed by Paulstar Distributing and Rock Bottom Distribution.

The video for "Christine's White Noise," which was co-directed and edited by guitarist **Charles Hamilton**, was inspired by the **John Frankenheimer** film "Seconds."

Swingerland co-owner **Larry Bayless** says, "We've gotten a very positive reaction to the song at radio. Hopefully, the added exposure on MTV will help push it over the top."

Kudos to MTV for presenting this excellent spotlight on independent music at a time when it's become increasingly difficult for indie-label videos to get national exposure.

THIS & THAT: The Music Video Production Assn. has changed the date of its Directors' Cuts '99 event (The Eye, Billboard, June 12). The event—which features underground work of music video

directors—will take place July 27 instead of July 29. The location will be the Writers' Guild Theater in Beverly Hills, Calif.

Andre "A.R." Robbins of the New York-based rap show "Video Underground" has started a video pool called A.R.Tistic Communications (formerly Maximum Vision). The video pool produces four monthly tapes in these categories: pop/top 40, R&B, rock/alternative, and rap/hip-hop. Clients include bars, clubs, restaurants, and storefronts.

The Museum of Television and Radio in New York and Los Angeles is holding a tribute to **Janet Jackson's TV work**, including screenings of her music videos and TV performances. The salute, called "Janet Jackson On Television: Good Times And Great Videos," runs until Sept. 15.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the R&B/hip-hop show "V.I.P."

TV affiliates: Media One Cable, Dolton, Ill., and Cablevision in Harvey, Ill.

Program length: 60 minutes.

Time slot: Various.
Key staffer: **T.J. Armour**, executive producer/PD.

Following are the top five videos for the episode that aired on the Media One affiliate the week of July 5:

1. **High & Mighty**, "B-Boy Document" (Rawkus).
2. **Chris Moutas**, "No Pain, No Lies" (Seven Day Music).
3. **Chantay Savage**, "Come Around" (RCA).
4. **Cam'Ron**, "Let Me Know" (Untertainment/Epic).
5. **Charli Baltimore**, "Feel It" (Untertainment/Epic).



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Jim Yukich directed **Joey McIntyre's** "I Love You Came Too Late."

Styles Of Beyond teamed up with director **Frank Sacramento** for the "Easy, Back It Up" video.

Jessica Andrews' clip for "You Go First" was directed by **Trey Fanjoy**.

OTHER CITIES

Toronto was the location for **Alanis Morissette's** "So Pure" video, which she directed, and **Boombang Boys'** "Pictures Of You" clip, directed by **Lisa Mann**.
Youngbloodz teamed up with

director **David Nelson** in Atlanta for the "U-Way" video.

Ricochet's "Seven Bridges Road" was directed by **Jim Shea** in Birmingham, Ala.

Shaded Red filmed the "Revolution" video with director **David Blood** in Alamo Village, Texas.

London was the location for the **Pet Shop Boys'** "I Don't Know What You Want" (directed by **Pedro Romhanyi**) and **Garbage's** "When I Grow Up," directed by **Sophie Muller**.

Chris Rogers directed **Montgomery Gentry's** "Hillbilly Shoes" clip in Lebanon, Tenn.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Eve & Nokio, What Ya Want
- 2 K-Ci & JoJo, Tell Me It's Real
- 3 Naughty By Nature, Jamboree
- 4 Lauryn Hill, Everything Is Everything
- 5 Ja Rule, Holla Holla
- 6 Case, Happily Ever After
- 7 TLC & Sporty Thiezz, No Scrubs/No Pigeons
- 8 Slick Rick, Street Talkin'
- 9 Will Smith, Wild Wild West
- 10 Maxwell, Fortunate
- 11 Eric Benet, Spend My Life With You
- 12 Destiny's Child, Bills, Bills, Bills
- 13 Tru, Hoody Hoo
- 14 702, Where My Girls At?
- 15 Tyrese, Lately
- 16 Aaron Skyy, The One
- 17 Tracie Spencer, It's All About You...
- 18 Eminem, Guilty Conscience
- 19 Blackstreet, Think About You
- 20 Ginuwine, So Anxious
- 21 Cam'ron, Let Me Know
- 22 Dave Hollister, Baby Mama Drama
- 23 Jesse Powell, 'Bout It, 'Bout It
- 24 Jennifer Lopez, If You Had My Love
- 25 Dru Hill, You Are Everything
- 26 GZA/Genius, Breaker, Breaker
- 27 Olu, Baby Can't Leave It Alone
- 28 Brandy, Almost Doesn't Count
- 29 Ideal, Get The Hell On
- 30 Terry Dexter, Better Than Me

NEW ONS

- Chris Rock, No Sex
Mary J. Blige, All That I Can Say
Puff Daddy, P.E. 2000
Whitney Houston, My Love Is Your Love
Q-Tip, Vivrant Thing



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Martina McBride, Whatever You Say
- 2 Dwight Yoakam, Crazy Little Thing Called Love
- 3 Tim McGraw, Please Remember Me
- 4 Trio, After The Gold Rush
- 5 Faith Hill, The Secret Of Life
- 6 Joe Diffie, A Night To Remember
- 7 Clay Walker, She's Always Right
- 8 Shedaisy, Little Good-Byes
- 9 Lonestar, Amazed
- 10 The Wilkinsons, Boy Oh Boy
- 11 George Strait, Write This Down
- 12 Alabama, God Must Have Spent A Little More...
- 13 Chely Wright, Single White Female
- 14 Brad Paisley, Who Needs Pictures *
- 15 Michael Peterson, Sure Feels Real Good
- 16 Steve Wariner, Two Teardrops
- 17 Vince Gill & Patty Loveless, My Kind Of... *
- 18 Julie Reeves, Trouble Is A Woman *
- 19 Jessica Andrews, You Go First *
- 20 Kenny Rogers, The Greatest *
- 21 Rebecca Lynn Howard, When My Dreams Come True *
- 22 Shania Twain, You've Got A Way *
- 23 Bryan White, You're Still Beautiful To Me *
- 24 Sherrie Austin, Never Been Kissed
- 25 Chris LeDoux, Life Is A Highway *
- 26 Montgomery Gentry, Lonely & Gone *
- 27 John Michael Montgomery, Hello L.O.V.E.
- 28 Alan Jackson, Little Man *
- 29 Chaele Tension, Someone Else's Turn To Cry
- 30 Jerry Kilgore, Love Trip
- 31 Monte Warden, It's Only Love
- 32 Deana Carter, Angels Working Overtime
- 33 Chad Brock, Lightning Does The Work
- 34 Shania Twain, Man! I Feel Like A Woman!
- 35 Mark Wills, She's In Love
- 36 Rankin Family, Moving On
- 37 Warren Brothers, She Wants To Rock
- 38 South Side Five, No Easy Goodbye
- 39 Shane Minor, Slave To The Habit
- 40 Paul Brandt, That's The Truth
- 41 David Ball, Watching My Baby Not Coming Back
- 42 Kelly Willis, Not Forgotten You
- 43 Shana Petrone, This Time
- 44 Stacy Dean Campbell, Makin' Good Time
- 45 Brooks & Dunn, South Of Santa Fe
- 46 Claudia Church, Home In My Heart
- 47 Mary Chapin Carpenter, Almost Home
- 48 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight
- 49 Lila McCann, Crush
- 50 Susan Ashton, You're Lucky I Love You

* Indicates Hot Shots

NEW ONS

- John Michael Montgomery, Home To You
Shane Minor, Ordinary Life
The Kinleys, My Heart Is Still Beating



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Smash Mouth, All Star
- 2 Backstreet Boys, I Want It That Way
- 3 Martin 182, What's My Age Again?
- 4 Eminem, Guilty Conscience
- 5 Red Hot Chili Peppers, Scar Tissue
- 6 Kid Rock, Bawitaba
- 7 Ricky Martin, The Cup Of Life
- 8 702, Where My Girls At?
- 9 Lauryn Hill, Everything Is Everything
- 10 Ja Rule, Holla Holla
- 11 Enrique Iglesias, Bailamos
- 12 Orly, Stitches
- 13 Christina Aguilera, Genie In A Bottle
- 14 Sugar Ray, Someday
- 15 Madonna, Beautiful Stranger
- 16 Limp Bizkit, Nookie
- 17 Destiny's Child, Bills, Bills, Bills
- 18 Whitney Houston, It's Not Right But It's Okay
- 19 Joey McIntyre, I Love You Came Too Late
- 20 Britney Spears, Sometimes
- 21 Freestyles, Here We Go
- 22 Lit, My Own Worst Enemy
- 23 Garbage, When I Grow Up
- 24 Chemical Brothers, Let Forever Be
- 25 TLC, No Scrubs
- 26 Len, Steal My Sunshine
- 27 Lenny Kravitz, American Woman
- 28 Goo Goo Dolls, Black Balloon
- 29 Will Smith, Wild Wild West
- 30 98 Degrees, I Do
- 31 Vitamin C, Smile
- 32 Tyrese, Lately
- 33 Jennifer Lopez, If You Had My Love
- 34 Lo Fidelity Allstars, Battleflag
- 35 112 Feat. Lil'Z, Anywhere
- 36 K-Ci & JoJo, Tell Me It's Real
- 37 Monica, Street Symphony
- 38 Tonic, You Wanted More
- 39 Blackstreet, Think About You
- 40 Mystikal & Outkast, Neck Uv Da Woods
- 41 Sarah McLachlan, I Will Remember You
- 42 Blaque, 808
- 43 Jamiroquai, Canned Heat
- 44 Ricky Martin, Livin' La Vida Loca
- 45 Busta Rhymes Feat. Janet, What's It... *
- 46 Janet, Together Again
- 47 Tal Bachman, She's So High
- 48 Guns N' Roses, November Rain
- 49 Godsmack, Keep Away
- 50 B.G., Bling Bling

** Indicates MTV Exclusive

NEW ONS

- Puff Daddy, P.E. 2000
LL Cool J, Deepest Bluest (Shark's Fin)
Mary J. Blige, All That I Can Say
Blur, Coffee & TV
Filter, Welcome To The Fold
Alice In Chains, Get Born Again
Q-Tip, Vivrant Thing



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Ricky Martin, Livin' La Vida Loca
- 2 Jennifer Lopez, If You Had My Love
- 3 Madonna, Beautiful Stranger
- 4 Smash Mouth, All Star
- 5 Lenny Kravitz, Fly Away
- 6 Shania Twain, That Don't Impress Me Much
- 7 Sugar Ray, Every Morning
- 8 Red Hot Chili Peppers, Scar Tissue
- 9 Alanis Morissette, So Pure
- 10 Sarah McLachlan, I Will Remember You
- 11 Donna Summer, I Will Go With You
- 12 Will Smith, Wild Wild West
- 13 Goo Goo Dolls, Black Balloon
- 14 Backstreet Boys, I Want It That Way
- 15 Sheryl Crow, Sweet Child O' Mine
- 16 Everlast, What It's Like
- 17 Whitney Houston, It's Not Right But It's Okay
- 18 Sixpence None The Richer, Kiss Me
- 19 Lenny Kravitz, American Woman
- 20 Cher, Strong Enough
- 21 TLC, No Scrubs
- 22 Tal Bachman, She's So High
- 23 Sugar Ray, Someday
- 24 Len, Steal My Sunshine
- 25 Phil Collins, You'll Be In My Heart
- 26 Blessid Union Of Souls, Hey Leonardo
- 27 Brandy, Almost Doesn't Count
- 28 Shania Twain, You've Got A Way
- 29 Dave Matthews & Tim Reynolds, Crush
- 30 Lauryn Hill, Everything Is Everything
- 31 Eagle-Eye Cherry, Save Tonight
- 32 Shawn Mullins, Lullaby
- 33 Edwin McCain, I Could Not Ask For More
- 34 Enrique Iglesias, Bailamos
- 35 Barenaked Ladies, One Week
- 36 Smash Mouth, Walkin' On The Sun
- 37 Ricky Martin, The Cup Of Life
- 38 Matchbox 20, Back 2 Good
- 39 Fleetwood Mac, Gypsy
- 40 Madonna, Crazy For You
- 41 Bruce Springsteen, Streets Of Philadelphia
- 42 Michael Jackson, You Are Not Alone
- 43 Sheryl Crow, Everyday Is A Winding Road
- 44 Trio, Da, Da, Da, ...
- 45 Eton John & LeAnn Rimes, Written In The Stars
- 46 Dave Matthews Band, Crush
- 47 Cher, Believe
- 48 Dido, Here With Me
- 49 Jewel, Hands
- 50 Aerosmith, I Don't Want To Miss A Thing

Tom Petty & The Heartbreakers, Swingin'
Alice In Chains, Get Born Again
Mary J. Blige, All That I Can Say
Train, Meet Virginia

NEW ONS

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 24, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Sporty Thiezz, No Pigeons
Destiny's Child, Bills, Bills, Bills
Weird Al Yankovic, The Saga Begins
Backstreet Boys, I Want It That Way
Will Smith, Wild Wild West
Monica, Street Symphony
Ginuwine, So Anxious
Juvenile, Back That Thing Up
Whitney Houston, It's Not Right But It's Okay
K-Ci & JoJo, Tell Me It's Real
Tru, Hoody Hoo
Limp Bizkit, Nookie
Britney Spears, Sometimes
Eminem, Guilty Conscience
B.G., Bling Bling
Christine Aguilera, Genie In A Bottle
112 Feat. Lil'Z, Anywhere
'N Sync, I Drive Myself Crazy
TLC, No Scrubs
Naughty By Nature, Jamboree
Dru Hill, You Are My Everything
Ricky Martin, Livin' La Vida Loca

NEW

- 50 Cents, Rowdy, Rowdy
Alice In Chains, Get Born Again
Billie, Honey To The Bee
Filter, Welcome To The Fold
Gina Thompson Feat. Missy, Ya Di Ya
LL Cool J, Deepest Blue (Shark's Fin)
Love Inc., Superstar
Mary J. Blige, All That I Can Say
MDO, Groove With Me Tonight
Pavement, Spit On A Stranger
Premeiridian, Battle Cry
Reel Tight, Reasons
Trick Daddy, Sweatin' Me
Q-Tip, Vivrant Thing
Whitney Houston, My Love Is Your Love
Younstown, I'll Be Your Everything



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- The Offspring, The Kids Aren't Alright
Prozzak, Sucks To Be You
Fastball, Out Of My Head
Lamb, B-Line
BUILT TO SPILL, You Were Right
Grits, They All Fall Down
System Of A Down, Sugar
Slick Rick, Street Talkin'
Orbital, Style



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Edwin, Hang Ten (new)
Crash Test Dummies, Get You In The Morning (new)
Mary J. Blige, All That I Can Say (new)
Garbage, When I Grow Up (new)
98 Degrees, I Do (Cherish You) (new)
Limp Bizkit, Nookie
Madonna, Beautiful Stranger
Jennifer Lopez, If You Had My Love
Will Smith, Wild Wild West
Len, Steal My Sunshine
The Tea Party, Heaven Coming Down
Smash Mouth, All Star
Moist, Breathe
Britney Spears, Sometimes
Red Hot Chili Peppers, Scar Tissue
Lenny Kravitz, American Woman
Sarah McLachlan, I Will Remember You (Live)
Backstreet Boys, I Want It That Way
Amanda Marshall, Love Lift Me
The Chemical Brothers, Let Forever Be



Continuous programming
Hawley Crescent,
London NW18TT

- Madonna, Beautiful Stranger
Will Smith, Wild Wild West
Jennifer Lopez, If You Had My Love
Whitney Houston, My Love Is Your Love
Sixpence None The Richer, Kiss Me
Red Hot Chili Peppers, Scar Tissue
Britney Spears, Sometimes
Shania Twain, That Don't Impress Me Much
Jamiroquai, Canned Heat
Phats & Smalls, Turn Around
Ricky Martin, Livin' La Vida Loca
ATB, Don't Stop
Robbie Williams, Strong
Lenny Kravitz, American Woman
Manic Street Preachers, Tsunami
Ronan Keating, When You Say Nothing At All
Shanks & Bigfoot, Sweet Like Chocolate
Nas Feat. Puff Daddy, Hate Me Now
Lou Bega, Mambo No. 5
Bloodhound Gang, Along Comes Mary



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Macy Gray, Do Something
Jamiroquai, Canned Heat
Smash Mouth, All Star
Luscious Jackson, Lady Fingers
Eve 6, Open Road Song
The Chemical Brothers, Let Forever Be
Hole, Awful
Blur, Coffee & TV
Christine Aguilera, Genie In A Bottle
Ben Lee, Nothing Much Happens
Garbage, When I Grow Up
Beastie Boys, Three MC's & One DJ
Tracie Spencer, It's All About You...
The Cranberries, Animal Instinct
Better Than Ezra, Like It Like That



Three hours weekly
216 W Ohio,
Chicago, IL 60610

- Manic Street Preachers, If You Tolerate This...
Garbage, When I Grow Up
Fear Factory, Cars
Powerman 5000, When Worlds Collide
Atari Teenage Riot, Revolution Action
The London Suede, Electricity
The Chemical Brothers, Let Forever Be
Better Than Ezra, Like It Like That
Blur, Coffee & TV
Kula Shaker, Shower Your Love
Jamiroquai, Canned Heat
Moby, Run On



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Manic Street Preachers, If You Tolerate This...
Cycle Fly, Violet High
Godsmack, Keep Away
Limp Bizkit, Nookie
Kula Shaker, Shower Your Love
Train, Meet Virginia
Beastie Boys, Three MC's & One DJ
Orly, Stitches
Ocean Color Scene, Hundred Mile High
The Cranberries, Animal Instinct
Smash Mouth, All Star
Red Hot Chili Peppers, Scar Tissue
Fear Factory, Cars
The Offspring, The Kids Aren't Alright
Chevelle, Mia

MCA'S BLIGE KEEPS THE FOCUS ON 'MARY'

(Continued from page 1)

the third person. "You could probably feel me on my last studio album ["Share My World"], but it was more difficult to get into. This new album is much more immediate.

"This album screams 'human,'" she adds. "It's me taking a look at me. And I'm just getting me and my act together. It's all part of life's journey."

Due Aug. 17, "Mary" finds the singer collaborating with the likes of Lauryn Hill, Nas, Elton John, Aretha Franklin, K-Ci Hailey, and Eric Clapton, among others. The 14-song set also features a who's who of contemporary producers and songwriters, including Diane Warren, Soulshock and Karlin, Kenny "Babyface" Edmonds, Chucky Thompson, Denise Rich, and Malik Pendleton.

In signature fashion, Blige takes a step back in time and injects new life into soul classics such as First Choice's disco nugget "Let No Man Put A-Sunder" and the Gap Band's adult R&B chestnut "I'm In Love."

"This album is all about me," says Blige, who co-wrote six songs on the album. (Her songs are published by MCA Publishing.) "That's not to say you have to love it and agree with me, but I'm very happy with it. And in a humble way, I'm happy with me and where I'm at right now."

Blige says she recorded more than 30 songs for the project. "Trust me when I say there's enough material left over for another album," she says.

According to Jayne Simon, senior VP of marketing/sales at MCA, there are "plans to release a 'Volume 2' after 'Mary' has run its full course."

The album's first single, the Hill-produced "All That I Can Say," was delivered to radio June 30; it wasn't commercially released. By July 5, the song had received more than 1,000 spins and was reaching more than 16 million listeners, says Cassandra Ware, VP/marketing director at MCA.

Ware says the song was immediately embraced by programmers in such influential markets as New York, Atlanta, Chicago, Philadelphia, Houston, Los Angeles, San Francisco, and Washington, D.C. "We're certainly off to a great start," she says.

"Anything Mary J. Blige does is great as far as I'm concerned," says Tracy Cloherty, PD at R&B station WQHT (Hot 97) New York. "She's the No. 1 artist at the station. We play her more than any other artist."

While "All That I Can Say" was an immediate add at the station, Cloherty says it has also been playing the album track "Sincerity," which features guest appearances by rappers Nas and DMX. "I just love that track," says Cloherty.

The Noble Jones-directed video for "All That I Can Say" has been serviced to BET, MTV, and VH1.

"The initial setup for this album began at the beginning of July," says Simon. "It consisted of teasers on BET, VH1, MTV, and local broadcast and cable networks, as well as a heavy-duty street campaign. The key to this project is high visibility."

At the same time, Blige appeared on the covers of several magazines, including Essence and Honey. She's also confirmed to grace the cover of Vibe's September issue.

Simon adds that Blige is scheduled to perform on "The Tonight Show With Jay Leno" on Aug. 17; at the

Source Awards, which are being taped Aug. 18 and will be shown at a later date on the UPN network; and on the season premiere of "Moesha," airing Aug. 23.

"Of course," adds Ware, "we can't forget her special guest appearance on VH1's 'Divas Live '99' [which originally aired April 13], which exposed her to a much broader audience."

Marcus Bishop, singles buyer at HMV's Fifth Avenue location in New York, concurs that Blige's visibility is high.

"She's been receiving some major coverage in magazines, on [New York] radio, and on TV," he says. "It's having a positive effect on consumers. It seems like everybody who walks through the door is asking about Mary's new album."

Bishop has no qualms about MCA's decision not to release "All That I Can Say" commercially. "Unlike many R&B artists, Mary is consistently good," he says. "She has proven herself with stellar albums like 'My Life' and 'Share My World.' So people have no problem about buying the album. They know they're getting quality."

Bishop does have one qualm, though. "MCA is making a big mistake by not including 'As' on the album," he says, referring to Blige's duet with George Michael, which first appeared on the non-U.S. ver-

sion of Michael's recent hits compilation. "I've sold at least 500 copies at my store alone of the import single [of "As"]. It would be a real bonus for American consumers to have this song on the album." (The international versions of Blige's album include "As.")

Bishop adds that Blige's previous albums continue to sell steadily.

According to SoundScan, 1992's "What's The 411?" sold 2.5 million units in the U.S., 1993's "What's The 411? Remix" sold 350,000, 1994's "My Life" sold 2.2 million, 1997's "Share My World" sold 2.3 million, and 1998's "The Tour" sold 362,000.

Globally, Blige has amassed sales in excess of 15 million units, according to MCA, which will issue "Mary" Aug. 10 in Japan and Aug. 9 throughout continental Europe and the U.K.

On July 2, Blige—who is co-managed by her sister, LaTonya Blige-DaCosta, and Kirk Burrowes of New York-based Burrowes Entertainment, who also handles her bookings—embarked on a two-week promotional tour of continental Europe and the U.K.

"I sometimes can't even believe it," says Blige, referring to her international success. "The response overseas has been overwhelming. And in Japan, there's a lot of love for me. It's almost too strange. And here in my own backyard, all I can do is smile. The love and respect is so beautiful."

Infoseek Deal To Make Disney Owner Of Go.com; Music Initiative Due

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—The Walt Disney Co. plans to take full ownership of the Go.com portal Web site with the acquisition of the 58% of Go.com partner and Internet search engine Infoseek Corp. it does not currently own.

Disney will merge its Buena Vista Internet Group with Infoseek under the Go.com umbrella.

Aside from the integration of existing sites, several new services are being planned for Go.com, including a music initiative that will "definitely include digital downloads," according to Larry Shapiro, executive VP of business development and operations for the Buena Vista Internet Group.

"We've been investigating hundreds of different music opportunities and will be announcing a broad new music initiative in the next 60 to 90 days," he says.

The music aspect of Go.com will marry A&R and promotional capabilities from Disney subsidiary Hollywood Records with Internet technology and distribution, he says.

The merger, which is expected to close by the end of the calendar year, would give Disney a 72% retained interest in Go.com, one of the top five destinations on the Internet, and would create a new class of stock to be issued under the ticker symbol GO. Infoseek shareholders will receive 1.15 shares of Go.com for each of their Infoseek shares. Infoseek presi-

dent/CEO Harry Motro is expected to step down once the transaction is complete.

The acquisition is the final step in the integration of Disney's online assets with those of Infoseek under Go.com. Although Disney already has contributed much of its online content to Go.com—including Disney.com and its international sites, ABC.com, ABC-Sports.com, Oscar.com, and ESPN Internet Ventures—the new deal completes the picture.

CROWN JEWEL

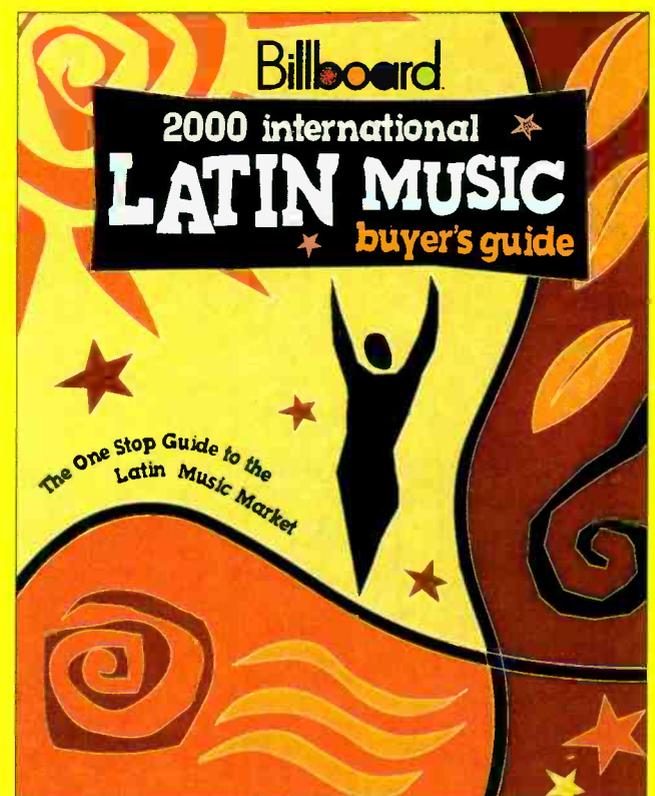
The crown jewel of new assets being contributed to the Go.com Internet business is the Disney Catalog, which will provide product sourcing, fulfillment, and customer service infrastructure to support the site's growing electronic commerce initiatives.

The combined businesses are expected to generate about \$350 million in revenue for the current fiscal year, on a pro forma basis. Of this, approximately \$200 million represents Internet-related revenue, with the balance generated from the Disney Catalog, according to Disney.

In addition to planned new music initiatives, Go.com this summer will launch an auctions area that will hawk animation cels and other Disney merchandise, as well as a Disney travel service that will expand on its existing service that assists families planning a vacation to one of the Disney theme parks.

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STRICTLY RHYTHM CELEBRATES ITS 10TH YEAR

(Continued from page 1)

licenser of the genre in Europe, with many of its U.S. acts tied to major labels abroad. It's a level of success that doesn't surprise Finkelstein.

"We came into a chaotic area of the industry and brought a little order and a lot of integrity," he says. "From the start, I was shocked by how blatantly people were ripping each other off. I knew if we stayed clean and treated people properly—not to mention put out good records—we'd do well. Ten years later, I'm proud that we still do business the right way, and we have a stellar catalog to back it up."

To support that idea, Finkelstein has issued the double-CD collection "Then & Now," which combines early-'90s club staples by Aly-U's, Underground Solution, and Logic with more recent material by Ultra Naté and Duane Harden. The house-leaning set was issued in the States June 7 and was released June 6 in the U.K. and the rest of Europe in conjunction with Ministry of Sound Records.

Strictly Rhythm has also linked

Of House" by Tylon on July 10, 1989, Strictly Rhythm has been credited with nurturing the careers of a bevy of club icons that include Sanchez, Tucker, "Little" Louie Vega, Kenny "Dope" Gonzalez, Todd Terry, Tony Humphries, Morillo, Armand Van Helden, and Naté.

"I think people came to us because they knew that we had a lot of respect for the actual music," Pizzaro says. "We didn't treat them like faceless 'product' or like kids who didn't know anything."

Over the past five years, Strictly Rhythm has also provided production and distribution to a wide range of smaller dance indies in the States, including Yelloworange, Henry Street, R*SENAL, Real Time, Flatline, and Basement Boys.

Its strongest affiliation has been with the 5-year-old Groovilicious Records, which has gone from P&D status to being a totally owned subsidiary of Strictly Rhythm. Groovilicious founder Michael McDavid is now a partner in Strictly Rhythm.

"It's been a great relationship," he says. "Being connected to Strictly Rhythm put us out there as a contender to be taken seriously, and it's helped us grow immeasurably."

Groovilicious is the home to the Vengaboys, who recently scored a pop crossover hit with "We Like To Party!" The label is developing the act's second album (due early next year), as well as projects for club ingenue Reina and Michael Moog (aka famed house producer Phillip Damien). On the fall agenda is "Move," a single by disco doyenne Vicki Sue Robinson.

The label—whose CDs are distributed by Alternative Distribution Alliance and whose 12-inch singles are distributed in the U.S. through a network of independents—is best known for its trendsetting club releases. Strictly Rhythm has also enjoyed its share of crossover success in recent years, having cracked The Billboard Hot 100 with "Free" by Naté (1997), "Set U Free" by Planet Soul (1996), "I Like To Move It" by Reel 2 Real (1994), and "Yolanda" by Reality (1993).

"They've continually set the standard for any serious dance music artist or producer or label to meet," says Matthew "D-Man" Mengalla, owner of Ragin' Records, an indie dance retail outlet in Detroit. "To this day, Strictly Rhythm tracks are the first things most of the DJs who shop here check out."

DJ Majik, a turntable artist and producer in London, agrees. "Bottom line, you haven't arrived until you've made a record for Strictly Rhythm. After all these years, they still hustle like mad to do right by their artists. I don't know of any other dance label like that."

It was street credibility that convinced Naté, Strictly Rhythm's current reigning diva, to sign along the dotted line in 1997.

"After having had my fill of second-class citizenship with my previous label [Warner Bros.], it was essential that my next label understand my needs as an artist," she says. "Gladys Pizzaro truly got where I was coming from, and the label has worked very hard on my behalf—as the last two years have shown."

Since signing to the label, Naté has issued the album "Situation: Critical," which has sold 150,000 units in the U.S., according to SoundScan. Although the resulting single, "Free," received a respectable amount of radio and club play in the U.S., it was a greater success in the U.K., where it sold 400,000, according to its licensor, AM:PM Records.

Naté is in the studio, working on an album due in early 2000. A single is likely to be released this fall.

In truth, Strictly Rhythm's greatest success has been abroad. According to Finkelstein, the label "relies extensively" on revenue from the U.K. and Europe. "Dance music is pop music there, plain and simple," he says. "It always has been."

INTERNET MARKETPLACE HAS UNIQUE NATURE

(Continued from page 1)

"Significant Other" coming in at No. 1 on both lists.

But even within the top 10 there are some differences. Teen star Britney Spears' "... Baby One More Time" is No. 4 on The Billboard 200 but does not appear on the online chart.

Observers point out that teen titles in general might not do as well on the Internet because online shoppers tend to be older than the record-store visitors. Additionally, the need for a credit card puts online buying out of reach for many teens.

One of the most surprising situations on the new Internet chart is the presence of new act Julia Darling's album "Figure 8" at No. 11. It appears nowhere on The Billboard 200 nor on the magazine's developing-artist Heatseekers chart.

Executives at Darling's label, Wind-Up Records, have said that she has an active Web site and that tracks from the album were promoted to her fans well before the album's release (Billboard, May 8).

Jim Coane, a director of online merchant CDnow, says, "The Internet best-seller list can certainly be driven by promotions executed online. You have the opportunity to marry a promotion with a label and drive a significant amount of unit sales."

Music designed for an older, more sophisticated audience is also reaching consumers through the Net.

Acclaimed jazz singer Diana Krall's "When I Look In Your Eyes" is No. 12 on the Internet chart after having been in that chart's top 10. On The Billboard 200, it ranks No. 108.

David Hargis, manager of strategic marketing and new technology for Verve Music Group, says, "We focused a campaign for the Internet specifically for Diana." He adds that to "help with grass-roots marketing," Verve hired an independent Web marketing firm, Electric Artists.

Most online observers say that jazz and classical will be beneficiaries of the Web boom in music sales because the demographics are right.

Although Ben Boyd, spokesman for barnesandnoble.com, notes that it is too soon since the online music store's launch to talk about best sellers, he says, "For us, classical and jazz and blues are going to be really strong, because our core audience is the book lover."

With that in mind, Finkelstein has maintained an office for the label in the U.K. since 1992. "We've had a similar growth here to the label in the States," says Phil Cheeseman, who runs the office. "We've gone from functioning out of a room in my flat to having an office with a staff of three. Even in this country, it's unprecedented for a dance label to last longer than three years—much less continually grow in staff and visibility."

Does Finkelstein wish Strictly Rhythm had a higher U.S. profile? "Somewhat," he says. "But this scenario has some great advantages. It keeps everyone's ego in check—we don't feel like we're 'all that' here. It also limits the competition here. No one wants to get into this part of the

business. Dance labels are tumbling left and right around here, which is a shame."

Finkelstein adds that the label's biggest problem at the moment is that "the new producers are not producing our kind of music. They're producing rap and R&B, which is where they think the money is."

To that end, Strictly Rhythm is pulling in the ranks and is enlisting an in-house posse of producers and songwriters to create material for its acts.

"It's the old Motown formula, which I think will work extremely well as we prepare to move into 2000," Finkelstein says. "We're not reinventing the wheel here. We're just trying to keep it rolling in the right direction."

Strictly Rhythm's Decade Of Dance Yields Enduring Hits

Since opening its doors in 1989, Strictly Rhythm has issued approximately four singles a month—not including recordings on its distributed labels. The following is a listing of its most influential and enduring 12-inch singles.

Underground Solution, "Luv Dancin'" (1990).

Rare Arts, "Boriqua Posse" (1991).

Aly-U's, "Follow Me" (1992).

Reel 2 Real Featuring The Mad Stuntman, "I Like To Move It" (1994).

Barbara Tucker, "Beautiful People" (1994).

River Ocean Featuring India, "Love & Happiness" (1994).

Armand Van Helden, "Witch Doktor" (1995).

Planet Soul, "Set U Free" (1995).

Ultra Naté, "Free" (1997).

Vengaboys, "We Like To Party!" (1999).

with Ministry of Sound for a European club tour that will feature label luminaries like Barbara Tucker, Roger Sanchez, Erick Morillo, and Harden, among others. Confirmed dates include Aug. 11 in Portugal; Aug. 12 in Majorca, Spain; Aug. 13 in Ibiza, Spain; and Aug. 14 and Sept. 11 in London.

"The fact that we can do something so elaborate is as much a testimony to the consistency of our internal efforts as it is to the music we release," says Finkelstein, indicating the efforts of a promotion staff headed up by Bari G., who has been with the label for much of its run. "That kind of consistency and commitment is unheard of in the dance community. People are in perpetual motion."

Since issuing "Feel The Rhythm

recordings by TLC and K-Ci & JoJo—are not listed among the Internet best sellers.

Nor are country artists faring as well on the online chart as on the traditional list, except for Shania Twain, whose "Come On Over" is No. 18 on the Internet and No. 10 overall.

"When you do specific promotions with venues that are in touch with that community of buyers—like country.com and TNN—you see good buying activity with those titles," says CDnow's Coane.

Brick-and-mortar retailers that have launched E-commerce sites say they have been selling a lot of older titles online.

Marcia Appel, senior VP of corporate advertising and communications for Musicland Stores, says the top 10 albums on the chain's online and store charts "match up pretty well, but as you go past the top 10, there's a lot of deep catalog."

Indeed, the Billboard Internet chart has at No. 31 a catalog title, Queen's "Greatest Hits." It is No. 20 on the Billboard catalog chart, where it has been for 138 weeks.

Dutch Cramblitt, VP of sales for Hollywood Records, says of the Queen album, "It's sort of a residual from last year. In the November-December period, we did a huge 25th-anniversary promotion with CDnow. That really repositioned Queen on the Internet."

SINGER HELEN FORREST DIES AT 82

(Continued from page 8)

neglected by her mother, Forrest said she was also the victim of sexual abuse by her stepfather, whom her mother married after the death of her father during the 1918 flu epidemic. She also wrote that she discovered that her stepfather was operating a brothel out of the family's apartment in Brooklyn, N.Y.

Moving in with a neighbor, Forrest took piano lessons, and her neighbor noted she had a good voice. Later, she was discovered at a New York nightclub by Artie Shaw, whose band then featured Billie Holiday.

In her autobiography, Forrest—who joined the Shaw band while Holiday was still performing with it—depicted how racist attitudes of the day ended Holiday's stay with Shaw.

"[Shaw] admired her and made her the first black vocalist to be featured with a white band . . . but it was still a bad time in black-white relations in this country, and it wasn't working out," Forrest wrote.

Although she continued making recordings and in-person appearances in the '50s, Forrest's years in the spotlight were by then behind her. In the '60s, she made appearances in concerts that were precursors to the now familiar rock'n'roll nostalgia shows. She was part of a revue called "The Big Broadcast Of 1944" that featured Forrest with James, Haymes, the Pied Pipers, and the Ink Spots.

Forrest, who was married and divorced three times, is survived by her son, Forrest Feinman.

newsline...

THE INTERNATIONAL Federation of the Phonographic Industry (IFPI) is planning to step up its lobbying of the European Commission and Parliament on copyright issues following the appointment of a new commission, six months ahead of schedule and at the same time as the election of a new Parliament. IFPI European affairs director Frances Moore points out that over half of the members of the Parliament are new and one-quarter of those who were re-elected didn't vote for the Copyright Directive. "We had lots of friends in the Parliament. I'm afraid most of the new MEPs don't know anything at all about copyright," Moore says. The Copyright Directive—amended by the last commission in May to remove industry-backed clauses—is due for a second reading in the Parliament before the end of the year, with adoption of new legislation expected in early 2000. "We have a very small window of opportunity," says Moore. The new commission, with Italian Romano Prodi as president, was appointed July 9, after the previous incumbents resigned en masse earlier this year following corruption allegations (Billboard, March 27). It will be fully operational by mid-September. Several commission departments deal with matters of interest to the industry. One of the most important is Internal Market, which was run by Mario Monti, who now has the Competition portfolio. Internal Market, which was in charge of the Copyright Directive, is now headed by Dutch liberal Frits Bolkestein, who has a reputation as a Euro-skeptic. Internal Market also handles tax harmonization. Other important commissioners dealing with music-related matters include Finland's Erkki Liikanen, who has the newly created Enterprise & Information Society portfolio. It is believed that issues such as the Copyright Directive might switch to Liikanen's department.



EMMANUEL LEGRAND

ISLAND/DEF JAM has shuttered Elton John's Rocket Records, sources say. Its most recent release was John and Tim Rice's "Aida" soundtrack. John will remain on the Island label. The fate of Rocket's staff, which consisted of about five employees, could not be determined at deadline. Island/Def Jam executives could not be reached for comment.

ED CHRISTMAN

THE NATIONAL Academy of Songwriters (NAS) has closed after almost 30 years on the scene. The board of the Los Angeles-based organization is recommending that its 3,000 members sign on with the Songwriters Guild of America (SGA). Lew Bachman, SGA executive director, says that only in California will the organizations combine under the name SGA/NAS. According to sources, the NAS decided that the alliance would eliminate redundant efforts with the much larger SGA and would eliminate the expense of operating multiple offices. Bachman points out that the SGA, which has 5,000 members, is similar to NAS in that it offers educational services and also serves the business affairs of songwriters, including catalog administration. As a lure to NAS members, SGA's new general membership renewal rates will drop, and songwriters now receiving royalties will be able to take advantage of SGA's collection plan. Bachman says the SGA will review NAS programs and decide which will be continued. He adds that it is too early to determine how many NAS members have joined SGA; however, it is known that former NAS president Randy Sharp has signed on as a songwriter/artist member.

IRV LICHTMAN

THE SECURE Digital Music Initiative (SDMI) has kept to its schedule, publishing Version 1.0 of its Portable Device Specification for digital audio content. The specs, which can be accessed at www.sdmi.org, contain few surprises—the contents had been previewed earlier (Billboard, July 10)—but do modify the stance on so-called "legacy" product (CDs already on the market), which had been expected to remain unprotected in SDMI's proposed technological approach for preventing piracy. The specs call for what Jack Lacy, head of SDMI's portable device working group, describes as "default" rules that would limit to four the number of copies that can be made of songs copied (or "ripped") from a CD. If more copies are desired, however, the original disc can simply be re-ripped. The idea is to discourage casual copying by making it a little more burdensome, SDMI participants said. "We want to discourage the 'filling station' model—where you set up online and an infinite number of people will come by and pick up a copy," Lacy said. Beyond this "default" on legacy CDs, new-music software can include any number of "usage rules," including the option for a "check-in, check-out" setting and "try before you buy." Plans also include development of an SDMI logo that would be used to signify compliance. "It will tell the customer that he has access to a lot of content and that this is the rightful way to consume it in the digital world," said Leonardo Chiariglione, who is heading SDMI. Details of the compliance procedure for securing the logo are still being worked out, Lacy said, as is the major detail: choosing the technology that will be used to screen out unauthorized content. An August goal for the latter has been set.

MARILYN A. GILLEN

WB EXPECTED TO QUICKLY REPLACE DALY, SEMEL

(Continued from page 1)

music and film divisions, leaving Disney's Joe Roth as the only head of both a major film and music department.

Among the names that come up as a potential successor from the inside is Atlantic Group co-chairman/co-CEO Val Azzoli. Atlantic has been WMG's top label for the past three years, having broken multi-platinum acts like Jewel, Sugar Ray, and matchbox 20.

Daly and Semel have worked at Warner Bros.' movie division for more than 20 years. They assumed responsibility for Warner Music Group in late 1995 following a year of turmoil at the company that saw the departures of many of the top executives from the music division. They

Some believe WMG's sluggish performance under Daly and Semel was in part responsible for their departure

replaced WMG chairman/CEO Michael Fuchs.

Rumors had run rife since their WMG appointment that Daly and Semel would either abandon the music division or bring in a layer between the heads of the music labels and themselves. However, as late as earlier this year, they maintained they had no plans to leave the music side.

If anything, more demands were being placed on them by Levin, who in a March 24 media conference said that he expected double-digit growth for WMG and the Warner Bros. studio this year (Billboard, April 3).

Some observers believe that the sluggish performance of WMG during the years of the Daly/Semel reign was in part responsible for their departure.

In the three full fiscal years that Daly and Semel were in power, WMG's worldwide revenue dropped 4.2% and its cash flow fell 57.2%.

In a statement, Daly and Semel did not give a reason for their departure, saying only, "For some months now, we have been giving careful thought to the possibility of pursuing new professional challenges and opportunities. And we reached a final decision when we returned home from our recent vacations. As a result of all our many hours of shared thinking and discussion, we concluded that now is the right time for us to move on."

Daly and Semel declined to comment beyond their statement. Levin and Azzoli did not return calls.

Although many sources within and outside of the company say that they believe the decision was truly the pair's own and that they were not fired, sources concede that the executives had been under pressure from top Time Warner executives over financial results from the music and movie companies overseen by the pair.

CRUNCHING THE NUMBERS

Last year, the music group's revenue

was up 9% to \$4.02 billion, while cash flow (earnings before interest, depreciation, and taxes) rose 5.5% to \$493 million. Many observers cited these results as indicating a turnaround for the previously struggling music group. But it may have been too little too late.

Warner Music Group's revenue growth over five years (from 1993-98) has been only 20.7%, or about 4% a year. What has been more troubling is that its operating cash flow or profit has actually dropped significantly during that period, from \$643 million in 1993 to \$493 million last year, a decline of 23.3%.

Although there have been signs of improvement for the music company this year, questions about its strength remain. Cash flow for the second fiscal quarter, which ended June 30, rose 5.2% to \$101 million. But revenue dropped 8.5% to \$828 million from \$905 million.

Company sources have attributed the decline to weakness in some overseas markets.

But it cannot be denied that U.S. market share has slipped precipitously in a year in which album sales overall are up 7%. For the first half of this year, SoundScan reports that Warner Music's domestic total-album market share fell to 16.6% from 18.3% in the same period a year ago. Even more distressing, its share of current, or new, albums fell to 14.7% from 17.2%. Warner's distributor, WEA, used to dominate market share with more than 20% of the total prior to and in the early stages of Daly/Semel's tenure.

For overall album market share, WMG finished in third place behind Universal Music and Video Distribution (which includes the former PolyGram) and the independent sector.

WEA is represented by 16 albums on the top half of this issue's Billboard 200, including the soundtrack to "Austin Powers: The Spy Who Shagged Me" (Maverick/Warner Bros.) at No. 8 and the Red Hot Chili Peppers' "California" (Warner Bros.) at No. 9.

ON WALL STREET

The news of Daly and Semel's departure stunned company executives and Wall Street.

One securities analyst, who asked not to be identified, points out that Warner Music's international division has not grown as strongly as those of its competitors. As the business overseas has shifted to an emphasis on local repertoire, Warner was slow in capitalizing on the trend, the analyst says.

Another analyst, who also spoke on condition of not being named, sees the resignations as the result of a shift in the corporate culture of Time Warner. When Steve Ross headed the company after the merger of Time Inc. and Warner Communications Inc. in 1989, the free-spending ways of the Warner movie and music companies continued despite the presence of the more conservative Time Inc. publishing and cable companies.

But after Warner acquired Turner Broadcasting System in 1996, Ted Turner came aboard as vice chairman and major shareholder and, according to some observers, has begun to push for a fiscal discipline

that created pressure on the two companies with the biggest profit problems.

"It's a change in the culture and a change in the company's direction," says an analyst. Additionally, sources say that Turner often clashed with Daly and Semel.

Time Warner has signaled that it is backing away from some of the ventures that began under the Daly/Semel regime. In the meeting with analysts, Levin indicated that the company was cutting back on its investment in its Warner Bros. retail stores, for instance.

The stock market reacted negatively to the news of the resignations, pushing shares down \$1.4375 each, or 1.8%, to \$75.875.

News of Daly and Semel's departure stunned company executives and Wall Street

AROUND THE GLOBE

The announcement comes at a time when Daly and Semel were realigning the international division of WMG. For months, it had been rumored that former PolyGram Music Group president Roger Ames would be named president of Warner Music International (WMI) and could eventually succeed WMI chairman/CEO Ramon Lopez (Billboard, March 20).

Despite the fact that Ames was already working out of WMI's London office, the announcement had still not come, in part held up by Ames' effort to bring his label, London Records, over from PolyGram following the PolyGram/Universal merger.

Additionally, Daly and Semel were making a number of significant moves into the online market. The pair had just backed WMG's test of how musical downloads via the Internet could be used as a way to stimulate sales (Billboard, July 17). The extensive plan calls for a 60- to 90-day campaign featuring downloads from 23 WMG acts.

Reaction to Daly and Semel's announcement within WMG was muted, with sources divided on the question of whether the pair had paid enough attention to the music side.

"They're both nice guys, but they didn't think much about [the music division]," says a WMG source. "We're delighted by the prospect that they will be replaced by someone responsible only for music."

However, others felt that Daly and Semel had served them well. "The thought and rumor that they were bringing in someone between themselves and the label heads never stopped," says a source, "but I found them to be so aware of what was going on in the music division. They would come to our [WMG annual] meetings and stay for all three days. I thought they were doing quite well."

Assistance in preparing this story was provided by Irv Lichtman in New York.

MINIDISC REVIVAL BREWING ABROAD

(Continued from page 1)

could add more momentum to a growing wave of support for the format, which counts Sony and EMI's labels and key indies as supporters.

In the U.K. alone, recorded-MD shipments to retailers in the first quarter of this year numbered more than 90,000, according to the British

'It took [Sony] five years to sell the first million players. The second million came in the last year'

- ALAN PHILLIPS -

Phonographic Industry. Last year, total shipments by member companies numbered 250,000 and were worth 640,000 pounds, making the retail market worth a conveniently round 1 million pounds (\$1.6 million).

The format's British breakthrough is being used as the template for other territories to create retail growth in the format.

MD won a Pyrrhic victory in the "format wars" of the mid-'90s. Philips' Digital Compact Cassette (DCC) and Sony Corp.'s MD were both touted as replacements for the cassette, but consumer format confusion and lack of prerecorded titles stymied mass-market acceptance of either.

Now labels and retailers are returning to MD and seeing consumer demand, especially in the U.K., where, according to Sony Music Europe VP of new technology marketing Alan Phillips, the combination of forward-thinking retailers, keen labels, and a push from hardware companies is producing average sales of 5,000-6,000 album units per week.

Phillips, who has been responsible for MD since the format's launch in late 1992, estimates that the U.K. represents more than 40% of Europe's prerecorded MD sales.

The recent increase in interest has come from solving the "chicken and egg" problem of consumers not wanting the hardware without the software being available and retailers not choosing to stock titles unless they

saw sufficient demand.

Says Sony's Phillips, "What's made the difference is that record companies have started putting out titles, and retailers are stocking them."

The format has effectively been relaunched. A European ad campaign, including TV and press ads, for the format began in June, and it is already enlarging the European player base of 2.75 million. Some 12 hardware companies offer MD equipment, with entry-level players retailing for 150 pounds (\$240), although prices are falling rapidly.

"It took us five years to sell the first million players," says Phillips, referring to Sony's own sales. "The second million came in the last year."

Sony Corp.'s ownership of one of the world's five major music corporations is an obvious advantage in marketing the format. For many years, Sony Music was the only major issuing MD titles, and it currently has several hundred titles available on MD. In 1997, EMI Recorded Music began releasing albums in the format, with new releases taking the total to close to 70 titles available from both EMI and Virgin.

EMI's labels in the U.K. have put out 32 titles so far, most of them within the past 12 months. EMI U.K.'s director of catalog development, Steve Davis, says the decision was made "because we started to see demand from retail, fed back through the sales division."

"It only makes sense on the big releases," adds Davis, who says the format is appealing to younger buyers.

At the moment, Davis believes the company is seeing the benefit of being in the minority when it comes to having titles at retail. "Although if everybody was in on the format, retailers would put more space in for it," he says. "Then the whole market would pick up."

Among other British labels releasing titles by key acts are Sony licensees Skint (Fatboy Slim) and Nude (Suede) and indies Mushroom (Garbage), One Little Indian (Björk), and V2 (Stereophonics, Underworld). And Hong Kong-based indie Naxos has some classical titles on MD.

V2 says it has sold 2,176 units of the Stereophonics' "Cocktails And Performance" and 1,282 of Underworld's "Beaucoup Fish" (from its

joint venture JBO), units that it would not have otherwise sold, says international production manager Ron Todd.

"We felt that it was the right thing to do," says Todd, who worked as Virgin U.K.'s A&R and production manager for nine years, "and saw it take

'We take the view that the more formats the merrier'

- PHIL MITCHELL -

off well there. It's a portable format. People are requesting new formats such as MD."

With MD releases, V2 is now releasing front-line titles on four formats, as it continues to press vinyl and cassette, as well as CD.

However, Todd expresses concern that Sony is spending heavily on advertising, "but it's not crossing over to retail sales [of recorded music]."

The only European manufacturing plant for MD, the Sony-owned DADC near Salzburg in Austria, is understood to be offering attractive terms to labels to have their repertoire pressed on MD.

Even so, not all indies are behind the format.

Ollie Buckwell of U.K. indie Dorado (Billboard, July 10) says he believes MD is a transitional format. "I'm more interested in downloading my material onto portable devices," he says.

While some indies are seeing business from MD, three out of the five majors have yet to enter the market.

The Universal Music Group simply says it has no plans to issue MD titles, despite the fact that its new majority owner, Seagram, has no vested interest in a rival format, as was the case for many years with PolyGram being majority owned by DCC developer Philips.

Warner Music Europe says it is "currently in the process of reassessing the process of releasing titles on MiniDisc." A spokesman says the division is "meeting Sony executives to discuss MiniDisc's potential."

Japan: MiniDisc Tops Home Recording

BY STEVE McCLURE

TOKYO—After an uncertain debut in 1993, MiniDisc (MD) looks set to overtake analog tape as Japan's home-recording medium of choice.

Most low-priced "mini-compo" stereo systems sold in Japan these days come with a built-in MD deck, and it's increasingly common on commuter trains and subways to see people listening to their home-recorded MD compilations on ultra-compact, Walkman-style players.

In 1998, production of blank MD software for the Japanese domestic market totaled 91 million units, up 72% over 1997, according to the Recordable Media Industries Assn. of Japan. The association estimates 1999 production at 120 million units,

a 32% rise over 1998.

In comparison, production of analog tape in 1998 was 230 million units, down 11%, and is estimated to fall 13% to 200 million units in 1999.

In terms of hardware, domestic shipments of stand-alone MD decks totaled 903,000 units in the first four months of 1999, up 38% over the corresponding period in 1998, according to the Electronic Industries Assn. of Japan. Shipments of MD-equipped mini-component systems totaled 666,000 units in the same period, up 42%, while those of portable MD players were 789,000, up 49%.

MD is also making inroads in the car-stereo market, with shipments of car MD players totaling 167,000 in the January-April period, up 19%.

An easy way to explain MD's popularity in Japan is the gadget-happy nature of the Japanese people. The nation that gave the world the transistor radio and the Walkman (like MD, both pioneered by Sony) has always been quick to pick up on the latest pint-sized electronic gizmo.

Another explanation is the fall in MD hardware and software prices. A blank disc can go for as little as 300 yen (\$2.50), while a mini-component stereo system (with CD, MD, and tape capability) can sell for well under 20,000 yen (\$168).

MD has also been aggressively promoted by Sony in a series of high-profile TV and print media ad campaigns featuring big names such as

(Continued on next page)

Climate Changes For 'Pirate-Proof' MiniDisc

LONDON—In the age of unprotected, illegal MP3 files floating around on the Internet and rampant CD-R piracy, the supposedly "pirate-proof" MiniDisc (MD) format is beginning to look relatively benign.

One key opposition from other majors to MD on its introduction was its potential for copying music.

In Japan, the format has emerged as a home copying medium, but Alan Phillips, VP of new technology marketing for Sony, says that if labels play their part, they can avoid a similar situation happening in Europe.

"Every prerecorded MD sold is one that is not lost to home copying," he says.

Sales of blank media were 8 million in 1997 and 19 million in 1998, says Sony. With an estimated 2.75 million players in the whole of Europe, the potential for recorded-music sales is under-exploited.

"MD hardware owners are our potential customers," Phillips says. "If they don't find the music they want, then just like in the early

days of cassette, they'll record it."

Phillips points to the early days of cassette, which was originally seen as a threat to the industry but which, during the late '80s, became the dominant format in the U.K. in terms of units.

At present, the industry is throwing its weight behind digital downloading, but, argues Phillips, there has not yet been established a way of protecting these files, although the industry's Secure Digital Music Initiative is working hard on the issue. MD, by contrast, has a Serial Copy Management System, which prevents rampant digital copying of MDs.

With CD-R affecting markets in Holland, France, and Germany (Billboard, July 10), it is obvious that private copying is taking place, argues Phillips.

"CD-R offers no prospect of growth to the music business and will inevitably lead to declining CD sales," he says. "MiniDisc provides us with a real opportunity to develop another prerecorded business."

DOMINIC PRIDE

A decision is expected in the next month, and if it gives the green light, Warner could put out MDs by the end of this year or the beginning of 2000.

A BMG spokesman says it has not released any titles in the format and has no plans to do so.

RETAILERS TAKE NOTE

As labels have issued titles, it has become easier for retail to justify racking the format.

In the U.K., "retailers gave it a chance for six months," says Sony's Phillips. "And then they saw that it was doing business."

Tower Records has MD racked prominently in its flagship U.K. stores; the Our Price chain also racks it in most outlets, and Virgin Retail and HMV devote substantial space to the format in music sections.

Retailers have privately expressed frustration with existing MD repertoire, which was slanted toward catalog and more mature artists when Sony alone was releasing titles.

The format's title base is gaining a more youthful slant, however, as new titles such as Jamiroquai's "Synkronized" are released.

However, a key factor that should push forward the acceptance of younger buyers is the forthcoming issue of the 43rd "Now!" TV-advertised hits compilation as a double MD.

Virgin/EMI TV managing director Steve Pritchard says that some 3,000-5,000 copies of "Now! 43" will be pressed in the format.

"We're releasing it because we're assured that enough critical mass has been reached for it to make sense," he says.

Despite the fact that the format is emerging as a retail force, it is not on the top of the list of issues for man-

agers to address when dealing with labels.

Phil Mitchell of Newcastle, U.K.-based Kitchenware Management counts Polydor act the Lighthouse Family and Scritti Politti among the acts managed by the company.

"We like the format; we listen to MiniDiscs here in the office for putting tracks onto compilations," he says. "We take the view that the more formats the merrier."

However, in regard to lobbying the Lighthouse Family's label, Universal-owned Polydor, to release on MD, Mitchell says, "It's not something we've really thought about."

Paul Hartnoll of techno duo Orbital says he has so far resisted buying a recordable MD player, as he does not want "to add another format to my vast collection of vinyl, cassettes, and CDs. If I put my MDs and DVDs in there, I won't be able to move."

At present, his label ffr's parent company, London Records, whose releases are licensed to Warner Music internationally, has not issued the band's latest album, "The Middle Of Nowhere," on MD.

"There's a school of thought that says, 'People are going to [record] the album anyway, so why bother?'" Hartnoll says. "But our records come out on cassette, so why not MiniDisc? If it's a format that's popular, give the people what they want, I say."

For Sony's Phillips, the next step is to concentrate on maximizing sales throughout continental Europe, where the gains are potentially higher than in the U.K.

Germany currently has twice the hardware population, but its recorded-music sales lag behind the U.K.'s. Philips is convinced that local repertoire and retail availability will make the difference there.

BRICK-AND-MORTAR RETAIL WARY OF COLUMBIA HOUSE AND CDNOW MERGER

(Continued from page 1)

ports suggest that because of the deal, CDnow will get price breaks from Sony Music and the Warner Music Group; lower advertising rates from Time Warner magazines and cable channels; and promotional mentions on the covers of albums issued by the two majors' record labels.

For their part, executives at Sony and Warner deny that CDnow will be given any preferential treatment over other accounts.

On July 13, Time Warner and Sony Corp. announced that they were merging their jointly owned record club Columbia House and CDnow into a new company. The move had been anticipated (*Billboard* **Bulletin**, July 9).

In the deal, which is expected to close by year's end, CDnow shareholders will receive, on a one-for-one rate, shares in the resulting new company—as yet unnamed. The boards of the two companies have approved the deal, which must also be approved by CDnow shareholders and the appropriate regulatory agencies of the U.S. and Canada.

Under the ownership structure of the new company, Sony and Time Warner own 37% each, and CDnow shareholders have 26%.

Sony and Warner are searching for an executive to head up the new, combined entity. Jason Olim, CEO of CDnow, will remain to oversee that operation, while Richard Wolter will remain as chairman of Columbia House. Jon Diamond, CDnow's chairman, is expected to leave. The Columbia House Web site sells product only to club members. It also operates Total E, which is open to all shoppers.

The new company is expected to be a cornerstone in the two majors' Internet strategies.

Paul Vidich, executive VP of strategic planning and business development for the Warner Music Group, says, "It's not coincidental that the final specs of the Secure Digital Music Initiative [SDMI] and the merger were announced on the same day. The SDMI spec [for portable devices] is a critical element for us to move into the sale of digitally downloaded music. The acquisition of CDnow is another critical step for us to move into digitally downloaded music."

But when that day comes, the Warner Music Group expects to make downloads to other retailers as well. In a statement, Sony says, "It's a bit too early to tell, but as things develop, Sony will be able to evaluate various sites for digital distribution, including the new company's site."

Meanwhile, Sony and Time Warner executives predict that the new company will have \$500 million in online sales next year and at least break even on an operating basis.

Last year, Columbia House overall—from both online and traditional sales—posted \$99 million in earnings before interest, taxes, depreciation, and amortization on sales of \$1.4 billion, while CDnow had an operating loss of \$105 million on sales of \$99.5 million.

This year, online sales at the two entities are expected to grow to \$250 million-\$300 million combined, but the new company is expected to post an operating loss.

In addition to reacting to the issues raised by the press, music merchants say they are concerned that CDnow will benefit from the lower cost structure for goods enjoyed by Columbia House and that the two majors will give the online merchant product or promotional

exclusives.

Marcia Appel, senior VP of marketing and corporate advertising for the Minnetonka, Minn.-based Musicland Group, says, "Within what seems to be a defensive measure to shore up record clubs lurk issues of fairness, competitive values, and perhaps premature dismissal of the very profitable [retail] partnership structure that they have had for years. So we will watch and hope and work toward making sure the competitive advantages are universal and not limited to their own internal division, which will really serve no one in the end."

Pamela Horovitz, president of the National Assn. of Recording Merchandisers, says, "However Sony and Time Warner choose to make the synergies with Columbia House and CDnow, we hope that they do it in a manner that is not discriminatory to the rest of their customer base."

Mike Dreese, CEO of Boston-based Newbury Comics, says, "From a retailers' standpoint, it is disheartening to see major labels enter electronic space and compete with us."

Now, says Dreese, the question is, "Will they take the record club model and sell it to the CDnow customer? That is a concern." Also, will they be giving themselves exclusives, he asks, with, say, an album having a bonus track only available through CDnow?

Vidich says that retailers should dispel any worries that they have about CDnow receiving preferential treatment.

"It is in our best interest to support

all of our customers in as active a fashion as possible," he says. "They represent 100% of our business. As large as CDnow will get, it will always be just a piece of the overall market."

While CDnow definitely won't get any special price treatment, the deal does provide for the two majors to "open up" the online merchant to direct sales, Vidich says. Currently, CDnow makes most of its purchases from Valley Media, which also provides the bulk of its fulfillment.

In a statement, Danny Yarbrough, chairman of Sony Music Distribution, said that when CDnow becomes a direct account, it will become "subject to normal pricing policies."

As for fulfilling CDnow orders with Columbia House product, Sony, in a statement, says that record club-licensed product will only be shipped to club members. Vidich adds that the club will not be marketed to CDnow customers.

But John Marmaduke, chairman/CEO/president of Amarillo, Texas-based Hastings Entertainment, says, "What bothers me is that you have a tax-subsidized channel in CDnow that is now getting ready to be artist-subsidized as well, with record clubs paying half-rate royalties or no royalties at all, which is not fair competition. I am not concerned about the competition but [about] unfair competition."

While executives on both sides of the deal maintain that CDnow won't be the beneficiary of preferential treatment, they do say there are

plenty of advantages to be gained by merging the companies.

First, the new company will have a \$150 million revolving credit facility, which will be guaranteed by Warner and Sony. In addition, the two majors are guaranteeing \$300 million in debt, currently on Columbia House's balance sheet.

Olim says that a key component to the deal is that it will allow CDnow to tap into the Columbia House customer base, providing a cheaper way to obtain new customers.

"Columbia House has 41 million customers, of whom 16 million are active," says Olim. "We know that the club members spend \$1.4 billion at the club, but that they spend another \$2 billion on music and video outside the club at retail. We will move to capture a slice of that \$2 billion."

CDnow will expand its offerings to include movies, portable electronic equipment, T-shirts, and other accessories.

When the merger is completed, the Columbia House Total E site—which operates distinct from the record club—will likely be folded into CDnow.

Additionally, Total E, which is serving as the front end for the major labels' San Diego test of digital delivery, dubbed the Madison Project, likely will be replaced by CDnow in that process.

Wall Street reacted cautiously to news of the deal. CDnow's stock closed down 8.7% on July 13 to \$20.3125.

A NEWSBOY JOINS IN INPOP VENTURE

(Continued from page 8)

Beanbag, an Australian modern rock act comprising vocalist Hans Van Vliet, drummer Phil Usher, bassist Philip Hirvela, and guitarist Michael Mullins. The band's debut album is slated for an October release.

Bray will alternate between his work with inpop and his business in Australia. "There are definitely some opportunities to find artists internationally from a larger creative pool that is untouched," says Bray. "I think we can find the fresh sound the

marketplace—both mainstream and Christian—is looking for. I think internationally that sound is out there right now."

York is enthused about the new dynamic inpop will bring to the Sparrow system. "They've really found something unique that's a complement to what we do. I'm excited for these guys. This is not just another label looking to sign new rock bands. This is a fresh talent source, and they are approaching things from a different perspective."

DIGITAL CLUB NETWORK FORMED

(Continued from page 6)

Media, which produces the Bell Atlantic Jazz Festival. Rasiej and Dorf are also co-executive producers of the Digital Club Festival.

New shows are expected to be Webcast nightly on DCN, with the live Webcasts available for free. Users will be able to access archives of past shows for a fee.

DCN is receiving initial funding from Carlin Ventures, a venture-capital fund with investments in online enterprises. DCN will make its revenue from advertising, licensing fees, and "subscriptions to special performance areas," says Dorf. "The

archives are going to be the real money machine behind the operation. We're allowing the artists to choose the price point for archives to their shows—anywhere from \$2 to \$100."

In addition to royalties paid to the clubs and artists, DCN officials say, the company pays a flat fee to participating clubs.

DCN says it will give the performers the digital rights to their respective shows. The company notes that it will be in full compliance with ASCAP, BMI, SESAC, and the Harry Fox Agency in regard to performance and mechanical royalties.

BY PAUL VERNA

NEW YORK—While MiniDisc (MD) continues to make inroads in Europe and Japan as a consumer format, the 7-year-old format's success in the U.S. has so far been limited and mostly relegated to such niche markets as home recording and sound contracting, observers say.

According to figures released by Sony Electronics of Park Ridge, N.J., total sales of MiniDisc hardware by all manufacturers are expected to reach 6.9 million units in 1999, up from the 1998 total of 4.6 million units. The U.S. market will account for approximately 14.5% of the 1999 sales total, or 1 million units.

Strategy Analytics of Bedfordshire, U.K.—an independent research firm—confirms Sony's findings and expects the U.S. MD hardware total to reach 2 million units by the end of 2000.

Despite MD's growth here, there is comparatively little activity on the prerecorded software front compared with Japan and Europe.

So far, only Sony Music Entertainment labels have released a significant number of titles on MD, and they have been limited to front-line entries from mainstream artists like Mariah Carey, Michael Jackson, and Celine Dion. In all, more than 500 Sony titles have seen the light of day on MD, according to Sony sources.

Although other majors experiment with the format in its early stages,

no other music company or major U.S. retailer is known to be significantly invested in prerecorded MD.

Notwithstanding MD's lackluster performance as a consumer sound carrier, sources say it has done well as a multitrack format for musicians and home recording enthusiasts; in fixed installations such as theme parks, churches, and other venues that use prerecorded music or sound effects; among DJs and dance clubs as a convenient medium to create and

edit compilations; and in the broadcast market.

Although MD is touted as both a recording and playback medium, the vast majority—87%—of U.S. units sold by 1998 have had recording capabilities, according to statistics from the Consumer Electronics Manufacturers Assn.

On the hardware side, more than 20 manufacturers have released MD recorders and/or players, including Sharp, Panasonic, Aiwa, Onkyo, JVC, Denon, Yamaha, and Kenwood.

JAPAN: MINIDISC TOPS IN HOME RECORDING

(Continued from page 84)

Mariah Carey and Jamiroquai, who, perhaps not coincidentally, are signed to Sony labels.

Realizing that MD was shaping up to be a winner, other hardware and software makers jumped on the bandwagon and have heavily promoted the format.

The one area in which MD is weak is prerecorded software. Currently Sony Music Entertainment (Japan) is the only Japanese label that releases prerecorded MD titles, and although SMEJ won't release sales data, retailers here say product tends to move slowly "if at all."

The reason is fairly obvious, observers say: For dubbing tracks that you're going to be listening to (albeit through earphones) on a noisy train or subway, MD is close to ideal, but CDs win out over MD when it

comes to audio quality.

Meanwhile, some people in the music industry here are concerned about what they see as the growing symbiosis between MD and Japan's large CD rental business.

"I suspect that many people are buying blank MiniDisc software and making copies from rented CD singles," says Avex chairman Tom Yoda. A typical Japanese CD single retails for between 800 and 1,000 yen (\$6.72-\$8.40). Renting the same single for a day costs about 150 yen (\$1.26).

Since a blank 60-minute MD can sell for as little as 300 yen, if 10 friends with MD players/recorders each rent a CD, they can take turns recording the singles and put together personalized compilations for a fraction of the cost of buying the singles.

Newsmakers



A Golden Voice. Sony Music Entertainment executives present Sony Classical artist Charlotte Church with a plaque commemorating U.S. sales of 500,000 units of her debut album, "Voice Of An Angel." Shown, from left, are Paul Burger, chairman/CEO of Sony Music Entertainment U.K.; Maria Church, Charlotte's mother; Mel Ilberman, chairman of Sony Music International; Charlotte Church; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Robert M. Bowlin, president of Sony Music International; and Peter Gelb, president of Sony Classical.



A Fighting Shot. At a concert in New York, Elektra executives congratulate Elektra recording artists Old 97's on their July 13 booking on "The Tonight Show With Jay Leno." The group is touring with Cake to promote its latest album, "Fight Songs." Shown, from left, are Steve Kleinberg, senior VP of marketing for Elektra; band members Murry Hammond and Philip Peebles; Alan Voss, executive VP/GM of Elektra; band member Rhett Miller; Dane Venable, senior director of marketing at Elektra; band member Ken Bethea; and manager Chris Blake of Blake and Bradford Management.



Sudsy Shot. Maverick recording act Showoff and video director McG take a break from recording the promotional video for "Falling Star" at a car wash in Los Angeles. "Falling Star" is the first track from Showoff's self-titled debut release, which came out July 13. Shown, from left, are Graham Jordan, Dave Envy, McG, Dan Castady, and Chris Envy.



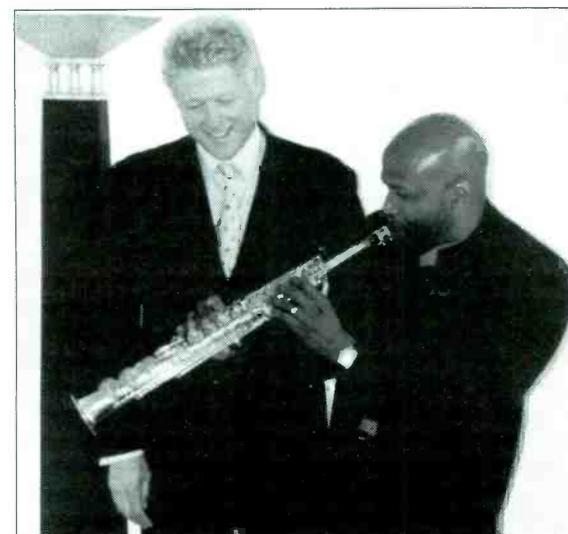
Setting The Table. Nashville's Table executives introduce Michael W. Smith as their honorary chairman and spokesman at a recent press conference. Nashville's Table is middle Tennessee's only prepared and perishable food-rescue program. Shown, from left, are H. Jackson Brown, board member; Carol Casteel, executive assistant; Smith; Jack Elder, executive director; and Betsy Wills, board chair.



Signing Stars. Tommy Boy Music executives pose with DJ/remixer Victor Calderone, who recently signed with the label. Tommy Boy Music will put out Calderone's first full-length album in the fall. Shown, from left, are Victor Lee, A&R executive for Tommy Boy Music; Calderone; and Martin Davies, head of marketing and promotion for Tommy Boy Music.



Uniting Voices. Vanessa Williams and Mark Williams (no relation) pose at the studio session for the recording of "One Song, Many Voices," which the United Nations chose as the official theme song for the Nov. 16 International Day for Tolerance. The song, written and produced by Mark Williams and performed by Vanessa Williams, will be played by radio stations on Nov. 16 in every country that belongs to the United Nations. The music video will also be aired that day. Shown, from left, are Vanessa Williams and Mark Williams.



Urban Dreaming. Saxophonist Ron Brown performs for President Clinton recently at the launch event for Brown's Urban Dreams Foundation. Based in Austin, Texas, the foundation works to encourage art-based education. Shown, from left, are Clinton and Brown.

NATIONAL VIDEO WEEK GETS MIXED REVIEWS, SPURS TALK OF REFORM

(Continued from page 6)

8,000 retailers, slightly higher than the 1998 show in Las Vegas—and more than double projections that had estimated the total at fewer than 5,000 (Billboard, July 10).

The numbers were evident in the seminars and on the floors of two separate-but-equal exhibits: mainstream and adult product. However, a good deal of the energy was consumed on behalf of diminished attendance.

"There are fewer of us here overall than the last time this convention came to Los Angeles," VSDA president Crossan "Bo" Andersen told about 500 registrants in a room big enough for 1,500. The exhibitor count was up, "but many have taken a more conservative approach... than in years past... The stark reality is that the role of retailers in our industry and VSDA's membership rolls are both smaller today than they

were a year ago... The time has come to start rebuilding VSDA."

On the show floor, smaller wasn't necessarily sparser. National Video Week managers gauged the turnout correctly, said an otherwise disappointed Barry Leshtz, Playboy Video senior VP/GM. "It was smoke and mirrors. They did a good job getting people into the space."

Others who weren't expecting much went away a little happier than they had hoped to. "I came with low expectations. They have been slightly exceeded," said Peter Edwards of exhibitor Acorn Media. WWF Home Video director Robert Mayo agreed "the traffic isn't as bad as we thought it would be."

Edwards, though, said he was doubtful about the future. He took a look at the shrunken VSDA exhibit floor and the smaller-than-expected

booth of competitor A&E Home Video and decided Acorn would take less space next year. Another long-time participant, Lyrick Studios sales VP Debbie Ries, doubted the company would return in 2000.

Unless Lyrick was demonstrating a product like its first DVD-ROM release, "there's little reason to be on the floor," she said. "Generally, we do our business in the meeting room."

Twentieth Century Fox Home Entertainment, which last year deserted its booth in favor of a meeting room, this time dropped the pretense of a floor exhibit altogether. Goldhil Home Media International, meanwhile, took the smallest booth to qualify for off-the-floor space.

More intimate surroundings will help dictate the character of National Video Week 2000 in late July in Las Vegas. VSDA and Advanstar said the venue hadn't been chosen

but spent far more time talking up hotel possibilities than the Las Vegas Convention Center, where the show has been a fixture since the mid-'80s.

It's also possible that, instead of floor booths, exhibitors will hold forth in hotel suites, VSDA and Advanstar acknowledged on the last day of the July 8-10 event. Insiders agree the show must be rebuilt.

"Everything runs its course, and we need to bring the sizzle back to this show," said a VSDA board member, who asked not to be identified. "It needs to be reinvented and made something new."

VSDA and Advanstar say they've already started, beginning with the creation this year of National Video Week and its component parts, the mainstream and adult exhibits and seminars better targeted to the needs of independent retailers.

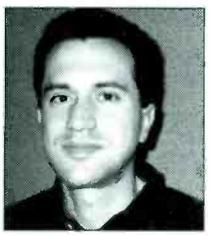
A next step could be the official

designation of the July meeting as the West Coast Video Show, in effect scaling back the 18-year-old national event to regional status. The East Coast Video Show (ECVS) springs to life every October in Atlantic City.

Said veteran video/DVD buyer Mark Galeo of Northeast One Stop, "The VSDA Convention is in decline, but you need trade shows. You can accomplish what needs to be done in two: one in the East, one in the West. It's not such a bad thing to have two regional shows."

Adult titles, the one genre that independent retailers know Blockbuster and rival chains will not carry, figure strongly on both coasts. National Video Week show director Diane Stone of Advanstar, who also runs ECVS, noted that the size of the adult exhibit hall helped recapture square footage lost when the studios decided to cut back.

HOT 100 SINGLES SPOTLIGHT



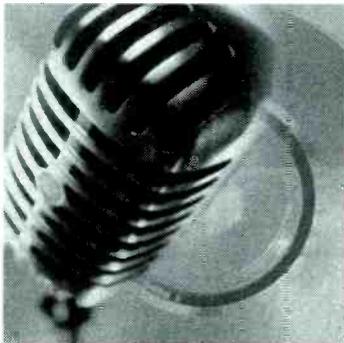
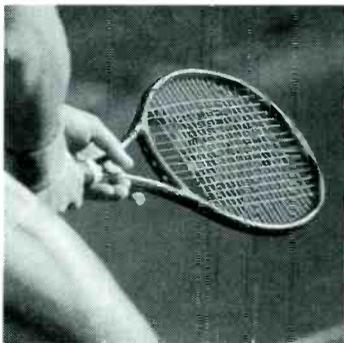
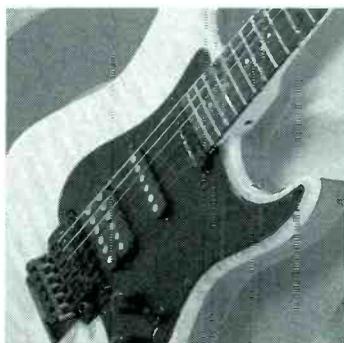
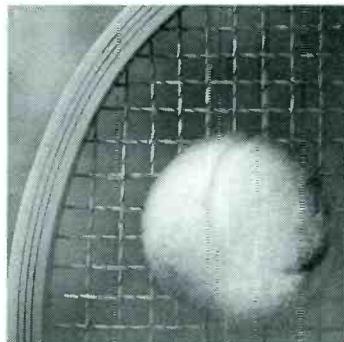
by Silvio Pietroluongo

WILD WEEK: Will Smith Featuring Dru Hill & Kool Mo Dee's "Wild West" (Columbia) moseys up to the top spot of The Billboard Hot 100 as a full week of sales spurs the title 8-1, despite a slight dip in radio audience impressions. "West" rounds up a total of 155,500 units, which moves the title from No. 25, where it debuted on the strength of street-date violations, to No. 1 on Hot 100 Singles Sales. This premature debut leads to a rare occurrence, as "West" is Greatest Gainer/Sales and also earns the Retail Launch designation, which is usually reserved for titles in their first week on the sales chart. This double designation can only happen on two occasions: when, like this week, a song enters the sales chart early due to street-date violations or when new configurations are released for a song that is already on the sales chart. The latter happened most recently in the June 26 issue with Whitney Houston's "It's Not Right But It's Okay" (Arista), when the regular-length cassette and CD configurations were released two weeks after the maxi-singles hit retail.

Smith's ascension to the top of the Hot 100 has caused another anomaly this issue, as "Bills, Bills, Bills" by Destiny's Child (Columbia) drops 1-2 while earning the Greatest Gainer/Airplay award with a gain of 11.5 million audience impressions. "Bills" is the first song since the Hot 100 was revamped at the start of the chart year to drop from the top while earning either of the Greatest Gainer designations. The last time a song won one and dropped a position was April 3, when Sixpence None The Richer went 5-6 with "Kiss Me" (Squint/Columbia) with the Greatest Gainer/Airplay. "Bills" is also the first song to retain its bullet while falling from No. 1 since Feb. 28, 1998, when Usher's "Nice & Slow" (LaFace/Arista) slid 1-2 as Celine Dion's "My Heart Will Go On" (Epic) debuted at No. 1.

DAILY DOSE: Making the second-largest percentage jump on the sales chart after Will Smith is Vitamin C Featuring Lady Saw with "Smile" (Elektra/EEG). The 94% sale increase for "Smile," to 11,000 units, moves it 48-28 on the sales chart and 95-77 on the Hot 100. Vitamin C, whose real name is Colleen Fitzpatrick, enjoyed a brief run on the Modern Rock Tracks chart in 1994 as a member of Eve's Plum, while Lady Saw has charted on Top Reggae Albums. "Smile" has become a popular tool for use in television network promos. The WB is featuring "Smile" in television and radio spots for its recently premiered series "Movie Stars," starring Harry Hamlin and Jennifer Grant. At the same time, NBC is including "Smile" in its promos for the new fall comedy/drama series "Cold Feet." "Smile" also received exposure on the May 5 season finale of Fox's "Beverly Hills, 90210" and on NBC's daytime soap "Sunset Beach."

SUMMER TIME: Donna Summer has the highest-debating song on the sales chart at No. 19 with "I Will Go With You (Con Te Partiro)" (Epic). "Go," which enters the Hot 100 at No. 85, is Summer's interpretation of "Time To Say Goodbye," the operatic ballad originally recorded in Italian by Andrea Bocelli, in English by Sarah Brightman, and also as a bilingual duet by both artists. I mention this song, in part, so my mom will be proud that I wrote three Italian words in my column.



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JULY 24, 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	3	LIMP BIZKIT FLIP 90335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
2	2	2	8	BACKSTREET BOYS ▲ ⁵ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
3	3	3	9	RICKY MARTIN ▲ ⁴ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
4	6	7	26	BRITNEY SPEARS ▲ ⁵ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
5	4	4	4	SOUNDTRACK OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
6	5	5	8	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
7	8	6	4	SARAH MCLACHLAN ARISTA 19049 (11.98/17.98)	MIRROBALL	3
8	7	9	6	SOUNDTRACK MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
9	12	12	5	RED HOT CHILI PEPPERS WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
10	10	13	88	SHANIA TWAIN ▲ ¹¹ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
11	13	11	28	KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
12	14	14	5	SMASH MOUTH INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	10
13	11	8	3	K-CI & JOJO MCA 11937* (10.98/17.98)	IT'S REAL	8
14	16	16	6	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
▶ HOT SHOT DEBUT ◀						
15	NEW ▶		1	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15
▶ GREATEST GAINER ◀						
16	35	—	2	WEIRD AL YANKOVIC WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
17	23	—	2	KENNY G ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
18	18	18	11	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
19	17	15	20	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
20	22	20	6	BLINK 182 ● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
21	19	17	6	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	3
22	15	10	3	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
23	21	19	76	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
24	25	22	4	SANTANA ARISTA 19080 (10.98/17.98)	SUPERNATURAL	19
25	40	47	37	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
26	9	—	2	GZA/GENIUS WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9
27	26	21	68	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2
28	38	82	3	SOUNDTRACK ATLANTIC 83199*/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	28
29	28	29	20	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
30	27	25	8	SOUNDTRACK ● ISLAND 546196/IDJMG (11.98/17.98)	NOTTING HILL	19
31	24	26	6	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
32	20	—	2	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
33	30	34	61	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
34	31	28	6	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
35	34	33	36	JUVENILE ▲ CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
36	33	24	4	VARIOUS ARTISTS EPIC 63653 (11.98 EQ/17.98)	NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES	18
37	32	27	35	CHER ▲ ² WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
38	29	—	2	VARIOUS ARTISTS RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	29
39	41	42	26	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
40	42	50	17	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
41	36	30	34	THE OFFSPRING ▲ ⁴ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
42	39	31	10	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
43	53	58	100	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
44	59	64	13	LIL' TROY SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	44
45	48	40	12	CASE DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	33
46	45	36	4	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
47	44	35	5	DEF LEPPARD ● MERCURY 546212/IDJMG (11.98/17.98)	EUPHORIA	11
48	37	23	4	MASE BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
49	50	39	27	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
50	43	44	20	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
51	47	43	3	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
52	46	41	9	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
53	51	52	35	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	49	37	41	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
55	55	114	3	SOUNDTRACK AMERICAN/C2 69947/CRG (11.98 EQ/17.98)	BIG DADDY	55
56	62	49	7	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	8
57	66	72	42	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
58	58	55	46	LAURYN HILL ▲ ³ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
59	52	38	10	SOUNDTRACK ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	3
60	57	45	15	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
61	67	56	4	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
62	54	48	14	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
63	60	46	8	JIMMY BUFFETT ● MARGARITAVILLE 524660/IDJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
64	65	57	17	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
65	56	32	3	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
66	73	66	4	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	66
67	64	54	47	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
68	71	67	93	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
69	69	63	34	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
70	70	65	41	JAY-Z ▲ ⁵ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
71	97	106	4	VARIOUS ARTISTS INTEGRITY/WORO 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	71
72	63	59	57	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
73	68	51	7	INSANE CLOWN POSSE ISLAND 524661/IDJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
74	74	73	25	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
75	75	74	28	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
▶ PACESETTER ◀						
76	164	—	2	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	76
77	81	94	16	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
78	79	70	26	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
79	82	87	69	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
80	80	60	69	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
81	83	69	5	JAMIROQUAI WORK 69973/EPIC (11.98 EQ/17.98)	SYNCRONIZED	28
82	90	80	64	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
83	96	121	6	ENRIQUE IGLESIAS FONOVISA 0517 (10.98/16.98)	BAILAMOS	83
84	77	75	63	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
85	76	68	104	SARAH MCLACHLAN ▲ ⁶ ARISTA 18970 (10.98/17.98)	SURFACING	2
86	78	90	3	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	ESPN PRESENTS JOCK ROCK 2000	78
87	99	115	10	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	73
88	89	79	85	WILL SMITH ▲ ⁶ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	8
89	92	86	46	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
90	NEW ▶		1	JIMI HENDRIX EXPERIENCE HENDRIX 11987*/MCA (13.98/21.98)	LIVE AT WOODSTOCK	90
91	95	53	3	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
92	88	78	29	DMX ▲ ² RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
93	101	98	60	DMX ▲ ³ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
94	91	93	14	BUCKCHERRY DREAMWORKS 50044/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
95	104	99	9	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
96	98	89	30	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
97	61	81	17	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
▶ HEATSEEKER IMPACT ◀						
98	141	142	4	LEN WORK 69528/EPIC (7.98 EQ/11.98) HS	YOU CAN'T STOP THE BUM RUSH	98
99	110	110	12	B.G. CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
100	72	—	2	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	72
101	87	71	6	HARRY CONNICK, JR. COLUMBIA 69618/CRG (11.98 EQ/17.98)	COME BY ME	36
102	103	84	11	SOUNDTRACK ● COLUMBIA 69853/CRG (11.98 EQ/17.98)	SONGS FROM DAWSON'S CREEK	7
103	100	77	15	SOUNDTRACK ● MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
104	93	83	3	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
105	106	104	14	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	98
106	119	117	9	SHEDAISSY LYRIC STREET 65002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	106

○ 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
107	84	76	8	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	10
108	114	85	5	DIANA KRALL VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
109	108	109	6	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
110	133	133	5	SARAH BRIGHTMAN REALLY USEFUL 539330/OCECCA	THE ANDREW LLOYD WEBBER COLLECTION	110
111	116	100	7	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	31
112	86	62	4	GERI HALLIWELL CAPITOL 21009 (11.98/17.98)	SCHIZOPHONIC	42
113	127	118	19	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
114	121	—	2	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	114
115	94	—	2	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	94
116	117	140	61	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
117	109	91	7	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	28
118	111	101	11	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
119	122	112	33	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	3
120	125	116	22	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
121	120	108	34	GARTH BROOKS ● ¹² CAPITOL (NASHVILLE) 97424 (11.98/26.98)	DOUBLE LIVE	1
122	142	143	8	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	122
123	102	—	2	LUSCIOUS JACKSON GRAND ROYAL 96084*/CAPITOL (10.98/16.98)	ELECTRIC HONEY	102
124	124	107	19	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
125	115	119	37	DRU HILL ▲ ² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
126	118	103	7	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
127	85	61	3	VARIOUS ARTISTS WU-TANG/RAZOR SHARP 69610*/EPIC (11.98 EQ/17.98)	THE RZA HITS	61
128	136	136	3	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4	128
129	105	96	17	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
130	132	125	87	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
131	113	95	30	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
132	135	139	7	OLEANDER REPUBLIC 53242/UNIVERSAL (8.98/12.98) HS	FEBRUARY SON	132
133	129	127	11	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	22
134	131	126	47	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
135	139	138	40	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
136	123	120	7	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
137	134	102	4	ALABAMA RCA (NASHVILLE) 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	51
138	140	131	52	MONICA ▲ ² ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
139	130	111	10	ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
140	148	135	14	JOEY MCINTYRE ● C2/COLUMBIA 69856/CRG (11.98 EQ/17.98)	STAY THE SAME	49
141	143	122	4	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	107
142	151	137	5	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
143	107	97	3	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	97
144	189	—	16	SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
145	149	132	12	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
146	145	130	33	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
147	137	128	84	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
148	147	129	8	DWIGHT YOAKAM REPRISE (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90S	80
149	180	—	2	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	149
150	126	123	12	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
151	112	—	2	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
152	150	156	17	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50

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
153	138	113	13	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47294* (10.98/17.98)	ECHO	10
154	153	146	18	SOUNDTRACK DREAMWORKS 50033/INTERSCOPE (17.98 CD)	A NIGHT AT THE ROXBURY	95
155	146	92	3	LOS TIGRES DEL NORTE FONOVISA 80761 (13.98/17.98)	HERENCIA DE FAMILIA	92
156	144	105	15	VARIOUS ARTISTS ● IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
157	128	88	4	HEAVY D UPTOWN 53260/UNIVERSAL (10.98/16.98)	HEAVY	60
158	166	170	35	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
159	158	153	34	MARIAH CAREY ▲ ³ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
160	169	161	41	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
161	186	172	21	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
162	152	147	35	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
163	167	174	8	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	163
164	160	157	33	ELVIS CRESPO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVENTEMENTE	106
165	159	151	67	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
166	182	192	18	SELENA ● EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	54
167	155	134	7	JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
168	156	141	30	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
169	NEW	▶	1	RATT PORTRAIT/COLUMBIA 69586/CRG (10.98/16.98)	RATT	169
170	181	194	38	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
171	161	162	37	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
172	174	171	7	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
173	157	150	27	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	10
174	154	124	5	MC EHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	54
175	163	166	41	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
176	173	176	16	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 65873/EPIC (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
177	172	159	34	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
178	171	160	71	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
179	RE-ENTRY	▶	17	THE CORRS 143/LAVA 83164/AG (10.98/16.98) HS	TALK ON CORNERS: SPECIAL EDITION	72
180	198	—	30	JIMI HENDRIX EXPERIENCE HENDRIX 11671/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
181	168	155	18	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
182	178	169	53	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
183	177	173	10	ELVIS CRESPO ● SONY DISCOS 82917 (10.98 EQ/15.98)	PINTAME	49
184	187	178	41	OUTKAST ▲ ² LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
185	170	148	5	PENNYWISE EPITAPH 86553* (10.98/15.98)	STRAIGHT AHEAD	62
186	183	186	61	JOHN MELLENCAMP ▲ MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
187	165	154	58	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
188	RE-ENTRY	▶	14	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
189	191	177	55	SOUNDTRACK ▲ ⁴ COLUMBIA 69440/CRG (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
190	RE-ENTRY	▶	41	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	40
191	162	152	4	VARIOUS ARTISTS WALT DISNEY 60991 (11.98 Cassette)	TARZAN READ & SING-ALONG	152
192	NEW	▶	1	GREAT WHITE PORTRAIT/COLUMBIA 69547/CRG (10.98/16.98)	CAN'T GET THERE FROM HERE	192
193	RE-ENTRY	▶	18	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
194	185	165	10	STEVE WARINER CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS	35
195	NEW	▶	1	SOUNDTRACK HOLLYWOOD 62190 (10.98/17.98)	SUMMER OF SAM	195
196	195	181	5	CHRIS LEDOUX CAPITOL (NASHVILLE) 99781 (10.98/16.98)	20 GREATEST HITS	145
197	176	163	3	NATALIE COLE ELEKTRA 62401/EEG (11.98/17.98)	SNOWFALL ON THE SAHARA	163
198	RE-ENTRY	▶	54	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTERS OF ROCK	112
199	196	189	35	U2 ● ISLAND 524613/IDJMG (11.98/17.98)	THE BEST OF 1980-1990	45
200	190	191	36	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 53 2Pac 119 702 46 98 Degrees 25	Steven Curtis Chapman 61 The Chemical Brothers 65 Cher 37 Kenny Chesney 113 Charlotte Church 97 Natalie Cole 197 Collective Soul 120 Phil Collins 135 Harry Connick, Jr. 101 The Corrs 179 Creed 68 Elvis Crespo 164, 183 Sheryl Crow 160	Kenny G 17 Jordan Knight 167 Korn 67 Diana Krall 108 Lenny Kravitz 33 Chris LeDoux 196 Len 98 Lil' Troy 44 Limp Bizkit 1, 80 Lit 50 Lo Fidelity Allstars 145 Lonestar 34 Jennifer Lopez 14 Lyle Lovett 115 Luscious Jackson 123 Lynyrd Skynyrd 172	Kid Rock 11 Jordan Knight 167 Korn 67 Diana Krall 108 Lenny Kravitz 33 Chris LeDoux 196 Len 98 Lil' Troy 44 Limp Bizkit 1, 80 Lit 50 Lo Fidelity Allstars 145 Lonestar 34 Jennifer Lopez 14 Lyle Lovett 115 Luscious Jackson 123 Lynyrd Skynyrd 172	Tim McGraw 42 Joey McIntyre 140 Sarah McLachlan 7, 85 John Mellencamp 186 Mercedes 100 Jo Dee Messina 79 Metallica 146 Monica 138 Chante Moore 111 Van Morrison 181	Santana 24 Seiena 166 Shedaisy 106 Silk 77 Silverchair 152 Sixpence None The Richer 161 Slick Rick 56 Fatboy Slim 96 Slipknot 151 Smash Mouth 12 Will Smith 88 Snoop Dogg 52 SOUNDTRACK American Pie 76 Armageddon — The Album 189 Austin Powers: The Spy Who Shagged Me 8 Big Daddy 55 City of Angels 165 Songs From Dawson's Creek 102 Hope Floats 187 Life 129 The Matrix 103 A Night At The Roxbury 154 Notting Hill 30 Pokémon: 2.B.A. Master — Music From The Hit TV Series 149	South Park: Bigger, Longer & Uncut 28 Star Wars Episode I: The Phantom Menace 59 Summer Of Sam 195 Tarzan 6 Varsity Blues 144 Wild Wild West 5 Britney Spears 4 Tracie Spencer 114 George Strait 124 Sugar Ray 39 Donna Summer 51 Sway & King Tech 141	143 Millennium Hip-Hop Party 87 Monster Ballads 38 Monsters Of Rock 198 No Boundaries — A Benefit For The Kosovar Refugees 36 Punk-O-Rama 4 128 Ruff Ryders: Ryde Or Die Vol. 1 18 The RZA Hits 127 Tarzan Read & Sing-Along 191 World Wrestling Federation: WWF The Music Volume 3 173 Wow-1999: The Year's 30 Top Christian Artists And Songs 170 Wow Worship: Today's 30 Most Powerful Worship Songs 71 Stevie Ray Vaughan And Double Trouble 176 Vengaboys 105 Steve Wariner 194 Robbie Williams 139 Weird Al Yankovic 16 Dwight Yoakam 148 Rob Zombie 89
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JUPITER REPORT MULLS DIGITAL SALES GROWTH

(Continued from page 1)

the period through 2003—from the sale of *physical* music goods via the Internet, as the fast-emerging download sector gingerly tests its young legs against such near-term hurdles as the slow rollout of significant amounts of major-label product online; limited penetration of digital playback devices; lack of broadband connections; and the enduring appeal of “packaged” CDs.

That's the bottom line in a forthcoming music industry report from Jupiter Communications, which forecasts that only 3% of total online users in the U.S. will purchase digitally downloaded music in 2003, representing digital sales of \$147 million—only 5.7% of total online music sales that year.

Nonetheless, the slice of the U.S. music business that online music sales—of mail-order and downloaded music—will claim by 2003 will be a plump 14% of an \$18.4 billion market, according to the report. By contrast, online music sales represented only some 1.1% of the \$13.7 billion in total U.S. recorded music sales in 1998, according to Jupiter.

'GREAT MOMENTUM'

“There's so much great momentum behind [the digital download] space right now that when you look at the bare-bones numbers of actual revenues that are projected, everybody's gut reaction is, ‘Well, they're crazy, that's too low,’ ” says Mark Mooradian, director of consumer content strategies at Jupiter and the author of the report that will be presented Monday (19) during the Plug-In conference in New York.

“But while this is a tremendous and

exciting time, and the attention to downloading is certainly warranted, people have to remember that media attention does not amount to real revenues being generated right now.

“Jupiter has been the first to say that digital distribution is really important and there are a thousand and one good reasons to be there right now,” Mooradian adds. “It's just that generating substantial revenues in the next couple of years is not one of them.”

THE MAJORS ARE KEY

The availability of major-label product has long been seen as key to unlocking the revenue potential of the online distribution realm—people can't buy what's not for sale, even if they can often “acquire” it anyway—and thus the rash of announcements this year regarding majors' tests of online music-distribution models has sparked optimism that the floodgates are about to open.

“The play of the majors here is really important, and what kind of market exists with digital distribution is going to be highly dependent on how available they make their music,” says Mooradian.

While security concerns have kept the Goliaths off of the digital playing field, the proven might of the unsecured MP3 has kick-started their efforts to develop secure means of distribution, including the inter-industry Secure Digital Music Initiative, which has just unveiled its first specification, for portable players (Billboard, July 17).

Despite serious strides toward making catalogs available for downloading, the Jupiter report forecasts that concerns over piracy and secu-

urity will result in the vast majority of catalog not being available for downloading until 2002—at which time Jupiter predicts significant acceleration of the market.

TAKING IT WITH YOU

Also key to creation of mass-market digital distribution of music, according to Jupiter, is a viable means for consumers to enjoy such music away from their computers, or the

‘Digital download is a market that's going to grow, but it's starting from scratch’

— MARK MOORADIAN —

portability factor.

Jupiter estimates 30,000 digital playback devices—such as Diamond Multimedia's Rio—were sold in the U.S. in 1998 and predicts the installed base will grow to 500,000 by the end of '99 and then surge to 5.2 million by the end of 2003.

But while the growth rate will be strong, the mass-market peak will still remain out of reach by 2003, Mooradian says.

“Any time you are launching a consumer electronics device from scratch, it is going to take a certain number of years for it to establish and to build a real customer base,” he says.

Factors slowing sales of such devices in the near term, according to Jupiter, include a still-emerging online music listening population; lack of an “addressable” computer—needed for portable use—among such key music-buying demos as children and teens (who may have access only at school or work); limited playback time in the units; and lack of music availability.

Though they are less sexy at the moment than their portable counterparts, other means of enjoying music away from computers—CD-R and CD-RW drives—will in fact “dwarf” penetration of digital playback devices in the next five years and will be “the device of choice for the music downloader,” Jupiter predicts.

THE BIG SQUEEZE

A final critical component for a mass digital-music market to develop, according to Mooradian, is broadband access.

“Downloading a song is one thing, but the industry today is made up mostly of album sales,” he says. “And without a broadband connection, it makes downloading albums fairly unrealistic, or certainly not for a mass audience, and that's going to hinder things.”

Jupiter forecasts that broadband penetration of online households will reach only 19% in 2002.

“We're not trying to rain on anybody's parade here,” sums up Mooradian, “because digital download is a market that's going to grow, and it's going to grow really rapidly. But it's starting from scratch, and it's going to take some time.”



by Geoff Mayfield

QUIET WEEK: Guess we've been spoiled by the blockbuster numbers rolled recently by **Backstreet Boys**, **Ricky Martin**, and **Limp Bizkit**, plus all the other albums that have opened in The Billboard 200's top 10. Give us a week when the No. 1 album sells less than 300,000 pieces and the Hot Shot Debut is no higher than No. 15, and the chart looks kind of boring.

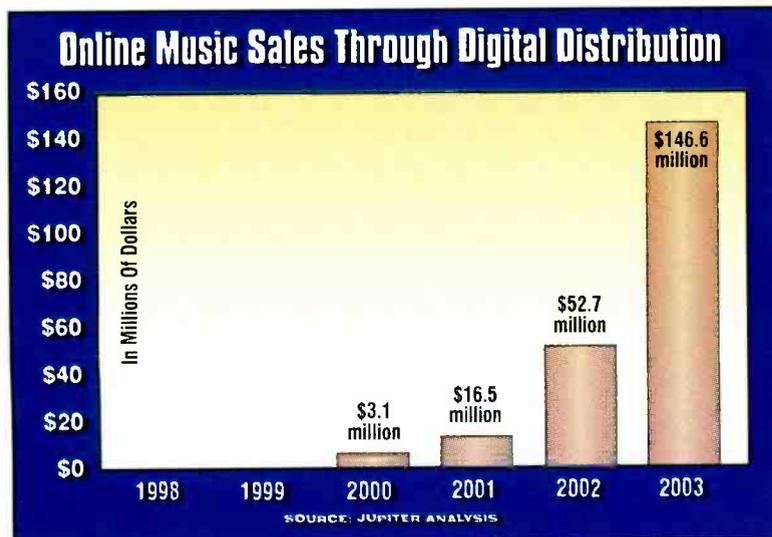
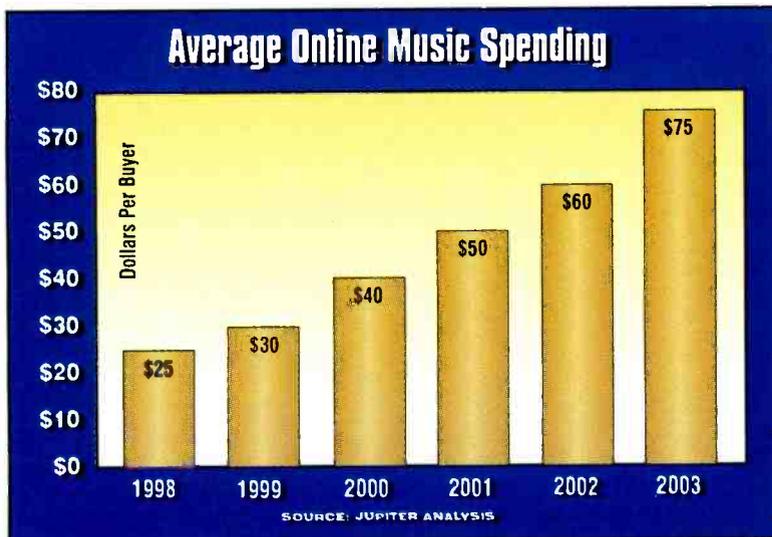
Let's imitate Chicken Little's “sky is falling” routine, let's digest three fast facts: 1) It is rare to see the top three albums exceed 200,000 copies this time of year, a feat accomplished by leader Bizkit (264,000 units), Backstreet (260,000 units), and Martin (218,000 units); 2) the top 20 has been consistently stronger than it was last summer; and 3) overall business, although down from the prior week, is up 9.5% over the comparative 1998 week.

Martin and **Britney Spears** (6-4) are the only artists in the top 10 who sold more than they did a week ago. The former benefits from reruns of his stops on “The Tonight Show With Jay Leno” and “Saturday Night Live,” special programming on MTV, and the chatter about ticket sales for his upcoming tour. In Southern California, for example, tickets for two November shows were sold out in 10 minutes. Spears and another teen magnet, 98° (40-25, a 39% gain), both benefit from MTV specials.

STREAKY: This is the first time in 19 weeks that at least one new title failed to crease the top 10. And, continuing a theme from the previous issue's column, this issue's top debut belongs to No Limit rapper **Fiend** (75,000 units), whose previous album started with 135,500 units in May 1998 . . . The current chart also ends an eight-week run—shared by **Ricky Martin**, **Backstreet Boys**, and **Limp Bizkit**—in which the No. 1 spot exceeded 300,000 units, a phenomenon that has not occurred since the first half of last year, when that huge “Titanic” soundtrack had 13 weeks of 300,000 or more during its 16-week reign. Meanwhile, the Martin/Backstreet/Bizkit run marks the first time in the SoundScan era that three consecutive No. 1's debuted with quantities in excess of 600,000 units . . . There have been three soundtracks in the top 10 each of the past four issues, but this chart ends a six-week streak when the Greatest Gainer has been earned by a soundtrack, a run put together by “Notting Hill” (two weeks), “The Spy Who Shagged Me,” “Tarzan” (two weeks), and “South Park: Bigger, Longer & Uncut.” That's film-dom's longest Greatest Gainer stretch since the summer of '94, when soundtracks from “The Lion King” and “Forrest Gump” held the cup for eight straight weeks . . . Speaking of Hollywood, “The Phantom Menace” sets the stage for the “Star Wars” movies we saw 20 years ago; the script for the “Wild Wild West” film portrays events that preceded the episodes depicted in the '60s TV series on which it was based; and **Garth Brooks'** upcoming Chris Gaines album sets the stage for a movie that hasn't yet been shot. Someone promise me that by the time 1999 comes to a close we'll all retire the word “prequel.”

RESULTS: Figure that VH1's “Behind The Music” helped “**Weird Al**” **Yankovic** earn the Greatest Gainer award (35-16, a 29,000-unit increase). The resulting sum, 72,000 units, is larger than any week seen by his 1996 album, “Bad Hair Day,” which peaked at a career-high No. 14 . . . **Kenny G's** second-week gain impresses, since the numbers were reached without the QVC channel push that added to his first-week sales. The instrumentalist had three TV stops during the tracking week, including “Live With Regis & Kathie Lee” and “Good Morning America.” He's also bolstered by TV ads in 15 major markets, with direct mail added to the menu in five of those markets . . . Multi-format radio's support of “Black Balloon” has given **Goo Goo Dolls** sales gains three of the last four weeks. “The Tonight Show With Jay Leno” added an assist (66-57), with lots of promotional high jinks from VH1 and the Box about to unfold. “Late Show With David Letterman” awakens **Sixpence None The Richer** (186-161, a 15% gain) . . . In half of the eight weeks since their “Millennium” set opened with a SoundScan-era record of 1.13 million units, **Backstreet Boys'** first album has seen increases. A “Regis & Kathie Lee” rerun helps make this one of those weeks (53-43, a 13% gain); a non-singing stop on that morning show helps **Jennifer Lopez** bullet (16-14, a 5,000-unit gain).

GROUP THINK: Effective this issue, Columbia Records Group (abbreviated CRG) replaces Columbia as distributing label on our sales charts. This follows the fashionable '90s trend in which Atlantic dubbed itself Atlantic Group (AG), Elektra became Elektra Records Group, RCA's Nashville crew morphed into RCA Label Group (RLG), and, most recently, the Island/Def Jam Music Group (IDJMG) was forged from Island, Def Jam, and Mercury. All of which makes me nostalgic for the days when a “group” in the music world evoked the likes of the **Beatles**, the **Temptations**, or **Freddy & the Dreamers**, rather than a label conglomerate.



CLEAR CHANNEL, INXSYS LAUNCH NET RADIO SITE KIIS-FMI

(Continued from page 3)

streams of his station on the Internet, wondering "if there's a way to extend your brand without breaking it by creating virtual radio stations on your Web site and alternative formats to your broadcast forum.

"Let's say you're an 'extreme' alternative station, but there's no modern AC in the market," McGuinn says. "Maybe you could put up the at-work version of it, and with the proliferation of automation systems and things like that, you might be able to protect your flank. If you're going to get niched by Rolling Stone radio or MTV radio, why not pre-empt it by [creating your own niche]?"

Not all agree, however. In a recent article in Billboard sister publication Rock Airplay Monitor, Chancellor Media director of programming and rock KLOL Houston PD Michael Hughes asked, "How many mixed messages are you sending? As tough as it is these days to position a single property, let alone a Web site, let alone two facets of a Web site, what are people going to end up remembering?"

"To what degree is it a value to create loyalty to the Web-only version of the radio station?" asked triple-A WXRT Chicago PD Norm Winer in the article. He does, however, say he understands the value of advertising is to be an element of the offering.

ESTABLISH A PRESENCE

Laughlin at KIIS-FM views KIIS-FMi as a way to remain competitive by establishing a presence

on the rapidly growing Internet. "Imagine if it was 1974 and we're the biggest AM radio station on the planet and we think this FM is going to be pretty cool, and maybe we'll repeat our programming on it. The people that created FM-only product did very well, and the people that just repeated their programming killed themselves. We want to create an international version of what we have on KIIS-FM with KIIS-FMi.

"There is certainly no historical information to tell us that repeating FM product on the Internet is going to be a big home run," he adds. "Those who create products uniquely targeted to the Internet first will win."

In agreement is modern rock WDST Woodstock, N.Y., owner Gary Chetkof, who recently launched the Internet-only progressive-formatted Radio Woodstock (www.radiowoodstock.com) to complement the station's own site (www.wdst.com).

"When you make a product, why limit yourself on your distribution?" he told Airplay Monitor. "If you can make a can of peas, you don't only sell it in certain areas; you try to sell it everywhere. That's what kills me about radio.

"I bought this station six years ago because I knew the day was going to come when I was going to be able to create a radio superstation with the name Woodstock,

because [it is] an internationally known brand name," Chetkof says.

EXPERIENCE IN THE FIELD

For his part, Laughlin says the launch would not be possible without InXsys' experience in the field. "Laurence has given us the platform to do this. Otherwise, it would be just us plowing the field," he says.

InXsys was founded in late 1996 as a radio Web content provider by Norjean, a radio veteran whose previous experience includes extensive work with agencies and with the Radio Advertising Bureau.

The company has more than 1,600 media partner sites, including an alliance with NBC. Its products include the ClassiFIND Network, a multimedia classified-ads site; Buy-SellBid.com, a localized auction system with live capabilities and chat; and Date Channel, a singles service.

InXsys previously linked with Clear Channel for KIIS-FM's mid-June Wild Wild Wango Tango Concert, which included a simultaneous online auction. Nearly \$400,000 was raised by the event, which included the sale of silver vinyl pants autographed by Ricky Martin, Hugh Hefner's smoking jacket, and a guitar autographed by Jewel.

Clear Channel is among the largest radio group owners in the nation, with ownership/affiliations with 755 radio stations, 19 TV stations, and 302,000 outdoor advertising displays in 26 nations.

Swedish Online Retailer Boxman To Buy U.K.'s iMVS

BY MARK SOLOMONS

LONDON—Sweden-based online entertainment retailer Boxman is extending its European reach with a tentative deal to acquire smaller U.K. specialist iMVS.

Boxman, launched in 1997 under the stewardship of former SAS airline boss Jan Carlzon, has decided to speed its expansion into the British market. It set up its own operation in the country earlier this year and has bases in France and Germany that operate local-language sites for those markets.

The company claims to have captured between 2% and 4% of the total Nordic music retail market, including 6% in Sweden. It reports revenue of 80 million Swedish krona (\$9.3 million) for 1998.

Boxman plans to take control of iMVS—which reports sales of 1.3 million pounds (\$2.03 million) last year—through a reverse takeover that will give Boxman a U.K. domicile. Boxman shareholders will be offered new iMVS shares under the proposed deal.

In a joint statement July 8, the companies say that a new holding company, Boxman.com plc, will be set up in the U.K. and will seek a stock market listing on an unspecified market within nine months.

"We look at the iMVS.com deal as an efficient way of obtaining a strong foothold in U.K., primarily through executive management, marketing, and contracts with suppliers," says Erik Forsberg, Stockholm-based financial controller for Boxman AB. "Technically, it's iMVS making a bid for Boxman by paying with their own shares. The owners of Boxman get 80% of the share capital in iMVS."

Meanwhile, iMVS is changing its name to Yalplay. A spokesman says the company—which employs 34 in Abingdon, Oxfordshire—planned the name change six months ago and will continue to operate as Yalplay at least until after Christmas. Boxman, which has five staffers in London, will continue to separately operate its Boxman.com site in the U.K.

"The new company will be more or less an English parent of Boxman's operations," explains Forsberg. "After [Boxman CEO] Tony Salter started in March, he has been based in London and made a few recruitments which have turned much of the operative management toward London."

Assistance in preparing this story was provided by Kai Loftus.

POPKOMM STRESSES NEW MEDIA

(Continued from page 3)

of multimedia companies due to attend, the conclave is partnering with Billboard to present "The Digital Challenge: Music And New Technologies," two days of seminars to be held Aug. 20-21. Topics include the latest developments in music-related hardware and software, and the expansion of online retailing.

Last year, at the 10th anniversary event, Popkomm found itself unwittingly at the center of a breaking controversy over new media. Internet music company MCY Music had taken advertising space in the daily Popkomm Täglich magazine that provocatively suggested that potential customers could access new music via the Internet and bypass major record companies (Billboard,

Aug. 29, 1998). Plaschke admits that Music Komm should have refused to print the ads but says "no lasting damage" was done.

While German attendance this year looks likely to be flat, the event will host several new and returning exhibitors and national stands. Japan, Taiwan, Singapore, Turkey, and Malaysia will be represented for the first time. Italy has a new national stand, and Canada returns after missing last year.

"The German music market has its difficulties, but all relevant German companies are still attending," says Grossmaas. "It's Popkomm's chance to improve in the international and entertainment field. National stands give companies attending for

the first year a good chance to see what Popkomm is offering. Sometimes sharing a national stand provides another communication forum that goes beyond the original intention of sharing costs."

The new-media sessions at the event will include presentations on E-commerce by U.S. executives Joel Schoenfeld, VP/general counsel of BMG Entertainment, and Michael E. Hansen of Boston Consulting Group.

Thomas Stein, president of BMG Entertainment International for Germany/Switzerland/Austria and Eastern Europe, is due to give a keynote address on broadcasters' relationship with the record industry. All program details and other information about the event can be accessed on the Popkomm home page, www.popkomm.de.

The convention will be launched with the Komm Unity Opening Concert, set to feature a headline performance by England's Tindersticks.

CIRCUIT CITY, AMAZON IN ONLINE RETAIL WAR

(Continued from page 3)

between 15% and 50% off list price. However, a Circuit City representative says that since consumer electronics stores normally don't advertise or charge a manufacturer's standard price, the pricing difference will not be that great.

"We're confident we'll be able to compete with Amazon," says the Circuit City spokesman. Circuit City says it also has an edge on Amazon because it is a brand name in the category.

Amazon is aware of Circuit City's plans but would not comment on its competitor.

Both companies will sell to U.S. consumers only and use in-house dis-

tribution to fulfill orders.

In keeping with its commitment to product information, Amazon has 16 buying guides to detail features and technical performance of its product offerings.

Payne anticipates that Amazon will cross-merchandise the electronics store with its music and video department for numerous promotions.

Circuit City, however, does not plan to sell music and video software product on its Web site.

Both sites, though, will carry portable players of downloaded music, such as the new Diamond Rio 500, which hits stores next month.

This Week's
Billboard
ONLINE

<http://www.billboard.com>

Exclusive Album
Reviews

Johnny Dilks & His Visitation
Valley Boys
"Acres Of Heartache"
(Hightone)

Evil Tambourines
"Library Nation"
(Sub Pop)

News Updates
Twice Daily

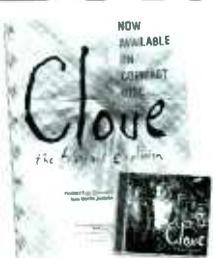
Hot Product Previews
Every Monday

A new **Billboard Challenge**
begins every Thursday.
This week's winner is
Michael Janke of Azusa, Calif.

News contact: Julie Taraska
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4 Get VP Stripes As Billboard Gears Up For Future Growth

To keep pace with the rapid expansion of the Billboard Music Group, four Billboard veterans have been named vice presidents of the Music Group.

Howard Appelbaum, who remains associate publisher of Billboard, is named VP/licensing for the Group; Marie Gombert, who is director of production and manufacturing for several Group publications, becomes VP/manufacturing; Ken Schlager, who was director of strategic development, is named VP/business development; and Joellen Sommer, who had been business manager for the Group, becomes VP/business affairs. Each has contributed significantly to the ongoing success of the Music Group.

"Despite the sometimes difficult challenges surrounding the industry, the Billboard Music Group has continued to flourish, helped in no small measure by these four talented individuals as we have redefined our position and created new opportunities," says Howard Lander, president and publisher of the Group. "With the recent expansion of my own duties, I am thankful for their efforts and thrilled to recognize their contributions."



APPELBAUM



GOMBERT



SCHLAGER



SOMMER

Appelbaum, who oversees Billboard's marketing department and spearheads efforts in the licensing field, joined Billboard in April 1998 after a brief period as VP of marketing for Biobox. Previously, he served as president of the Kemp Mill Music retail chain.

Gombert has served as the director of production and manufacturing for Billboard magazine, the Airplay Monitors and directories since 1994. She began working for parent company BPI Communications in 1977 as corporate production manager. Prior to joining BPI, Gombert worked at the Children's Television Workshop and McGraw-Hill Inc.

Schlager continues as editorial director of the Billboard Bulletin and Billboard Online. He was appointed director of strategic development for the Music Group in 1996, after serving as Billboard's managing editor for 10 years. Before joining Billboard in 1985, he was associate features editor of the New York Post.

Sommer was BPI's assistant controller before joining the Music Group in 1996. Prior to joining BPI, she worked for the New York Times and Coopers & Lybrand.

New Billboard Clothing Line Now For Sale On Web Site

A new selection of Billboard clothing is now available online. The exclusive line includes t-shirts inscribed with the Billboard logo (\$18); a special-edition t-shirt with Billboard's signature musical dots (\$18); denim shirts (\$45); hats (\$16); denim jackets (\$75); and more. There are also special-edition sweatshirts commemorating the forthcoming opening of Billboard Live in Miami Beach (silk screened \$29; embroidered \$42), and Billboard Live polo shirts (\$35, with pocket \$42). Limited-edition items will be added to the line every two months. Clothing is available at www.billboard.com in the Billboard Cloth-



ing department of the Billboard Store.

Also, look forward to your chance to win two tickets to the opening of Billboard Live, the new entertainment complex in Miami's South Beach area. The prize includes hotel, airfare, and limousine transportation for the evening. Details will follow in the Billboard Store.

"We are very excited to have this opportunity to promote the powerful Billboard brand name and also to be able to offer this high-quality product to our avid Billboard readers," says Christian Dickens, VP of operations, Billboard Live.

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E-mail: sbell@billboard.com

No One-Hit Wonder, Wonder Hits One

WITH THE NEW No. 1 title on The Billboard Hot 100 based on his song "I Wish," Stevie Wonder moves into second place among songwriters with the longest span of chart-toppers in the rock era. "Wild Wild West" (Columbia) by Will Smith Featuring Dru Hill & Kool Mo Dee advances 8-1 and gives Smith his second No. 1 as an artist, following "Gettin' Jiggy Wit It" from March 1998. It's Wonder's 10th No. 1 as a songwriter.

"I Wish" was already No. 1 on the Hot 100, in January 1977. It was the first song from Wonder's award-winning "Songs In The Key Of Life" album to hit the top and was followed four months later by "Sir Duke." "Wild Wild West" is the second No. 1 hit to be based on one of the tracks from "Songs In The Key Of Life." The first was "Gangsta's Paradise" by Coolio Featuring L.V., based on "Pastime Paradise."

If Wonder had written his first No. 1 hit as an artist, he would easily have the longest span of chart-topping hits in the rock era. But "Fingertips (Pt. II)," No. 1 in August 1963, was penned by Henry Cosby and Clarence Paul. Wonder's first No. 1 credit as a songwriter was on "The Tears Of A Clown," which topped the chart in December 1970 for Smokey Robinson & the Miracles. From "Clown" to "West," Wonder's songwriting chart span of No. 1 hits is now 28 years and seven months. That passes the previous second-place team of Cameron Lewis and Arthur Wright, who have a 25-year, six-month span from Percy Sledge's 1966 recording of "When A Man Loves A Woman" to Michael Bolton's 1991 version of the same song. Still in first place are Luigi Creatore, Hugo Peretti, and

George David Weiss, with 31 years and eight months between "The Lion Sleeps Tonight" by the Tokens in 1961 and "Can't Help Falling In Love" by UB40 in 1993.

"West" is only the second single *not* recorded by a woman to advance to No. 1 in 1999, following Ricky Martin's "Livin' La Vida Loca." "West" is the first chart-topper for Dru Hill and Kool Mo Dee, and the first soundtrack single to reach No. 1 since Aerosmith's "I Don't Want To Miss A Thing." That "Armageddon" track was on top in September 1998.

And one final "West" note: It's the 11th time in the rock era that different songs with the same title have reached No. 1, notes Randy Price of New York. "Wild, Wild West" hit pole position for the Escape Club in November 1988. There are too many to list here, but some of the twice-told titles include "I'm Sorry" by Brenda Lee and John Denver, "My Love" by Petula Clark and Paul McCartney & Wings, and "Honey" by Bobby Goldsboro and Mariah Carey.

SUMMER TIME: "I Will Go With You (Con Te Partiro)" (Epic) is only the second Donna Summer single to chart on the Hot 100 in the '90s, following "When Love Cries," which peaked at No. 77 in 1991. Summer's chart span is now 23 years and eight months, dating back to the debut of "Love To Love You Baby" in December 1975.

The Summer single is No. 2 on Hot Dance Music/Club Play, behind Madonna's "Beautiful Stranger" (Maverick/Warner Bros.). It's Madonna's 22nd No. 1 on this chart, the highest total of any artist.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1998	1999
TOTAL	388,730,000	391,829,000 (UP 0.8%)
ALBUMS	322,398,000	345,285,000 (UP 7.1%)
SINGLES	66,332,000	46,544,000 (DN 29.8%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999
CD	257,688,000	290,320,000 (UP 12.7%)
CASSETTE	63,939,000	54,169,000 (DN 15.3%)
OTHER	771,000	796,000 (UP 3.2%)

OVERALL UNIT SALES THIS WEEK
14,648,000
LAST WEEK
15,587,000
CHANGE
DOWN 6%
THIS WEEK 1998
14,116,000
CHANGE
UP 3.8%

ALBUM SALES THIS WEEK
12,968,000
LAST WEEK
13,941,000
CHANGE
DOWN 7%
THIS WEEK 1998
11,838,000
CHANGE
UP 9.5%

SINGLES SALES THIS WEEK
1,680,000
LAST WEEK
1,646,000
CHANGE
UP 2.1%
THIS WEEK 1998
2,278,000
CHANGE
DOWN 26.3%

	TOTAL YEAR-TO-DATE SALES BY STORE TYPE		
	1998	1999	CHANGE
CHAIN	223,458,000	220,436,000	DN 1.4%
INDEPENDENT	57,159,000	58,343,000	UP 2.1%
MASS MERCHANT	104,670,000	107,027,000	UP 2.3%
NONTRADITIONAL	2,673,000	5,226,000	NA

ROUNDED FIGURES FOR WEEK ENDING 7/11/99

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

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