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Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 11, 1999



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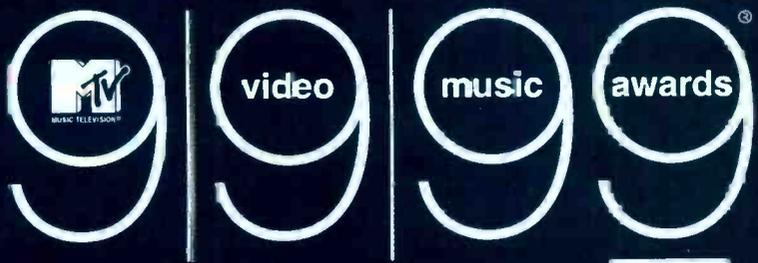
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SEPTEMBER 11, 1999

R&B, Rap Aim To Cross 'Digital Divide'

BY GAIL MITCHELL

LOS ANGELES—While R&B and rap account for 23% of offline record sales, according to the Recording Industry Assn. of America, the success the genre experiences in the brick-and-mortar realm has yet to translate to the online marketplace.

Industry watchers say a contributing factor is the "digital divide,"

a phrase that refers to the racial gap in Internet access among whites, African-Americans, Hispanics, and other ethnic groups. But while acknowledging the gap exists, Web site providers and label executives say the Internet's awareness-building PR tool is a more vital element than online sales at this point. And artists view the Net as a conduit to more artistic control.

Since Billboard's Top Internet

Albums chart debuted in the May 15 issue, only three R&B albums—TLC's "Fanmail," the "Wild Wild West" soundtrack, and Donna Summer's "VH1 Presents..."—have appeared on the chart. Of Amazon.com's top 25 sellers, only Macy Gray appears on the list—at No. 25.

But there are some success stories. Gray is among the R&B artists doing well at barnesandnoble.com, according to spokesman

Gus Carlson, who notes that Mary J. Blige and Barry White are also faring well. However, Barnes & Noble—whose music site launched in July—doesn't break out its online music sales from the rest of the company sales. Nor does it categorize its sales figures by genre.

Violet Brown, Wherehouse's direc-
(Continued on page 98)



Sony Presses On With SACD

BY PAUL VERNA

NEW YORK—Taking the lead in the contest to develop a second-generation digital sound carrier to succeed the CD, Sony Corp. has unveiled plans to launch software and hardware in its audiophile Super Audio CD (SACD) platform.

SONY In the meantime, initial plans for a fall launch of the more mainstream DVD Audio format appear to be on hold until late 1999 or early 2000, according to sources.

Sony Music Entertainment will release 19 SACD titles in September and October, while Sony Electronics will add a second, lower-priced SACD player to its previously announced flagship model (*Billboard Bulletin*, Sept. 1).

With the exception of Yo-Yo Ma's "Solo" album on Sony Classical—a new recording made using the Direct Stream Digital process that underlies SACD—
(Continued on page 108)

Butthole Surfers Resurface

Austin Iconoclasts Exit Legal Morass, Sign To Surfdog/Hollywood

BY CHARLES M. YOUNG

NEW YORK—Having slogg-
ed through a morass of legal disputes for the past couple of years, the Butthole Surfers have found a new manager, negotiated their release from Capitol and signed a joint recording contract with Surfdog/Hollywood, become the center of an intense debate about ethics in the punk community, made a footnote in legal history by clarifying a gray area of copyright law, and

reissued their back catalog on their own label, Latino Bugger Veil.

The new manager is Dave Kaplan, who also manages Brian Setzer and is president of Surfdog Records. "I met them in February or March," says Kaplan. "I don't know when it became official that we were working together. It was an evolutionary process. They don't easily welcome new people into their world, but I've always
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NEWS ANALYSIS



Photo by Todd V. Werthner

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Beyond Builds For The Future

BY DYLAN SIEGLER

NEW YORK—Beyond Records—which jumped into the label fray in the fall of 1998, hoping to ride the ripples left in the wake of a major-label shake-up resulting from the PolyGram/Universal merger—is marking its first year with a slate of signings and initiatives.

Among them is an innovative partnering with VH1 for Meat Loaf's "VH1 Storytellers" album, tour, and home video. The label also has new projects due from underground sensation Jill Sobule, former Geffen act Veruca Salt, and new label signings Lucy Pearl and James Michel, among others.

Founded in Los Angeles by Allen Kovac, CEO of Left Bank Management, the imprint (distributed by BMG) readied itself to become an integral part of the picture when the dust cleared, scooping up talented—but
(Continued on page 109)



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UMG/BMG's GetMusic Moves Into Growth Mode

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HEATSEEKERS

Aware/Columbia's Train Takes Fast Track To Top

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Atlanta GA 21
Gainesville FL 22
West Palm Beach FL 25
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New Orleans LA 28
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October

Houston TX 2
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The combination of the additional tracks, plus the renewed marketing push, caused our sales to double almost immediately. ”

David Lang, Owner
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on the way to

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- "Latifah" performance



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SonicNet Prez To Map MTV's Web Future

BY CARLA HAY

NEW YORK—In a move designed to increase its presence on the Internet, MTV Networks has created MTV Interactive (MTVi), a company for MTV Networks' Internet operations (*Billboard Bulletin*, Aug. 31). The New York-based MTVi will be headed by president/CEO Nicholas Butterworth, former president of online music company SonicNet, which was purchased by MTV Networks earlier this year (*Billboard*, May 29). MTVi will include the Web sites MTV.com, VH1.com, and SonicNet.com. Part of MTVi's ambitious plans include transforming SonicNet.com into a "super site" for music.

Butterworth reports to MTV Networks Online president Fred Seibert, who has been given the additional title of chairman of MTVi. As part of a prior agreement, MTVi will be 90% owned by MTV Networks and 10% owned by Liberty Digital, formerly known as TCI Music.

"Our mission for MTVi is to create the best online music experience," says Butterworth. "We have a start-up mentality, and we're going to go beyond the current online experience. Our vision is to be the leading music entertainment network on the Internet." Butterworth notes that MTVi's Web sites will be heavily cross-promoted with MTV Networks' music channels.

MTV Networks chairman/CEO Tom Freston said in a prepared statement, "To underscore our commitment and enthusiasm for all of our online properties, we have committed promotional support across our television networks to the sum of \$300 million over five years."

However, in a clear signal that the new company will have a separate identity from its parent, MTVi will not be located at MTV Networks' New York headquarters at 1515 Broadway. Instead, MTVi will be based at 770 Broadway, in a section of downtown Manhattan dubbed "Silicon Alley" for its proliferation of multimedia and Internet companies that have offices there. MTVi will also have satellite offices in Boston and San Mateo, Calif.

There is also market speculation that MTVi might be spun off as a separate stock entity, with an initial public offer-

ing being made in the near future.

Butterworth would neither confirm nor deny the speculation, saying only, "Anything's possible."

In the meantime, MTV Networks' planned super site, which was said to have had the working title "The Buggles Project" (*Billboard*, March 6), will now be a revamped SonicNet.com.

Butterworth explains that "SonicNet was already a powerful brand name, and we decided to maximize its potential instead of creating a new site. 'The Buggles Project' has now become the name we use for our initiatives in introducing new technology to our Web sites."

According to Butterworth, "SonicNet.com will become a comprehensive brand for all music fans. We're broadening the



BUTTERWORTH



Claddagh In U.S. Via Atlantic. Claddagh Records, the Irish label celebrating its 40th anniversary this year, has made an exclusive North American licensing agreement with the Atlantic Group. The label's catalog includes more than 150 traditional music albums. The initial Claddagh releases are the just-marketed multi-artist CD/cassette "A Real Irish Christmas"; a CD/cassette called "The Chieftains Collection: The Very Best Of The Claddagh Years," due Oct. 5; and a four-CD boxed set containing the Chieftains' first four albums, due Oct. 19. Shown, from left, are Tony O'Brien, Atlantic Group executive VP/CFO; Val Azzoli, Atlantic Group co-chairman/co-CEO; Dave Kavanagh, Claddagh CEO; Karen Colamussi, Atlantic Group senior VP/GM of Associated Labels and New Media; Garech Browne, founder/chairman of Claddagh; Ahmet Ertegun, Atlantic Group co-chairman/co-CEO; Richard Ryan, ambassador, permanent representative of Ireland to the United Nations; Steve DeBro, Atlantic senior director of Associated Labels; and Michael Guido, attorney.

'Blair' & 'Austin' Videos Target Repeat-Viewer Teens

BY EILEEN FITZPATRICK

LOS ANGELES—While the fourth quarter is usually filled with family video titles offering cute characters and wholesome stories, this year a witch and an oversexed British spy will dominate the field.

Sleeper hit of the year "The Blair Witch Project" will arrive on Oct. 22 from Artisan Entertainment, followed by "Austin Powers: The Spy Who Shagged Me," out Nov. 16 from New Line Home Video. Both titles will be issued on VHS and DVD simultaneously.

Artisan will release "Blair Witch" on a Friday, as opposed to the traditional Tuesday street date, to take advantage of an additional weekend of rental and sales opportunity prior to Halloween, according to Artisan president of sales and marketing Jeff Fink.

"The release will ensure that everyone has the three necessary things for this Halloween—candy, a costume, and 'The Blair Witch' on video," says Fink.

Consumers will be able to buy "Blair Witch" packaged with the Sci-Fi Channel special "Curse Of The Blair Witch" for

'The release will ensure everyone has the three necessary things for this Halloween—candy, a costume, and "The Blair Witch" on video'

—JEFF FINK—

\$32.98. "Blair Witch" alone will sell for \$22.98 on VHS with a \$14.95 minimum advertised price (MAP); DVD is priced at \$29.98 with a \$24.95 MAP. VHS copies of "Curse Of The Blair Witch" are available separately at \$14.98 with no MAP.

"Austin Powers" has a \$22.98 VHS price (\$14.95 MAP) and a \$24.98 DVD price (\$19.95 MAP).

Combined, the two films have grossed more than \$300 million at the box office, much of it coming from teens or young adults, who traditionally haven't been big

demographic and music coverage for SonicNet.com so it will be the ultimate music information site which will have everything from opera to rock to country. SonicNet.com will also create personalized music experiences for users, and it will be driven by what consumers are looking for when it comes to music on the Web."

MTVi's other plans over the next several weeks are to revamp MTV.com and VH1.com.

"We're relaunching VH1.com in October," continues Butterworth. "We'll continue to extend the brand relationship of VH1 to its audience. [VH1.com radio service] VH1 atWork has been one of the more successful parts of the Web site."

According to Butterworth, VH1 will also expand its E-commerce and auction offerings: "We're looking for more opportunities to sell music and merchandise. Currently, we're partnered with CDnow." (Continued on page 100)

video buyers.

However, both Artisan and New Line have allocated millions of dollars to specifically target the teen/youth market.

"There will be a specific focus on the 17-24 college-age group," says New Line senior VP of marketing Sarah Olson-Graves "because that's the group that made ['The Spy Who Shagged Me'] successful, and we want to make sure those box office receipts translate into video sales."

Part of New Line's \$20 million marketing campaign will hit college kids with General Mills' Midnight Cereal Madness event that will encourage students to attend parties dressed as their favorite "Austin" character. The promotion will take place in December during finals.

In addition, Market Source, which runs the college Web site OnTap.com, will deliver 1.2 million Austin Powers "study break kits to dorms with product samples and other offers during midterms. The OnTap Web site will also tout the availability of the video and DVD.

Television spots will run on such youth (Continued on page 100)

“Scary as hell”

FRYER TRAYERS | ROLLING STONE

The Blair Witch Project
★★★★½

SIDAR WLOSZCZYNSKA | USA TODAY

“Thumbs up!”

ROGER EBERT | SISKEL & EBERT

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‘Blair Witch’ brews bucks at B.O.

It's even scarier than anyone expected. It may also prove to be the most profitable picture of all time. Artisan's low-budget horror pic "The Blair Witch Project" racked up a hair-raising \$28.5 million estimated gross in its first weekend in wide release. In a moderate 1,101 playdates, the film managed a record-setting \$25,885 per screen average, far surpassing the previous wide-release record of \$21,822 set by "Star Wars: Episode I — The Phantom Menace" in May. ("Menace," which debuted in 2,970 locations, earned \$64.8 million in three days.)



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TOP ALBUMS

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63 Higher Ground: Andy Denton is one of the best in a new crop of Christian music male soloists.

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CULTURE FORUM

The Hidden Stories Behind 'Yellow Submarine'

BY ROBERT R. HIERONIMUS

Unlike other classic stories that use the mythological quest, the Beatles' "Yellow Submarine" is based on a triumphant Beatles soundtrack. Brilliantly animated in a mélange of styles, it brought the charming appeal of the Beatles to children as well as adults.

Now that MGM and Subafilms have re-ovated it and added brand-new 5.1 Dolby surround sound ("The White Paper," Billboard, June 19), this film will continue to inspire viewers for generations to come with the age-old message that the good guys can transform the bad guys into allies by showering them with the forces of love and good music.

Obviously John Lennon, Paul McCartney, George Harrison, and Ringo Starr were significant contributors to this ani-

mated movie in which they "starred." But from the summer of 1967 to the summer of 1968, the time frame allotted to the film's production, the Beatles were at their peak of popularity, and the last thing they had

Flintstones" (in the words of Lennon) on their ABC-TV series.

The Beatles were so unhappy with the idea of the animation feature-film project that, according to Sir George Martin, they determined that the four new songs they were contractually obliged to contribute would be only their rejects or the new songs they weren't very excited about. The voice actors hired to read their dialogue were so successful, however, that most people assumed they were the real Beatles.

But they weren't the Beatles; they were John Clive (Lennon), Geoff Hughes (McCartney), Peter Batten (Harrison), and Paul Angelis (Starr). These actors worked together with a tiny animation studio in London—called TV Cartoons (TVC)—and an international team of some



'The true story of the lost heroes who conceived, designed, and produced this timeless masterpiece is now being told'

Dr. Bob Hieronimus is an artist, muralist, broadcaster, and historian. His book "It Was All In The Mind: The Co-Creation Of The Beatles Yellow Submarine" is due soon.

time for or interest in working on was a cartoon being made by the same people who had made them look like "the bloody

Submissions 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. Materials should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036.

Warner Bows Web Channels

Will Stream Audio, Videoclips On Apple's New QTV Site

BY MARILYN A. GILLEN

NEW YORK—Will online music fans want their QTV? That's the question as Warner Bros. Records Inc. rolls out two music video channels on Apple's expanding QuickTime TV (QTV) network, which debuted in July and promises to significantly raise the quality bar for Web-based video offerings.

QTV (www.apple.com/quicktime/showcase/live/) thus joins a growing universe of sites where music fans have access to full videoclips online. Most recently, music Web site Launch.com (www.launch.com) debuted five video-based Web channels focusing on the modern rock, classic rock, R&B, hip-hop, and pop genres (*Billboard*, Aug. 14).

Getting access to major-label clips to Webcast, however, has often proved problematic for many non-affiliated online video sites—something majors launching their own sites won't have to contend with.

Warner Bros. Inc. debuted on the Apple site Aug. 31 with two separate video channels for its Warner Bros. and Reprise labels (*Billboard*, Sept. 1). The coming weeks will see the bow of additional "broadcast-style" audio stations geared to specific genres, according to Jimmy Dickson, VP of new media for Warner Bros. Records Inc.

All will be 24-hour, commercial-free operations, he says, and will include an E-commerce element that will allow for the purchase of featured titles directly from the Time Warner Order Center. No links to other online retailers will be included. "We don't want to be put in a position of giving anyone favored-nation status," Dickson says of that decision.

Similar to offline music video channels but unlike traditional radio stations that have been reluctant to "back-announce," the Warner music and video offerings will include on-screen information detailing the artist and song and album titles of the featured tracks.

The data feature is key to Warner's primary goal for the venture: exposure.

"Unfortunately in traditional media, there is a finite amount of exposure space, which puts a cap on our ability to present to the public all of the great music we are producing," says Dickson. "What QTV gives us is a compelling new way to expose all of our artists—from major superstars who you may see elsewhere to incredible new artists that are just getting started."

The labels will take a traditional "broadcast" approach to presenting music and videos on QTV—programming playlists that will be regularly updated, Dickson says, "so that, just like a radio station or

video channel, you never know what will be playing when you tune in."

Video and audio content will be "streamed," meaning material cannot be stored on a user's computer.

"That point was really key for the labels," says Frank Casanova, director of QuickTime product marketing. "They want to give fans access to really great music and

videos—but they don't want to actually give it to them. We worked with Warner to design something

that would allow them to feel comfortable offering high-quality audio and video not just in 30-second snippets but in full and to present it in the fashion they wanted."

Videos will be of "good" quality with connections as low as a 56K modem, Casanova says, "but to really see it pop, you need to go higher in [connection] quality," he says.

Rhino Records has also signed on to QTV and says it plans to offer exclusive programming on its channel, including content from Rhino Handmade, its recently launched, Internet-only collector's imprint.

Other channels already up include ones from the Knitting Factory, NPR, VH1, and Virgin Radio.

QTV gives us a compelling new way to expose all of our artists'

— JIMMY DICKSON —



Anthony In English. Sony Music Entertainment executives congratulate Marc Anthony following his recent performance at New York's Roseland, where he sang songs from his first English-language album, in stores on Sept. 28 on Columbia Records. Shown, from left, are Don Ienner, Chairman of the Columbia Records Group; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Anthony; Michele Anthony, executive VP of Sony Music Entertainment; and Bigram Zayas, manager.

Marley/Wailer/Tosh Suit For Royalties, Logo Settled

BY DON JEFFREY

NEW YORK—Attorneys for the Bob Marley family, former bandmate Bunny Wailer, and the estate of Peter Tosh say that all parties are satisfied with the out-of-court settlement of a lawsuit over royalties and use of a trademark.

With the resolution of the suit, all parties will have use of one or both of the logos of Tuff Gong (Marley & the Wailers' label) and Wailer and the Tosh estate will be paid some \$2 million in royalties.

The lawsuit, which was filed in 1992, was settled in May, after about two months of negotiations, the attorneys say, but has not been reported in the press until now.

"The litigation has been settled to the satisfaction of all parties," says Peter Shukat, attorney for the Marley family.

Kendall Minter, attorney for the Tosh estate and co-counsel for Wailer, adds, "On behalf of these two parties, we're tremendously happy this longstanding dispute has been resolved amicably. Both Bunny and the Tosh estate will be receiving

additional royalties from Island Records."

In 1992 Wailer and Tosh's estate sued the Marley estate and Island Records. They claimed that they were owed more than \$2 million in royalties from sales of Bob Marley & the Wailers albums. They also sued for rights to use the Tuff Gong trademark.

Under the settlement, Wailer and the Tosh estate will be allowed the use of the Tuff Gong trademark that depicts three fists. The label's other trademark, which contains an image of Marley, can only be used by the Marley estate.

"In the resolution, the Tuff Gong trademark is acknowledged to be owned by the Marley family," says Shukat, "but both Bunny and Peter's estate have the right to use the three-fisted trademark."

"Now that this has been settled," says Minter, "we're looking forward to all parties working together in the future for further exploitation of Bob Marley & the Wailers' material, as well as counteracting the piracy and bootlegging of that material."

Cox & MP3 Team Up For Net Radio Co.

BY CHUCK TAYLOR

ORLANDO, Fla.—A partnership between Cox Interactive Media and MP3.com has added yet another twist to the rapidly growing interactive media business.

A new company formed by the two firms, called mp3.radio.com, will help radio-station affiliates expand their Internet presence with co-branded links that allow visitors to download music, click onto Webcasts, enter music chat rooms, and shop for CDs and tickets online.

The joint venture was announced at the National Assn. of Broadcasters Radio Show, held Aug. 31-Sept. 2 here (*Billboard*, Sept. 1).

"We're taking radio to the next level online," said Gregg Lindahl, president/COO of mp3radio.com and a Cox Broadcasting and radio industry veteran. "This will solve a key problem that radio stations have on the Internet—they have no reach. This aim is to solve that by creating a product that attracts high-volume, high-frequency audiences."

The new service, which follows

on the heels of Cox Interactive Media's recent \$45 million investment in MP3.com and a \$30 million alignment with Tickets.com, will focus initially on seven radio formats, with links tailored specifically to their demographics: top 40, country, hot AC, rock, alternative, urban, and urban AC.

The service is scheduled to begin in the next two or three months, with no cost to affiliates.

Lindahl said that the product would supplement stations' revenue streams by giving them 20% of all advertising inventory and 20% of all Net E-commerce revenue. Stations also are entitled to a right of first refusal to be the local radio station sponsor for any concerts or events sponsored in the market by MP3.com in their format.

In addition, stations will be referenced on the MP3.com site, which currently contains more than 140,000 songs from 25,000 artists.

The first mp3radio.com affiliates will be Cox Radio's 60 radio outlets in 12 markets.

The new company is based in Atlanta.

NARAS Acquires Bernstein Center For 'Artful Learning'

BY MELINDA NEWMAN

LOS ANGELES—The National Academy of Recording Arts and Sciences (NARAS) Foundation has acquired the Nashville-based Leonard Bernstein Center for Learning.

The center, which will relocate to the NARAS Foundation's Santa Monica, Calif., offices, is a 7-year-old program that fosters an innovative concept termed "artful learning" and supports Bernstein's notion that an artistic approach can be applied to all subjects. Educators teaching kindergarten through 12th grade are schooled in the Bernstein approach.

"The NARAS Foundation has been very close to the center. Even when they first started, we gave them grants early on," says Michael Greene, NARAS president/CEO. "When you look at the arc of educational services the academy has grown to provide, there's a hole in it. There's a piece I've always wanted to develop. Through our long association with the center, we thought there was an opportunity to reposition the Leonard Bernstein Center and make it more marketable."

Greene says that there was not a cost attendant to acquisition but that the foundation has put aside "a couple hundred thousand dollars of

'There was an opportunity to reposition the Leonard Bernstein Center and make it more marketable'

— MICHAEL GREENE —

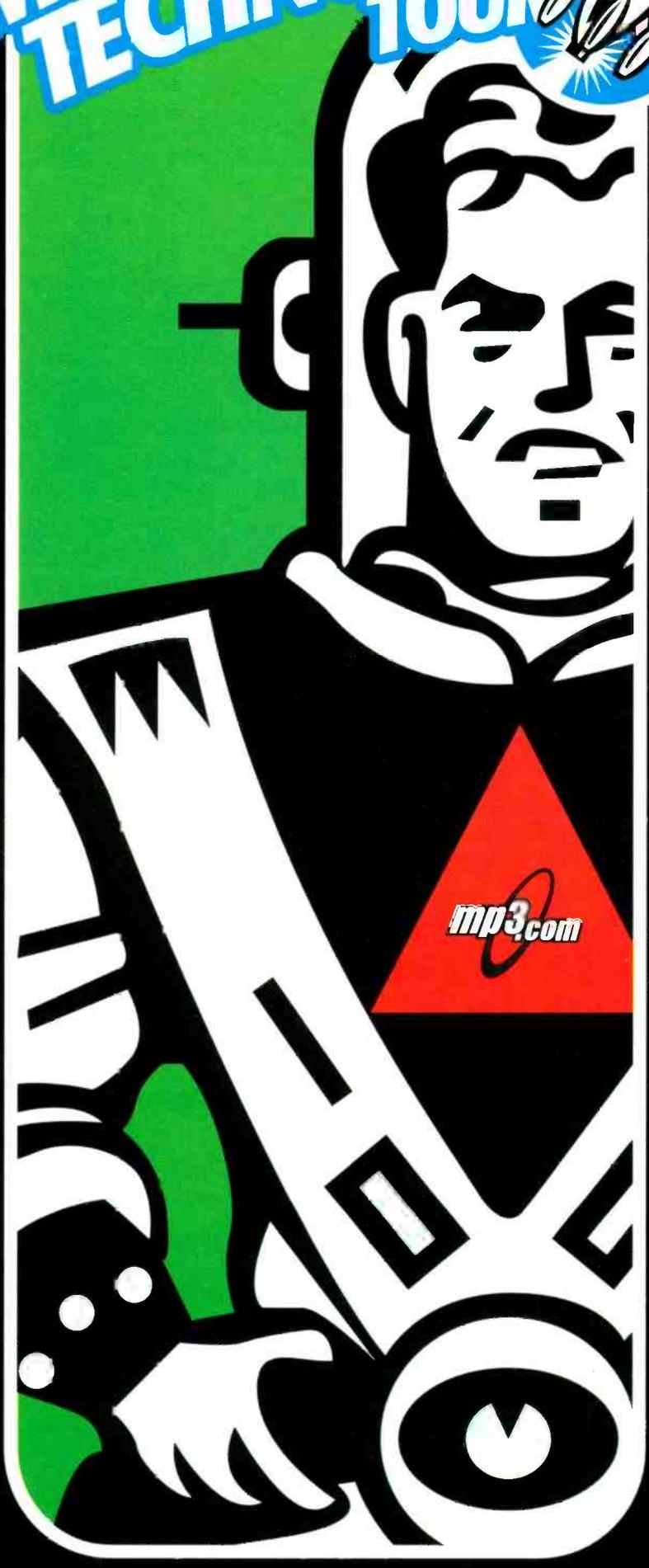
operating capital, so when we want to expand the program, we'll have the resources available to it."

School systems or individual schools wishing to become affiliated with the center pay a license fee for the training.

The center doesn't fall under normal NARAS functions in that there aren't clear ways that the academy's members can participate in the center. "This is a little different than the other things we do," says Greene. "This is between educational specialists and teachers. Even though there are some mentoring opportunities, the center is much more of a discipline not steeped in or reliant on the working professional."

More than 20 schools in seven states currently utilize the center's guidelines.

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GetMusic Ramps Up

New Execs To Strengthen Web Co.

BY DON JEFFREY

NEW YORK—BMG Entertainment and Universal Music Group are ramping up their Internet joint venture, GetMusic, to meet anticipated strong competition from the online music company that Warner Music Group and Sony Music Entertainment are putting together.

Andrew Nibley, a news executive and co-founder of a successful online news service, has been tapped as president/CEO of GetMusic (*Billboard Bulletin*, Aug. 31). A staff of music industry veterans and Internet marketing and technology experts will be assembled soon. And an initial public offering (IPO) is a distinct possibility.

Nibley, 48, will begin Oct. 1 and report to GetMusic's board of directors, made up of four executives from each of the co-owners. Among the board members are Strauss Zelnick, president/CEO of BMG Entertainment; Kevin Conroy, senior VP of worldwide marketing, BMG; Zach Horowitz, president/COO of Universal Music Group; and Larry Kenswil, president of E-commerce and advanced technology at Universal.

Nibley, who will be based in New York, has been president of Reuters NewMedia Inc., a unit of London-based Reuters that he helped put together five years ago after serving as a news editor for the wire service. The Internet unit supplies news to more than 225 Web sites.

Some music executives have questioned why BMG and Universal chose a leader from outside the

industry to operate a venture that is expected to draw much of its revenue from an Internet music store, getmusic.com.

Commenting on his experience, Nibley says, "This is not just a music retail play. It's about content and community; it's about linking recording artists to fans; it's about building unique content for music lovers. I have a lot of background in intellectual property and content."

He declines to comment on BMG and Universal's financial commitment to this venture but says the "investment is substantial."

Although he says he does not think "a final decision has been made" about an IPO of GetMusic, most observers

believe that is the owners' strategy. Many other media companies—like Walt Disney, Viacom, and CBS—plan to sell shares in their online units to the public.

Earlier this year the Sony/Warner joint venture Columbia House acquired online retailer CDnow. The businesses will be merged and an IPO is expected. This would be GetMusic's most important competitor because it is also run by major record companies. But GetMusic also faces competition from online retailers like Amazon.com and barnesandnoble.com as well as from online music companies like mp3.com and Emusic.com.

Nibley's appointment follows by several weeks the resignation of Elizabeth Schimel, who had been GetMusic's highest ranked executive as GM. She left to take a job with online investment firm Wit Capital.

'It's about building unique content for music lovers'

— ANDREW NIBLEY —

Zomba Expands Internationally

BY STEVE McCLURE and DOMINIC PRIDE

LONDON—As befits a company coming to terms with providing global hits, the Zomba Group has created a new international record group and hired independent marketing consultant Stuart Watson as its managing director (*Billboard Bulletin*, Aug. 30).

The move comes as Zomba is accelerating its program of international expansion, confirming the opening of Zomba France Oct. 1 (*Billboard*, Sept. 4) and revamping its Southeast Asia operations (see story, page 69).

Watson has operated his own U.K.-based SWAT Enterprises since departing MCA Records in 1994 after 18 years. Zomba has been among SWAT's clients over the past five years, and Watson was particularly involved in helping shape its network of Asia-Pacific licensees.

He is due to take up the newly created London-based post in mid-September. In his new role, Watson will work with territory heads Bert Meyer (Benelux, Scandinavia), Kurt Thielen (Germany, Switzerland, Austria), Christophe Lameignère (France), Scott Murphy and Paul Paoliello (Australia), Julius Ng (Singapore), and Steve Jenkins (U.K.).

Watson will report to Nick Howe on Zomba's main board in London. European and Asia-Pacific licenses will continue to be supervised by Meyer, from Zomba's Holland office, and Ryan Wright, from Zomba's Singapore office, respectively.

Watson's appointment follows the recent launch of Zomba Australia and the announcement that Zomba France will begin operations Oct. 1. Lameignère, that company's managing director, has already begun staffing up the operation.

A related Watson enterprise, Singapore-based SWAT Marketing, will be reconfigured as a joint venture with Zomba, although neither party would reveal the size of Zomba's shareholding in the new partnership. SWAT Marketing will continue to perform a dual role, supporting Zomba's Asia-Pacific regional office and representing

'This was an offer I just couldn't refuse'

— STUART WATSON —

third-party labels.

Watson will stay on as managing director of SWAT Marketing. During its association with SWAT, Zomba Group label Jive's sales have grown substantially in the Asia-Pacific region, with Backstreet Boys, Britney Spears, and Steps all becoming fully established there.

"I've known Stuart for 20 years. His energy levels and knowledge of the international record markets are second to none," says Zomba Group chairman/CEO Clive Calder. "He has built a great relationship with our key executives over the past three years, and I speak for all of us at Zomba in welcoming him from his prior cousin status to that of a full family member."

Says Watson, "I have had five great years on my own, but this was an offer I just couldn't refuse. It's not every day you have the chance of a job like this . . . I am viewing

this position as the next logical step for us both in an exciting international expansion program."

Zomba's international expansion has accelerated this year.

Historically, the company has had a solid base in the U.K. and the rest of Europe, which was strengthened by the 1996 acquisition of 75% of U.K. distributor and label group Pinnacle, 80% of the Rough Trade label and distribution operations in the Germany/Switzerland/Austria (GSA) region, and 100% of Rough Trade Benelux from Pinnacle owner Steve Mason. It also struck a license deal with Virgin for all territories where it did not have a company.

This year, it renamed the GSA and Benelux distributors Zomba Distribution. In addition to the Canadian, Australian, Singapore, and French companies opened in 1999, Zomba has offices in Stockholm; Brussels; Cologne and Herne, Germany; Vienna; Zurich; and London; its European headquarters is in Laaren, Netherlands.

Meyer says Zomba will open marketing and promotion offices on Oct. 1 in Norway and Denmark, with a long-term goal of putting in A&R and marketing functions there, too.



Musical Maverick. Maverick Recording artist MeShell Ndegéocello recently played two sold-out shows at Joe's Pub in Manhattan. The shows were in support of her new release, "Bitter." Shown, from left, are Guy Oseary, Maverick partner; Ndegéocello; Madonna, Maverick partner; and Chris Rock.

Diamond Offers Rio Upgrade

LOS ANGELES—Diamond Multimedia's RioPort division is upgrading its downloadable player to offer consumers a better way to obtain, organize, and play music from the Internet.

Jointly developed by RioPort and Microsoft, the RioPort Audio Manager is available for \$4.95 for registered Rio 300 owners or \$9.95 for non-Rio 300 owners.

The software will be bundled with Diamond's new Rio 500 portable download player, which is expected in stores by mid-September, a month's delay from the original announced date.

Another version of the player, which allows consumers to download a maximum of 50 tracks, is available for free.

Unlike other players, the RioPort Audio Manager is compatible with only Microsoft's Windows Media Audio and MP3 formats. In addition, the new software is not SDMI com-

pliant and is only compatible with Rio portable players.

RioPort publisher and GM J.D. Heilprin says that next-generation versions of the player will be compatible with other download and portable formats and will be SDMI compliant.

"As soon as SDMI standards are fully articulated, we will be at the forefront," he says. "In the meantime, we wanted to release some new software to work with the [Rio] 500 and offer a great improvement for the [Rio] 300."

Next-generation versions of the RioPort Audio Manager software could be developed as soon as late fall, Heilprin says.

The new software offers consumers one-step downloading to either the computer desktop or a portable Rio device, as well as a powerful search option that allows users to access their digital music libraries faster.

EILEEN FITZPATRICK

EXECUTIVE TURNTABLE

RECORD COMPANIES. Greg Thompson is promoted to executive VP/GM of Elektra Entertainment Group Inc. in New York. He was senior VP of promotion.

Scott C. Aronson is appointed senior VP of legal affairs at Priority Records in Los Angeles. He was a senior member of Interscope's business and legal affairs department.

Joy Feuer is promoted to VP of field sales for Capitol Records in Los Angeles. She was director of national sales.

Arista Records names Charlene Kole senior director of creative services administration and John Trumbour director of advertising in New York. They were, respectively, director of creative services administration at Arista Records and



THOMPSON



ARONSON



FEUER



KOLE

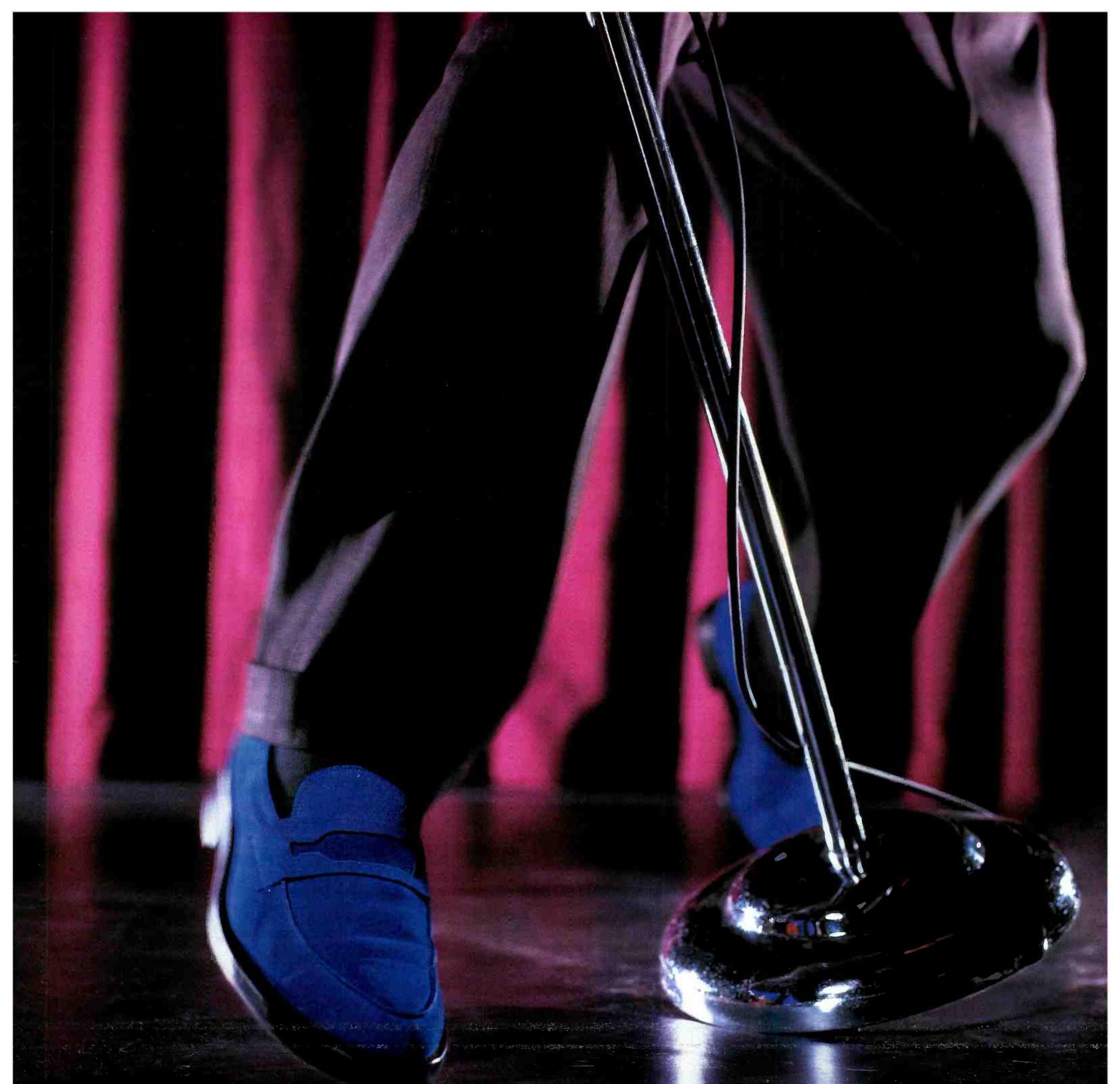
director of advertising/product manager at Relativity Records.

Lori Berk is promoted to national director of publicity for MCA Records in New York. She was associate director of publicity.

Steve Smith is named national media manager of jazz and world music for RCA Victor and Wicklow labels in New York. He was a publicist at Third Floor Media.

RELATED FIELDS. Tammy Genovese is promoted to associate executive director of the Country Music Assn. in Nashville. She was senior director of operations.

Todd Waxler is named managing partner of Proud Mary Entertainment in Beverly Hills, Calif. He was director of business affairs at Virgin Records America.



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SOUND OF FILM

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LONDON - Issue Date: Oct 30 • Ad Close: Oct 5

READER'S DIGEST 40TH ANNIV. - Issue Date: Nov 6 • Ad Close: Oct 12

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Artists & Music

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Virgin Pulls Out All Stops For Bowie Set

BY LARRY FLICK

NEW YORK—David Bowie's forthcoming Virgin set, "hours . . ." will be ushered in with a complex marketing plan that heavily utilizes the Internet and advanced technology.

On Sept. 21, the label will team with more than 50 U.S. retailers to make the album available via Web download two weeks prior to its official Oct. 4/Oct. 5 worldwide in-store date. The Internet version of the album will be available for only two weeks and will include an exclusive bonus cut (**BillboardBulletin**, Aug. 31).

Although the trailblazing online initiative has the support of retailers, Andrew Pollock, VP of marketing for HMV North America, says the move is one that will require "a bit of adaptation."

"Obviously, we prefer to stick with more traditional methods," he says. "But this is the wave of the future, and we all need to start preparing for that."

Pollock adds that it's "difficult to gauge what kind of commerce" Vir-

gin can gain from offering "hours . . ." for sale online. "More than anything, it seems like a good way of generating some public interest in the project, which is fine," he says, noting the expectation that the online buzz will help spark *offline* sales.

Retailers will set their own prices for the downloaded album; most are expected to offer it at a comparable level to the in-store version.

The music from "hours . . ." will be downloadable in formats compliant with Liquid Audio and Microsoft's Windows Media. Although singles

have previously been available for sale on the Web, this marks the first time a full album by a major artist has been available for sale via digital download with the participation of retailers. Early plans for Garth Brooks' "Chris Gaines" project on Capitol Nashville to be made available via similar means were recently scrapped (**Billboard**, Aug. 28).

"This is an experiment that we
(Continued on page 100)



BOWIE

Ronnie Spector Returns With EP On Kill Rock Stars

BY CHRIS MORRIS

LOS ANGELES—Girl-group great Ronnie Spector will release her first recording in more than a decade on Sept. 14, when the Olympia, Wash.-based indie Kill Rock Stars launches the new five-song EP "She Talks To Rainbows."

Spector's tremulous, powerful voice propelled a series of classic singles by her group, the Ronettes, beginning in 1963 with "Be My Baby" and continuing with "Baby, I Love You," "Do I Love You," "(The Best Part Of) Breakin' Up," and "Walking In The



SPECTOR

Rain." These extravagant sides were produced by "Wall Of Sound" maestro Phil Spector, whose 1968-1974 marriage with Ronnie was tumultuous.

Ronnie Spector has been visible during the past three decades—she recorded "Try Some Buy Some" for Apple Records with George Harrison in 1970, cut the 1976 Billy Joel-penned single "Say Goodbye To Hollywood" with Bruce Springsteen's E Street Band, and dueted with Eddie Money on the 1986 hit "Take Me Home Tonight." But she hasn't released anything since her 1987 Columbia album, "Unfinished Business."

Spector, who is remarried to her
(Continued on page 24)

Gray's 'Life' On Upswing R&B Singer's Clean Slate Set A Hit

BY CARLA HAY

NEW YORK—Although 1999 isn't quite over yet, neo-R&B singer Macy Gray is sure to rank as one of the most critically acclaimed debut artists of the year. That critical acclaim and word-of-mouth momentum are being credited by industry observers as among the most important reasons Gray's debut album, "On How Life Is," has been finding a rapidly growing audience.

"On How Life Is," released July 27 on Clean Slate/Epic Records, bowed at No. 9 on the Heatseekers chart in the Aug. 14 issue. The album rose to the No. 1 position on that chart in the Aug. 28 issue. "On How Life Is" reached Heatseekers Impact status in the Sept. 4 issue by jumping to No. 97 on The Billboard 200. This issue, the album stands at No. 114 on that chart.

Gray says that the widespread praise from the music industry hasn't affected her too much because she's also experienced negative feedback. "The reaction to my music has been from one extreme to the other. Either people love it and think it's dope or

they really hate it."

The Los Angeles-based singer can certainly count among her biggest fans the staff at Epic Records, which she says has given her "overwhelming support."

According to Epic/550 Music president Polly Anthony, "Everyone involved in this project has been amazed by the early reaction to Macy Gray. It's great to see our faith in this artist confirmed by radio, the press, and the consumer. This is a base of support on which we can build not just one successful album but a long-term career."

Epic Records Group executive VP of worldwide marketing Steve Barnett says, "We really started to set the record up in January. We made a conscious decision to grow and develop a consumer fan base in advance of radio, so we had Macy do a residency at [L.A.'s] the Viper Room. We brought a lot of international industry people to see those shows, and we also flew in retailers to see her play in New York. Once people saw her play live, they said, 'Oh, now we get it.' This has been one of those
(Continued on page 103)



GRAY

'Euphoria Morning' Dawns For Soundgarden's Cornell On A&M

BY BRADLEY BAMBARGER

NEW YORK—As the iconic front man for the disbanded Seattle-sound pioneers of Soundgarden, Chris Cornell has much to live up to for many and much to live down for others. Yet rather than rest on his laurels or chase a fickle *Zeitgeist* with his solo debut, he has channeled his typically dark-hued, viscerally sung visions through a broader pop palette. "Euphoria Morning" sounds like Cornell's black-hole sunrise.

"Being with the same people for a long time is great in a lot of ways, but you can forget what's possible," Cornell says. "On my own, I wanted to try on new styles and push my voice. Most of all, I wanted to make an album that was personal and *necessary*, in a sense—an album that didn't sound like 20 other records made that week."

One indication of Cornell's success in that regard is that "Euphoria

Morning," due Sept. 21 from A&M, has already begun to turn heads at rock radio. The first single—the elegant, emblematic rocker "Can't Change Me"—is being spun on more than 30 stations nationwide in its first month, and textured tracks like the folk-metal epic "Follow My Way," dusky pop poem "Flutter Girl," and psychedelic ballad "Moonchild" make for prime follow-ups.

The videoclip for "Can't Change Me" debuts Sept. 6 on MTV, preceded by a making-of-the-video segment. In the flesh, Cornell makes his solo bow with a six-date club tour of the East and West coasts Sept. 13-22 before going on a European promo trek. He returns to the States in November for a theater tour that should continue into the new year.

Key members of Cornell's touring band are guitarist Alain Johannes and keyboardist Natasha Shneider (of the band Eleven), who helped Cornell



CORNELL

write and produce "Euphoria Morning" in their Los Angeles home studio. The 12 tracks they yielded manage to evoke both the bluesy "Temple Of The Dog" (Cornell's hit 1991 pairing with members of Pearl Jam) and Soundgarden's brilliantly Beatlesque top 10 single "Black Hole Sun."

The many fans of that song will be glad to know that the Beatles inform much of the sound and sensibility of "Euphoria Morning." Cornell says, "The Beatles were the first rock band

I got into as a kid, and the diversity of their records and their imaginative production have stuck with me. So, if a guitar sound I'm using reminds me of George Harrison, I don't avoid it—I think, 'Cool.' It gives me the same excitement I had as a kid listening to music, which has to be a good thing."

The artful, considered character of a track like "Can't Change Me" is "refreshing," says WRIF Detroit music director Troy Hanson. "To me, it's a relief record in these days of all this hard stuff going a million miles a second at active rock. It really stands out on the air. And although the song may not be what some Soundgarden fans expect, I think most couldn't help but be pleased."

At the Sound Exchange stores in Tampa, Fla., the clientele are in the market for "things that sound familiar but are different," says manager Bryan Kilkelly. "That's why they're more interested in peripheral mater-

ial—we did well with the solo disc from Jerry Cantrell of Alice In Chains. Plus, WXTB here has been playing 'Can't Change Me' a lot, and I think it sounds just as great on the radio now as [Soundgarden's] 'Outshined' did in '91."

Steve Berman, head of sales and marketing for A&M/Interscope/Geffen, says all the airplay has led to "things moving more quickly than we planned—but that's a good thing. We're going to do all we can to meet the interest, whether it's shipping more records or placing tour-market TV ads. This is also going to take a lot of work over time, and we're ready for that. The main thing we want people to know is that we plan to make a lot of records with Chris."

Cornell is newly managed by Rebel Waltz, based in Laguna, Calif. His tour is booked by Artist Direct, and his solo songs are published by Disappearing One Music (ASCAP).

Live's Latest Goes 'The Distance'

Radioactive Set Takes On More Upbeat Lyrical Themes

BY LARRY FLICK

NEW YORK—After the intense darkness of 1997's "Secret Samadhi," Live front man and primary tunesmith Ed Kowalczyk says, the band intentionally moved toward the light on "The Distance To Here," due in stores Oct. 5.

Although the quartet hasn't softened the aggressive, guitar-heavy instrumentation that has become its signature, the Radioactive set—produced by Jerry Harrison—shows Live exploring more upbeat lyrical themes than in the past. "A few songs are still full of an existential tension, but there's a bright, happy intensity to some of them," notes Kowalczyk. "That's brand-new territory for this band—and for me personally."

He explains that the shift is the result of the band "growing up and becoming open to the idea of exploring the flip side of pain and angst—which is hope and love."

In order to achieve this goal as a lyricist, Kowalczyk briefly disappeared from his day-to-day life, "to do some heavy thinking and writing." During that period, he drove



LIVE

into the California desert alone to let his mind roam free. "Without question, it was one of the most incredible, educational experiences of my life," he says.

In Radioactive president Gary Kurfurst's opinion, it was also "the best thing that he could have done for the band. They'd been going nonstop for a while. Even a great band like Live needs a chance to recharge. Ed wrote some of his best songs in the desert. How ironic that several of them use water as a primary metaphor."

One of those songs, "The Dolphin's Cry," opened the promotion-

al campaign for the album when it shipped to radio Aug. 21.

The track is complemented by an elaborate video, directed by Martin Weisz. Among the more memorable scenes is one showing the band—which also includes guitarist Chad Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey—getting 6,000 gallons of water dumped on it.

"In case anyone's wondering, we do all of our own stunts," says a (Continued on page 27)



Rockin' With H-Blockx. Risk Records band H-Blockx is visiting the U.S. from its native Germany to promote "Fly Eyes," its stateside debut. The set forges a sound that is reminiscent of Red Hot Chili Peppers and Limp Bizkit but with a few original twists. Pictured, from left, are bandmates Gudze, Dave, Tim, Henning, and Steffen.

Boomtang Boys' 'Toy' Hit Drives Virgin Debut's Canadian Sales

BY LARRY LeBLANC

TORONTO—On the strength of their hook-laden single "Squeeze Toy," the Boomtang Boys' cheekily titled debut, "Greatest Hits: Volume One," on Virgin, is nearing the 50,000-sales mark in their native Canada.

The dance/pop set by Rob DeBoer



BOOMTANG BOYS

and brothers Tony and Paul Grace was released July 13 in Canada. It's due for U.S. release Oct. 5. Europe gets the album Oct. 17.

"'Squeeze Toy' is so damn catchy," says Ray Cooper, co-president of Virgin Records America. "When we saw the video, we knew [the track] could work in America. The video has already been accepted at the Box, which is great news."

Adds Mike Plen, senior VP of promotion at the label, "'Squeeze Toy' is a fun dance record. The Boomtang Boys might not have [the pop credibility of] Massive Attack or Craig Armstrong, but they can sell records."

As producers, the Boomtang Boys have achieved a solid track record in

Canada since their 1991 formation. They've worked with such Canadian dance artists as Camille, Caroline Medina, and Sean Oliver. They've also chalked up more than 70 remixes, including singles for such Canadian acts as Bif Naked, Amanda Marshall, France Joli, and Ashley MacIsaac.

With six original songs penned by the Boomtang Boys members and six covers, the album features vocals by such Canadian dance singers as Kim Esty, Liz Melody, X'onia, Emese Zadbun, Devin Mason, Kim Wetmore, and Diane DiVito (on a French-language version of "Squeeze Toy") and teen act V.I.P. There are reworkings of six vintage hits: Billy Idol's "Dancing With Myself," T. Rex's "Bang A Gong (Get It On)," Joni Mitchell's "Both Sides Now," Cyndi Lauper's "Time After Time," Yazoo's "Only You," and Hot Butter's "Popcorn."

"With covers, people already know the tunes, and [the result is] more palatable," says Tony Grace. "The '80s were a great time for music, which is why we picked so many songs from that period."

Virgin Music America will be targeting top 40 stations and clubs for "Squeeze Toy" this month.

Released May 3 in Canada, "Squeeze Toy" debuted at No. 1 on the SoundScan singles chart, staying there four weeks and selling 20,000 units.

A key supporter of "Squeeze Toy" was top 40 CISS Toronto. "It was a top 10 request here for two months," says Greg Stevens, music director.

Musicians Share Their Love Of Football On Fox Show; Skaters Tour With Windham Hill Acts

THE NFL WANTS YOU: On Saturday (11) the National Football League will debut a new show on Fox that presents a marriage of music and sports. "All athletes want to hang out with entertainers, and all the entertainers want to hang out with the athletes," says **Constance Schwartz**, director of programming for the NFL.

To that end, "NFL: Under The Helmet" will feature recording artists talking about their affinity for football, showcase acts performing in the studio, and utilize the artists' music and videos to accompany NFL highlight reels. Saturday's show features **Puff Daddy** introducing his single and talking about his love of the game. On Sept. 18 **Static X** will perform its song "Push It."

"The idea is to have fun with acts, their songs, and football," says Schwartz. "For example, I'm talking to **Goo Goo Dolls'** manager about the group, who's from Buffalo, doing something with the Buffalo Bills."

Schwartz is coordinating with labels and publishers to line up acts and license material that appeals to the show's 12-24 demographic.

WINDHAM HILL ON ICE: Keeping with our sports theme, "Winter Solstice On Ice," an ice-skating special airing Dec. 4 on A&E, will feature live music from a number of Windham Hill artists.

Filmed in Finland, the program features top athletes, including **Brian Boitano**, skating while such Windham Hill acts as **Jim Brickman**, **Tuck & Patti**, and **Samite** perform.

On Sept. 14 Windham Hill will release a two-CD set featuring music from the program. The 29-track set includes several never-before-released songs by **Janis Ian**, **Mark Snow**, **Phil Perry**, **Sean Harkness**, **David Arkenstone**, and other Windham Hill artists. The discs will be followed by VHS and DVD versions of the special, which arrive in stores on Oct. 12. The special is a prelude to the Winter Solstice on Ice tour planned for 2000. The proposed tour will follow the outline of the special, with skaters twirling to live performances by Windham Hill artists.

Coinciding with this year's album and special will be Windham Hill's third annual Winter Solstice tour, featuring **Liz Story**, **Arkenstone**, **Harkness**, and **the Angels Of Venice**. The outing, which covers 40 cities across the U.S., starts Nov. 26.

STUFF: Look for **Laura Swanson**, publicist at Interscope/Geffen/A&M and former VP of publicity at A&M, to become VP of publicity for Arista starting Nov. 1. She replaces **Michele Mena**, who moved from Arista to Capitol Records... **Rodney Jerkins**, producer extraordinaire, is now in a London studio working on a new album with **Spice Girls**. The Virgin project is slated for release in the year 2000.

Paul McCartney, the **B-52's**, **Sarah McLachlan**, and **Chrissie Hynde** are among the acts slated to perform Sept. 18 at the People for the Ethical Treatment of Animals' (PETA) Party of the Century and Humanitarian Awards. McCartney will perform with a band that includes **David Gilmour** and **Deep Purple's Ian Paice**. The Los Angeles soiree will honor a number of artists who have contributed to PETA's animal rights fight. McCartney will present the

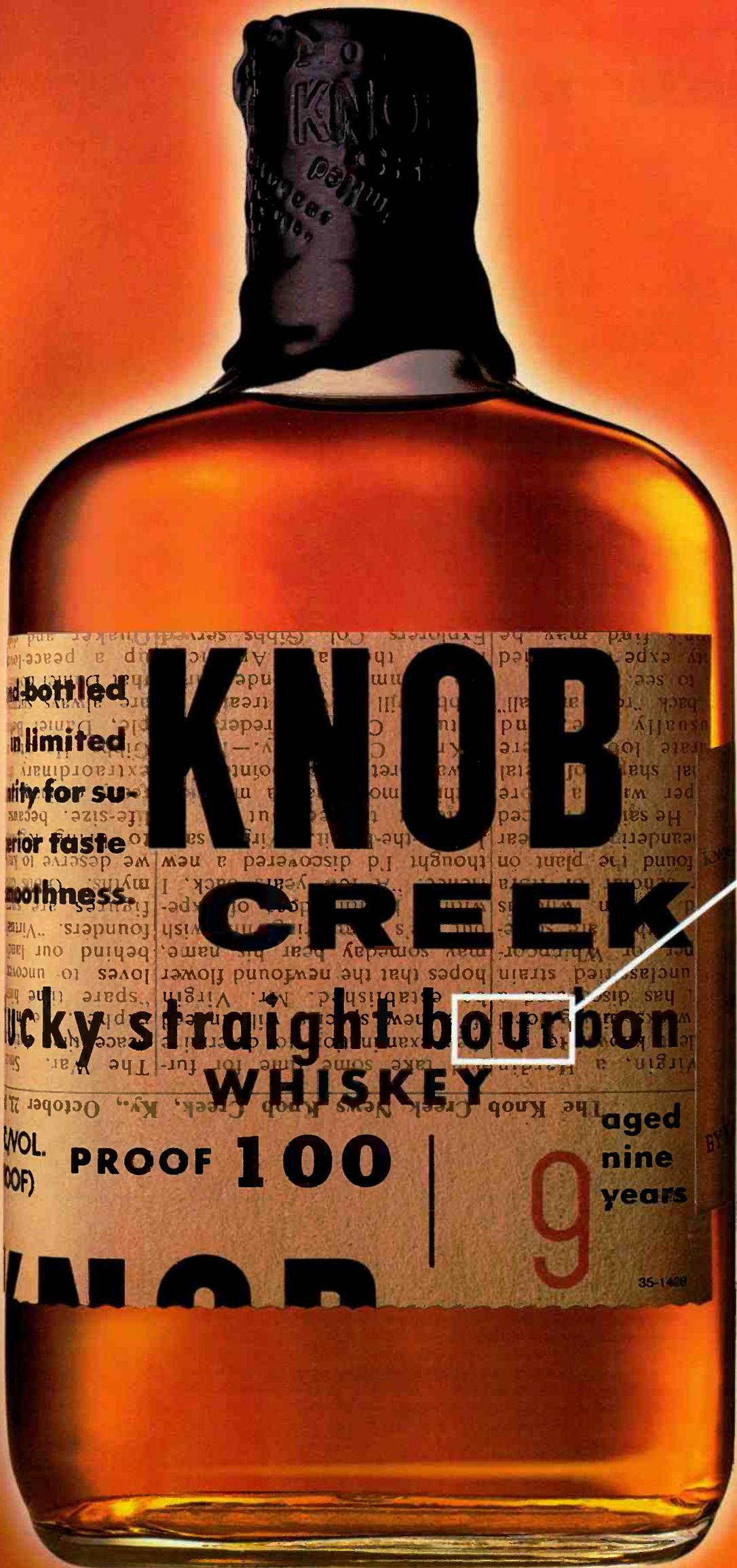
first Linda McCartney Award to **Pamela Anderson Lee** for, among other things, her anti-fur stance. The evening will be taped for later telecast on VH1.

FRUSTRATED MUSICIANS UNITE: "Jam Night II," which takes place Oct. 5 at the Roxy in L.A., will give frustrated label execs, attorneys, and publishers the chance to get up onstage and jam with some of their musical favorites. A fund-raiser for the United Jewish Fund, the evening will include real artists—among them saxophonist **Dave Koz**, producer **Don Was**, and music director **Randy Stern**—patiently playing with industry-ites who no doubt belong behind a desk instead of a drum kit.

OPS: **Rob Kos**, who is leaving Metropolitan Entertainment Group to join Epic Records Group as senior VP of international marketing, will stay on until the end of the year, according to Metropolitan CEO **John Scher**. For 11 years Kos has been head of the management division, not the concert division, as we previously reported. The heads of the concert division remain senior VPs **Debra Rathwell** and **Keith Beccia**. Additionally, **Paula Sartorious**, who is also leaving the management company, says that while she is retiring from management, she's looking at other opportunities in the music business.



by Melinda Newman



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'Happiness' Is Third Columbia Set From Canada's Our Lady Peace

BY LARRY LeBLANC

TORONTO—Columbia is issuing "Happiness . . . Is Not A Fish That You Can Catch" by Our Lady Peace with considerable optimism that it will far surpass the Canadian band's previous releases.

The project will be released in Canada Sept. 21 and Oct. 5 in the U.S. and France. Other territories in Europe will get the album in early 2000.

The label's enthusiasm was triggered by a listening session that included such heavyweight execs as Rick Camilleri, president of Sony Music Entertainment (Canada); Don Jenner, president/CEO of the Columbia Records Group (U.S.); and Will Botwin, executive VP of the Columbia Records Group and GM of Columbia Records (U.S.).

Like the act's two previous efforts on Columbia, "Naveed" and "Clumsy," the 11-cut "Happiness . . ." was produced by Arnold Lanni. It was mixed by Kevin Shirley, and it features 73-year-old jazz drummer Elvin Jones and Boston-based multi-instrumentalist Jamie Edwards. Edwards is now part of the band's touring lineup.

"We took the things we thought were original from 'Clumsy' and 'Naveed' and tried to overdo them on this record," says vocalist/lyricist Raine Maida. "As well, our songwriting really improved. We beg [listeners] to put the album on and listen to it all the way through. That's the way it should be listened to. It's an experience."

"Naveed," the band's debut album, released in Canada by Columbia in 1994, has sold 450,000 units to date, according to Camilleri. "Naveed" was released on Sony-affiliated Relativity Records in the U.S. in 1995. The album peaked at No. 26 on the Heatseekers Album Chart and has sold 119,000 copies, according to SoundScan.

"Clumsy" entered the Heatseekers Album Chart at No. 50 on May 3, 1997, reached No. 1 in the Jan. 17, 1998, issue, and kept the top spot for two weeks. It hit No. 96 on The Billboard 200 in the Jan. 31, 1998, issue, making Our Lady Peace a Heatseekers Impact Act. The album peaked at No. 76 on the album chart.

Boosted by strong rock radio airplay of the singles "Superman's Dead," "Clumsy," "Automatic

Flowers," "Carnival," and "4 AM," the album was the fourth best-selling album in Canada for 1997, according to SoundScan.

In opening the singles campaign for "Happiness . . .," the label and the band are opting for the gritty



OUR LADY PEACE

"One Man Army" after nearly choosing the more mainstream "Is Anybody Home."

"Our first instinct was that 'Is Anybody Home' could be an across-the-board hit that could spread to pop radio," says Botwin. "After we caught our breath, we thought the smarter approach for the eventual success of the album and the longevity of the band was

to go first with 'One Man Army.' We think it will be a big track at rock radio. At the start of the year we'll release 'Is Anybody Home,' which is going to sell a lot of albums for them."

Jerry Blair, senior VP of national promotion for Columbia (U.S.), agrees with the plan. "Our goal is to have a No. 1 rock record on 'One Man Army.'"

To set up "One Man Army" at modern rock and mainstream rock formats, Tim Virgin, national director of alternative promotion at Columbia (U.S.), and Ben Berkman, assistant director of alternative promotion at Columbia (U.S.), toured the country in a Winnebago in early August, playing the track for radio programmers. "We did 30 radio stations in 13 days," says Virgin, noting that the label began soliciting airplay Aug. 16 in the U.S. and Canada.

The track has gotten early support from WBCN Boston; KTBZ Houston; KNDD Seattle; WEDG Buffalo, N.Y.; and XETRA San Diego. Among the key mainstream rock stations were WLZR in Milwaukee and WJRR in Orlando, Fla.

"We've had a good run with that band, and we're very confident this

song will do well," says Steve Stick, music director at WBCN.

"We went on [the track] immediately," says Rich Wall, PD/music director at WEDG. "Our station has been on Our Lady Peace from the beginning."

A video for "One Man Army" was recently shot in Toronto by director Mark Kohr, who has also worked with Alanis Morissette and Green Day. "They haven't had a lot of exposure from MTV. But, hopefully, we will be able to establish them as a core band that MTV will develop this time around," says Botwin.

In terms of retail, the label started setting up the project in the U.S. by sending advance music to key buyers and doing presentations to buyers. A week before the release date, accounts will be serviced with point-of-purchase displays and full-length versions of the album for listening stations.

"I'd hope for the same success with this new album as with 'Clumsy,'" says Doug Smith, senior buyer for National Record Mart, which operates 180 stores in the U.S. "The band appeals to old rockers and to new rockers. That's

(Continued on page 26)

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RONNIE SPECTOR

(Continued from page 19)

manager Jonathan Greenfield, says she devoted the time to her two sons. "I wanted to see them grow up," she says. "Now that they're 15 and 16, I can start doing regular shows. It's [about] trying to have a real family, a real life, a real career, and real people around me."

"She Talks To Rainbows" was co-produced by Daniel Rey and ex-Ramones lead singer Joey Ramone. Ramone also has a history with Phil Spector: The mercurial producer helmed the Ramones' 1980 album, "End Of The Century," which included a cover of "Baby, I Love You."

Spector first met Ramone in the early '80s but didn't hook up with him again until after Greenfield brought the song "She Talks To Rainbows," from the 1987 Ramones album "Halfway To Sanity," to her attention. A meeting with Ramone and Rey in New York led to the decision to make an EP, which the producers financed themselves.

"It was such a natural collaboration," Spector says. "Joey and I may seem like an odd couple, but we have similar feelings about rock'n'roll: Make it simple."

The EP includes the title track and another Ramones song, "Bye Bye Baby," on which Spector duets with Ramone. Spector says, "It was such a blast, because we're so different... You hear me singing, and all of a sudden you hear Joey's low voice come in there, and it's something you would never expect."

The other tracks are a live version of the Ronettes' "I Wish I Never Saw The Sunshine" and strong covers of Johnny Thunders' "You Can't Put Your Arms Around A Memory" and Brian Wilson's "Don't Worry Baby."

She says of the latter song, "Brian Wilson wrote 'Don't Worry Baby' as a follow-up to 'Be My Baby'... But, of course, Phil had other ideas and stuff. So I ended up doing 'Baby, I Love You.'"

The EP was first released by Creation Records in the U.K. in January as a non-exportable limited-edition set. (The label's license has now expired.) Kill Rock Stars has licensed the collection for the U.S.

Kill Rock Stars owner Slim Moon says the project will be primarily press-driven.

Spector will also do club tours on the West and East coasts. Moon says, "She's playing with bands like the Bangs and the Muffs, younger female-fronted bands, as openers."

Spector is enthused about her indie-label association: "Most big record companies, they fluff you off and put you on a shelf, and that's it. With Kill Rock Stars, with Slim Moon, I feel so personal with them. They care about me."

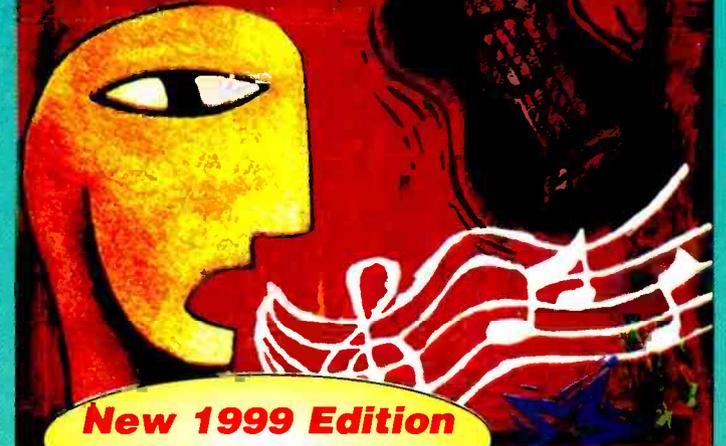
Bob Say, executive VP and head buyer for the six-store Moby Disc chain based in Reseda, Calif., sees diverse possibilities for the EP.

He says, "It'll sell a bunch at the beginning, because the fans will buy it. But it's on Kill Rock Stars, so it has an added vibe because the kids'll buy it... They know Joey Ramone, [Kill Rock Stars act] Sleater-Kinney, and the label. It's going to be more of a discovery thing for the kids."

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CULTURE FORUM

(Continued from page 13)

of the most talented artists and writers of the generation. The true story of these lost heroes who conceived, designed, and produced this timeless masterpiece is now being told.

There was the Czechoslovakian avant-garde designer Heinz Edelmann, who conceived and drew all the characters. Bob Balser was an itinerant American previously living in Spain and winning awards on the independent-animation circuit when he became the unit director for the "Yellow Submarine" travel sequences, essentially making animated short films of the Beatles' greatest hits. Brit Charlie Jenkins was a freelancing former "tea boy" (gofer) determined to push animation art to its limits and try everything new.

American Erich Segal was an assistant professor of classics at Yale when American producer Al Brodax found him and hired him to write most of the script. Britisher Jack Stokes and Canadian George Dunning had worked together with Brodax and King Features in the pre-"Submarine" days, when TVC had been subcontracted by King Features to produce the enormously successful Beatles cartoon series on ABC-TV. Stokes became the unit director for all the Pepperland sequences, and Dunning, the founder of TVC, served as the feature film's overall director.

John Coates, Dunning's British partner, was production supervisor. Of course there was the Bach-like score that Beatles producer Martin contributed as the music director. And there were dozens of other people who added elements in passing, most of them uncredited and impossible to document.

At one point the staff swelled to 200 people, many of whom were art students bused in overnight to continue the painting and tracing shifts. The crew members were required to premiere the film by a set date, which gave them only 11 months to do what would normally require two to four years and at least triple the budget.

Overriding the strained pressure of deadline and confusion on the set was a loving determination to create not only an influential work of art but a testament to the ethic that the Beatles were expressing with their "Sgt. Pepper's Lonely Hearts Club Band" album.

A CLASSIC ODYSSEY

One of the reasons the Beatles' "Yellow Submarine" fits the mold of the classic hero's journey so well is because much of it was written by Segal. (Of course, Segal is better known for his next venture, the blockbuster "Love Story.") Producer Brodax says that Lennon wrote the song

"Hey Bulldog" as a reference to the Yale professor; Yale's mascot is the bulldog.

Segal recalled the time he spent intensively shuttling back and forth from Yale to London to work on the script. "I would go from the classroom to the airport and from my Yalies to my Beatles. And the kids would give me questions: 'Ask John

'I would go from the classroom to the airport and from my Yalies to my Beatles'

— ERICH SEGAL —

Lennon what this word means in "Lucy In The Sky With Diamonds." And he once freaked out on that. He said to me, 'Why don't they stop? I'm not the Holy Scriptures! I just write off the top of my head! I don't have any meanings. Don't interpret me like the Bible! And he was very upset, and I was upset because he actually shrieked.'

WHY WAS 'HEY BULLDOG' EDITED?

Thanks to Bruce Markoe, VP of feature post-production at MGM/United Artists, American audiences

will be treated to three more minutes of animated Beatles glory than we got in 1968. The resounding John Lennon rocker "Hey Bulldog" and a scene immediately preceding it (in which the four Beatles are introduced to Sgt. Pepper's Lonely Hearts Club Band) were removed in the months between the film's British and U.S. debuts.

Producer Brodax explained the need for different endings. "There was a kind of anticlimax, and that had to do with 'Hey Bulldog,' which was really written for Erich, you know, who went to Yale, and the bulldog is their mascot. That was written for him as one of the four songs, by contract, that they had to write for the movie. The first cut had 'Bulldog' in it. And we all looked at that. They were all there—the Beatles were there—and said, 'Too long.' And then I made the cut."

The Keystone Cops-style "Hey Bulldog" was storyboarded and animated by unit director Stokes, who was also the director of animation on the TV series. Featuring doors popping open and shut, dynamite handed down a line to explode in the villain's face, and revolvers that squirt water, it's the sequence in "Yellow Submarine" that most closely resembles its TV ancestor.

Most of the co-creators agreed that

the fighting scenes dragged on too long at the end of the film, but many believed "Hey Bulldog" shouldn't have been cut. Martin wasn't the only one who considered "Hey Bulldog" the best of the four new songs the band contributed to the movie.

THE BLUE MEANIES

Who were the Blue Meanies spoofing? There are almost as many theories as there are Meanies, but the general consensus among the artists and writers who created the film is that they represented all the bad guys in the world.

Brodax says the chief Blue Meanie's profile resembled that of his production coordinator, Abe Goodman. Art director Edelmann designed most of the Meanies over a weekend. He remembers intending them to be red, only to discover—too late—that his assistant had painted them blue by accident!

More about the making of "Yellow Submarine" can be found in the 56-page *Hieronimus & Co. "Yellow Submarine Journal"* (\$13), available from Hieronimus & Co., P.O. Box 648, Owings Mills, MD 21117. A full-length book, "It Was All In The Mind: The Co-Creation Of The Beatles' Yellow Submarine," is due soon from Robert Hieronimus.

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Artists & Music

OUR LADY PEACE

(Continued from page 22)

why they've had success."

In Canada, "One Man Army" is currently No. 7 on SoundScan's rock radio chart. Sony was forced to deliver the single to radio a week earlier than planned due to Canadian radio programming a live version of the track from their performance at Woodstock '99 that had been syndicated by Sound Source.

"Our original plan was to drop the single Aug. 4, but a number of stations picked the Sound Source feed up and were

playing it," says Vel Omazic, director of national promotion and video at Sony Canada.

'We beg [listeners] to put the album on and listen to it all the way through. That's the way it should be listened to. It's an experience'

- RAINE MAIDA -

"So we went to radio on July 30."

Following a Sept. 25 date at the Carolina Music Festival in Charlotte, N.C., Our Lady Peace will hook up with Creed for a 29-date U.S. tour. They will play Canada in early 2000.

In the U.S., the band is represented by Little Big Man Booking. S.L. Feldman & Associates handles Canadian bookings.

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CHER, CYNDI LAUPER, WILD ORCHID	MGM Grand Garden Las Vegas	Aug. 27-28	\$1,954,438 \$150.25/\$75.25/ \$39.75	24,462 two sellouts	SFX Entertainment, Bill Graham Presents
CHER, CYNDI LAUPER, WILD ORCHID	Arrowhead Pond Anaheim, Calif.	Aug. 20-21	\$1,358,370 \$75.25/\$45.25/ \$35.25	23,963 two sellouts	Nederlander Organization, Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND	Riverbend Music Center Cincinnati	Aug. 19-21	\$1,310,325 \$51/\$24	41,143 41,269	SFX Entertainment, in-house
'N SYNC, JORDAN KNIGHT, FIVE	Texas Stadium Irving, Texas	Aug. 14	\$1,282,429 \$49.50/\$35	35,059 37,288	SFX Entertainment, PACE Concerts, Coca-Cola Starplex Amphitheatre
LILITH FAIR '99: SARAH MCLACHLAN, SHERYL CROW, THE PRETENDERS, SANDRA BERNHARD, MYA, MESHHELL NDEGECELLO, SUZANNE VEGA	PNC Bank Arts Center Holmdel, N.J.	Aug. 7-8	\$1,070,267 \$63.50/\$37.50	25,420 34,152	PACE Concerts, SFX Entertainment
BARRY MANILOW	Jones Beach Theatre Wantagh, N.Y.	Aug. 21-22	\$906,759 \$65/\$45/\$25/\$15	19,483 28,220	Delsener/Stater Enterprises
LILITH FAIR '99: SARAH MCLACHLAN, SHERYL CROW, INDIGO GIRLS, DIXIE CHICKS, DEBORAH COX	World Music Theatre Tinley Park, Ill.	Aug. 19	\$888,767 \$75/\$50/\$35/\$25	25,862 sellout	Tinley Park Jam Corp.
DAVE MATTHEWS BAND, BOY WONDER	Nissan Pavilion at Stone Ridge Bristol, Va.	Aug. 1	\$811,497 \$38.50/\$28.50	25,099 25,155	SFX Entertainment
CHER, CYNDI LAUPER, WILD ORCHID	Concord Pavilion Concord, Calif.	Aug. 18	\$728,754 \$78/\$28	12,500 sellout	Bill Graham Presents, in-house
'N SYNC, JORDAN KNIGHT, FIVE	Alamodome San Antonio	Aug. 16	\$716,650 \$37.50/\$22.50	25,078 25,230	PACE Concerts, SFX Entertainment

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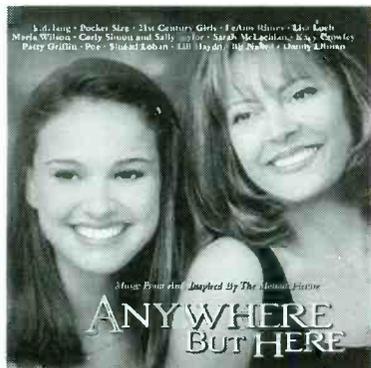
SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

GIRL TALK: The emotional current that pulses back and forth between a mother and daughter in 20th Century Fox's film adaptation of the *Mona Simpson* novel "Anywhere But Here" keeps a strong female sensation burning throughout the movie. It would seem only to make sense, then, that all the music from the film be provided by female recording artists.

The Atlantic soundtrack, released Oct. 12 (it was pushed up a week in order to qualify for the new soundtracks Grammy category), boasts an array of acts, including **k.d. lang**, **Patti Griffin**, **LeAnn Rimes**, **Lisa Loeb**, **Sarah McLachlan**, *21st Century Girls*, and **Carly Simon** and daughter **Sally Taylor**, who gel gorgeously on a duet. Almost all of the material was written for the film, which opens Oct. 22.

Atlantic VP of soundtracks **Darren Higman** says that although originally several songs by male artists had been penciled in, the decision to go all female came about organically. "When you leave the film, one thing that sticks with you is that **Susan [Sarandon]** and **Natalie [Portman]** are in every single scene. So everyone figured, 'Let's just stick with women singers; it makes more sense,'" he says.



"A lot of these artists had read the book the movie is based upon, so some of songs came out of experiences a lot of singers had with the book," adds Higman. "That connection fed into the music and adds to the emotion of a scene rather than seeming like it was just patched on top."

Even those who had not read Simpson's novel found themselves taken with the story of a mother who attempts to save her daughter from the small-town boredom that has enveloped her and moves them to Beverly Hills. Lang tells *Billboard* that after director **Wayne Wang** flew her to San Francisco to screen the movie, she decided to take a stab at the title track.

"I gravitated toward the overall emotional theme—the longing to get out of a place that you think is not conducive to the conditions of the dreams you have," lang says of the song she co-wrote with **Rick Nowles**. "I grew up in a small town in Alberta, and I always knew as soon as I graduated, I was gone. I knew that what I wanted to do wasn't going to happen there, so I felt that kind of emotional longing Susan feels and enforces on to her daughter."

The altogether grooving "Anywhere But Here," which will ship to radio in mid-September, registers much higher on the pop music meter than does her more recent music. The uptempo bent came about both by design and coincidence, lang says, as she crafted music for the film as well as for her upcoming album, due in May.

"It's kind of what was going on in the studio anyway," she says. "I always seem to have this pattern of making an album of ballad songs, then coming back with a poppier theme. Wayne asked for something that was 'progressive Americana,' so I tried to take an ingredient from **Sheryl Crow** and **Bruce Springsteen** and create something of a road song."

Hoping to ride the female wave that continues to swirl at VH1, Atlantic is ironing out details for a special in conjunction with the music channel, according to Higman. The label will also stage a promotion with *Jane* magazine.

SPY TIMES TWO: Maverick Records will issue a sequel soundtrack to "Austin Powers: The Spy Who Shagged Me" in mid-October, to coincide with the film's anticipated home video release. The second "Spy" soundtrack will feature a mix of old and new tunes, much like its predecessor.

Among the songs confirmed for the album are "Get The Girl" by the re-formed **Bangles**, "Dr. Evil" by **They Might Be Giants**, "I'm A Believer" by **the Monkees**, "Time Of The Season" by **the Zombies**, and "Shagaphonic Medley" by **George Clinton**, who also serves as the disc's musical supervisor.

In addition, the sequel will contain the original version of "American Woman" by **the Guess Who**; **Lenny Kravitz's** cover of the track appears on the first "Spy" compilation.

LIVE'S LATEST GOES 'THE DISTANCE'

(Continued from page 20)

laughing Kowalczyk, flashing several scratches and bruises on his arms. "Once the water hit, every safety precaution went out the window. It was like being hit by a major tidal wave. We were sent flying far beyond the nice little mat that was supposed to break our fall."

Kowalczyk says the band—managed by Peter Freedman and David Sestac and booked by Monterey Peninsula Artists—is looking forward to the less dangerous task of touring in support of "The Distance From Here." The trek will begin in October, with Live slated to play theaters for seven weeks in the U.S. before heading to Europe for the remainder of 1999. The band will open 2000 with dates in Australia and Brazil, with plans for a second round of stateside gigs in the spring.

"We can't wait to get out there," says Kowalczyk, noting the positive feedback they got during several pre-release shows this summer, among which was the Tibetan Freedom Festival, held June 13 in East Troy, Wis. "Playing to our fans is actually a good way of gauging how the record will do. I remember doing an early gig for 'Secret Samadhi,' and I could see that they didn't get into it as much as our other stuff. The vibe on the new

material live has been extremely encouraging."

Retailers are equally encouraged by "The Distance To Here." "[Secret Samadhi] was beautiful, but it was a little unapproachable on a mainstream level," says Marlon Creaton, manager of Record Kitchen, a San Francisco indie outlet. "This new record brings the band

'Playing to our fans is actually a good way of gauging how the record will do'

— ED KOWALCZYK —

back to the flavor of 'Throwing Copper,' which was a lot more melodic."

While a critical favorite, "Secret Samadhi" was a minor commercial disappointment following the 1994 breakthrough, "Throwing Copper." According to SoundScan, the former set has sold 1.5 million units, compared with 5.2 million sales of the latter.

Although Kowalczyk says he would've liked "Secret Samadhi" to have reached a wider audience, he shrugs off the notion that it was a disappointment and views it as "a

fine, commercially respectable recording that stands the test of time."

He sees "The Distance To Here" earning equally high critical marks while also reaching a wide audience. "The music is there," he says. "All we have to do is bring it to the people."

The Internet will play a key role in achieving that goal. The band has its own Web site (www.friendsoflive.com) that offers the standard menu of music snippets, touring information, and videoclips. The site's more unique elements include diary entries by the band about the making of the album and video. Also, the site offers a free subscription to an E-mail newsletter, *Homespun*, that will contain updates on the band's activities.

"It's just an effort to keep in close touch with the fans," says Kowalczyk, who adds that Live will be broadcasting its own radio station on the site in the coming weeks. "It'll let people hear the music and the bands that have inspired us."

The site is indicative of Live's ultimate goal as a band, which Kowalczyk says is "to create a communal vibe with our fans. We love the connection, the feedback—and, of course, the support. The Net has become a great way to foster that kind of closeness. It's a great thing."

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BILLBOARD'S HEATSEEKERS® ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	23	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
2	1	13	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
3	2	13	MOBY V2 27049* (16.98 CD)	PLAY
4	4	19	OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
5	6	9	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	NEW		JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98)	BRING YOUR OWN STEREO
7	NEW		P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
8	5	12	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
9	7	4	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
10	8	12	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
11	NEW		THE HIGH & MIGHTY RAWKUS 50121*/PRIORITY (10.98/16.98)	HOME FIELD ADVANTAGE
12	9	3	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
13	10	22	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
14	12	20	STAIN'D FLIP/ELEKTRA 62356/EEG (7.98/11.98)	DYSFUNCTION
15	11	21	STATIC-X WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
16	16	5	BOYZONE RAVENOUS/MERCURY 559171/DJMG (10.98/16.98)	WHERE WE BELONG
17	14	10	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
18	18	15	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98)	SINGLE WHITE FEMALE
19	15	21	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
20	NEW		MICHAEL PETERSON REPRISE (NASHVILLE) 47353/WARNER BROS. (NASHVILLE) (10.98/16.98)	BEING HUMAN
21	13	9	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
22	19	4	BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)	REMEDY
23	22	25	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
24	17	3	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 50117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
25	20	7	LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM

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	21	5	INTOCABLE EMI LATIN 21502 (7.98/12.98)	CONTIGO
27	37	3	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
28	23	21	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98)	SACRED LOVE SONGS
29	25	49	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
30	36	8	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
31	30	23	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
32	27	51	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98)	JUST WON'T BURN
33	29	11	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
34	24	3	KOOL KEITH RUFFHOUSE/COLUMBIA 52000*/RED INK (10.98/16.98)	BLACK ELVIS/LOST IN SPACE
35	28	13	CHRISTIAN CASTRO ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
36	35	9	DRAIN STH THE ENCLAVE/MERCURY 546262/DJMG (10.98/16.98)	FREAKS OF NATURE
37	26	11	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98)	THIS OR THAT
38	32	19	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98)	WE READY I DECLARE WAR
39	48	17	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
40	47	11	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
41	42	3	JOYDROP TOMMY BOY 1237 (12.98 CD)	METASEXUAL
42	31	7	RAZE FOREFRONT 25210 (15.98 CD)	POWER
43	34	2	CESARIA EVORA RCA VICTOR 65401 (16.98 CD)	CAFE ATLANTICO
44	38	19	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
45	46	3	CHAD BROCK WARNER BROS. (NASHVILLE) 47071 (10.98/16.98)	CHAD BROCK
46	NEW		JAGUARES RCA 69740/BMG LATIN (13.98/18.98)	BAJO EL AZUL DE TU MISTERIO
47	50	11	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE (10.98/15.98)	I CAN SEE CLEARLY NOW
48	RE-ENTRY		BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
49	45	10	TWIZTID PSYCHOPATHIC/ISLAND 42099/DJMG (10.98/16.98)	MOSTASTELESS
50	44	12	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 63647*/CRG (10.98 EQ/16.98)	STREET CINEMA

POPULAR UPRIISINGS™

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

DIVINE INSPIRATION: Divine Nature is a gospel/R&B quartet from Rochester, N.Y., whose members—in addition to performing as a vocal group—also play their own



Hardcore P.O.D. After several independent releases, San Diego hardcore band P.O.D. (Payable On Death) makes its major-label debut with the album "The Fundamental Elements Of Southtown" (Atlantic Records). The album was produced by Howard Benson (Motorhead, Body Count) and mixed by Chris Lord-Alge (Hole, Rob Zombie). The first single from the album is "Outkast." On Sept. 25, P.O.D. will play Cane's in San Diego.

instruments. The group's album, "Part Of Me" (Trinity/Hendrix Records), reflects Divine Nature's musical influences,

including the Winans, Mint Condition, and Boyz II Men.

Divine Nature—Robbie Gissendanner, Avery "Chubb" Council, Reginald Robinson, and Tousseint Lipton—sang for years, primarily in church, before landing a recording contract. The group was discovered by Trinity president Troy E. Wright, who signed them to his label. Trinity Records is a division of Hendrix Records, the label owned by the family of the late Jimi Hendrix.

Gissendanner says of the "Part Of Me" album: "It's a ray of hope for young people all over the world... to let people know that there's always someone to turn to. Those are the messages that our music espouses."

SPOUSAL SUPPORT: Country group the Ex-Husbands return with their second album on Tar Hut records, "All Gussied Up," set for release Oct. 19. The band, with origins in New York, has been described as being part of the alt.country movement,



Spoon-Fed. T-Spoon is a dance/pop duo that could appeal to the same audience as Vengaboys. Like Vengaboys, T-Spoon comes from Holland, where it's had hits since 1993. T-Spoon made its U.S. debut last month with a self-titled album on 550 Music. The set's first single is "Sex On The Beach."

much like critically acclaimed act BR5-49. The Ex-Husbands will tour in support of "All Gussied Up."

Tour dates include Sept. 9 and Nov. 4 in Little Rock, Ark.; Sept. 12 in Oklahoma City; Sept. 15 in St. Louis; Sept. 16 in Chicago; Sept. 18 in Minneapolis; Sept. 21 and Oct. 19 in Nashville; Sept. 24-25 in New York; Sept. 27 in Chapel Hill, N.C.; Oct. 8 in Detroit; Oct. 9 in Chicago; Oct. 15 in New Orleans; Oct. 30 in Savannah, Ga.; Nov. 18 in Seattle; and Dec. 1 in Austin, Texas.

Valderramas embarked on a U.S. tour, dubbed the Watcha! Tour, which featured such acts as Cypress Hill, Royal Crown Revue, La Banda Elastica, Voodoo Glow Skulls, Control Machete, Molotov, and Puya. The band is expected to tour again following the release of "Leche."

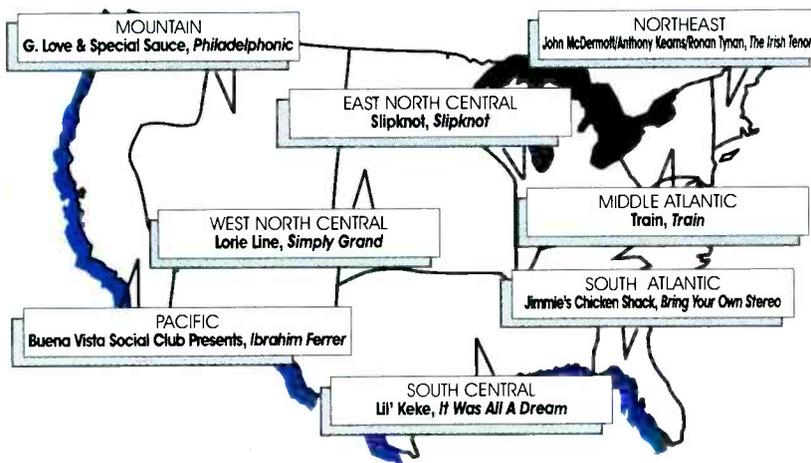


Solo Club Member. With the crossover success of the world music "super group" Buena Vista Social Club, some of its members, including Ibrahim Ferrer, are getting more attention for their solo work. Eliades Ochoa is one member of the Social Club who is touring in support of his album "Sublime Ilusion" (Higher Octave World/Virgin Records). Tour dates include Sept. 12 in Chicago, Sept. 13 in New York, Sept. 15 in Boston, Sept. 18 and 22 in Los Angeles, and Sept. 23 in San Francisco.

ROCK EN ESPAÑOL: Ilya Kuryaki & the Valderramas have been one of the more popular rock en español acts in recent years, having won the 1996 MTV Latino award for best group video ("Jaguar House"). The group's "Jugo" video garnered 1998 MTV Latino nominations for best video of the year, best group video, and best alternative video.

The act's next album is "Leche," due Sept. 14 on Universal Music Latino. In August, Ilya Kuryaki & the

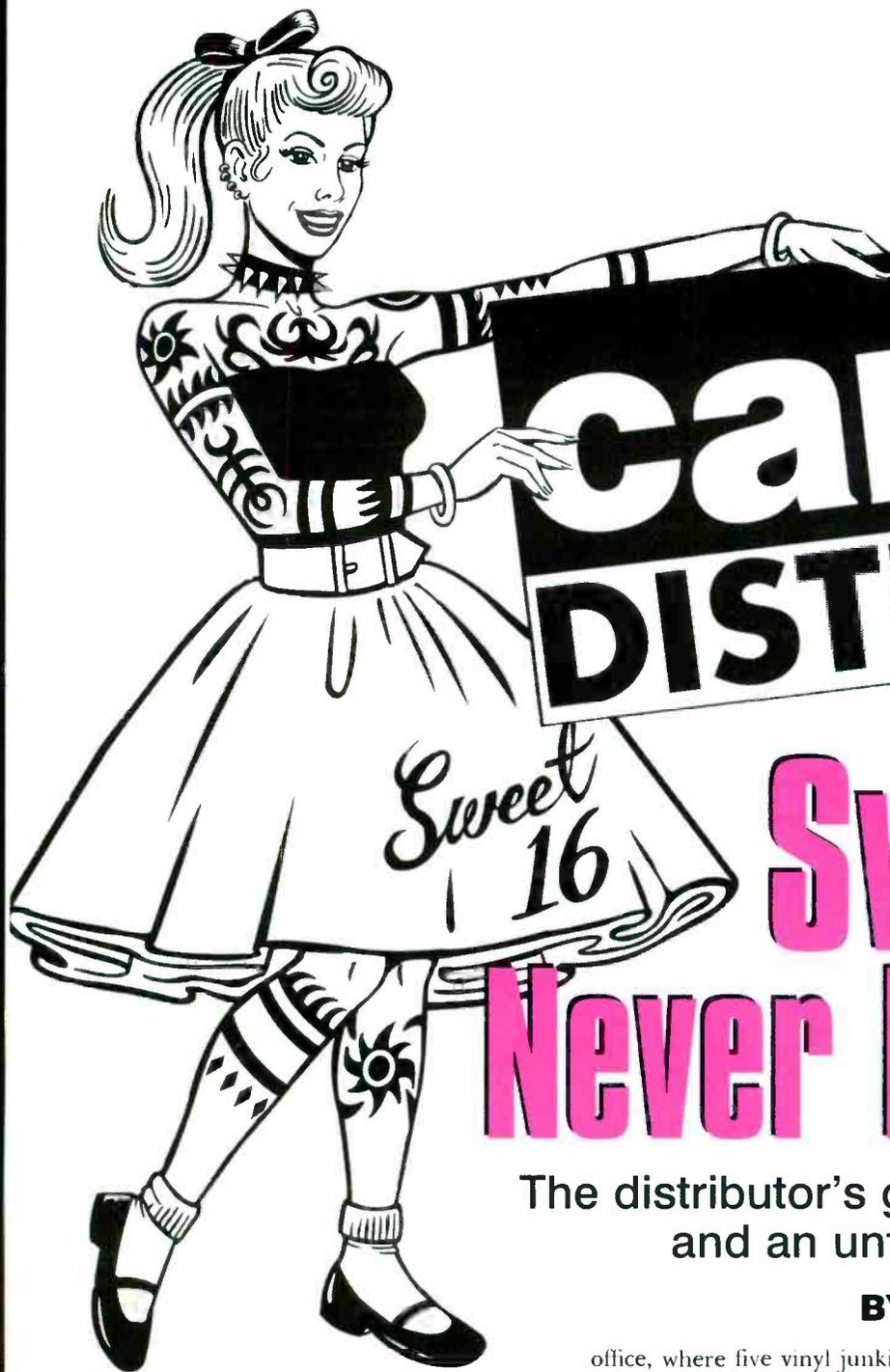
REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

NORTHEAST	MOUNTAIN
1. John McDemott/Anthony Kearns/Ronan Tynan: The Irish Tenors	1. G. Love & Special Sauce: Philadelphonic
2. Stain'd: Dysfunction	2. Tal Bachman: Tal Bachman
3. Ibrahim Ferrer: Buena Vista Social Club Presents Ibrahim Ferrer	3. Train: Train
4. Tal Bachman: Tal Bachman	4. Mr. Doctor: Bombay
5. System Of A Down: System Of A Down	5. System Of A Down: System Of A Down
6. Moby: Play	6. Kottonmouth Kings: Royal Highness
7. Boyzone: Where We Belong	7. Sherrie Austin: Love In The Real World
8. Tanto Metro & Devonte: Everyone Falls In Love	8. Oleander: February Son
9. G. Love & Special Sauce: Philadelphonic	9. Static-X: Wisconsin Death Trip
10. Static-X: Wisconsin Death Trip	10. Slipknot: Slipknot



Sweet 16 And Never Been Disshed

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BY TERRY BARNES

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has been an outpost at the far edge of popular music. Away from the mainstream, it developed a sensitivity to new kinds of music and nurtured unlikely sorts of small-label entrepreneurs. So when "alternative music" entered the mainstream, Caroline was one of its first power brokers. Today, Caroline is the leading distributor of independent metal and electronic-dance music, and projects 8 million units out the door this year.

Caroline Distribution opened for business in the U.S. in 1983, situated in an upscale, 19th-century brownstone on Greenwich Village's Perry Street. The apartment was the New York residence of Richard Branson, who had founded a string of music-related companies in England in the early '70s, including Virgin Records and Caroline Exports. Branson converted his apartment into Caroline's first U.S. headquarters by clearing out a lower-level den and installing eight record racks. It was smaller than most people's living rooms but served as Caroline's warehouse for its first two years. An even smaller adjoining room became the sales

office, where five vinyl junkies peddled mostly new-wave and punk music from Europe, particularly Virgin U.K. product, some of which hadn't found U.S. distribution. In its first year, Caroline sold some 200,000 units.

"It was a crazy period," recalls Ashley Warren, who worked in the Perry Street office that first year. "The only reason we could work in that small space was the incredibly fast turnover of stock. With a half dozen employees, we were either on the telephones selling records or off the telephones unloading the van and shipping the records, and, when that was done, back on the phones selling them." Caroline was among a small group of importers that introduced acts such as the Human League, Duran Duran, Culture Club, Billy Idol and Heaven 17 to the U.S. A few New York A&R executives became regular customers of Caroline, picking through the newest imports in search of talent.

DISTRIBUTING DANZIG

With a distribution system humming along, the next logical step was to own some of the product being distributed. Caroline set up its own label, Caroline Records, in 1986. Within a year, it launched Suicidal Tendencies' "Join The Army" album onto the Billboard charts. It also

signed Glen Danzig's Plan-9 Records, purveyors of classic albums from horror-rock gods the Misfits and Samhain. Few would have predicted any staying power. But a decade later, Caroline would sell 300,000 Misfits reissues in a campaign that included a set packaged in mini-coffins. Danzig's greater milestone was his 1992 foray into symphonic doom, "Black Aria," which is still one of Caroline's top-five best-selling heavy-music albums.

In 1988, Caroline enlisted Rick Williams to open a West Coast office. Williams had spent his last four years at Jem Records, Caroline's chief competitor, and the largest importer of cutting-edge rock in the late '70s and early '80s. But the import business was about to collapse. U.S. record companies that licensed foreign product were outraged when the marketplace was flooded with imported versions of records that they hadn't even released yet. They retaliated against so-called parallel imports with lawsuits.

"It became almost impossible to import product without the threat of a lawsuit, so we moved on," recalls Williams, now Caroline's GM. The music business was changing on all fronts. MTV was changing how music was delivered, and air-

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Happy Birthday



to us!

Rick Williams



T H E B I L L B O A R D I N T E R V I E W

“We make an investment in our labels. We don’t expect everybody to be enormously successful overnight; we’re quite willing to take people on and work with them until they really are successful. Everybody loves that home run, but we don’t run our business on the basis of ‘We’re going to get a home run.’”

BY CHRIS MORRIS

Caroline Distribution GM Rick Williams began his career in the business at 16 as a professional musician in the U.K. He relocated to Detroit in 1974, played in the Midwest for four years and then moved to L.A. There, after abandoning his performing career, he went to work in M.S. Distributing’s warehouse before going on to Pickwick after M.S. sold its L.A. facility to the distributor. Following the closure of Pickwick, Williams worked for importer/distributor Jem Records for four years. He received an offer in 1988 to open a West Coast branch for Caroline Distribution. Williams was appointed VP of sales for Caroline in 1994 and moved to New York in 1996. He was promoted to GM in April 1998.

In your 11 years with the company, where do you think the greatest changes have come for Caroline? Certainly, there have been changes in the kind of material the company sells. Have there been big changes in the way they sell it as well?

Caroline started, at the very beginning, as an importer. Then there were changes within the industry that made it impossible to continue that way, so they then switched gears and started the label and started to distribute other domestic labels. In some ways, the company has changed an awful lot, and in other ways it hasn’t. For instance, if you look at the music that’s carried, the company’s very first artist was Cabaret Voltaire. Then, the next year, they had bands like Suicidal Tendencies, Pussy Galore and Meatmen. I believe it was that year that they did the deal with [Glenn] Danzig and the Misfits. So, if you compare that, that’s pretty hard music at the time, and we’re now back into the hard-music scene. So there’s been somewhat of a circle. It’s more metal now than then, but we still do great with punk, as well.

At one time, Caroline Distribution was basically a phone operation. Now, we have regionals all over the country; we have people who go out to the stores. When I first joined the company, we had no computers, really. The only thing that was computerized was the financial side of the company. Now, of course, we’re pretty up there and standard with the industry, with what we’re able to do with our computers. All the regionals are online and [can get] immediate inventory, all that kind of thing.

A lot of indies haven’t survived. We’ve survived by, I think, A: having the music that people still wanted, and B: just being able to adjust to the fact that there are fewer and fewer accounts out there, and the large chains are just getting bigger and bigger by purchasing each other. That’s quite a change. When you’re dealing with just imports, you’re very mom-and-pop-oriented—which we remain—and we still have a mom-and-pop sales force—not a specific sales force, but almost all of our salespeople have independent accounts. They’ll have an independent account, and they’ll deal with a major chain. We like to keep people well-versed in the language that they all talk, and I think that’s one of our strengths. We don’t have people who are just dealing specifically with one type of account. They’re able to bring a lot to the table, so it’s good experience for everybody.

Over the last seven years or so, there’s been a marked swing to national distribution from a more regionalized sales orientation. Has this intensified competition for Caroline, or did the way in which you were established make you more adaptable to the demand for nationalized sales capabilities?

Whether by accident or by brilliant forethought, we were well-positioned once things started to go national, because the L.A. branch had opened, and obviously we had by that point begun to put reps in other territories, especially on the West Coast. By then, we had sales reps in Seattle and San Francisco, for instance. That’s the way we were leaning already. We were looking at being a national distributor for quite some time before all of a sudden it was forced upon everybody. So I think we eased into it quite well.

Last year, there was a fairly dramatic change for Caroline within the EMI and EMD infrastruc-

ture. How has it affected you, and has it made Caroline a more efficient machine?

Basically, what happened was, distribution started reporting into EMD, and the Caroline label continued reporting into Virgin. So the two companies didn’t split, as it were. But just naturally, by reporting into two different entities, you split up a little bit. There used to be a president of Caroline, who ran both companies. Now there isn’t. Although we’re still close, it’s not like it used to be.

The biggest thing, of course, is the fact that EMD can help us with advice in technologies. They have a much bigger machine, of course, and are able to be more pro-active in their systems, so we’re able to latch onto some of that. They do the investigation, find out the best way to do it, and we’re able to look at that information and say, “Oh, this part’ll work for us, that part’ll work for us.” So we don’t have to do quite as much investigation as we would have had to do if we were just on our own. In that regard, they’ve been a great benefit to us.

They’ve also been of benefit with our financial side. We have a team who works for Caroline that is based in Camarillo [Calif.], which works in tandem with the EMD financial department, doing our collections. Certainly our customers, especially our larger customers, are extremely happy with that situation, because we’re able to get the advice and the knowledge of the EMD systems and give it to our employees, who can then work with the customers much better. Those are the two big areas where it’s really been a benefit.

Apart from that, I have to be fiscally frugal. But I am allowed to run the company as I see things to be of benefit to us, and look at labels, look at music. If I think it makes sense to take on a label or drop a label, it’s my decision—EMD does not have us under a microscope, by any means.

One thing that’s been fairly interesting in Caroline’s history is that, acting as a distributor, it’s had a fairly large hand in artist development. The company has helped breed a lot of really significant successes over the years, as a distributor.

That’s certainly something that we’ve always prided ourselves on. We make an investment in our labels. We don’t expect everybody to be enormously successful overnight; we’re quite willing to take people on and work with them and wait and help them and give them advice, until they really are successful. Everybody loves that home run, but we don’t run our business on the basis of “We’re going to get a home run.” We’re quite content with labels who can just hit singles—not 45s, you know what I mean. We’re completely dedicated to those kinds of labels, those kinds of artists, startup labels. Several of our labels are artist-run labels.

Where do you see your greatest successes, among both distributed labels and in-house labels like Caroline and Astralwerks?

Currently, of course, I think Caroline was at the forefront of the electronic movement. If you look back, when the Caroline labels started, it was at the forefront of that kind of music, too. Although it’s not that recent, a lot of people think the electronic thing just started in the last two or three years. Astralwerks was founded about six years ago. That wasn’t the only label we picked up—we looked at other electronic musics.

We’ve always looked at new things, and sometimes you

Continued on page 43

Caroline—the company that flew alternative music across the ocean to infiltrate American culture.”
—Bob Theisen, national buyer, Musicland Group

As long as Rick Williams is the general manager, Caroline will be our first and last distributor.”
—Brian Perera, owner, Cleopatra Records

One of the leading reasons metal is entering its renaissance is the crusaders of Caroline Distribution. Like true warriors, Caroline has fervor in their campaign to get the shipouts we need to reach our fans and make retail respond to the rising tide of metal. We wish them well on their sweet 16th, but doubt that they have never been kissed!”
—Rhodes Mason, president, Nuclear Blast America

Caroline Distribution takes my best beatings and keeps coming back stronger than ever. They're the Timex of distributors. The main difference is that this watch has a picture of Rick Williams and his trademark ear-to-ear grin on its face.”
—George Scarlett, VP / director of product and vendor management, Tower Records

Over 14 years ago, Caroline Records was the first company to grant Manifest credit. No credit checks or collateral, just a 10-minute phone call, and they set me up! If that's not entrepreneurial spirit and support for the independents, what is? Today, they're still the embodiment of the independent spirit (and one of our largest indie vendors).”
—Carl Singmaster, president, Manifest Discs & Tapes

For the past five years, I've developed great business and personal relationships with the Caroline staff, who are very down-to-earth. They were there for me in 1993, when I had one release, and they're here with me now, handling 43 releases per year.”
—Louis Powen, owner, Hopeless Records

Our music just doesn't fit into any categories in record stores, which makes it pretty risky, marketing-wise. But six years ago, when I went to Caroline and explained this, they adopted us and gave us a chance. We started a label that was even further out, and they were willing to take a risk on that too. They are the only distributor clever enough to be innovative and willing to invest in a unique idea.”
—Professor Shehab, owner, Baraka Records

That a company of their size takes the time to personally work with the labels to help them grow and teach them the most effective ways to deal with retail, shows a commitment to underground music unparalleled in the industry.”
—Greg Ross, owner, Go-Kart Records

Caroline Distribution has been and always will be integral to the ongoing success of Astralwerks. Caroline is a revolutionary company in its approach to distribution and has a staff of the highest-caliber employees. It's clear from the get-go in dealing with them that it's all about the music, and that's a philosophy we share.”
—Errol Kolesine, GM, Astralwerks Records

Caroline has shown the strength and vision to grow with us from a garage start-up to a label with multimillion-dollar annual billing. This was possible only through the cooperation, teamwork and understanding of our business that is unique to Rick Williams and the Caroline Distribution staff. We are very excited about the future of our relationship with Rick and Caroline.”
—Brian McNelis, GM, Cleopatra Records

When Caroline heard that I was looking for a new P&D deal, Michael Bull [director of purchasing & label relations] called to express their interest. Time was a factor, because of our upcoming releases, so he answered all my questions every single day. We negotiated the deal in just three weeks. Later, I learned that Michael started there as an intern and worked his way up. That's something I respect, and those are the kind of people I want to do business with.”
—David Paul, CEO, Bomb Hip-Hop Records

Testimonial quotes compiled by Terry Barnes



genres

The Colors Of Caroline

Much of Caroline's 16-year success story has to do with how well the company covers the field. The following profiles chronicle Caroline's continuing efforts on behalf of a wide range of music on a variety of labels.

BY DON WALLER

Playing The Dark Side: Goth And Industrial Action

On the eve of the '90s, industrial/Gothic music is back from the dead and bigger than ever. And Caroline has always been one of its leading torch-bearers.

"Cleopatra Records is one of the labels that makes us who we are," says Caroline marketing manager Chris Heireth, noting that the L.A.-based imprint has been exclusively distributed by Caroline from its 1992 inception to its current status as the world's biggest industrial/Gothic label.

Although Cleopatra founder Brian Perera began by licensing tracks from the techno and rave scenes, the label swiftly expanded into industrial, Gothic and beyond. Today, thanks to a head-spinning combination of compilations, tribute albums, boxed-sets and back catalog from established artists, and new acts, Cleopatra might release up to 40 titles a month.

"Packaging has really been key," says Heireth. "You know the label by the artwork." He cites "The Black Bible," a four-CD boxed-set compilation of various industrial/Gothic artists created in the image of the Good Book that moved 8,000 units at \$40 each, as only the most pointed example.

It was the label's commitment to reissuing vintage albums by such seminal artists as Dead Or Alive and Gary Numan that led the latter to place his latest album—"Exile," a blend of hip-hop, Goth and Depeche Mode-style techno credited to his Numa pseudonym—on the Cleopatra imprint as well. While Christian Death was the label's first successful new act and Switchblade Symphony is its latest triumph, Cleopatra's various-artists Metallica tribute, "The Blackest," is the label's best-selling album to date. Last year, Caroline shipped 1 million pieces of Cleopatra product—second only to Astralwerks in the Caroline family of labels.

Beginning in 1993, Philadelphia-based Metropolis has become one of the premier industrial labels. "Every year, sales have doubled," says Heireth.

Metropolis founder Dave Heckman—owner of the Digital Underground independent retail outlet located on Philly's famous South Street—began by licensing tracks for domestic release. Over the years, his catalog has expanded to include reissues, as well as new releases by such seminal industrial artists as Frontline Assembly, Clan Of Xymox, cEvin Key and Front 242, whose "Re-Boot Live 1998" album scanned 10,000 units, setting the stage for its next album that's due

next year. Also coming next year: a Sisters Of Mercy reissue.

In the meantime, Metropolis has signed a licensing agreement with the Norway-based 21st Circuitry label (home of synth-pop/industrial hybrids Apoptygma Berzerk and Covenant) and shipped 50,000 copies of the "Live In Gotham" CD that Bauhaus recorded in New York City on its last tour. Small wonder that Heireth says, "Metropolis is going to be the next Wax Trax orTVT."

Invisible Records—founded by drummer Martin Atkins (aka Brian Brain) of PiL and Pigface fame—is another key player in Caroline's world of industrial/Gothic music.

Based in London and Chicago, the label dates back to 1988. Invisible's current roster stretches from Ritalin (aka Rx, featuring Ogre from Skinny Puppy doing spoken-word routines over industrial sounds), Psychic TV, Killing Joke, Scorn, and Sheep On Drugs to the floating industrial supergroup Pigface, whose "New High In Low" album is the label's best-selling single title.

Aside from a recently announced Pigface tour, the biggest news out of Invisible centers around its plans to issue previously unreleased material from Genesis P. Orridge of Psychic TV and its freshly inked arrangement with Nine Inch Nails leader Trent Reznor's Nothing Records label. The latter will allow Invisible to release any titles that aren't picked up by Reznor's current major-label affiliate.

"Invisible does 10,000 units on everything they issue," says Heireth. "That's not much by major-label standards, but Caroline wouldn't exist if it weren't for indie mom-and-pop stores. They're the ones who break our artists."

"I think one of the strengths of Caroline," Heireth continues, "is that we think like a label—partially because we have a label in-house and partially because everyone in our company has either worked at retail or at an indie label."

Caroline co-op advertising director Rai Sandow seconds that emotion: "Having worked at indie labels for years, my mentality about marketing comes from a label's point-of-view. The way we do business here is how I always wanted my labels to be taken care of and grow."

"We have a history of being aggressive, aware, flexible and multi-faceted," says Caroline Eastern region sales manager Sean Gibbons. "That's why we're so deeply committed to the industrial/Gothic genre." ■



Going Outside: Indie/Alternative Rock

Remember when "indie" meant independent and "alternative" meant an alternative to major labels? So do the folks at Caroline Distribution.

After all, the Caroline Records label was there, releasing many fine recordings from Smashing Pumpkins, Primus, Hole, Ben Folds Five and the Jon Spencer Blues Explosion—to name but a few of the future independent and alternative superstars to whom they still retain some catalog rights. The label's Vernon Yard subsidiary issued the first Verve and Low recordings, too.

"We sell records people don't want yet," laughs Sean Gibbons, Caroline Distribution's Eastern region sales manager. "That's what

we've always done, and that's what we're still doing."

"We are seeing more left-of-center, alternative

artists selling more records at the chains," says Caroline Western region branch manager Jill Swan. "We just got an order for [punk-rockers] the Donnas from Wal-Mart this morning."

"We got the new Sleater-Kinney into one of Best Buy's 'Find 'Em First' promotions," choruses Gibbons. "But our real strength as a distributor is that we have the flexibility to react quickly from accounts such as Newbury Comics, Trans World and Valley when something like Sleater-Kinney starts to happen."

Sleater-Kinney is currently Caroline's

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SOME NAMES TO THE FACES: ERIC HELT - LIQUID STY • DAVE PAUL - BOMB • JEFF WAYE & PETER QUICKE - NINJA TUNE • SEIZ FERNANDO - WORDSOUND • DOUG WIMBISH - LIVING COLOUR • BOBBY HALL - VIRGIN • LESLIE KAUFFMAN - NOTHING RECORDS • ERROL KOSLOVINE - ASTRALWERKS • MATT JACOBSON - RELAPSE • BRETT TRACH AND BUCKET FINGLEY - MOON SKA • PAT SPEAR - PACIFIC COAST • ROB GARZA - THIEVERY CORPORATION/ESL MUSIC • MATT & STACY THERIAULT - BLACKBERRY • DAVE PAUL & BRYAN WHALEN - BOMB HIP HOP • BRIAN SHARP, TOM BEJGROVICZ & TANJA SCHEER - CENTURY MEDIA • STEVE JOH AND MEMBERS OF SUBSTANCE D - NOISE • KEN ALTERWITZ & RCN PHILLIPS - VALLEY • ROBERT DE FREITAS - AEC • DAVE BAKER - INVISIBLE • JUDY & FRANK - MOTORMOUTH • MRSULA 1000 - ESL • TIM LIVINGSTON - SUNDAZED • BOB BELL, KEVIN MILLIGAN, ANITA FINIFROCK, & TONI MILEF - WAREHOUSE • BRIAN PERERA - CLEOPATRA • GEARWHORE - ASTRALWERKS • HOWARD KRUMHOLTZ - TOWER • AMIR & SCARAMANGA A.K.A SIR MENELIK - SUN LARGE/FAT BEATS • OUA BILLZ & JURGEN KORDULETSCH - RADIKAL • STEVE SINCLAIR W/MEMBERS OF CANDIRIA - MIA • ADAM PIERCE - BUBBLE CORE • JWE DELFANG - EFA • DYLAN CHRISTIE - BUBBLE CORE • RICK "OVEREXPOSED" WILLIAMS, ERIC NOREN, MICHAEL BULL, SEAN GIBBONS, JILL SWAN, CRAIG DOUCETTE, SHAWN VEZINAW, & D-PUNK FROM CAROLINE DISTRIBUTION •

As the lines between electronic music and hip-hop became increasingly blurred, Caroline began strengthening its commitment to hip-hop in 1997.

"We were finding that people who bought electronic music were also buying hip-hop," explains Michael Bull, Caroline's director of purchasing & label relations and a seven-year veteran of the distribution company.

While Caroline had made sporadic, yet successful, forays into distributing various hip-hop titles in the mid-'90s, the company's greatest success story in the genre to date has been Mos Def & Talib Kweli's "Black Star" album, which was released on the New York City-based Rawkus label in 1998.

According to Bull, Caroline moved 160,000 units of this critically acclaimed effort in the four months that the company had exclusive distribution rights to the album. Spurred by this success, Caroline has entered into exclusive manufacturing and distribution agreements with a whole fistful of labels that represent what Western region branch manager Jill Swan calls the "progressive, underground" side of hip-hop.

Quannum Projects—formerly known as Solesides—which is owned by a consortium of Bay Area-based artists that includes turntable wizard DJ Shadow, Latryx and Blackalicious—is a recent addition to the Caroline family. "Spectrum," the first album under the new label's name, will be an all-star affair produced by DJ Shadow and featuring the other members of the collective on vocals, as well as guest appearances by the Jurassic 5, Divine Styler and other lyrical luminaries.

Bomb Hip-Hop—the San Francisco label often credited with reviving turntablism in the '90s via its "Return Of The DJ" compilations that sported contributions from such renowned cutters 'n' scratchers as the Invisible Skratch Picklz, Cut Chemist and Peanut Butter Wolf—is another recent Caroline convert. Look for "Return Of The DJ II" and "Revenge Of The B-Boy"—an album that Bomb Hip-Hop CEO David Paul predicts "is going to do for breakdancing



genres

what 'Return Of The DJ' did for scratching"—to hit the streets shortly.

L.A.'s Blackberry label—home of the Beat Junkies' "World Famous Beat Junkies Vol. 2" and M-Boogie's "Laid In Full"—also recently inked a Caroline P&D agreement. Meanwhile, Brooklyn-based Raw Shack Records and P.M. Dawn leader Prince B's new Karmis label have joined forces. This too, marks a welcome addition to the Caroline stable of labels, which includes such notable imprints as

Celestial—co-owned by drum 'n' bass and hip-hop producer Hive, whose soundscapes support the otherworldly lyrical talents of the Alien

Nation crew—and the often dub-influenced WordSound Recordings, bossed by Brooklyn's multi-talented (writer/producer/artist) S.H. Fernando.

Caroline also is aligned with U.K.-based Ninja Tune and its hip-hop joint venture, Big Dada. While the Ninja Tune label is often associated with electronic and dance music, it has been heavily involved in hip-hop since the days of label owners' Coldcut's classic remix of "Paid In Full." Among the artists that Ninja Tune brings to the table are the Herbaliser (creator of the "Blow Your Headphones" and "Very Mercenary" LPs), Russian expatriate DJ Vadim and turntablist Kid Koala, who recently toured with the Beastie Boys and whose debut CD is due this fall.

Another new exclusive for Caroline is Radical Records, which is scheduled to release the soundtrack to the forthcoming "Rap Wars" film, as well as team with *The Source* magazine to issue the "Hip Hop Planet" compilation.

Other heavy hitters available from Caroline are L.A.-based Wild West Records, Big East Entertainment (home of Boogie Down Productions' legendary "Criminal Minded" LP) and the abovementioned Peanut Butter Wolf's own Stones Throw label.

Finally, Caroline is proud to be associated with Funky Ass Records—Kut Masta Kurt and rapper Kool Keith's imprint—which recently released "First Come, First Served," the first album by Kool Keith's alter ego, Dr. Doom. —D.W.

Future Rhythms:

Progressive Hip-Hop



INDIE/ALTERNATIVE ROCK

Continued from page 32

favorite darlings of the Olympia, Wash.-based Kill Rock Stars label, which also counts the first two Elliott Smith albums as part of its catalog.

While we're on the subject of catalog, let us not forget that Caroline once manufactured and distributed Sub Pop and its then-soon-to-become-revolutionary roster of Nirvana, Soundgarden, Mudhoney, L7, Afghan Whigs, Sebadoh and many more.

"We had Matador from the beginning, too," notes Caroline director of purchasing and label relations Michael Bull. "We had the first albums by Superchunk and Teenage Fanclub. Then later on, Liz Phair's 'Exile In Guyville' and Pavement's 'Slanted & Enchanted' were huge. We had Beck's 'Stereopathic Soul Manure' through Flipside and Veruca Salt's 'American Thighs' through Minty Fresh, too."

But that was then, and this is now. Today, Caroline distributes Smells Like Records, Sonic Youth drummer Steve Shelley's imprint, which has released albums by Blonde Redhead and Cat Power, and is in the process of reissuing legendary '60s singer/songwriter Lee Hazelwood's solo efforts. Caroline also is home to the SYR label, which provides a platform for Sonic Youth's most experimental musical forays.

Other labels currently in the Caroline stable include L.A.-based Emperor Norton, which issues everything from pop to electronic/dance to—in the case of Dutch duo Arling & Cameron's "All In"—something that appeals to both camps, and San Francisco's Communion, which was just as surprised as anyone when the Folk Implosion, featuring Lou Barlow of Sebadoh, scored a hit with "Natural One" from the soundtrack to the film "Kids" a couple years back.

Everyone at Caroline and Communion—who've issued albums from Barbara Manning, Chris Knox, and the Thinking Fellers Local Union 282, among others—were considerably less taken aback by their recent success with Folk Implosion's latest album, "Dare To Be Surprised."

Meanwhile, New York City's Jetset label has tasted recent success with Macha and Black Box Recorder (the new project from ex-Jesus And Mary Chain member John Moore and former Auteurs frontman Luke Haines).

Then there's Germany's Bungalow label, currently remixing pop and dance into a brand-new "club-pop" bag; Seattle's eclectic Tooth & Nail imprint, which carries more

Continued on page 44

THANKS, CAROLINE DISTRIBUTION FOR CHARTING S.O.D. ON HEATSEEKERS



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"WORTH THE WAIT AND IT'S WEIGHT IN GOLD" - CMJ



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COMING SOON



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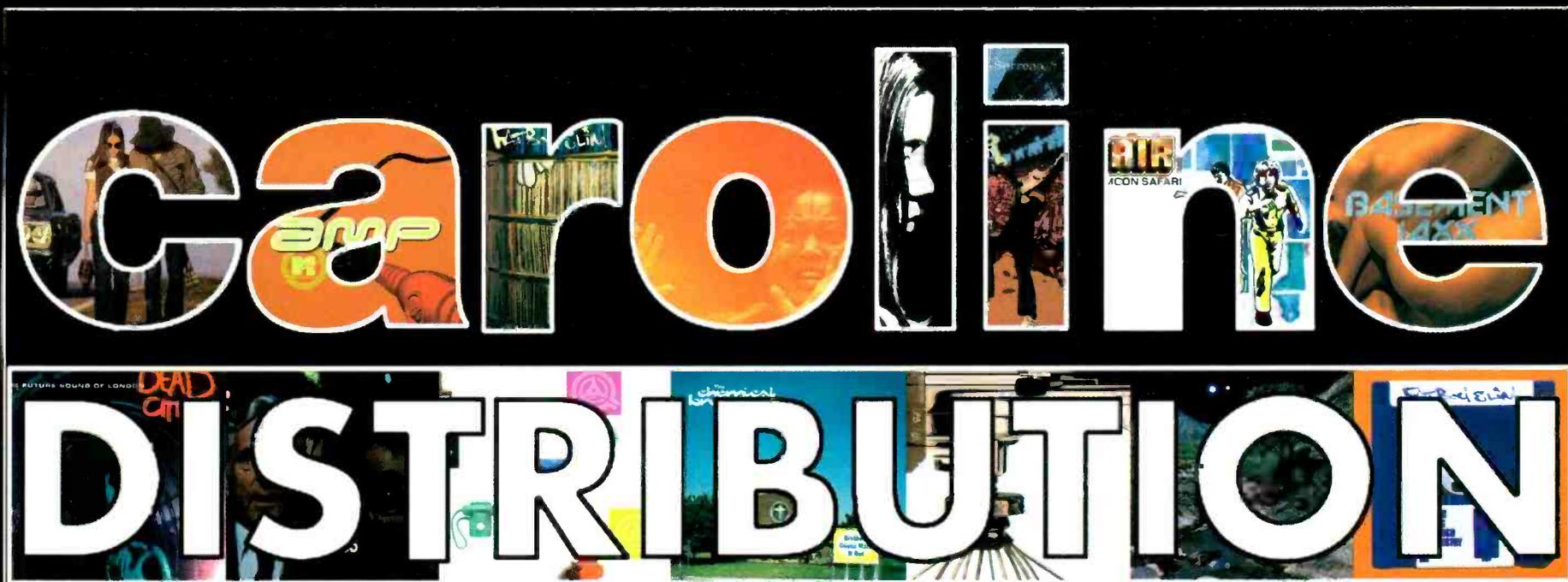
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"We are America's largest and most diverse distributor of electronic music," says Caroline Eastern region sales manager Sean Gibbons. "And electronic-dance music is one of the styles that's linked closest to our history—going all the way back to Cabaret Voltaire in the early '80s."

That's true, but the distribution company's commitment to the genre really took off in 1990, when, as Caroline director of purchasing and label relations Michael Bull explains, "We found that stores that were selling punk-rock could also sell electronic music."

"It's been an unbelievably rewarding, grassroots phenomenon," says Caroline Western region branch manager Jill Swan. "We're experts in the development of niche artists, but you can't really point to one event or promotion that makes these things happen. All we can do is stay active with our account bases of independent retail stores, knowing that an act that sells 3,000 this year could be the one that sells 300,000 next year with the help of the chains."

Certainly, Caroline's greatest success story of late has come via its alliance with the Astralwerks label, whose 1995 album from the Chemical Brothers ("Exit Planet Dust") kickstarted a "big beat" revolution that led to their 1997 album ("Dig Your Own Hole") selling 500,000 units. Fatboy Slim's "Better Living Through Chemistry" and Air's "Moon Safari" sets complete the winner's circle.

"I've heard that Air album coming out of retail shops and restaurants for the past two years," says Caroline co-op advertising supervisor Rai Sandow. "I can't wait for our new Air album, 'Premieres Symptomes,' to hit the street."

However, the revolution began even earlier—when Astralwerks licensed the Lords Of Acids' "Lust" from the Belgium-based Antler Subway label. The album sold 400,000 copies without any major press, radio or video airplay.

While the "Excursions In Ambience" various-artists compilations and the Future Sound Of London's "Lifeforms" were also historical highlights, the brightest stars in today's Astralwerks stable are sultry French house



genres

Wired To The Floor: Electronic DANCE MUSIC



nothing



stylist Cassius, Scotland's psychedelic and prog-influenced Beta Band, future-house groovers the Basement Jaxx—who've just released their first full-length in the States—

and u-ZIQ's blend of classical and electronics, "Royal Astronomy."

Founded in the early '90s by Brazilian native-turned-New York City resident DJ Soul Slinger, Jungle Sky is America's oldest drum 'n' bass label. Two of its subsidiaries—Home Entertainment Recordings and Liquid Sky Music—specialize in trip-hop/experimental and techno, respectively. However, the label is perhaps best known for its six volumes of "This Is Jungle Sky" various-artists compilations that feature everyone from DJ 1.8.7 to Afrika Bambaataa to Yellow Note.

Other artist-owned operations in the Caroline distribution family stretch from Coldcut's Ninja Tune label, which traffics in everything from hip-hop and drum 'n' bass to ambient and beyond, house DJ Armand Van Helden's new Armed Records label and Detroit techno maestro Carl Craig's Planet E effort to the ESL Music imprint bossed by D.C. duo the Thievery Corporation. There's also the Rephlex label, run by Richard James (aka the Aphex Twin), and Nine Inch Nails frontman Trent Reznor's Nothing label.

Caroline also distributes several other electronic-dance labels of note, among them New York-based Shadow Records, which licenses loads of European product for domestic release. Then there's City Of The Angels, an L.A.-based imprint run by English and Scottish expatriates that was the original home of the Crystal Method, and Emperor Norton, currently riding high with the latest album from the Fantastic Plastic Machine.

Finally, there's Ultra Records, which not only brought Sasha & Digweed's "Northern Exposure" series to an unsuspecting world, but also recently unleashed DJ Liquid Todd's appropriately titled "Action" album.

And, while the Caroline label itself recently cut a deal with the Play It Again Sam label, another pair of Caroline-distributed labels that aren't always associated with electronic dance music, Industrial/Goth giant Cleopatra—via its Hypnotic Records electronic imprint—and hip-hop-dominated Radical Records—through their partners at Arcade America and 360 Records—have made a significant contributions to the genre as well. —D.W.

Happy Sweet 16th Birthday Caroline Distribution!

caroline
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sixteenth
birthday**

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Virgin

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"Punk rock is always going great, even when it's not the flavor of the month," notes Caroline's director of purchasing and label relations Michael Bull. "Historically, it's always been our bread and butter, starting from the Caroline Records label with Bad Brains and Suicidal Tendencies and Plan 9 Records with the Misfits, on down to today."

"It's a huge part of what we do," seconds Caroline Western region branch manager Jill Swan. "An act like MxPx on Seattle's Tooth & Nail will do many thousands for us. And the Donnas, who are on Lookout, are our latest success story."

Incidentally, Caroline's successes with Lookout stretch back to Operation Ivy and Green Day and forward to Screeching Weasel and the Queers, while Caroline's previous relationship with Epitaph—home of Rancid, Bad Religion, Pennywise and NOFX, among others—resulted in the Offspring's "Smash" album selling 1.5 million copies back in 1994.

"Running your own label has always been part of the punk-rock ethic," says Caroline Eastern region sales manager Sean Gibbons, "and we've always believed that the artists themselves are of primary importance."

Aside from the Misfits' own Plan 9, Caroline has long been aligned with two other artist-owned labels: Former Dead Kennedys' mouthpiece Jello Biafra's San Francisco-based Alternative Tentacles, whose roster ranges from Lard, Nomeansno and the Dead Kennedys themselves to spoken-word recordings by Noam Chomsky and Mumia Abu-Jamal; and Fugazi frontman Ian MacKaye's D.C.-based Dischord, which issues everything from Fugazi and (MacKaye's previous outfit) Minor Threat to Jawbox and Shudder To Think.

Other West Coast artist-owned labels in the Caroline family include Dexter Holland of the Offspring's Nitro (the Vandals, Guttermouth and Jughead's Revenge), Joe Escalante of the Vandals' Kung Fu (Blink 182, Assorted Jelly Beans and more recent Vandals recordings), and Youth Brigade members/brothers Sean and Mark Stern's BYO Records (the Royal Crown Revue, the Bouncing Souls and their own band).

While Fat Mike of NOFX's Fat Wreck Chords is yet another artist-owned outlet for his own band, No Use For A



Caroline Is A Punk-Rocker

Name, and others, his subsidiary label, Honest Don's Hardly Used Records, releases everything from the Dancehall Crashers to the Muffs.

Back on the East Coast, Caroline has inked exclusive agreements with New York City's barely-a-year-old Triple Crown, currently making waves with 25 Ta Life's first studio



album; and Go-Kart, where the Meatmen and Westen provided the original spark and new releases from label veterans the Lunachicks and a brand-new album from punk legends the Buzzcocks keep the flame of inspiration burning. Then there's SoCal-based Vagrant, home of Face To

Face and the newly signed the Get-Up Kids; Theologian, noted for Pennywise, Grief and the 1997 various-artists compilation/companion to Taylor Steele's surf-video, "Show Soundtrack"; and the Revelation family of labels, where Gorilla Biscuits and Texas Is The Reason share the warmth with Orange 9MM and a host of others.

Also earning their places at the Caroline table are Jade Tree (Jets To Brazil), Hydrahead (Coalesce, Drowningman), Second Nature (Grade and more from Coalesce), In The Red (Pussy Galore, the Bassholes and Andre Williams), and the garage-rock enthusiasts at Crypt (the legendary "Back From The Grave" and "Las Vegas Grind" compilations). Cleopatra continues to kick out the vintage-punk and hardcore comps as well.

Finally, there's L.A.-based Hopeless Records and its Sub City imprint. New discs by the Queers and 88 Fingers Louie aside, the former is justifiably famed for its intentionally inexpensive "Hopelessly Devoted To You" compilations. The latter label applies the same thinking—low prices, new bands and exclusive tracks from established artists—to a series of benefit comps. Their new "Take Action" compilation will benefit the Foundation To Fight Blindness. (Label honcho Louis Posen is visually impaired.)

Hopeless is also where the worlds of punk and ska come together. According to Caroline co-op advertising director Rai Sandow, "The latest album from [ska stalwarts] Mustard Plug, 'Pray For Mojo,' has already scanned 50,000-plus."

Caroline's commitment to ska extends to New York City's Moon, bossed by Toasters mainman Bucket and home to not only Mephiskapheles, the Pietasters and the Toasters themselves, but also the label's bargain-priced Ska Satellite imprint. Out on the West Coast, Liberation boasts Home Grown and several successful ska/punk compilations.

Meanwhile, Asian Man, led by ex-Skankin' Pickle Mike Park, has shipped more than 45,000 copies of Less Than Jake's "Pez-Core" LP. This success—No Idea also has a pair of top-selling Less Than Jake titles—inspired the band to form its own Fueled By Ramen label (Jimmy Eat World and others). As Sean Gibbons says, "Obviously, there's a lot of crossover here." —D.W.

*Sweet Caroline,
Thank God you're
legal now!*

-thanks for everything!

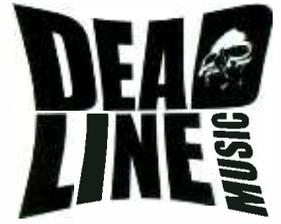
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Lilith Medway

Sam Wells

James Power

*Rock on
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Paul Power

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Don Martin

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CAROLINE DELIVERS

Continued from page 29

ing tracks that didn't fit into mainstream radio formats. Suddenly, "alternative music" proved capable of selling hundreds of thousands of records without any hit singles. It was a moment made to order for Caroline Distribution, which was replacing its import business with this mushrooming new American movement.

Caroline signed distribution agreements with eccentric little labels that showed a willingness to work their fingers

Caroline was among a small group of importers that introduced acts such as the Human League, Duran Duran, Culture Club, Billy Idol and Heaven 17 to the U.S.



300,000 Misfits fans can't be wrong: Caroline's reissue program sells well.

to the bone for music they believed in. As a result, the distributor introduced U.S. retailers to the music of Smashing Pumpkins, the Offspring, White Zombie, Green Day, Monster Magnet, Nirvana, Ben Folds Five, the Chemical Brothers, MXPX, Fatboy Slim, Crystal Method, Hole, Blink 182, Soundgarden and Less Than Jake.

SEIZING CLEOPATRA

Caroline prided itself on being more than a record distributor. "We really help people start their labels," says Eric Noren, Caroline's VP of finance and operations. "When our A&R people find small labels with the right kind of sound, the right direction and a passion for music, we help

Continued on page 42

16

sweet

here's to you, caroline!

From Crosby Street, to West 26th Street, to West 29th Street ... We've moved up and grown together over the years. We're proud to have been there with you from the

beginning for the fun, the excitement and above all, the music. From Mark Miller and all your old friends at Shorewood Packaging ... Happy Sweet 16!



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excellence. Thank you for helping us
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STUCK MOJO "HYV1"

Recorded live at the Masquerade in Atlanta and in Spain. HYV1 introduces new bassist Dan Bryden and features 15 live tracks and the two new studio songs "Reborn" and "My Will". Catch Stuck Mojo on tour now with Haste.

FACE OF ANGER "FACELESS"

Meet the new Texas killing machine! Faceless, the debut album from Face Of Anger was produced by Andy Sneap and features the single "Head Man Walking".



PISSING RAZORS "CAST DOWN THE PLAGUE"

The slaughtering drum beats, firestorming riffs and militaristic barks of the 13-song Cast Down The Plague will knock you down like a tired boot camp cadet! -CMJ



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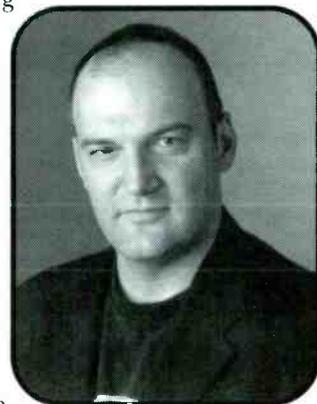
CAROLINE DELIVERS

Continued from page 40

them grow."

An example is Caroline's pact with Cleopatra Records in 1992. "He kind of found us," recalls Rick Williams of label founder Brian Perera. "He only had one record at the time, but we invited him over to the office to talk. We got a good vibe from him. He was young and energetic and had good ideas. So we took a chance on him." Fast forwarding to 1999, Cleopatra has a 1,200-title catalog, releases a couple hundred records a year and is Caroline's second-largest distributed label.

The largest is Astralwerks, created in 1993 to tap into the electronic dance market. Astralwerks became the nation's premier label within the genre and Caroline's No. 1 cash cow. But Astralwerks has a new relationship with Caroline.



Eric Noren

FATBOYS AND CHEMICALS

In 1993, EMI purchased the Virgin Music group, and Caroline was split into two companies: Caroline Records, which became part of EMI's Virgin Records, and Caroline distribution, which aligned with EMD. For the first time, EMD had access to a distribution line

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WOULD LIKE TO WISH

all the hard working groovy-arsed folks over at

caroline dis

Happy Sweet 16



Clockwise from bottom: Monster Magnet, Green Day, and Ben Folds Five



geared to alternative product. "Caroline brings us closer to the indie and provides us with a channel to develop more eclectic tastes," says Richard Cottrell, president/CEO of EMD. "They give us access to new talent and an alternative to our mainstream distribution." Later this year, EMD plans

to route a couple of its alternative releases through the Caroline system, instead of its own. And certain Caroline-distributed titles that warrant mass marketing have transferred into the EMD system, such as the recent Fatboy Slim and Chemical Brothers albums.

No matter how mainstream its parent company, Caroline has a knack for hanging on to its "indie" status. When it captured the electronic-dance and metal markets, it was part of the splashy Virgin empire. Now it's part of an even larger and more traditional organization, but somehow keeps the edge that brings in the talent. In February, *Rolling Stone* ran a story titled "Metal: The Next Generation," which showcased "the 10 most important hard and heavy bands right now." Four of those acts—Meshuggah, Soilent Green, Candiria and Morbid Angel—are distributed by Caroline. ■

RICK WILLIAMS: THE BILLBOARD INTERVIEW

Continued from page 31

get really lucky and are part of something really, really big. We sold Nirvana when nobody really knew who they were. We had the Offspring's record. Smashing Pumpkins was on our own label, and Hole.

The next big thing for us is to move into a new genre. I think that hip-hop is a genre in which we have not been in a big way until very recently, and obviously you can't go on ignoring the biggest genre in the music industry forever. However, it was pointless for us to just jump in and do what everybody else was doing; we didn't see the point in doing it. However, our world has changed now.

Let's look at the present and near future for a moment. All you have to do is look at the front page of Billboard in any given week, and you see that the industry is in a real state of flux. Home delivery is staring everyone in the face; we're in the computer age. How will new trends in music delivery affect your business in the immediate future? Have they affected it to date?

No, they haven't affected it to date. Just for the record, I truly believe that there'll always be brick-and-mortar. That is not going to go away. A lot of the business that is being done online is, I think, people who both buy in record stores and will buy from home. I think that a lot of it is also people who never go to a record store, anyway. That business will grow. There's definite room for it. It will bring people back to music who had stopped purchasing it, your older demographic.

As far as the downloading of music, that's there, and it's going to happen, and of course people will do it. I think it's going to be much slower coming than perhaps people anticipate. Although the penetration into the average household with computer equipment is way better than it used to be, with the equipment that people have, it still takes half an hour to download a song or CD or whatever. Although the people have computers, most people don't have computers that are capable of doing it quickly or conveniently. They

will in the future, but it's going to require most people who have systems now to buy new systems; as the market grows, the systems will be available, and the people will have the systems to do it. But it's not going to happen overnight. Even the delivery systems are not 100% sure yet.

We have a little ways to go yet, but it's good that everybody is preparing for it in the industry, because it's defi-

nately something that's going to happen. How exactly it'll get used by the consumer—how broadly and in what manner—I don't know. Is everybody going to start making collections? People do that at home now, and I know there have been, in the past, companies that have tried to set up operations. I remember, in L.A., there were a couple of places that would make a collection for you. They're not around anymore.

That said, what do you see looming on the horizon for distribution companies like your own? We went through a very bad period three or four years ago—retail bankruptcies, floods of returns, the biggest bankruptcy of an independent distributor in history. Are things on an even keel now, or is there something on the horizon that will produce some more bumps for this side of the business?

I think independent distribution is strong. One of the signs of that is not only our own success—and certainly the success of a couple of other independent distributors—but if you look at the recent situation with M.S.—they just got bought by Movietown.com. Obviously, a company like that wouldn't have bought an unhealthy company. Perhaps, independent-wise, there may be some other acquisitions by other people. M.S. may not be the only one.

Continued on page 44

Happy Birthday, Sweet 16!

Two more years and we'll both be legal

Selverne, Mandelbaum & Mintz



RICK WILLIAMS: THE BILLBOARD INTERVIEW

Continued from page 43

Most of the independent distributors who have survived over the last few years are healthy. They have ranging levels and niches, but I think, overall, independent



Smashing Pumpkins



Offspring

Hey Caroline Distribution
 HAPPY SWEET SIXTEEN!
 From Your Favorite So. Cal Punks

KUNG FU RECORDS NITRO RECORDS FEARLESS RECORDS HOPELESS RECORDS

Happy Sweet sixteen Caroline!
 Here's to many more!

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distribution is a healthy thing, and it's going to remain that way. I see no reason why it shouldn't. I'm not a fly on the wall in every boardroom, I don't know how people's books are looking, but it seems to me everyone is healthy.

What does Caroline want to achieve? Are there any new worlds you want to conquer in the future?

We've been careful about what we do musically. We've not spread ourselves all over the place. The areas we've gone into, we've made sure that we've gone in knowing what we're doing, being able to deal with that particular genre, having an expertise in it. The next big thing for us is to move into a new genre.

I think that hip-hop is a genre in which we have not been involved in a big way until very recently, and obviously you can't go on ignoring the biggest genre in the music industry forever. However, it was pointless for us to just jump in and do what everybody else was doing. Other distributors were being very, very successful, and we didn't see the point in doing it. However, our world has changed now. We feel capable of being able to do that, and so we are moving into that genre.

But we'll be doing it in a different way. We'll be doing it in the way we've handled metal, punk, ska, electronic, all the other genres that we've gone into over the years, and that's by finding the people who are on the cutting edge. We're not looking for the gangsta rappers or the commercial rappers; we're looking for the people who are working on a street level, working underground, which I think has changed. That's another reason we're getting into it—the street-level scene itself has changed. It's become a lot more positive than it was in the past, which makes it certainly nicer to deal with. The people we're dealing with are very positive, and they don't hate the world, and they're not trying to shoot cops or anything. That's really the biggest change genre-wise that we'll be doing. ■

INDIE/ALTERNATIVE ROCK

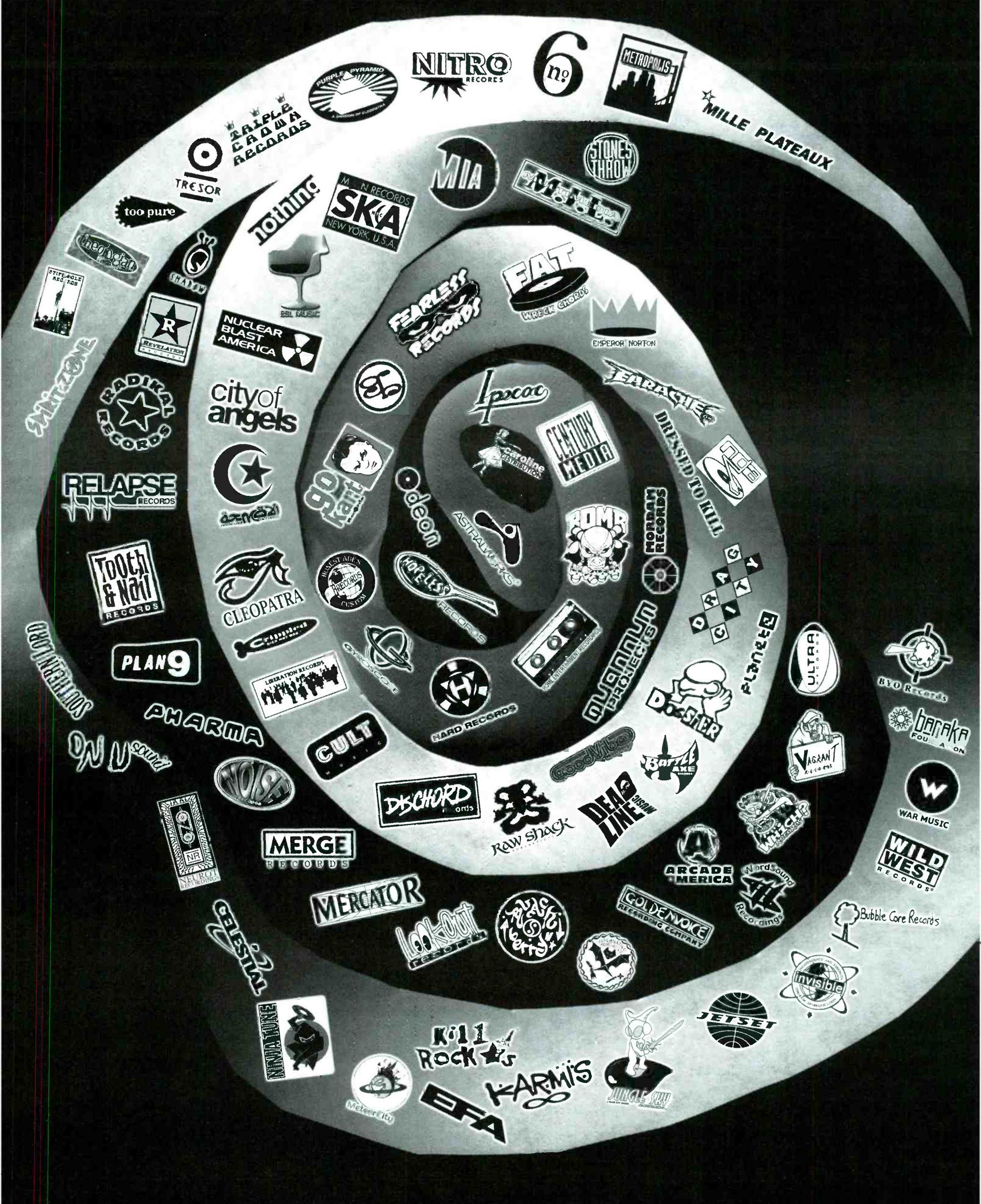
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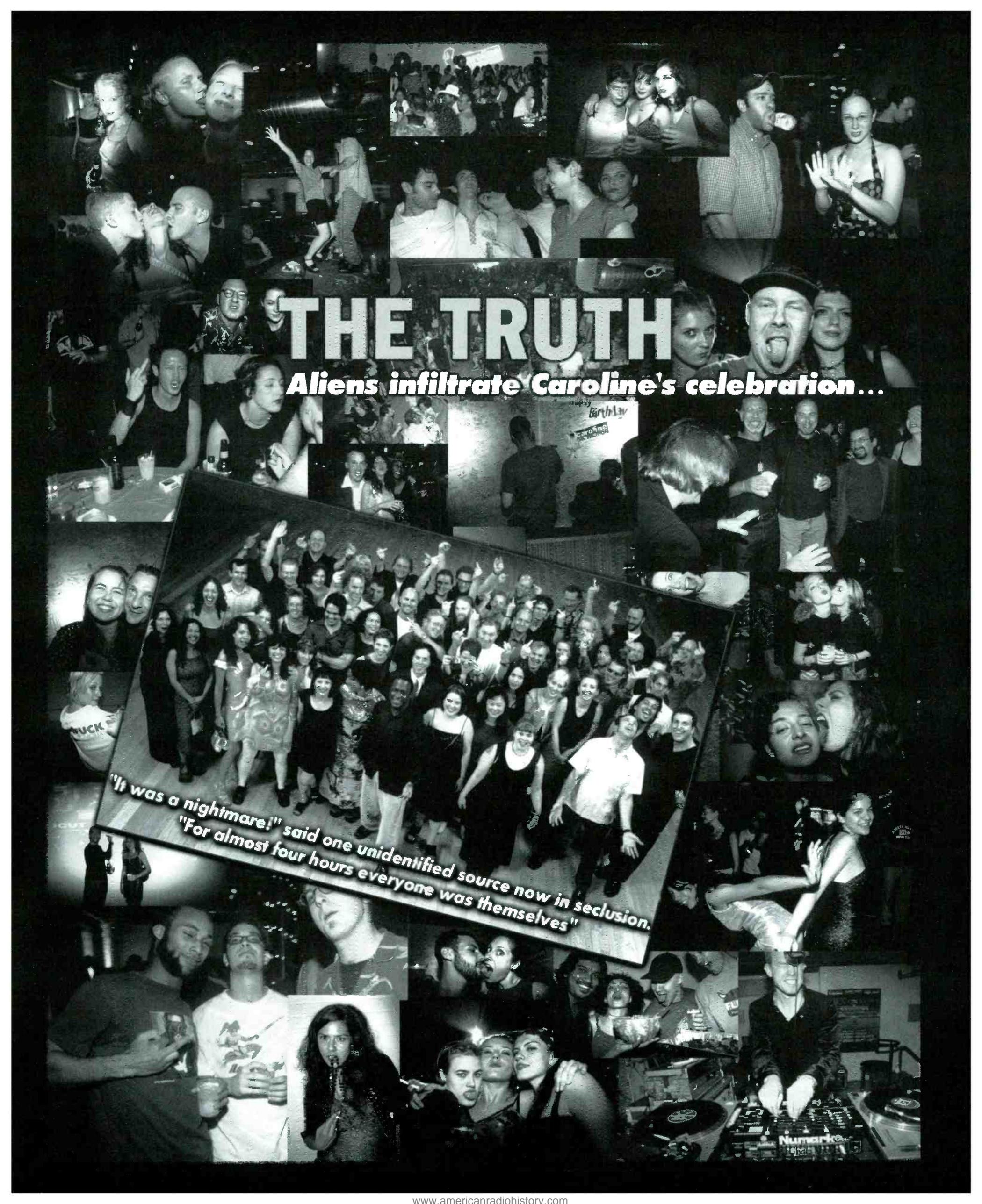
than its fair share of parameter-pushing popsters; Scat Records, home to several early Guided By Voices efforts; and Chicago space-rock specialists Krunky Records.

Caroline also distributes select titles from the Chicago-based Drag City label, ranging from Palace (and all its Palace Brothers, Palace Music, Will Oldham permutations) to Jim O'Rourke, Gastr Del Sol and David Grubbs.

"Then there are labels with crossover appeal," says Sean Gibbons, "such as Ipecac—Mike Patton of Faith No More and Mr. Bungle's co-venture with Greg Workman from the Alternative Tentacles label. Their Fantomas album did very well in our indie-rock outlets."

"We were largely an importer when we started," Michael Bull reflects. "Then we took the Smashing Pumpkins to 500,000 units. Now, I'm still getting between five and 10 indie-label solicitations every day." —D.W.





THE TRUTH

Aliens infiltrate Caroline's celebration...

*"It was a nightmare!" said one unidentified source now in seclusion.
"For almost four hours everyone was themselves"*

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

SLOAN

Between The Bridges

PRODUCER: none listed

Murderecords/Never Records Group

Following up its limited-edition double live album with this studio gem, Sloan has kept its rabid fans sated this year. Here, the Nova Scotian quartet ensures the fan base's regeneration by lending Creedence (not to mention the Allman Brothers Band, Chicago, Steely Dan, and even a dose of Christopher Cross) to the retro-obsessed reputation the group garnered with its 1998, AC/DC-esque "Navy Blues." If dynamic range equals maturity, Sloan is all grown up; note members sharing equal songwriting/front man duties, the omission of the group's signature "who!" from most tracks, and the seamless melting of each track into the next. The kids in them are all right, though—the lyrics still dwell on rock club love affairs and other girl troubles. And power chord junkies still get their fill from cuts like "Sensory Deprivation" and "Friendship," which also bear crystalline harmonies as tempting as rock candy. Contact: Never Records Group.

R & B

MARC DORSEY

Crave

PRODUCERS: various

Jive 41664

Last on Billboard's R&B singles chart in 1994 with "People Make The World Go Round" on the "Crooklyn" soundtrack, Marc Dorsey calls to mind such smooth R&B masters as Donny Hathaway and Stevie Wonder (Dorsey's preteen idol). From the midtempo opener, "If You Really Want To Know," to the romantic closer, "I Love You Again," Dorsey leaves no stone unturned as he tracks the route of a difficult relationship. With the help of producers Manuel Seal Jr. (Mariah Carey), Timmy Allen (Backstreet Boys), and Larry Campbell (Deborah Cox), Dorsey croons effortlessly through such standouts as the bass-heavy "Break It Down," the sensuous title track (which also appears on "The Wood" soundtrack), and the creative covers of Wonder's "All I Do" and Shirley Murdock's "As We Lay"—making you crave more than just the set's 10 soulful tracks.

LATIN

RUTH

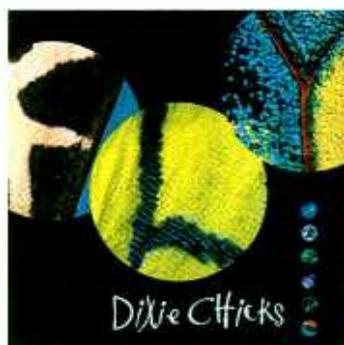
A Partir De Hoy

PRODUCERS: Michael Morales, Ron Morales

WEA Latina 10002

The alluring, African-American thrush, who is dolled up a bit like Vanessa L. Williams these days, follows up her overlooked 1996 Tejano/pop ballad debut, "El Toquecito," with a new label—and a disappointingly numbing batch of sound-alike love songs of which only the title track allows the expressive siren a chance to strut her considerable vocal stuff. And like her first disc, this *cumbia*-drenched CD sports a mariachi take of an English-language anthem, in this case, "I Will Always Love You." Fortunately, the surprisingly powerful performance from the big-voiced songstress breathes new musical life into the over-covered ballad while raising the notion that she should direct her recording career toward the English R&B/pop market.

SPOTLIGHT



DIXIE CHICKS

Fly

PRODUCERS: Blake Chancey, Paul Worley

Monument 69678

How interesting that as Dixie Chicks continue to attract hordes of devoted non-country fans—along with Garth Brooks and Shania Twain, they're the only country act that has done so in recent years on such a grand scale—they continue to concentrate on being, at their core, a very traditional country music outfit. They flatly refuse to compromise their musical principles, unlike some artists. Their sophomore album is just as exuberant and as free-wheeling as their first—and just as faithful to the tenets of traditional country music. The album is full of straight-ahead, down-the-line, sawdust-floor, beer-and-a-shot, balls-to-the-walls country songs, leavened by ballads. Besides enlisting such writing stalwarts as Jim Lauderdale, Buddy Miller, and Matraca Berg, the Chicks wrote their own, like the saucy "Sin Wagon" (with Stephony Smith), about the art of "mattress dancing." It will be interesting to see how critics who don't understand the Chicks' love for a great story song react to Dennis Linde's "Goodbye Earl," a gem about two good old girls killing the worthless husband of one of them. That's about as country as they come.

JAZZ

PAUL MOTIAN AND THE ELECTRIC BEBOP BAND

Play Monk And Powell

PRODUCERS: Joe Ferla, Paul Motian

Winter & Winter 045

By commingling familiar compositions by Monk with less-traveled material by Bud Powell, drummer Paul Motian presents a program that pays tribute to the writing ability, rather than the cult of personality, of both composers. Conspicuous in its absence is any sign of a piano, the chosen instrument of both Monk and Powell. In its stead is the Electric Bebop Band (Motian, electric guitarists Kurt Rosenwinkel and Steve Cardenas, saxophonists Chris Potter and Chris Cheek, and electric bassist Steve Swallow), whose intertwining lines reference the harmonic depth of the compositions while emphasizing the melodies that make them so enduring. Motian's drumming balances the art of subtlety with creative flair, as his shifting textures blend into the instrumental interplay while moving with an eclecticism worthy of the material's mercurial composers.

STEFON HARRIS

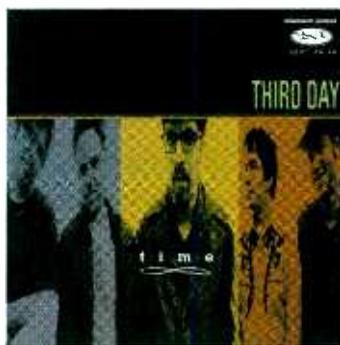
Black Action Figure

PRODUCER: Greg Osby

Blue Note 99546

Sophomore set finds the 26-year-old vibraphonist coaxing a remarkably broad tonal range from his instrument while expanding upon the solid compositional skills and sheer exuberance that marked

SPOTLIGHT



THIRD DAY

Time

PRODUCERS: Monroe Jones, Jim Dineen

Essential 83061-0528

This Georgia rock outfit has been steadily building a fan base through the release of its previous two major-label albums on Reunion. With their bow on Essential, the quintet has tapped into an earthier, looser sound that delves more deeply into its Southern roots. The result is the band's best album to date. Co-produced by Monroe Jones (Wes Cunningham, Margaret Becker, Chris Rice), the collection perfectly showcases the musical gifts of bassist Tai Anderson, guitarists Mark Lee and Brad Avery, drummer David Carr, and riveting, emotionally charged lead vocalist Mac Powell. The project blends rock, blues, rockabilly, and gospel into an intoxicating mixture. The opening cut, "I've Always Loved You," is more mellow than most of the band's previous outings and should find the success at AC radio that the label is gunning for, while rockers like "What Good" and "Took My Place" will find a welcome home on rock airwaves. Other prime cuts include the poignant "Can't Take the Pain," "Never Bow Down," "Give," and "Don't Say Goodbye." A special, limited-edition CD—featuring four songs recorded live, in the round—will accompany the release and should help buoy sales of this outstanding project.

his debut. Aggressive workouts sit comfortably alongside lush ballads, anchored by solid ensemble playing and Harris' expressive mallet work. Tracks such as "Feline Blues" and "There Is No Greater Love" find Harris playing fast, edgy solos that never lose their eloquence or sense of purpose, while several extended slow pieces are distinguished by thoughtful, warm textures and lush ensemble playing. Even Harris' comping shows him to be in constant control of his instrument, adding soft, focused notes to the mix that season the music rather than detract from the featured soloists. Last year, Harris was considered a name to watch. This year, he is a formidable talent.

CLASSICAL

ARVO PÄRT: TABULA RASA, SYMPHONY NO. 3

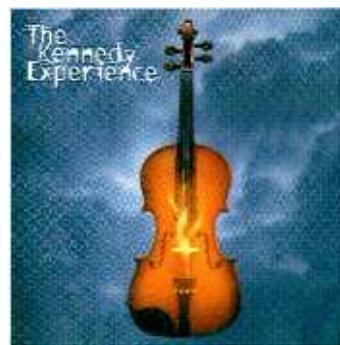
Gil Shaham, violin; Adele Anthony, violin; Gothenburg Symphony Orchestra, Neeme Järvi

PRODUCER: Lennart Dehn

Deutsche Grammophon 457-647

The latest issue in Deutsche Grammophon's invaluable "20/21" series is the most accessible so far—yet it still presents serious contemporary music in a high-echelon context. Arvo Pärt is one of the most recorded of living composers. His simple, spiritually rooted music has struck a common chord since ECM's release of the epochal double concerto "Tabula Rasa" in 1984. Gil Shaham and

SPOTLIGHT



THE KENNEDY EXPERIENCE

PRODUCERS: Kennedy and Jacquie Turner

Sony Classical 61687

The epochal creations of that modern master Jimi Hendrix have inspired musicians of many genres, not the least of which is classical. (In fact, the Kronos Quartet made a name for itself early on by playing "Purple Haze" as an encore.) But few performers, jazzers included, have truly made Hendrix's music their own by reinterpreting it with an imagination commensurate with the original material. With this disc, the British classical violinist Kennedy does just that—in spades. His Kennedy Experience is a subtle acoustic octet of strings, guitars, and winds, and the leader's textured, knowing folk/jazz arrangements and their inspired realization make one hardly miss the electricity. Above all, Kennedy highlights Hendrix the melodist. "Third Stone From The Sun," "Little Wing," "1983 (A Merman I Should Turn To Be)," and "Drifting" all receive gorgeous, free-floating treatments; "Fire" and "Purple Haze" are more energized hoedown. Kennedy never resorts to the obvious, trusting invention and surprise to reflect the inner life of the music—which is evergreen.

Adele Anthony's take on "Tabula Rasa" here doesn't erase memories of the overpowering original, but the sheer beauty of their interpretation has its allure. At this point, the stark chamber piece "Fratres" is overdone—the relatively unheard "Spiegel Im Spiegel" would have perhaps been a better choice. But inclusion of Pärt's Third Symphony was a brilliant choice, and Neeme Järvi gives this grave, grand work its definitive reading.

BRAHMS: A GERMAN REQUIEM, SYMPHONY NO. 1

Munich Philharmonic, Sergui Celibidache

PRODUCER: Marcus Herzog

EMI Classics 7243 5 56843

A firm opponent of recording who believes that music should only be experienced in the flesh, Sergui Celibidache had little representation on disc during his lifetime. With his estate's blessing, EMI and Deutsche Grammophon have now begun issuing lovingly remastered concert tapes from the latter part of the conductor's career. Despite some label and media hyperbole, what we can hear from these albums—barring a few apposite Bruckner symphonies and some surprisingly effective Schumann—is that Celibidache was right, that his manner was often inappropriate to recordings. His tempi are so glacial as to be utterly insufferable. Brahms' "A German Requiem" spreads like a beer belly across two discs here, and the accompanying Symphony No. 1 is completely enervated. No one should experience Brahms for the first time with these releases. They are for Celibidache cultists—or somnambulists—only.

CONTEMPORARY CHRISTIAN

CHERI KEAGGY

There Is Joy In The Lord: The Worship Songs Of Cheri Keaggy

PRODUCERS: Tommy Coomes, Bill Balstone, Eddie Keaggy

By

Sparrow 1694

A mainstay at Christian AC and inspirational radio, Cheri Keaggy returns to her roots as a church worship leader and delivers a wonderful collection of contemporary praise-and-worship songs, all of which she wrote or co-wrote. Keaggy has an engaging voice that serves as a vibrant call on "We Have Come To Worship Him" and the title track. Other prime cuts include "You, Oh Lord, Are My Refuge" (the first worship song she ever wrote), "I Want To Follow You," and the beautiful "In Remembrance Of Me." Keaggy fans will love having all her praise-and-worship tunes available on one project. Recorded in what the label refers to as "a praise-band-friendly format," the disc will be a particularly valuable tool for worship leaders who are eager to duplicate the musical experience at their own church, but will be equally treasured by lone listeners looking for music to inspire them. In the midst of the current boom in the praise-and-worship genre, this is a standout project.

GOSPEL

★ BRYAN WILSON

Growing Up

PRODUCERS: various

Malaco 048021450329

In 1994, Bryan Wilson was a precocious and prodigiously talented 13-year-old, featured in the Mississippi Children's Choir, doing a guest turn with genre kingpin the Rev. James Moore, and releasing his own solo debut album. As the century winds down, Wilson returns, keyed up and seasoned with a presence and maturity that only time can bestow. Long tagged with the inevitable, inseparable monikers "gifted" and "cute," Wilson made the most of his boyhood acclaim. Today at 17, on his long-awaited sophomore effort, Wilson has shed his cocoon, emerging as a startlingly self-realized stylist and a craftsman with finely honed chops far beyond his years. A strong set of songs and solid production should give Wilson a perfect conduit into contemporary R&B and Hot AC formats, gospel as well as mainstream. Always in complete control of his gifts, Wilson lets his sweet tenor slip into a gutsy growl and back again, in a way that's endearing and edgy. Forget the cute. Bryan Wilson can cut it with the best.

WORLD MUSIC

▶ PACO DE LUCIA

Luzia

PRODUCER: Paco De Lucia

Blue Thumb 314 558 165

One the greatest heroes of modern flamenco, veteran guitarist Paco De Lucia has produced a late-career milestone with the deeply emotive "Luzia." While much in evidence, spellbinding virtuosity is not the focus here; instead, there's a highly refined, often ruminative musicality. The diamond-edged rhythms are ever present, and the flamenco accouterments of hand claps and celebratory shouts color some backgrounds. The infectious tango "Me Regale" features the poetic singing of Duquende and Chonchi, and Lucia adds his visceral vocals to the denouements of the title track and "Camarón." But throughout, the most magical aspect of "Luzia" is Lucia's spiritualized improvisations; they twist and turn serpentine as he boldly reconceives age-old dance forms in reflective terms—just listen to the gorgeous *soleá* "La Villa Vieja." An album for the ages, "Luzia" will please all lovers of real soul music.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **MEREDITH BROOKS** Lay Down (Candles In The Rain) (3:49)

PRODUCERS: David Darling, Meredith Brooks
WRITER: Melanie Safka
PUBLISHERS: not listed
Capitol 13813 (CD promo)

This track was originally released by folk artist Melanie just after the original Woodstock concert in 1969, making the timing of this first release from Meredith Brooks' upcoming "Deconstruction" awfully timely, particularly in light of the aftermath of the festival's 30-year anniversary. The message here is the specific feeling of uniting in peace at the original spectacle. The press reports from this year's concert could sadly sour some programmers from promoting this track to an audience whose take on the '99 event is a far cry from this song's message. But a careful listen to a second version of the song on the promo CD adds a heaping dose of appropriate irony, thanks to a great rap from the untouchable Queen Latifah, who implores today's youth to show that such a sense of oneness is still possible in today's society, where violence among youth has become a weekly national horror story: "What if I told you you were stupid, destructive, soulless, callous, murderous, malignant, belligerent, ignorant/Would you believe me, would you like that, or would you prove me wrong, fight back?" Sadly, she got her answer. In any case, "Lay Down" still marks a musically triumphant return for Brooks, who scored in 1997 with her debut, "Bitch." Production is cutting edge, creative, and wholly commanding, and it's without a doubt the strongest vocal we've heard yet from the artist. Here's hoping audiences will be given the chance to absorb the important message from both the original lyric and Latifah's modern-day commentary.

★ **DANIELLE BRISEBOIS** I've Had It (3:47)

PRODUCER: Gregg Alexander
WRITER: D. Brisebois
PUBLISHER: EMI Blackwood/Gatorbaby/Grosse Pointe Harlem, BMI
RCA 65789 (CD promo)

RCA isn't making a big deal of it, but some may remember Danielle Brisebois as 9-year-old Stephanie on "All In The Family" and "Archie Bunker's Place" all those many years ago. After a scattered attempt or two for pop acceptance in years past (remember the rock-laced "Gimme Little Sign" on Epic from 1995?), she's now all grown up with a track that treads on the modern-tinged pop landscape. With producer Gregg Alexander of New Radicals, Brisebois co-penned this tune (she also co-wrote New Radicals' recent hit "Someday You'll Know"), which is beautifully constructed with fistfuls of guitars, organic percussion, and well-crafted layers of harmony. The catchy chorus is urgent and filled with distress, insisting, "And I give and I give and you take and you take/I always thought you were real, but you're just a fake." Everything about the song moves in the right direction; its only challenge may be adult top 40 radio's hesitation to embrace another angry, twentysomething female singer. Wouldn't it be nice, though, to see this artist's years of hard work and creative input rewarded with a deserved place on the charts? From her upcoming "Portable Life," due Oct. 12.

JULIO IGLESIAS JR. One More Chance (4:38)

PRODUCERS: Rodolpho Castilho, Julio Iglesias Jr.
WRITER: J. Iglesias Jr.
PUBLISHER: Bingo Music, ASCAP
Epic 41828 (CD promo)

Sadly, Julio Iglesias Jr. was just not blessed with the same vocal genes as dad

Julio Sr. or brother Enrique, who has topped The Billboard Hot 100 with "Bailamos." Despite keen production and a generally pleasant song, the guy is just not meant to be in front of the mike. It's obvious that Iglesias is hoping to channel George Michael here, à la "Father Figure," but the breathy persona only works if you're able to really nail those notes and hold tightly onto them. That is not the case with "One More Chance," a midtempo ballad the artist wrote, which, while melodic, doesn't possess that extra oomph to push it past the hordes of top 40 contenders out there. Fret not—there are certainly other ways for this Iglesias to use his super-pretty-boy looks to great advantage.

R & B

► **IMX** Stay The Night (3:41)

PRODUCERS: Platinum Status, Tony Isaac, Chris Stokes
WRITERS: T. Isaac, Platinum Status, J. Jones
PUBLISHERS: not listed
MCA 4385 (CD promo)

As three preteen boys with the style and vocal chords to match their name—Immature—this group was a huge success at both R&B and pop radio. Today, as a trio of young, sexy men, the group wanted its name and image to reflect its members' grown-up selves. Thus, "Introducing IMx," the new album, and the relaunching of the trio were conceptualized. And just as if they were a brand-new act, it was important that the group present a first single that would best represent its new image. "Stay The Night" not only showcases slightly deeper, more mature vocals, but the theme also reflects subjects that a typical 18- to 20-year-old might deal with, something that the group couldn't really embrace at 10 or 12 years of age. And like other groups that have had to relaunch themselves as they evolved into grown men (i.e., New Edition, Boyz II Men), IMx seems to be heading in the right direction. "Stay The Night" is a catchy track and features a rap that makes it hip enough for the kids but still acceptable to parents. The single also shows that the group didn't just change its name, as New Kids On The Block attempted to do when they became NKOTB. IMx is lucky to have the best of two worlds: It will still have many of its early fans (mostly young women), because they too have become young adults, and the group will likely be able to gain new fans with more songs like "Stay The Night."

★ **CHANTAY SAVAGE** My Oh My (4:09)

PRODUCER: Kay Fingers
WRITERS: C. Savage, C. Simpkins, G. Washington, J.E. Blake Jr.
PUBLISHERS: Kayfi Muzik/Third Coast Music/GW Jr. Music/Locksmith Music, ASCAP
RCA 65823 (CD promo)

Chantay Savage previews her exquisite sophomore album, "This Time," with a selection that shows that this powerful singer has the goods to become a vital resource for the R&B community. The jazzy "My Oh My," with a generous hand from Grover Washington Jr. on lyrics and his ubiquitous sax, is the kind of song you listen to with that special someone as the stars shine brightly above. While it's a little too uptempo and gritty to be called a romantic ballad, the whole vibe here is about being hypnotized and enchanted by her man, and the results truly showcase the vocal prowess Savage demonstrates deep down in her soul. At radio, this one might have a harder time connecting with R&B audiences, but for both adult R&B and smooth jazz stations, just toss the line and they'll come biting.

REBBIE JACKSON Yours Faithfully (4:09)

PRODUCERS: Eliot Kennedy, Pam Sheyne
WRITERS: E. Kennedy, P. Sheyne
PUBLISHER: Sony/ATV Songs, BMI
REMIXERS: Cutfather and Joe, StoneBridge
MJJ Music/Work 3261 (CD promo)

Rebbie Jackson's 1984 top 30 bid, "Centipede," remains a camp classic in many circles and should draw immediate atten-

tion to this midtempo clapper, on which the performer is in fine form amid a full-bodied production that ably embraces her delicate vocals. It's a family affair here: Rebbie is signed to brother Michael's MJJ label and has a new album, "Yours Faithfully," on the way. The single version, mixed by up-and-coming powerhouse team Cutfather and Joe and perfectly suited to top 40 and R&B radio, is cool and sensuous with a lyric of devotion: "Miss you more than ever/I will wait forever/Until we are together/Trust in yours faithfully." The StoneBridge mix is a jazzy midnight jam. Give this one a spin. You'll be surprised at the legs this song possesses—a far cry from the mere 100 of "Centipede."

COUNTRY

► **SHANIA TWAIN** Come On Over (2:55)

PRODUCER: Robert John "Mutt" Lange
WRITERS: S. Twain, R.J. Lange
PUBLISHERS: Songs of PolyGram Int'l/Loon Echo, BMI, Zomba Enterprises Inc., ASCAP
Mercury MNCD 251 (CD promo)

Shania Twain's latest single, the title cut from her current chart-topping, multi-platinum album, is a frisky little tune that should just throw more fuel on the Shania juggernaut. As the dog days of summer drag on and the everyday consumer wrestles with back-to-school shopping and job pressures, they'll love hearing a peppy voice urging them to "Get away somewhere, take a trip, take a break, take control." It's a cheerful little message of survival and empowerment all wrapped up in a tasty musical package, courtesy of Lange's vibrant production. In a career that shows no sign of losing momentum, this is the next sure hit.

► **PAUL BRANDT** It's A Beautiful Thing (3:58)

PRODUCER: Chris Farren
WRITERS: J. Steele, C. Wiseman
PUBLISHERS: Windswept Pacific Songs/Yellow Desert Music/My Life's Work/Almo Music Corp./Daddy Rabbitt, ASCAP

Reprise 9899 (CD promo)
The first verse of this powerful song takes the listener immediately to the little church where an assortment of relatives have gathered for a wedding, presenting a warm slice of Americana. There's a conversational tone to the lyric that makes this a highly listenable little record. The song's content definitely surpasses the bland title, and Brandt's warm baritone brings the fami-

ly portrait to life. This young Canadian's vocals have an easygoing charm that perfectly suits the sweet sentiment in the song. Farren's deft production touch, combined with Brandt's performance, give this track immense appeal and should make it a hearty contender at country radio.

★ **THE BELLAMY BROTHERS WITH BUCK OWENS** The Ex-Files (3:05)

PRODUCERS: Howard and David Bellamy, Randy Hiebert
WRITER: D. Bellamy
PUBLISHER: Bellamy Brothers Music, ASCAP
Bellamy Brothers Records/Blue Hat Records 9708-2 (CD promo)

This initial single from the Bellamy Brothers' October release, "Lonely Planet," marks the first to be issued under their new joint venture with Charlie Daniels' Blue Hat label. It's a thoroughly enjoyable outing that features the legendary Buck Owens. This is a perfect example of what makes a great traditional country single. The production is country to the core, with guitar work reminiscent of the late Don Rich (the famed guitarist/harmony singer who was such an important part of Owens' signature sound). The lyric is a clever twist on the title of the popular sci-fi TV series, but it centers on a classic country theme—the wayward husband who is about to get the boot. (Thus the line "Darlin' don't put me in the ex-files.") The Bellamys and Owens sound like they are having great fun on this record, which translates to smiles for the listener. The Bellamys also filmed a video for the tune that includes an appearance by Owens along with Brian Thompson, who portrays an alien bounty hunter on "The X-Files." This is a fun record that deserves attention.

JACK INGRAM How Many Days (3:22)

PRODUCER: Richard Bennett
WRITERS: J. Lauderdale, T. McBride
PUBLISHERS: Mighty Nice Music/Laudersongs, BMI
Lucky Dog/Sony Music 42584 (CD promo)

After a stint on the now-defunct Rising Tide label, Texan Jack Ingram has surfaced on Sony's Lucky Dog. Ingram's gut-level music is a good fit for the label, which is fast developing a reputation for high-quality, somewhat left-of-center music. Ingram has an edgy intensity that breathes fire into this well-written Jim Lauderdale/Terry McBride tune about the dissolution of a relationship that makes one night seem like days. Richard Bennett's production percolates with infectious energy, and Ingram's vocal performance absolutely simmers. Country programmers would do well to give this a listen.

DANCE

BOOMTANG BOYS FEATURING KIM ESTY

Squeeze Toy (3:38)

PRODUCERS: the Boomtang Boys
WRITERS: R. Deboer, A. Grace, P. Grace
PUBLISHERS: Boomtang Music/SPZ Music, BMI
REMIXERS: Shaggy and Scooby
Virgin Records America 14344 (CD promo)

Any song that starts with the sound of a rubber duck being squeezed signals that we're in for some sort of adventure, yes? This ultra-cutesy dance ditty is totally Europop, no doubt about it, and could provide a needed tonic from the world's message songs, especially for those who like to take a little twirl around their living rooms from time to time. Wisely, the promo single also includes a somewhat meatier freestyle mix, which could draw a broader response from those markets that have embraced that sound in the past, as well as a trendy Latin mix, complete with dancing piano and horns, which is actually the more preferable. Nothing deep to report here, just a precious little song whose double-entendre is naughty in the most genial of ways, as vocalist Kim Esty decides, "It's time to put my toys away/And look for fun in a different way/Cause I'm ready for something new/And if you're lucky, then it could be you."

ROCK TRACKS

► **LIVE** The Dolphin's Cry (3:58)

PRODUCERS: Jerry Harrison, Live
WRITER: Ed Kowalczyk
PUBLISHER: not listed

Radioactive Records 4406 (CD promo)
With all the gusto of a seasonal tornado, modern-day rock legend Live returns with the first cut from its highly anticipated new album, "The Distance To Here." As you would expect, not an ounce of passion or stamina has been lost from songwriter/lead singer Ed Kowalczyk's fire-and-brimstone delivery. Like most of the band's anthemic hits, "The Dolphin's Cry" opens with a restrained vocal and a poetic lyric: "The way you're bathed in light, reminds me of that night/God laid me down into your rose garden of truth." It then bursts into an expected rocking orgasm as Kowalczyk recounts their parting of ways with all the fury of a child's tantrum, taking listeners on a roller coaster of emotion via a frantic wall of guitars from band member Chad Taylor and percussion by Chad Gracey, along with those wondrously angst-filled vocals from our heroic singer. God, it's glorious. Modern rock will no doubt throw this triumphant track on the air with or without an exploratory spin, just as it should. Another fine victory from the most vital thinking man's hard-rock band of the '90s.

RAP

TRICK DADDY Sweatn' Me (4:05)

PRODUCER: Righteous Funk Boogie
WRITER: T. Daddy
PUBLISHERS: Trick Daddy & Co./First and Gold Music/Trick N Rick Music, BMI
Slip-'N-Slide 8981 (CD promo)

Even though Southern "booty music" (a high-energy dance track with rap vocal) had its first crossover hit with "Whoot, There It Is" by 95 South in 1993, it was still unlikely that radio would end up turning the regional style of hard-Southern rap artists like Master P, Juvenile, or JT Money into the national craze it's become. At first played mainly in clubs down South, then making its way onto stations in Louisiana, Georgia, and Florida, Southern rap is not only getting national airplay now; it's selling big. The latest artist to rise up and represent "The Dirty South" is Trick Daddy. While his first single, "Nann," is still in heavy rotation at some stations, street-savvy mix shows are already breaking this new single, "Sweatin' Me." With a simple sample of music that sounds like *bachata*—Latin folk music from the Dominican Republic—Trick Daddy creates a song that's easy to bounce to, even with its seemingly slowed-down tempo. But like much of the rap from the region, the track is indeed dirty—even in its radio edit version, the message is clear: "Sweatin' Me" will likely be a huge club and mix-show record, so be prepared for requests.

SLICK RICK FROZEN (3:24)

PRODUCER: T. Ruziak
WRITERS: R. Walters, D. Almer, J. Antney, C. Woods, B. Conti, S. Conti, C. West, G. Barrow, B. Gibbons, A. Utley
PUBLISHERS: not listed
Def Jam 337 (CD promo)

Unfortunately, "Frozen," the second single from Slick Rick's Def Jam set "The Art Of Storytelling," leaves the listener a little cold. While the legendary rapper's unmistakable English accent returns, Rick's usual infusion of humor is completely missing. And he's overshadowed by Def Jam labelmate Raekwon, the track's featured artist and the first voice you hear on the cut. While Rick's rap is muffled and lethargic, Raekwon's lyrical style and creamy flow save the song from being a bust. But it still remains mediocre and has little chance to break at radio. This eerie track grabs the listener at the start but lacks a middle and an end. As Rick says in the song, "Even this so-so beat I make monstrous." Or maybe not. Perhaps a remix, using samples of the old Slick Rick, could heat up "Frozen."

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.)



BRAINY BABY

Small Fry Productions
32 minutes each, \$15.95 each

Most of us grown-ups are aware that the left hemisphere of the brain is more analytical and the right is more creative, but infants and toddlers can't be bothered with such distinctions. They're too busy learning and developing at a lightning-speed pace. Enter these two companion tapes, one titled "Left Brain," the other "Right Brain." They are the grown-up world's attempt to section off and categorize what kinds of stimuli will create a given reaction in the brain. One tape deals with fitting puzzles together and comparing objects. The other is a parade of vibrant colors and toys. While the concept behind this pair seems a bit heavy-handed, both tapes are excellent on any level. Contact: 678-339-1990.

THE PEACE OF PAPER

World Information Videos
53 minutes, \$24.95

This introduction to the ancient Japanese art of origami is as calm and un-rushed as one might expect. Origami experts, one a university physicist, discuss the origins of the art and its place in history. Even more compelling for those who want to try their hand at turning a piece of paper into a star, basket, flower, bird, or even hopping bunny rabbit is the sequence in which a professional storyteller creates the delicate objects while weaving age-old tales. Other portions of the tape show viewers the delicate folds that transform a standard index card into a magical piece of art. Contact: 212-222-4440.

THE HOUSES OF MYSTERY

Goldhill Home Media
104 minutes, \$39.95

While neither cathedrals nor pyramids—the respective subjects of this double-cassette set—are traditional houses per se, their design does hold a great deal of intrigue. In the first volume, no great European cathedral escapes examination as a series of historians and other interested parties discuss potential reasons behind the similar design aspects of Notre Dame de Paris; the Duomo in Florence, Italy; and the French cathedrals in Chartres and Reims, among others. The commentators also talk about the structures' use of grotesque gargoyles and how astrology may have played a part in their construction. In volume two, the great pyramids of Egypt are dissected, as is the theory that they were not built by Egyptians at all but rather by a superior race that lived some 3,000 years earlier. Contact: 800-250-8760.

HOW TO PRODUCE A WEDDING DREAM

Location Connection
100 minutes, \$19.95

Getting engaged celebrates the beginning of a couple's decision to spend a lifetime together. It also marks the beginning of what might seem like a lifetime of preparing for the big wedding day. This video encyclopedia is loaded with information to help brides and grooms find the perfect location for their ceremony and reception on a variety of budgets. Hosted by a wedding planner who has been scouting sites since 1991, the program features information about where to find local romantic sites (hint: try the city film commission) as well as planning a wed-

ding in another city or state. The tape focuses on discovering unusual sites but also offers ideas on budget planning, gifts for the wedding party, stress reducers, and even a little information about the honeymoon.

YOGA FOR YOUR EYES

Sounds True Video
74 minutes, \$29.95

This unorthodox and unusual video is hosted by a doctor who was born without vision and self-healed his way to complete eyesight. If that's not enough to grab viewers' attention, Dr. Meir Schneider's methods, based on the techniques pioneered by ophthalmologist William Bates, should. These exercises for the eyes, drawn on principles of Tibetan yoga, are probably unlike anything you've encountered at your annual checkup. Using various head positions, lighting, massage, and more, the techniques are aimed at relaxing and retraining eyes to help see the world with less strain and greater acuity. Whether viewers are interested in improving their eyesight or just want to learn how vision fits into the total body wellness picture, Schneider's methods certainly can't hurt. Contact: 800-333-9185.

THE MUMMY

Universal Studios Home Video
125 minutes, \$22.98 VHS, \$29.98 DVD

While heartthrob Brendan Fraser is the star attraction here, Arnold Vosloo steals the show as the mummy, Imhotep, who was buried alive hundreds of years ago after he was caught fooling around with the pharaoh's girlfriend. When his spirit is accidentally awakened by Egyptologist Evelyn (Rachel Weisz), he unleashes enough flesh-eating bugs and natural disasters to fill three movies. Vosloo, who previously starred in the "Darkman" direct-to-video series for Universal, plays the mummy with just the right amount of sinister evil to play off Fraser's Indiana Jones-type hero role. Fraser easily slips into the action-adventure role and dutifully rescues the damsel Evelyn when called upon. The chemistry between them isn't electric but provides enough sparks to keep things interesting. The original "Mummy," starring Boris Karloff in 1932, was given a British treatment in 1959, but this time around it's refreshed with a ton of special effects that will make your skin crawl. Vosloo's slow transformation from mummy to man is a creepy process that, with the help of computer effects, looks quite convincing. But

among all the gore is a fun action film that won't spawn any nightmares. Consumer incentives include a coupon for free Hershey's candy and a \$10 rebate on a Polaroid OneStep Camera. The DVD is loaded with extras, including a 40-minute behind-the-scenes documentary, a history lesson called "Egyptology 101," and Web access to play games.



THE NEXT TETRIS

Hasbro Interactive/Atari
Sony PlayStation

Calling all "Tetris" addicts! The latest installment of everyone's favorite Russian puzzle game and the best-selling video game of all time has arrived and will provide you with hours of entertainment. The basic rules are the same, and it still allows you to play in classic mode. For those willing to take the challenge, there are time trials, marathon modes, and head-to-head competitions where clearing multiple lines spins your opponent's play field on its X-, Y-, or Z-axis. The board's watery look and wavelike motion serve as a warning of the newest feature—break-

away blocks, which detach and cascade down to the lowest opening or until they touch blocks of similar colors, making placement choice even more vital. This version, as opposed to the old greatest-hits one, is also Dual Shock compatible.

STAR TREK: STARFLEET COMMAND

14" East/Interplay
Windows 95/98

Using data from the best-selling "Starfleet Battles" board game, "Starfleet Command" puts the player in the captain's seat for a strategic real-time tactical combat game. Duke it out in the final frontier as a member of one of six fleets, which include United Federation of Planets, Klingon Empire, Gorn Federation, and Romulan Star Empire. You can re-enact classic scenarios from the original series or let the Dynaverse engine come up with new ones. Players can choose from four classes of ships and over 50 hull designs before they embark on a campaign that takes them from lieutenant commander to rear admiral. The graphics are out of this world, especially when watching the ships glide through space. If you aren't a huge fan of "Star Trek" or the board game Risk, "Starfleet Command" probably won't be worth the massive time investment it requires.



BIG TROUBLE

By Dave Barry
Read by Dick Hill

Nova Audiobooks (a division of Brilliance Corp.)
3 hours (abridged), \$17.95

ISBN 1-56740-864-8
Humor columnist Dave Barry successfully crosses over to fiction in this entertaining, tongue-in-cheek mystery novel. The large cast includes several teenagers involved in a game called Killer, in which they must ambush each other with squirt guns. Other characters include two hit men out to kill the embezzling stepfather of one of the teenagers; a Russian barkeeper who smuggles weapons on the side; an amiable homeless drifter; and several thugs. The various plot lines tie together nicely in a fast-paced story, and narrator Dick Hill does a good job at voicing the various characters. He does an especially good job with teenager Matt, to whom he gives an appropriately squeaky, awkward-adolescent tone; and with Eddy and Snake, two thugs right out of central casting.

THE 250 JOB INTERVIEW QUESTIONS YOU'LL MOST LIKELY BE ASKED . . . AND THE ANSWERS THAT WILL GET YOU HIRED

By Peter Veruki
Read by Peter Veruki, Nona Pipes, and Ken Kilban

Listen & Live Audio
3 hours (abridged), \$16.95

ISBN 1-885408-32-3
This useful program advises job hunters to think long and hard about how they present themselves in interviews. Veruki breaks down the interview into 12 major parts and tells interviewees what points they should get across with each question. Some sample questions focus on why you enjoy working in the industry you're trying to get a job in, why you want to work for the company you're interviewing with, your strengths and talents, and what you want out of the job. Most importantly, interviewees should be specific, giving concrete examples of their accomplishments whenever possible. Veruki's narration is clear and straightforward and fits the tape's informative tone. Although most people listen to audiobooks in the car, this program might best be listened to at home so that listeners can take notes and pause the tape repeatedly to jot down their own answers to Veruki's questions.

ON THE TUBE

CHER: LIVE IN CONCERT AT THE MGM GRAND IN LAS VEGAS

Directed by David Maliet
Produced by Tony Eaton
Choreographed by Dorian Sanchez
HBO, in repeat airings

Critics may blast her for being an untalented, one-note singer, but no one can say Cher doesn't know how to put on a good show.

The assorted drag queens, brides, gypsies, tramps, thieves, and regular folk that packed Las Vegas' MGM Grand were treated to a Cher-fest that featured as much fashion and fantasy as music from her 35-year career—and they loved every minute.

Opening with U2's "I Still Haven't Found What I'm Looking For," Cher ascended above the stage in a bizarre medieval costume that made her look like Xena's mother. A flaming cascade of red hair topped off the ensemble, which she described as "Bozo the Clown" meets "Braveheart."

Cher has never been one to take herself too seriously, and during the setup for "Walking In Memphis," she admitted her remake of the Marc Cohn hit had been a huge bomb. "Not in the informerical category, but close," she said, referring to her infamous appearance in a cosmetics informerical just after winning an Academy Award for "Moonstruck."

On "The Shoop Shoop Song (It's In His Kiss)" she encouraged her older demo audience to let loose. "It's fun to be old and stupid," she said, speaking from experience.

Wisecracking aside, the slick-

ly produced 90-minute spectacular featured about a dozen songs broken down by each decade of her career. While Cher was offstage changing into yet another outrageous Bob Mackie creation, the audience viewed either a video retrospective or a rather drawn-out dance number performed by six hardbodies.

A montage set to "The Beat Goes On" was a nostalgic look back on Sonny & Cher's CBS variety show, which set up a medley of "Half-Breed," "Gypsies, Tramps & Thieves," and "Dark Lady."

Cher zipped through each of the numbers as one of the dancers modeled the appropriate outfit for each song. Twenty years ago, Cher would have gone through the costume changes herself, but at 53, peek-a-boo clothes just don't have the same effect. She's in terrific shape to wear them, but she's got nothing to prove.

In fact, Cher left the black mesh body stockings at home this time, and the only revealing



The many styles of Cher are revealed in the HBO special "Cher: Live In Concert At The MGM Grand In Las Vegas."

EILEEN FITZPATRICK

'Love In Stereo' Shows Many Sides Of Patterson On MCA

BY JIM BESSMAN

LOS ANGELES—The title of Rahaan Patterson's second album, "Love In Stereo," works on "a lot of levels," according to the artist.

The MCA album, which is out Oct. 19 and follows his critically acclaimed 1997 self-titled debut, has plenty to do with "the love I find in music," says Patterson. Another level deals with "discovering the love within yourself, which makes it easier to love others and be loved yourself."

In keeping with the "stereo" concept, Patterson says this sophomore set also shows more of his "other side" than the first album.

"Obviously, there aren't as many ballads," he says. "But my thing was definitely not to make the same album again. I also wanted to share

everything I've been through since the first album: my growth as a man and artist in the music industry—which isn't always as pleasant as you might think!"

Indeed, Patterson was determined not to "put myself in a box. You can unintentionally end up in a genre you have to stay in the rest of your career. But my thing is I want people to see all my colors. And the first album did well enough so I could do this one."

Marilyn Batchelor, MCA's senior director

of marketing, categorizes Patterson as a "soul singer" because he draws inspiration from such role models as Stevie Wonder, Sly Stone, and "a little" Prince sometimes. "Even Graham Central Station," she says, "because of his voice, horns, and strings. Rahaan recalls the day when there were

real musicians and instruments—and that's how he hears his music: He feels the lyrics one way and conceives the music matching it. Real music."

Patterson, who first gained fame as a child TV star on "Kids, Inc." and later wrote hits for Brandy and Tevin Campbell, also cites Chaka Khan, Mica Paris, Caron Wheeler, and Donny Hathaway as influences. "These artists came from a different place and era and communicated without being blatant and obvious," he says. "I want to be effective like that. The more people listen and get into

['Love In Stereo'], the more they'll understand the title and songs."

Catching the designated vibe, Derrick "D.C." Corbett, music director for WBAV Charlotte, N.C., says, "It's one of those albums you put on and play all the way through. It's what consumers are looking for and makes the programmer's job that much easier."

Patterson, who publishes through Ecstasoul Music/Chrysalis Music (ASCAP), notes that the "Love In Stereo" songs, many of which are admittedly dark-themed, are also autobiographical. "Everything I write and do is real," he says.

While the first single, "Treat You Like A Queen," clearly addresses domestic abuse, Patterson says, "It's more about loving yourself enough to not stand for that abuse. And it's not just about physical abuse but any kind of abuse you take—whether you're a drug addict or have suffered child or sexual abuse.

"But it's also about waking up to the beautiful person you are and finding the love in someone else other than someone who's not giving you love," he adds. "The whole album's about what love means to people and finding that

(Continued on page 54)



PATTERSON

DreamWorks' Jheryl Busby On 'Getting Your Machine Together'

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, Jheryl Busby, launched his career as a regional rep at Stax. Since that time, he's organized black music start-ups at A&M and MCA and jump-started Motown. With DreamWorks since April 1998, Busby also holds a majority interest—along with Magic Johnson and Janet Jackson—in Founders National Bank of Los Angeles.

What's your agenda at DreamWorks?

The first year we didn't do anything. I visited 19 markets, speaking with mix-show jocks, pirate radio, street teams, and independent labels. I wanted to get a feel for what people were thinking.

It's a year later. Is the division at the point you wanted it to be?

Dave Hollister was our first release. And much like D'Angelo and Eric Benét's first records,

there's a wonderful buzz on this record. But I think we put out the wrong second single. We hope the third single connects all the dots. Solé, our entry in the female rap game, is also being received very well. Then we have R&B/soul artist Tamar in November. We've passed the first hurdle—making good music. The rest is timing and getting your machine together. It takes time.

What trends do you see?

Rap is here to stay. Anyone who says rap is going to level down has

his head buried in the sand. It's the rock'n'roll of now; it will be the rock'n'roll of the new era. You're going to see more of a rock edge to it because those two markets are talking to the same consumers. I also see a blend of Caribbean and Latin with R&B.

If you could change one thing about the R&B industry, what would it be?

This is the most exciting crop of creatives and executives to come through in a long time. As technology keeps opening up, they're going to come up with content beyond our wildest dreams. What's missing are people to season them so they don't burn out. I hope more responsible executives will take the time and teach.

Is there an act you wanted to break and didn't?

Shanice Wilson. She's one I would have liked to have sold a zillion records on. And I wish I was still walking side by side with Michael Bivins. When you

think of Michael's track record with Boyz II Men and others... I ate off his talent, and I'm not ashamed to say it. Motown's value went up on his talent.

What lured you into banking?

Sooner or later the old man's got to step aside. So how do you position yourself to still be around an industry you're passionate about? I get to be a lender and a mentor... my "65-year-old still hanging out with rappers" dream.

GAIL MITCHELL

SIX QUESTIONS



Jheryl Busby is the head of urban music at DreamWorks Records.

D'Angelo's Got Some Virgin 'Voodoo'; DreamWorks To Debut Braxton's Sister

D'ANGELO FOR CHRISTMAS: "Voodoo," the long-awaited follow-up to D'Angelo's 1995 "Brown Sugar" debut, is coming just in time for the much-heralded holiday season. The Virgin album is slated for November release. According to his management company, the artist was in a trance while creating the album, hence its evocative title. Adding to the intrigue: D'Angelo recorded the entire album at Electric Lady, using Stevie Wonder's keyboards from the "Talking Book" album as well as Jimi Hendrix's old amps. "Voodoo" also includes an intro from Hendrix and an interlude by Marvin Gaye.

All the tracks are reported to be over five minutes long. Among the scheduled cuts is "The Line," on which D'Angelo musically expresses what's been happening over the last couple of years. Additional tracks slated to appear on the set include "The Root," "Chicken Grease," and "Playa Playa."

In the time gap between albums, D'Angelo has appeared on several soundtracks, including 1998's "Down In The Delta" and "Belly" and 1997's "Scream 2." He also paired with Lauryn Hill on "Nothing Even Matters" from her multi-platinum "The Mis-education Of Lauryn Hill."

MORE HOLIDAY CHEER: Speaking of upcoming holiday releases, DreamWorks is gearing up for the November bow of Toni Braxton's sis Tamar (Taymar). Among the highlights, says DreamWorks head of urban music Jheryl Busby, is the Jermaine Dupri-produced "Get None" and the Missy Elliott-produced "No Disrespect," a song Busby describes as a "woman's self-esteem record that will become the teenage girls' national anthem."

Busby has high hopes for the 21-year-old singer. "I didn't sign her to be our Aaliyah or Brandy. We really signed her to be our Janet Jackson. She's put together an album that will be played on urban, pop, [jazz/AC], and adult contemporary radio."

RATED R: That's the name of New Edition member Ralph Tresvant's new Boston-based hip-hop/R&B record label. Currently negotiating to secure national distribution, the label will release the singer's first solo album in five years in first-quarter 2000. Additional projects include an album featuring Tresvant and New Edition colleagues Ricky

Bell and Bobby Brown, tentatively titled "Triple Threat." The name under which the trio will record is still being determined. However, New Edition does remain signed to MCA. Serving as GM of Rated R is Tresvant's brother Derek.

ENTER THE DRU WORLD ORDER: Here's more about the separate production deals involving the members of Dru Hill (Billboard, Sept. 4). Woody is recording tracks for his upcoming inspirational

album ("where my heart's always been," he says). He's written seven songs for the project, calling the tracks "nice music for when you're having a bad day and not meant to scare people about going to hell." Dru Hill will also guest on the project. Once it's completed, he'll forge ahead on his Woody Rock Music imprint. "I want to focus on making

good music," says Woody. "But there will be a standard of morality that I'll uphold; I don't plan to be a hypocrite."

Nokia's N-Tity artist roster includes two male rappers, Freak Nitty and Philly Frank; female rapper Grei; and male vocalist Ruscola. Releases are expected after the first of the year. Nokia, who's recently worked with Eve and Ja Rule, says his upcoming solo album is in its beginning stages but will feature a "touch of hip-hop and a lot of R&B," among other elements.

LINER NOTES: Johnny Gill has signed with Platinum Entertainment; his first album for the label bows in second-quarter 2000. His project is one of several coming out of Platinum's newly formed black music division, which will also house gospel music label CGI. Former Death Row president Hank Caldwell is the division's senior VP; Jeff Hargrove is VP of gospel... Rodney Jerkins produced the theme song to "The Parkers," UPN's "Moesha" spinoff series starring Mo'Nique and Countess Vaughn. Vaughn sings the title tune, which she co-wrote with Jerkins... KKBT-FM (the Beat) Los Angeles unveiled its new on-air lineup on Aug. 30 with Doctor Dre and Ed Lover in mornings, DJ La La in mid-days, and the Baka Boys in afternoons... The music conference "How Can I Be Down?" comes to Miami Oct. 7-11. "The Face Of Urban Music In 2000" is just one of several panels. Russell Simmons and L.A. Reid are among those hosting exclusive VIP events.



by Gail Mitchell

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1.04 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, and a second set of columns for the same information. Includes chart entries like 'SO ANXIOUS' by GUN/WARF and 'ALL THAT I CAN SAY' by MARY J. BLIGE.

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. Lists songs that have been on the chart for more than 20 weeks.

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 listing R&B singles A-Z with columns for chart position, title, and artist. Includes entries like '1 * 2 * 3' by EMI Blackwood and 'NEVER GONNA LET YOU GO' by FAITH EVANS.

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, and a second set of columns. Includes chart entries like 'NEVER GONNA LET YOU GO' by FAITH EVANS and 'I DON'T CARE' by JAY-Z.

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

Table listing R&B singles A-Z with columns for chart position, title, and artist. Includes entries like 'THUG ONES' by Surtis L'202 and 'I DON'T CARE' by JAY-Z.

Billboard TOP R&B ALBUMS

SEPTEMBER 11, 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	TITLE	PEAK POSITION
NO. 1/GREATEST GAINER						
1	87	—	2	PUFF DADDY BAD BOY 73033*/ARISTA (11.98/17.98) 1 week at No. 1	FOREVER	1
2	1	—	2	MARY J. BLIGE MCA 11929* (11.98/17.98)	MARY	1
PACESETTER						
3	98	—	2	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	3
4	2	70	3	MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
5	5	4	43	JUVENILE ▲ ² CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	3
6	4	2	5	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	1
7	3	1	3	VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/IDJMG (10.98/16.98)	VIOLATOR THE ALBUM	1
8	9	6	23	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	6
HOT SHOT DEBUT						
9	NEW	1	1	MADE MEN RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	9
10	6	5	5	DESTINY'S CHILD ● COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
11	10	7	24	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
12	8	—	2	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	8
13	11	8	19	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
14	16	15	19	B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
15	7	3	4	MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98)	COMING OF AGE	1
16	13	11	10	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EYG (11.98/17.98)	DA REAL WORLD	1
17	15	13	23	SILK ● ELEKTRA 62234*/EYG (10.98/16.98)	TONIGHT	8
18	14	10	10	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	2
19	12	9	8	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
20	17	16	5	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
21	18	12	14	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	1
22	23	24	18	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
23	19	18	19	CASE ● DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	5
24	21	17	14	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
25	22	23	41	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
26	26	25	42	R. KELLY ▲ ⁵ JIVE 41625* (19.98/24.98)	R.	1
27	29	30	16	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
28	35	31	13	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
29	24	21	9	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
30	27	26	27	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
31	20	14	3	COKO RCA 67766* (10.98/16.98)	HOT COKO	14
32	25	19	7	SOUNDTRACK ▲ JIVE 41686* (11.98/17.98)	THE WOOD	2
33	NEW	1	1	PRINCE WARNER BROS. 47522 (11.98/16.98)	THE VAULT... OLD FRIENDS 4 SALE	33
34	32	34	5	MACY GRAY EPIC 69989* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
35	28	22	6	EPMD DEF JAM 558928*/IDJMG (10.98/16.98)	OUT OF BUSINESS	2
36	33	35	44	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	33
37	30	28	27	EMINEM ▲ ² WEBI/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
38	36	32	11	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
39	31	—	2	VARIOUS ARTISTS UTV 564891/IDJMG (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	31
40	NEW	1	1	MESHHELL NDEGECELLO MAVERICK 47439/WARNER BROS. (10.98/16.98)	BITTER	40
41	39	41	42	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
42	50	40	22	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
43	38	38	53	LAURYN HILL ▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
44	40	27	14	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	1
45	NEW	1	1	VARIOUS ARTISTS SHORT 46106/JIVE (7.98/11.98)	TOO SHORT MIX TAPES — NATION RIDER'S	45
46	42	49	48	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
47	41	45	49	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
48	45	42	44	DRU HILL ▲ ² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2

49	44	46	14	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
50	47	36	8	LIL' CEASE UNDEAS/ATLANTIC 92783*/AG (10.98/16.98)	THE WONDERFUL WORLD OF CEASE A LEO	3
51	37	33	11	SOUNDTRACK ▲ ² OVERBROOK 90344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
52	46	39	7	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
53	43	29	4	LIL ITALY NO LIMIT 50108*/PRIORITY (10.98/16.98)	ON TOP OF DA WORLD	20
54	51	78	7	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
55	56	51	37	DMX ▲ ² RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
56	54	44	10	GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	1
57	NEW	1	1	THE HIGH & MIGHTY RAWKUS 50121*/PRIORITY (10.98/16.98) HS	HOME FIELD ADVANTAGE	57
58	48	37	44	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
59	53	48	24	SOUNDTRACK ▲ ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	2
60	34	20	3	RAHZEL MCA 11938*	MAKE THE MUSIC 2000	20
61	58	53	14	JT MONEY TONY MERCEDES/FREEWORLD 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
62	57	52	9	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
63	49	43	9	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
64	65	59	67	DMX ▲ ³ RUFF RYDERS 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
65	60	58	9	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
66	90	—	2	TRIPLE SIX MAFIA SMOKE OUT 9992/STREET LEVEL (10.98/16.98)	CLUB MEMPHIS: UNDERGROUND VOLUME 2	66
67	63	55	10	VARIOUS ARTISTS MOTOWN 549520/UNIVERSAL (10.98/16.98)	MARVIN IS 60: A TRIBUTE ALBUM	20
68	66	50	3	NORMAN BROWN WARNER BROS. 47300 (10.98/16.98)	CELEBRATION	50
69	61	54	15	EIGHTBALL & M.J.G. ● SUAVE HOUSE 53251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
70	59	47	7	GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	11
71	64	68	13	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
72	69	62	49	JAY-Z ▲ ² ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
73	67	67	21	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY DECLARE WAR	45
74	84	66	12	MASE ● BAD BOY 73029*/ARISTA (11.98/17.98)	DOUBLE UP	2
75	78	73	40	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
76	62	57	14	CHANTE MOORE SILAS 11674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
77	74	80	61	MAXWELL ▲ ² COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
78	68	71	54	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
79	81	65	27	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
80	71	64	18	NAUGHTY BY NATURE ARISTA 19047* (10.98/16.98)	NINETEEN NAUGHTY NINE NATURE'S FURY	9
81	76	76	48	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
82	79	63	12	MC EIHT HOO BANGIN' 50021*/PRIORITY (10.98/16.98)	SECTION 8	5
83	70	61	11	SWAY & KING TECH INTERSCOPE 90292* (10.98/16.98) HS	THIS OR THAT	30
84	72	75	49	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
85	75	84	35	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	25
86	80	86	10	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	33
87	85	82	17	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 9956/VG (16.98 CD)	THE SONG LIVES ON	53
88	89	—	3	PEGGY SCOTT-ADAMS MISS BUTCH 4009/MARDI GRAS (10.98/15.98)	UNDISPUTED QUEEN	88
89	55	60	5	SOUNDTRACK WARNER BROS. 47485 (11.98/17.98)	DEEP BLUE SEA	55
90	83	77	64	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
91	86	81	10	GRENIQUE MOTOWN 53227/UNIVERSAL (8.98/12.98) HS	BLACK BUTTERFLY	49
92	99	96	40	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
93	RE-ENTRY	47	47	OUTKAST ▲ ² LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
94	93	98	3	HERCULEEZ & BIG TYME WHITE LABEL 88007 (11.98/16.98)	CHUNKA-LUV	93
95	96	88	30	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/LOUD (10.98/16.98)	CRAZYNDALAZDAYZ	4
96	RE-ENTRY	39	39	JESSE POWELL ● SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
97	NEW	1	1	TERRY DEXTER UNIVERSITY 46899/WARNER BROS. (10.98/16.98)	TERRY DEXTER	97
98	RE-ENTRY	28	28	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	51
99	100	95	15	VARIOUS ARTISTS RAWKUS 50069/PRIORITY (10.98/16.98)	RAWKUS PRESENTS SOUNDBOMBING II	6
100	RE-ENTRY	19	19	KRAYZIE BONE ▲ MO THUGS/RUTHLESS 1671/LOUD (19.98/23.98)	THUG MENTALITY 1999	2

○ 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.

'LOVE IN STEREO' SHOWS MANY SIDES OF PATTERSON ON MCA

(Continued from page 50)

the painful things we go through in a lot of relationships often have nothing to do with what love really is."

Lauding "Love In Stereo's" serious content and artistic depth, Batchelor also cites its "great music groove." As for marketing, she agrees with Patterson that he merits better than the typical music pigeonholing.

"The average situation is that if you're African-American, you go to African-American stations," she says. "Yes, he should be there—but he shouldn't stay there. On the first

album we established a strong urban base with the singles 'Stop By,' 'Where You Are,' and 'Spend The Night.' He toured with George Duke and Rachelle Ferrell and closed out as a strong urban mainstream and adult contemporary artist.

"Now we've gone back to those formats [with "Queen"]," she adds, "and are also going to service a dance mix to position him in clubs—not just black but gay, alternative, and every place they play dance music."

In July, MCA serviced a 12-inch of

the album track "The Moment" to hip-hop and dance clubs; the label also plans to eventually take Patterson to the college audience via the CTN college TV network, which will be given the "Treat You Like A Queen" video. The clip will also go to BET and the Box prior to MTV and VH1.

Some of the single's royalties will go to Soul Survivors, a foundation Patterson is launching for abuse victims. MCA is "embracing" the effort, says Batchelor. Additional promotions will involve the Internet and advertising

in nontraditional print venues like African-American lifestyle publication Urb as well as Vibe and Blaze.

Patterson's new "imaging" is also significant, notes Batchelor. "People remember this big curly mane of blond and brown hair, but now it's close-cropped and with a little goatee. The whole Maxwell look is gone."

But this just underscores Patterson's desire for artistic growth. "I constantly change," says Patterson, who's managed by Lucille Hunt at White Light Productions and booked

by Jeff Frasco at William Morris. "I can't even live in the same place for more than three years. People should know this is actually the third look I've had since the first album."

Basing his opinion solely on sound, Corbett says, "'Love In Stereo' is a very good complement to the first album, and Rahsaan Patterson is one of the up-and-coming talents of the new millennium. Erykah Badu and Eric Benét have set the bar with their live instrumentation mode—and Rahsaan's right up there with them."



NASCAR Rocks Country. Half a dozen country stars journeyed to the Hard Rock Hotel and Casino in Las Vegas recently to tape a segment for TNN's "NASCAR Rocks" program. Shown, from left, are Troy Gentry of Montgomery Gentry, Tracy Lawrence, Charlie Daniels, Anita Cochran, Eddie Montgomery of Montgomery Gentry, and Andy Griggs.

Skaggs Spreads Gospel On Own Label

Master Of Bluegrass Releases 'Soldier Of The Cross'

BY JIM BESSMAN

NEW YORK—Having successfully revived his bluegrass career and created the independently distributed Skaggs Family Records label, Ricky Skaggs is finally releasing his first all-gospel album.

The self-produced disc, "Soldier Of The Cross," is due Oct. 5. Titled after the included Rowan Brothers song, it will be distributed to regular music retail through Distribution North America (DNA) and to the Christian market via DNA Christian.

"It's something I've wanted to do a long time but never had the right

opportunity," says Skaggs, a veteran major-label country artist until 1997, when he launched Skaggs Family with his award-winning "Bluegrass Rules."

"Gospel fell into the category of noncommercial music back when I was with Epic, and so I wasn't really able to do gospel or even bluegrass," he says. "But to be free now with my own label has afforded me the luxury of being moved by the desire to do the music. I was able to do bluegrass with the first two albums ["Bluegrass Rules" and 1999's "Ancient Tones"], and I've always known in the back of my mind I'd do a gospel album."

Skaggs has always been open about his Christian faith. He released a positive country album, "My Father's Son," in 1991 on Epic that was distributed through Word.

"They even suggested at Epic that I do a gospel album—to appease me," says Skaggs. "But I said I

was an artist who is a Christian, not a Christian artist. I needed to wait patiently 10 years for my heart and attitude to be in the right place to make this album."

Also contributing to the timing are DNA's newly established Christian division and the many requests Skaggs has received from fans.

"Having made the move back to bluegrass—and having his own label—freed Ricky to do this," says Stan Strickland, Skaggs' manager and managing partner for Skaggs Family and its acoustic-roots imprint Ceili Music.

Skaggs, who apprenticed with bluegrass legend Ralph Stanley's Clinch Mountain Boys, cites the pioneering Bill Monroe, Stanley Brothers, and Flatt & Scruggs in noting that when bluegrass formed in the '40s, gospel made up as much as a quarter of the set list. "Soldier Of The Cross" includes several songs that go back to the music's roots.

The song "Are You Afraid To Die," which Skaggs learned from the Stanleys, features a spoken-word segment by Dr. Billy Graham.

Marketing efforts behind "Soldier Of The Cross" are geared toward every major Christian media outlet, says Strickland. An unprecedented five-day promotion with the 700 Club will close each broadcast with a different song from the album; other TV exposure involves the John Hagge Ministry on the TBN Network, which will world-premiere music from the album Sept. 19.

World-premiering the album Oct. 2 on radio is the Solid Gospel Radio/

Reach Satellite Network. Skaggs Family is also promoting to five radio formats: Southern gospel, inspirational, Christian AC, bluegrass, and roots.

"When I listened to it, I heard a diversity which will appeal to Southern gospel fans, to country fans, and to bluegrass fans," says Jim Cumbee, CEO of Solid Gospel Radio/Reach Satellite Network, a Nashville-based network of 113 stations. "Not many artists can pull off what he's doing."

Support won't end after street week. "We are going to be doing a variety of other things through a six-month period that involves our Web site and the radio network," says Cumbee. Among those activities will be promotional contests revolving around key cuts on the album, including "The Joshua Generation."

Under consideration, too, says Strickland, is CDX servicing to non-reporting country stations.

DNA GM Jim Colson says that initial reaction to "Soldier Of The Cross" is "fantastic."

"Ricky's definitely keeping all his bluegrass fans and reaching out to those who know about his Christian background and have been waiting for this piece of product," Colson says. "The Billy Graham segment is a good touch, and the accounts are right on line with our projection of doing at least as well or slightly better than his last bluegrass album."

The album, says Strickland, continues Skaggs Family's goal of "expanding the market. Del McCoury Band's [Ceili-launching album "The Family"] opened the doors for him and for [the forthcoming Ceili album from bluegrass act] Blue Highway," Strickland adds. "Similarly, we want to move into the gospel market, focusing initially on Southern gospel, with 'Soldier Of The Cross' opening the door."

This is the third album from Skaggs Family Records, with future Ceili releases to include albums by the Whites and Jerry & Tammy Sullivan. Strickland says there may be a gospel imprint spinoff.

Meanwhile, the ever-touring Monterey Artists-booked Skaggs, who publishes through Golden Hook (ASCAP), just played the Grand Casino in Gulfport, Miss., and performed with Dixie Chicks in Charlotte, N.C.

"He's trying to punch through and lead the way in bluegrass, gospel, and roots music," says Strickland, "and he's opening a lot of doors."



SKAGGS

Smithsonian Pays Tribute To Hank Sr. With Performance, Seminars & Opry Recording

ARE YOU SURE HANK DONE IT THIS WAY? The late country music godfather Hank Williams will be the subject of the first-ever country music symposium at the Smithsonian Institution in Washington, D.C.

"A Tribute To Hank Williams" begins the evening of Sept. 24; Lucinda Williams, Kim Richey, Kathy Mattea, and Steve Earle will perform their own works, as well as those of Williams, and discuss his musical influence.

Two lecture and discussion sessions occupy the next day's seminar:

In the morning, "Williams: The Man Vs. The Myth" will be moderated by Paul Kingsbury of the Country Music Hall of Fame and Museum, with panelists Don Helms from Williams' original Drifting Cowboys band, writer Colin Escot, and Country Music Hall of Fame scholar Ronnie Pugh.

In the afternoon, Kingsbury, Pugh, Williams' daughter Jett Williams, Village Voice critic Robert Christgau, country scholar Bill Malone, and yours truly will take on the topic "Hank As Singer, Songwriter, And Role Model."

In conjunction with the seminar, Mercury Nashville is releasing the two-CD set "Hank Williams Live At The Grand Ole Opry." The first CD includes 23 live Opry performances, including his legendary six-encore Opry debut in June 1949. The second CD features an entire Opry show including Williams, Minnie Pearl, Red Foley, Jamup & Honey, Wally Fowler & the Oak Ridge Quartet, and Claude Sharpe & the Old Hickory Singers.

PEOPLE: Jerry Jeff Walker has finally penned his autobiography, to be published by San Francisco's Woodford Publishing. "Gypsy Songman," due in stores Nov. 1, has a number of people feeling apprehensive, wondering how much "Scamp" Walker chooses to remember and decides to tell. In conjunction with the book, Austin's Tried & True Music will release Walker's new CD "Gypsy Songman: A Life In Song." With Lloyd Maines producing, the album features new versions of landmark songs from Walker's long career.

ON THE ROAD: President/CEO Donny Michael offers a unique feature from his newly launched Majestic Coach Inc., a company that leases and sells customized touring coaches. His Gigatours "dream package" offers individuals or groups a chance to hit the road with the stars on their own custom bus on a musical tour of choice—depending on the artist's approval.

Paul Brandt hosts the Canadian Country Music Awards show on Sept. 13 in Ottawa's Civic Centre. Show will be broadcast live on Canadian CBC television, with a U.S. telecast on Sept. 29 on TNN.

Nashville writer, publisher, producer, and performer Stewart Harris has been inducted into the South Carolina Music and Entertainment Hall of Fame.

Sony/ATV Tree Publishing president/CEO Donna Hilley has been elected a member of the YMCA Academy of Women of Achievement.

Collin Raye will host the 17th annual Academy of Country Music Bill Boyd Celebrity Golf Classic on Oct. 11, at the de Bell Golf Course in Burbank, Calif.

ON THE ROW: Morey Management Group (MMG) has opened a Nashville office, with VP Che'vy Nash in charge. International Management Services, MMG's joint venture partnership with Nashville manager Dale Morris, continues to manage Kenny Chesney and Shane McAnally.

Country music sets sail this fall on two cruises. Clear Sound productions, which produced last year's Bahamas Country Bash '98, is producing a country music cruise on a Norwegian Cruise Lines ship debarking from Houston on Sept. 12 for seven days. Performing on board will be Lee Ann Womack, John Berry, Sons Of The Desert, Rhett Akins, and Rick Trevino.

Glen Campbell will host the Grand Ole Opry's first holiday cruise, leaving Memphis Dec. 10 on the steamboat Mississippi Queen. Upon arrival in Nashville, guests will stay at the Opryland Hotel and be treated to its Christmas festivities, along with a Grand Ole Opry show and other scheduled events.



WILLIAMS



by Chet Flippo





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
◀ No. 1 ▶						
1	3	4	27	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	1
2	4	6	22	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	2
3	1	1	23	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
4	2	2	20	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
5	6	7	19	THE SECRET OF LIFE B. GALLIMORE, F. HILL (G. PETERS)	FAITH HILL WARNER BROS. ALBUM CUT †	5
6	9	11	12	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	6
7	7	8	16	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	7
8	10	9	10	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	8
9	5	3	20	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU D. COOK, ALABAMA (C. STURKEN, E. ROGERS)	ALABAMA (C) (D) (V) RCA 65759 †	3
10	13	18	7	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE RCA ALBUM CUT †	10
11	8	5	29	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) LYRIC STREET 64025 †	3
12	12	15	19	I'LL STILL LOVE YOU MORE T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72089 †	12
13	11	12	27	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 72095 †	1
14	15	16	15	(NOW YOU SEE ME) NOW YOU DON'T M. WRIGHT (T. LANE, D. LEE, J. BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 72111	14
15	19	21	9	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUNDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 72108	15
◀ AIRPOWER ▶						
16	20	20	13	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	16
◀ AIRPOWER ▶						
17	21	23	11	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER (V) CAPITOL 58786	17
18	14	10	27	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) (V) EPIC 79118 †	6
19	18	17	21	THIS HEARTACHE NEVER SLEEPS M. WRIGHT (D. BURGESS, T. JOHNSON)	MARK CHESNUTT (V) MCA NASHVILLE 72090	17
20	22	26	15	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	20
21	23	24	21	MAKE UP IN LOVE W. WILSON, D. STONE (D. ORTON, T. RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	21
22	25	27	9	I'LL GO CRAZY D. MALLORY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	22
23	16	14	13	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
24	26	29	9	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	24
25	17	13	31	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	12
26	27	28	6	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	26
27	28	30	10	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	27
28	29	32	17	LIGHTNING DOES THE WORK N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984 †	28
29	32	36	12	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248	29
30	33	40	3	IT DON'T MATTER TO THE SUN D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS)	GARTH BROOKS AS CHRIS GAINES (C) (D) CAPITOL 58788	30
31	31	33	17	NEVER BEEN KISSED E. SEAY, W. RAMBEAUX (S. AUSTIN, G. BARNHILL, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13140 †	31
32	30	31	19	CHOICES K. STEGALL (B. YATES, M. CURTIS)	GEORGE JONES ASYLUM ALBUM CUT †	30
33	34	37	8	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	33
34	45	—	2	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK RCA ALBUM CUT	34
35	38	50	5	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	35
36	36	41	9	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	36
37	43	49	6	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	37
38	35	34	20	CRAZY LITTLE THING CALLED LOVE P. ANDERSON (F. MERCURY)	DWIGHT YOAKAM (V) REPRISE 16938 †	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	42	9	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR., C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	39
40	41	44	12	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRISE 16933 †	40
41	39	46	13	YOU'RE STILL BEAUTIFUL TO ME B. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	39
42	44	47	10	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	42
43	49	53	5	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 72109 †	43
44	48	51	5	WHEN YOU LOVE SOMEONE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW MERCURY ALBUM CUT †	44
45	56	—	2	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES CURB ALBUM CUT †	45
46	47	45	10	THE YODELIN' BLUES T. HASELDEN, R. ZAVITSON (S. EWING)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	45
47	42	39	14	TROUBLE IS A WOMAN S. HENDRICKS (T. JOHNSON, D. MALLOY, K. WILLIAMS)	JULIE REEVES (C) (D) (V) VIRGIN 38661 †	39
48	53	59	4	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON EPIC ALBUM CUT	48
49	37	38	16	YOU'RE LUCKY I LOVE YOU E. GORDY, JR. (N. THRASHER, M. CANNON-GOODMAN)	SUSAN ASHTON (V) CAPITOL 58787 †	37
50	50	52	7	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	50
51	51	54	6	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	51
52	RE-ENTRY	—	2	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	52
53	72	—	2	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. I. LOVELACE)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT †	53
54	46	35	15	HER P. MCMAKIN, A. TIPPIN (J. STEELE, C. WISEMAN)	AARON TIPPIN LYRIC STREET ALBUM CUT	33
55	55	73	3	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	55
56	57	63	3	AFTER A KISS B. DIPIERO (S. D. JONES, C. D. JOHNSON)	PAM TILLIS ARISTA NASHVILLE SOUNDTRACK CUT	56
◀ Hot Shot Debut ▶						
57	NEW ▶	—	1	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	57
58	58	56	4	ON MY WAY TO YOU V. GILL (S. ISAACS, T. MENSY)	SONYA ISAACS LYRIC STREET ALBUM CUT †	56
59	52	48	16	MY KIND OF WOMAN/MY KIND OF MAN T. BROWN (V. GILL)	VINCE GILL WITH PATTY LOVELESS (V) MCA NASHVILLE/EPIC 72107 †	27
60	71	—	2	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT	60
61	67	70	7	FOR CRYING OUT LOUD J. E. NORMAN, A. COCHRAN (T. ROCCO, B. MCDILL)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16939 †	61
62	68	—	2	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE EPIC ALBUM CUT	62
63	61	68	5	YOU CAN'T HURRY LOVE P. ASHER (B. HOLLAND, L. DOZIER, E. HOLLAND, JR.)	DIXIE CHICKS COLUMBIA SOUNDTRACK CUT	61
64	NEW ▶	—	1	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	64
65	NEW ▶	—	1	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
66	65	64	4	ALL I WANT IS EVERYTHING B. J. WALKER, JR. (M. BERG, M. CHAPMAN)	MINDY MCCREADY BNA ALBUM CUT	64
67	NEW ▶	—	1	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	67
68	NEW ▶	—	1	SLOW DANCE MORE K. ROGERS, B. MAHER, J. MCKELL (P. BUNCH, D. JOHNSON)	KENNY ROGERS DREAMCATCHER ALBUM CUT	68
69	62	60	5	BABY'S GOT MY NUMBER DELIOUS, A. SMITH (A. SMITH, R. COOK)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531	60
70	54	55	9	RUB IT IN B. J. WALKER, JR. (L. MARTINE, JR.)	MATT KING ATLANTIC ALBUM CUT	54
71	60	58	8	SHE WON'T BE LONELY LONG E. CHERNEY (B. MCDILL)	LEE ROY PARNELL (V) ARISTA NASHVILLE 13175 †	57
72	64	—	3	HANDFUL OF WATER J. TAYLOR (A. MELLON, J. SELLERS, A. CUNNINGHAM)	CHALEE TENNISON ASYLUM ALBUM CUT †	64
73	70	—	2	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT	70
74	NEW ▶	—	1	SQUEEZIN' THE LOVE OUTTA YOU J. STROUD, B. BECKETT (C. D. JOHNSON, T. VERGES, S. MANDILE)	REDMON & VALE DREAMWORKS ALBUM CUT †	74
75	66	—	2	THINKING ABOUT LEAVING P. ANDERSON (R. CROWELL, D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	66

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

SEPTEMBER 11, 1999

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

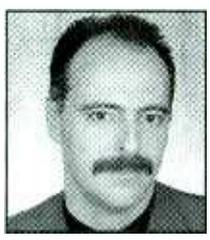


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	12	—	2	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 1 week at No. 1	GARTH BROOKS AS CHRIS GAINES
2	1	1	16	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
3	2	2	23	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
4	8	9	10	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
5	4	4	21	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
6	3	3	16	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
7	6	6	9	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
8	5	5	14	LIGHTNING DOES THE WORK WARNER BROS. 16984	CHAD BROCK
9	7	7	24	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
10	9	8	15	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
11	11	16	3	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
12	10	10	22	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
13	14	12	117	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	11	26	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
15	15	13	20	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
16	17	15	28	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
17	16	14	7	WHEN MY DREAMS COME TRUE MCA NASHVILLE 72120	REBECCA LYNN HOWARD
18	18	17	24	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
19	19	—	2	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
20	23	19	6	TROUBLE IS A WOMAN VIRGIN 38661	JULIE REEVES
21	20	23	3	SURE FEELS REAL GOOD WARNER BROS. 16933	MICHAEL PETERSON
22	21	18	45	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
23	24	—	2	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
24	NEW ▶	—	1	I WANT A MAN 143 16932/WARNER BROS.	LACE
25	RE-ENTRY	—	38	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT

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.

COUNTRY CORNER



by Wade Jessen

OLD FRIENDS: Eight titles bow this issue on Top Country Albums, including new sets by members of country's royal family. **Merle Haggard** returns to the chart with his first new project in more than five years, **Kris Kristofferson** is back after a 12-year absence, and **Linda Ronstadt** teams with country godmother **Emmylou Harris**.

Although Ronstadt and Harris have been singing on each another's solo records for years (and recently reunited with **Dolly Parton** for "Trio II"), "Western Wall: The Tucson Sessions" (Asylum) marks their first album collaboration as a duo. With approximately 20,000 scans, that set opens at No. 6 on the country chart and No. 73 on The Billboard 200.

Ronstadt hasn't charted a solo album on the country list since "Get Closer," which rose to No. 9 in 1982. Harris' most recent solo appearance on the chart was her 1998 set, "Spyboy," which peaked at No. 27.

Kristofferson's "The Austin Sessions" (Atlantic) enters the country chart at No. 26 with 6,000 units, his first solo appearance there since "Repossessed" entered in the spring of '87 and peaked at No. 31. The new set revisits many of Kristofferson's classic country compositions, including "Help Me Make It Through The Night" and "Sunday Mornin' Comin' Down."

A two-disc set of updated Merle Haggard standards, "For The Record—43 Legendary Hits" (TBA/BNA), featuring duets with **Jewel**, **Alabama**, **Willie Nelson** and **Brooks & Dunn**, opens at No. 42. It's Haggard's first new project to chart since "Merle Haggard 1994," which spent a month on the chart in '94.

The TBA label has issued a reprise of Haggard's 1983 No. 1 "That's The Way Love Goes" (with Jewel), which is poised to bow on Hot Country Singles & Tracks next issue. Airplay is heard at 33 monitored stations, including spins at WUBE Cincinnati and KHAY Oxnard, Calif.

MOVE IT ON OVER: In a remarkable story of staying power and tenacity, **Chely Wright** inks her first No. 1 on Hot Country Singles & Tracks by dismissing **Lonestar's** "Amazed" (BNA), after that song's eight-week run at the top.

In its 27th chart week, Wright's "Single White Female" (MCA Nashville) gains 161 detections and finishes just 73 plays ahead of the No. 2 song, **Kenny Chesney's** "You Had Me From Hello" (BNA). Lonestar's song finishes at No. 3 with 5,187 spins.

HATS OFF, WRANGLERS ON: With Hot Shot Debut spurs at No. 5 on Top Country Albums, **Clay Walker** bows with "Live, Laugh, Love" (Giant), his fifth set of new material.

Opening with more than 26,000 units, Walker's new title falls shy of his benchmark opening-week sales for an album of new material; his "Rumor Has It" exceeded 30,000 units two years ago. Walker's best-of set entered with 35,000 pieces in the June 27, 1998, Billboard. That title bullets at No. 52 this issue.

Meanwhile, **Bryan White's** "How Lucky I Am" (Asylum) checks in at No. 7 with approximately 17,000 units.

Wilson Gets His 'Mind Right' On Capitol

Second Set For Comedian Includes Original Songs, Familiar Rants

BY DEBORAH EVANS PRICE
NASHVILLE—During Fan Fair this year, comedian **Tim Wilson** made a point of introducing himself to **Sandy Brooks**, Garth's wife, and apologizing. After all, he's the guy who was getting airplay with a song called "Garth Brooks Ruined My Life." The Brooks family was not at all offended. However, Wilson may find the need to do a little more apologizing after the Oct. 5 release of his sophomore Capitol Nashville effort, "Gettin' My Mind Right."

Once again blending stand-up comedy with humorous, self-penned songs, Wilson serves up opinions on everything from Prince Charles to the Egyptians to Abe Lincoln's father.

"I personally think this album is much funnier than the first album, and I loved the first album," says Capitol Nashville president **Pat Quigley**. "That's pretty much the consensus of everybody in the building. He's got a great, really bright sense of humor that works for country but, I think, is very inner-city appropriate too. He handles interesting topics in a funny, funny way."

After five independent albums, Wilson signed with Capitol, which issued "It's A Sorry World" in February. "They really put a gun to our head with comedy records," Wilson says of working up a second album in the same calendar year, "because comedy records burn faster."

Wilson doesn't mind the pace. He writes his own stand-up material and develops and hones the bits in front of his live audiences. As for the comedy songs, Wilson says he co-wrote material for this new album with BMG writer **Danny Simpson**.

Wilson produced "Gettin' My Mind Right," recording the stand-up portion of the album at Comedy Off Broadway in Lexington, Ky., and

the songs in Nashville and Muscle Shoals, Ala. Capitol labelmate **Keith Urban** contributes lead guitar.

"My act is a lot more opinionated than [Jeff] Foxworthy's or [Bill] Engvall's," says Wilson, who has been doing comedy full-time since 1984. "Foxworthy's strong suit is the men and women stuff, the differences between men and women. Both of those guys are what I call observational comedians [saying], 'Have you ever noticed this?' I don't notice anything. I just kind of get out here and holler and scream about stuff that makes me mad."

Among his targets on "Gettin' My Mind Right" are Vice President **Al Gore**, English people, and the late **Dodi Al Fayed**. The new album also includes seven bits by Wilson's Uncle B.S. character.

Tower Nashville GM **Jon Kerlikowski** says comedy generally fares well in his store, and he expects Wilson's new project to sell briskly. "We had a lot of success with him after Fan Fair," says Kerlikowski. "He hosted the Capitol show, and we had people coming in afterward looking for his album."

In marketing the project, Capitol VP of sales **Bill Kennedy** says the label will build on his success on syndicated morning shows. "He's kind of a regular guest on a couple of syndicated radio shows. **John Boy & Billy** is a heavily syndicated radio show out of Charlotte, N.C. It covers most of the South and Southeast. It covers classic rock and rock, and they've just added some country stations into their mix," says Kennedy. Wilson will do the entire morning show with the duo on his album street date.

"[He's] also on the **Bob & Tom** show out of Indianapolis. That's kind of been the launching point from a radio standpoint for Tim, and we're trying to work him into country radio. That's a goal for this project."

Kennedy says the label will release a three-song sampler to country radio before the album release. "We're not going to work a specific

cut," he says. "We're going to let them play what works for them."

There will also be a sampler issued to classic rock and rock stations.

The label is gearing up for a focused campaign at key retail accounts to spur sales. "There are a handful of specific accounts we're targeting," says Kennedy, who adds that Wilson will appear at some account conventions. "Anderson, Musicland, Best Buy, Handleman, and the Transworld group have

'I just kind of get out here and holler and scream about stuff that makes me mad'

- TIM WILSON -

done well with comedy. Those will be the key focus accounts."

According to Kennedy, the label plans to employ a pricing strategy with Wilson's projects. "We're trying to make him a full-line artist, a CD-selling comedy artist, but we also know there's a good cassette market on comedy. So we'll put the cassette out at mid-price, so if people want to buy the cassette, they can purchase it for between \$5 and \$7, and then the CD will be a regular front-line CD. That's what we did on the first record, and it worked out really well."

There are plans for the label to release a video in conjunction with the album. Kennedy also says Capitol will support Wilson's tour dates with mailings to comedy venues and fan club members. The label will also schedule in-store appearances, a maneuver Kennedy says has been successful in the past.

Wilson is booked and managed by Atlanta-based agent **Chris DiPetta**. He is signed to BMI as a songwriter and has his own publishing company, **Timothy Wilson Music**.

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

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

- | | | | | |
|--|---|---|--|--|
| 56 AFTER A KISS (EMI April, ASCAP/Sound Island, ASCAP/Windswept Pacific, ASCAP/Blakemore Avenue, ASCAP) HL/WBM | 61 FOR CRYING OUT LOUD (Milan, ASCAP/Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) HL/WBM | 4 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL | 14 (NOW YOU SEE ME) NOW YOU DON'T (Famous, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, BMI/Ken-Ien, BMI) HL/WBM | 40 SURE FEELS REAL GOOD (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM |
| 66 ALL I WANT IS EVERYTHING (Hillbilly, BMI/Wedge-wood Avenue, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, BMI) WBM | 9 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU (Music Corporation Of America, BMI/Bajun Beat, BMI) HL/WBM | 28 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesabilly, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL | 58 ON MY WAY TO YOU (Miss Surrett, BMI/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/Brensbay, ASCAP) WBM | 75 THINKING ABOUT LEAVING (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 29 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM | 57 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL | 11 LITTLE GOOD-BYES (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thumper, ASCAP/IG, ASCAP/Sony/ATV Tree, BMI/Kent Green, BMI) HL | 33 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 19 THIS HEARTACHE NEVER SLEEPS (EMI Blackwood, BMI/Burg-Isle, BMI/Tim Johnson, BMI) HL |
| 3 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 72 HANDFUL OF WATER (Bases Loaded, ASCAP/BMG, ASCAP/Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL | 7 LIVE AM (WB, ASCAP/Yee Haw, ASCAP) WBM | 60 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM | 73 THIS WOMAN NEEDS (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM |
| 36 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM | 53 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL | 37 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL | 62 THE QUITTING KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal, ASCAP) HL/WBM | 47 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 |
| 69 BABY'S GOT MY NUMBER (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM | 24 HOME TO YOU (Arlow Smith, SESAC/Good Of Delta Boy, SESAC/Mamama, ASCAP) | 20 LOVELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM | 8 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL | 15 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/EMI, BMI) HL |
| 45 BIG DEAL (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM | 54 HER (Windswept Pacific, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 51 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL | 70 RUB IT IN (Ahab, BMI) | 34 WHEN I SAID I DO (Blackened, BMI) WBM |
| 32 CHOICES (Music Corporation Of America, BMI/So Bizzy, BMI/Hillbilly, BMI/Boondocks, ASCAP/Makin' Friends, ASCAP/Mac Wadkins, ASCAP) HL/WBM | 22 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL | 21 MAKE UP IN LOVE (Universal, ASCAP/O-Tex, BMI) HL/WBM | 5 THE SECRET OF LIFE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL | 34 WHEN YOU LOVED SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM |
| 52 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 12 I'LL STILL LOVE YOU MORE (Realsongs, ASCAP) WBM | 35 A MAN AIN'T MADE OF STONE (Universal, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckaleasia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM | 16 SHE'S IN LOVE (EMI Lower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL | 25 WHO NEEDS PICTURES (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 64 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) | 10 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) HL | 42 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 71 SHE WON'T BE LONELY LONG (Universal-PolyGram International, ASCAP/Franke Bob, ASCAP) HL/WBM | 67 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL |
| 38 CRAZY LITTLE THING CALLED LOVE (Queen, BMI/Beechwood, BMI) HL | 17 I'M ALREADY TAKEN (Fleetside, BMI/EMI, BMI/Steve Wariner, BMI) WBM | 26 MISSING YOU (Markem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI) HL/WBM | 1 SINGLE WHITE FEMALE (Blakemore Avenue, ASCAP/EMI Blackwood, BMI/EMI Full Keel, ASCAP) HL/WBM | 13 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM |
| 50 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, | 30 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Song Island, BMI) HL/WBM | 59 MY KIND OF WOMAN/ MY KIND OF MAN (Vinnie Mae, BMI) WBM | 65 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL | 46 THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM |
| | 31 NEVER BEEN KISSED (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Chrysalis, ASCAP/Audacity, ASCAP) HL/WBM | 18 A NIGHT TO REMEMBER (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM | 43 SLOW DANCE MORE (Pat Price, BMI/Sydney Erin, BMI) | 63 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL |
| | 55 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL | | 6 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) | 2 YOU HAD ME FROM HELLO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM |
| | | | 74 SQUEEZE'N THE LOVE OUTTA YOU (Wedgewood Avenue, BMI/Windswept Pacific, BMI/Blakemore Avenue, ASCAP/Windswept, ASCAP) HL | 49 YOU'RE LUCKY I LOVE YOU (Rio Bravo, BMI/Major Bob, ASCAP) WBM |
| | | | 39 START OVER GEORGIA (Bristar, BMI/EMI Blackwood, BMI) HL | 41 YOU'RE STILL BEAUTIFUL TO ME (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM |
| | | | 48 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL | 23 YOU GOT A WAY (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM |

Billboard TOP COUNTRY ALBUMS

SEPTEMBER 11, 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	95	SHANIA TWAIN ◆ ¹³ MERCURY 536003 (10.98/17.98) 46 weeks at No. 1	COME ON OVER	1
2	2	2	83	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	13	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
4	4	4	17	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
▶ Hot Shot Debut ◀						
5	NEW	1	1	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
6	NEW	1	1	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
7	NEW	1	1	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
8	5	7	76	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
9	7	5	4	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
10	6	6	16	SHEDAISY LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
11	9	9	26	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
12	8	8	71	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
13	10	11	10	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
14	13	13	26	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
15	11	12	41	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
16	12	10	16	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
17	16	16	14	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
18	17	18	15	DWIGHT YOAKAM REPRISE 47389/WARNER BROS. LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S		10
19	14	15	9	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
20	19	19	52	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
21	18	14	3	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
22	21	21	69	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
23	20	20	11	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
24	22	25	102	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	27	26	15	CHELY WRIGHT MCA NASHVILLE 70052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
26	NEW	1	1	KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
27	23	23	12	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
▶ Greatest Gainer ◀						
28	28	30	14	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
29	24	22	23	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
30	25	27	21	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
31	30	29	67	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
32	NEW	1	1	MICHAEL PETERSON REPRISE 47353/WARNER BROS. (10.98/16.98)	BEING HUMAN	32
33	29	28	17	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
34	26	24	3	ASLEEP AT THE WHEEL DREAMWORKS 50117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
35	31	31	59	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
36	32	33	53	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98) FOR THE RECORD: 41 NUMBER ONE HITS		2
37	33	32	21	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
38	34	34	55	VINCE GILL ▲ ² MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
39	35	37	23	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
40	37	40	55	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
41	39	38	18	CHAD BROCK WARNER BROS. 47071 (10.98/16.98) HS	CHAD BROCK	38
42	NEW	1	1	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD) FOR THE RECORD — 43 LEGENDARY HITS		42
▶ Pacesetter ◀						
43	46	41	13	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	29
44	38	36	23	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
45	40	42	20	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
46	42	39	13	JOE DIFFIE EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
47	44	43	27	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
48	45	45	98	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
49	43	44	62	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
50	41	46	20	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
51	47	47	49	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
52	53	51	64	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
53	50	48	45	TOBY KEITH ● MERCURY 558962 (10.98/16.98)	GREATEST HITS VOLUME ONE	5
54	48	49	65	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
55	51	50	103	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS		1
56	56	59	29	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
57	52	55	59	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
58	55	54	31	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
59	58	53	57	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
60	49	52	55	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
61	57	62	92	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
62	54	57	5	SUSAN ASHTON CAPITOL 97745 (10.98/16.98) HS	CLOSER	34
63	63	65	28	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
64	62	60	42	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
65	NEW	1	1	LEE ROY PARNELL ARISTA NASHVILLE 18889 (10.98/16.98)	HITS AND HIGHWAYS AHEAD	65
66	64	61	44	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
67	60	63	46	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
68	61	56	25	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
69	69	67	69	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
70	66	68	71	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
71	67	71	67	TERRI CLARK ● MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
72	68	64	65	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
73	NEW	1	1	SUZY BOGGUSS PLATINUM 9358 (10.98/16.98)	SUZY BOGGUSS	73
74	RE-ENTRY	70	70	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
75	70	70	71	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19

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

Billboard Top Country Catalog Albums

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

SEPTEMBER 11, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	—	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98) 1 week at No. 1	EVOLUTION	105
2	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	238
3	1	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	117
4	3	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	210
5	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	201
6	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	273
7	8	PATSY CLINE ▲ ⁶ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	649
8	6	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	241
9	7	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	283
10	—	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98) (SONGBOOK) A COLLECTION OF HITS		105
11	10	SHANIA TWAIN ▲ MERCURY 514422 (7.98/11.98)	SHANIA TWAIN	148
12	9	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	37
13	11	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	260

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	GEORGE STRAIT ▲ ² MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	592
15	12	HANK WILLIAMS MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	98
16	23	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	179
17	16	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	358
18	13	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	156
19	20	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	117
20	17	ALISON KRAUSS ▲ ² ROUNDER 610325/DMG (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	158
21	18	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	231
22	19	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	199
23	21	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	263
24	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	414
25	—	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	105

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.

hit denmark



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A BILLBOARD SALUTE TO THE DANISH MUSIC INDUSTRY

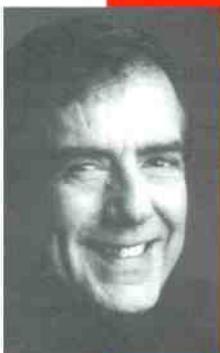


HRH Crown Prince Frederik of Denmark

Music holds a prominent place in my life. The joy it brings and the personal associations we all make when listening to it are the very essence of music.

In Denmark we listen to music everywhere, and particularly enjoy listening to Danish music. It makes us even prouder when Danish music demonstrates its ear-catching qualities far from our own shores. With this in mind, it is an exciting challenge to be able to provide the international music audience with an opportunity to enjoy a wide variety of the best in Danish music right now.

HRH Crown Prince Frederik of Denmark



Stefan Fryland, Chairman of IFPI Denmark

It took Aqua and their million-selling album Aquarium to prove the international commercial potential of Danish pop. But as this Billboard special and the accompanying CD clearly demonstrate, Denmark has much more to offer.

Through the hard work of Danish artists, producers, record companies, managers and other music professionals, Danish pop and rock have developed into a remarkably successful export industry during the last few years. And success breeds success, it seems. Following hot in the heels of Aqua other Danish pop acts with strong visual images and easy-to-remember choruses are already conquering the world. And in other musical genres, such as rock, rap and R&B, exciting new and established artists are ready for the international music markets.

Even if you are already familiar with Denmark and some of our artists we hope you will take this unique opportunity to acquaint yourself further with what our country and our music have to offer you and the rest of the world. And enjoy yourself in the process.

IFPI Denmark

Stefan Fryland
Chairman

ON THE HIT-DENMARK CD

01. STAR Heaven's On Fire (Fresh Radio Edit) 3:35

Written by Paul Stanley & Desmond Child
Produced & mixed by Ceasar Zamini, Max Tavahen & Johan Bejerholm
Published by EMI April Music, Inc./Hori Productions America
Taken from the forthcoming debut album
©+© 1999 Universal Music (Denmark)

02. THOMAS HELMIG Moonsilver 3:12

Written by Thomas Helmig
Produced by Thomas Helmig
Co-produced by Danny Schogger
Published by BMG Music Publishing
Taken from the album Dream
©+© 1999 RCA/BMG Denmark

03. MLTR Someday 4:05

Written by Jascha Richter
Produced by MLTR
Mixed by Chris Lord-Alge
Published by EMI-Casadida Music Publishing
Taken from the album MLTR
©+© 1999 EMI Medley, Denmark

04. UNDER Rescue 911 2:47

Written by Michael Stegger (copyright control)
Produced by Matthew Vaughan for SSO
Co-produced by Peter Rohde
Taken from the album Glamorous Hearts
(And Other Broken Mistakes)
©+© 1998 Sony Music Entertainment (Denmark)

05. MIRAH Stop And Think It Over 3:17

Written by Erlandsson/Lenander
Produced by Lars Erlandsson & Frederik Lenander for Dreamworld Productions
Published by Air Chrysalis Scandinavia
Taken from the forthcoming album Mirah
©+© 1999 Warner Music Denmark

06. TOYBOX The Sailor-Song 3:04

Written by Kasper Manniche. Golden Child & Toy-Box
Produced, arranged and mixed by Golden Child
Executive producers: Wennick/Haarder
Published by Spin Off Songs!
Taken from the debut album FanTastic
Under exclusive license to edel records from Spin Music! - Copenhagen
©+© 1999 Spin Music!/edel records

07. ANDY RODA The Power (Li'l Deevah's Anthem) 3:25

Written by Andy Roda (copyright control)
Produced and arranged by Statikk for Sidelake Productions
Co-produced by Andy Roda
Taken from the debut album Dish
©+© 1999 Virgin Records Denmark

08. CAMILLE JONES Nothing Comes From Nothing 3:42

Written by Camille Jones (copyright control)
Produced by Keld Tolstrup
Co-produced by Jeppe Saugmann
Taken from the forthcoming debut album
©+© 1999 Warner Music Denmark

09. ZIDIDADA Please Ya, Liza 3:08

Written by Zididada
Produced by Zididada
Co-produced by Erik Fryland
Published by EMI-Casadida Music Publishing
Taken from the debut album Welcome To Zididada
©+© 1998 EMI Medley, Denmark

10. FREYA Yellow Ladybird (Album Version) 3:43

Written by Freya
Produced, arranged & mixed by Johnny Jam & Delgado
Published by Warner/Chappell Music Denmark
Taken from the debut album Tea With The Queen
©+© 1998 Universal Music (Denmark)

11. BIG FAT SNAKE Fight For Your Love 3:37

Written by Big Fat Snake, Anders Blichfeldt & Peter Viskinde
Produced by Oli Poulsen
Published by Megasong Publishing
Taken from the album Fight For Your Love
©+© 1996 Mega Records

12. MARIE FRANK Symptom Of My Time 3:19

Written by Amy Powers & Jim Marr
Produced by Daniel Wise
Mixed by Bob Clearmountain
Published by Chrysalis Music Ltd
Taken from the forthcoming debut album Ancient Pleasures
©+© 1999 RCA/BMG Denmark

13. THE DAWN Superman 3:49

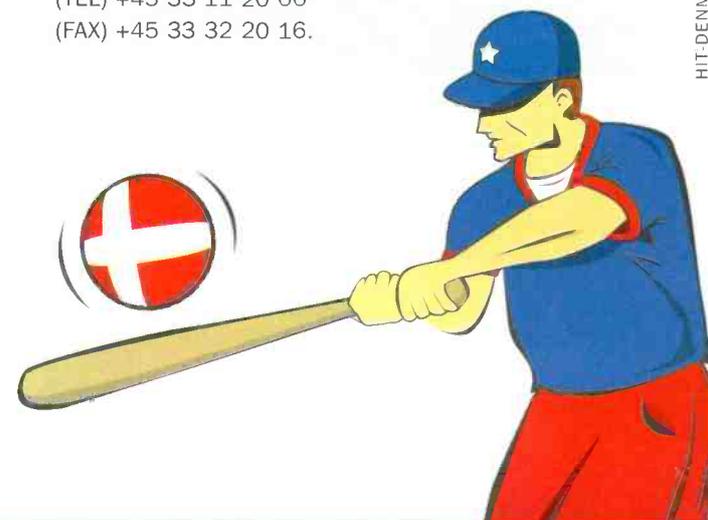
Written by Jan Daggry (copyright control)
Produced by Bo Brinck
Arranged by Daggry/The Dawn
Taken from the album The Dawn
©+© 1998 Elap Music

14. KASHMIR Lampshade 6:05

Written by Kasper Eistrup (copyright control)
Produced by Joshua & Kashmir
Taken from the album The Good Life
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DENMARK



Disdain for pretensions And Love of pop mark danish music

Aqua's Just A Small Drop In The Growing Talent Pool

BY CHARLES FERRO

COPENHAGEN—The Danes have a sense of humor. Who else would put an amusement park right in the middle of a capital city? Just as Tivoli Gardens symbolizes—and is much used to satisfy—the need for fun in the hustle and bustle of urban life, Danish music has finally come to reflect the essentials of popular music and has even added some dimension to it. But it hasn't been a short nor painless process.

Danish media use Hans Christian Andersen's "Ugly Duckling" metaphor ad nauseum, but there is solid truth in it. Whether it's generally accepted or not, the Danish industry feels it has played second fiddle to big brother Sweden. Ever since Abba took the spotlight with "Waterloo" at the Eurovision Song Contest around a quarter-century ago, the Danes have been intimidated by their neighbor's success and hoping to match it one day.

The result has been a fledgling duck that hasn't been much to look at, until the magnificent swan appeared in the form of Aqua, the first Danish act to really hit the big time in recent memory.

"Aqua means a lot for a new generation of Danish acts that follow. They're kind of role models," says Bodil Høgh, head of projects at the Danish Music Information Center, the umbrella organization for promoting domestic music.

DANISH HISTORY

Most, if not all, record labels here will agree that the zany quartet paved the way in showing that the country could produce something people would listen to around the world. But if we take a look back, there have been other successes. Bent Fabricius Bjerre, using the comi-



cal artist name Bent Fabric, made the charts with "Alley Cat" about 40 years ago. Around the same time, Jørgen Ingemann hit with "Apache." In the '80s, there were "Sunshine Reggae" and "White Horse" from the act Laid Back on Medley (now EMI-Medley), tunes that floated onto hit lists as easily as the name of the act suggests. The latter synth-pop concoction virtually launched the U.S. market for 12-inch records.

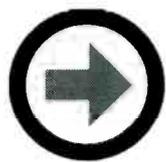
Although not a lot of people—including Danes—know it, the man who wrote what is arguably the best-known tango tune in the world, "Tango Jalousie," was a Dane. According to statistics, Jacob Gade's tango, written in 1925, is being played somewhere in the world at this very second. The Danes have produced hits, but there have been decades between them. The ugly duckling developed, but in spurts.

AMBITION AND SUCCESS

One thing that may have long-term impact will be the new Aqua album, due out this autumn. "If the results are good, it will influence Danish exports. If we show we can do it twice, then it's not just a flash in the pan," says Universal managing director Jens-Otto Paludan. "Other bands—for instance, Cartoons, if they move up to the next level of success—will also influence it. People still view Denmark as virgin territory, but if we can repeat [Aqua-like success], they will really take a good look."

If Aqua did indeed pave the recent

Continued on page D-11



Spirit of Independents

INDIE LABELS CARE FOR ARTISTS, TAKE CHANCES WHERE MAINSTREAM MAJORS WON'T

by Charles Ferro

COPENHAGEN—Denmark's independent record companies are quite often the pioneers who discover new talent and cover the various musical genres. What's more, they are usually the risk takers who experiment in the market.

"It's currently a good period for indies, with the majors facing big restructuring activities and a decreasing market," says Dietmar Schmidt, managing director of Sundance Records. "A lot of artists who had contracts are now out on the street, so there's a need for smaller companies to take care of them."

Sundance relaunched the act that once was the benchmark of Danish international success, Laid Back, in May. The duo's "Unfinished Symphony" carries its distinctive easy sound, but with a modern edge to it.

The label's biggest success to date has been the rock band Bl!nk, whose debut album, "Viva," sold 80,000 units in Korea two years ago. Schmidt notes that the involvement of Flemming Rasmussen, who produced Bl!nk and worked with Metallica, helped close the deal. Sundance has established an office in Philadelphia to boost activities in the U.S. to coincide with the Danish Wave festival. The company's Stunt label specializes in jazz.

Scandinavian Records has long been the Danish specialist in the dance genre. The label is a prolific source of songs that are featured heavily in club play around Europe and especially in Denmark. Former managing director Eivind Schytte, who is now MD of Arcade, says the label produces a lot of singles and EPs but not a lot of albums, with some exceptions. "On A Ride" has been released in 45 countries, and Miss Papaya has a solid fan base in the Far East.

Schyte describes his former employer as a company that "lives for licensing and production." Without any standing alliances, he says, Scandinavian Records has used the repertoire it has available to break new acts in the region.

OLD-FASHIONED POP

What may be the most striking feature of Danish music—something that applies to the majors and the indies—can generally be seen on the CD covers. Although exceptions exist, there is not a lot of tough-guy posing and grim social realism. The lyrics reflect the same light message. The music is made to be fun. Even when serious subjects are addressed, it is often done with skillful irony. It all boils down to easily digestible pop music, which may arguably be the indirect product of a healthy society with a well-functioning social-welfare system. Denmark's strengths lie in the quality of the music—and the level of schooling, especially English, which gives flexibility when trying to break into other markets. So the core music product coming out of Denmark reflects the core values of its people.

"We're slowly approaching other types of music," says Jakob Deichmann, MD of edel Denmark. "You still, how-

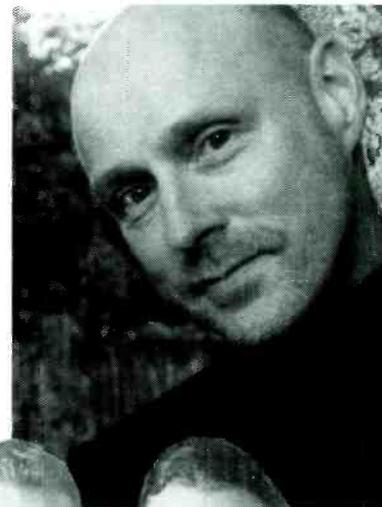
where prescribed formulas dictate the efforts a label will put behind an artist. The victim is creativity.

Blachman is willing to take chances, something he does not see larger labels doing. "It's too polished," he says of major-label repertoire. When ManRec signs an act, a finished album is normally ready within five months at minimal costs. He calls the process "freedom of speech." ManRec was started on a shoestring budget, but it is not a backroom operation. The store is like a minimalistic gallery that has great "hip" appeal, and it has won a following with its range of sounds. "Denmark needs to know it's been asleep for many years," says Blachman. "There hasn't been much entertainment value in the music, and, if it doesn't change, then it's only a matter of time. Our vision is a better solution to the problem."

ManRec puts out around 18 albums per year, and one of the sets from the first collection in autumn '98 won a Dansk Grammy nomination.

Being an indie can be a blessing and a curse. "We have to create it all ourselves, as opposed to the majors, who have a food chain of international markets," says Lars Malling, MD of Elap. "An indie can be more flexible with a different structure. We have to fight harder to be more creative. From a consumer's point of view, it doesn't matter if it's a major or an indie. It's the music that sells. In this respect, an indie's ability to break a hit is the same as the majors'. Elap is building up strategies for two rock-pop acts, The Dawn and Steam, and has several dance projects in the works.

Generally, an aspiring act in Denmark may still approach a major label first with a dream of superstardom, targeting the company whose repertoire fits their own style. But other acts may not want to be swallowed by a multinational company. "The indies are important because a major may be too big—especially for a new act that may need the attention, support and closeness," says Malling. ■



From top: Dietmar Schmidt of Sundance Records, Thomas Blachman of ManRec, The Dawn

ever, need substance to interest colleagues abroad. There is a great need for a global sound." Edel has a hot act with Toy Box. "Best Friend," a track with a clear link to Aqua, is the spearhead single from the duo's debut album, "Fantastic," which has been marketed as an Enhanced CD with a computer game and videos.

ManRec, another indie operation, appeared within the past year and is the avant-garde in Denmark. The label's repertoire is only available at its own store, and there is a clear parallel to the world of fashion; ManRec releases only a spring collection and an autumn collection.

"We're trying to offer an alternative to the global insecurity in the industry about what the fragmented audience wants. We hope we can establish new aesthetics and styles that can go abroad," says MD Thomas Blachman. He says he sees Denmark—and the rest of the industry—suffering from a situation

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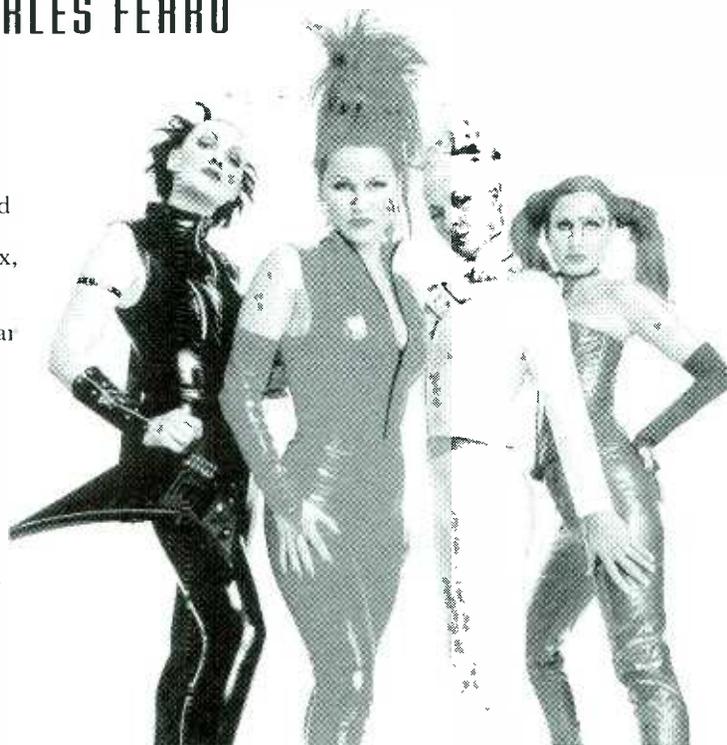
A Selection Of Artists To Watch

Danish record companies select the following artists and songs to highlight the strength of their repertoire.

BY CHARLES FERRO

Act: Star
Label: UNIVERSAL
Track: "HEAVEN'S ON FIRE"
Album: "Party"

Star will be whipping its fans into a frenzy with a brand of music Universal Music Denmark has dubbed "hard pop." The four Swedish ladies, dressed in skin-tight latex, will quickly be likened to a female Kiss of the '90s—"Heaven's On Fire" being a Kiss cover—but their music extends beyond the confines of '70s heavy glam rock. Star deftly blends electronics of the past two decades with a platform-heeled originality that even mixes the fluid melodies from the grandparents of Swedish pop, Abba. "It's a dirty job, but somebody's gotta do it—and we're perfect for the part," the girls say about themselves in a joint statement. Irene (Red), Mia (Black), Lotta (White) and Selma (Blue) met as rivals while playing in a variety of bands and found the idea of "Party" as a common denominator. They molded this into the color and sound that is Star and named the debut album after what they say they like to do best on and off the stage.



Star

Act: Freya
Label: UNIVERSAL
Track: "YELLOW LADYBIRD"
Album: "Tea With The Queen"

Songwriting can produce a melody you whistle while puttering around the house, or a phrase that haunts you in the middle of the night. Freya manages to span the spectrum with tracks that can be simply happy tunes or songs that pique real introspection, and she delivers them in a voice that can convey fragile emotion or bedrock strength. Freya began writing songs while living in Africa with her parents. The combination of the exotic countryside and cultures sprinkled spice into her lyrical and musical talents. She took up the guitar as a teen in Denmark and continues to use it as her main songwriting tool. Her debut album, "Tea With The Queen," was produced by Johnny Jam & Delgado, the team behind Aqua's blockbuster "Aquarium." While Freya's singer/songwriter-with-a-guitar style may seem a mismatch to the production, the result is a catchy blend that frames her voice well within the music.



Freya

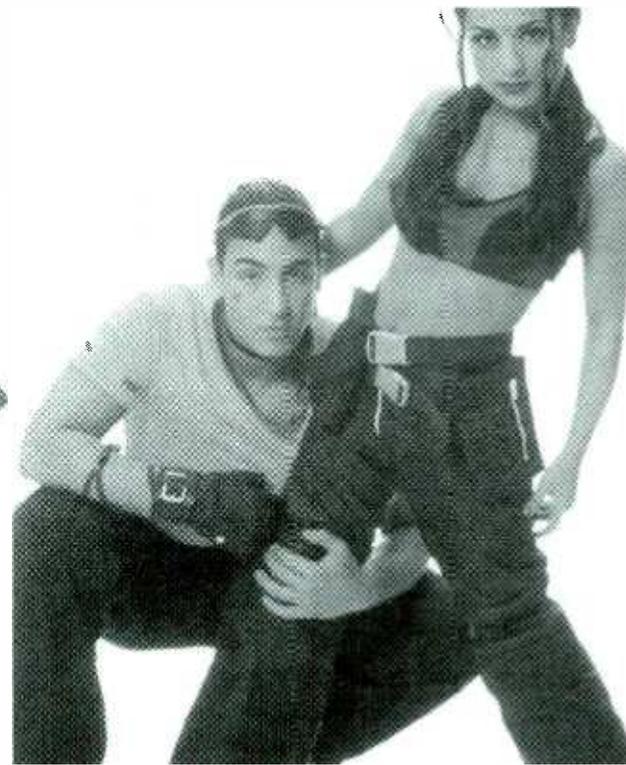
Act: Thomas Helmig
Label: BMG
Track: "SILVERMOON"
Album: "Dream"

Thomas Helmig bounded into the spotlight in the mid-'80s as a teenage idol, appealing largely to the post-

Barbie-doll set. He has kept that audience, but has since won many mainstream rock fans, as well—both male and female. The seed of his love for soul music was planted while Helmig was on a high-school exchange program in Motown itself. With "Dream," his 10th album, Helmig departs from his signature R&B styling of earlier sets and moves into the realm of rock. He retains his soulful phrasing but takes another giant step ahead with his guitar work and the songs he wrote and arranged himself. "While I was working on it, I was reminded of the real-life things that happen. It was a process of moving ahead—in life and in the studio—and taking my music to another level," Helmig says.



Zididada



Toy Box

Act: Zididada
Label: EMI-MEDLEY
Track: "PLEASE YA, LISA"
Album: "Welcome To Zididada"

"Please Ya, Lisa" stormed into South Africa and topped the charts at the country's biggest national all-hit radio station, 5FM, in just a few weeks. The Zididada two-man band—Danny Linde and Jimmy Colding—has been likened to a mix of Mungo Jerry and the Rolling Stones, a comparison that can be heard in various aspects of this debut, "Welcome To Zididada." But comparisons aren't fair; Zididada has created its own brand of music that is just pure fun. The remarkable thing about the duo is that the two started out as blues musicians. "We were playing clubs and sat down and wrote a couple of songs. One of them was "Lisa," says Colding. EMI-Medley took the demo, mastered it and released a single. The public response was immediate. "We write crazy texts and would like to bring happy songs into a trend of lyrical negativism," Danny says. That's Zididada in a nutshell.

Continued on page D-8

YORK & DUCK



mirah

The new album including the hit single Gotta Go Home

TG Management

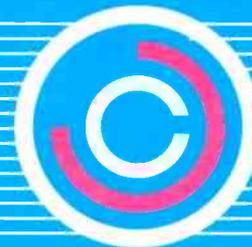
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Camille Jones

Nothing comes from nothing

debut single

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DANISH ARTISTS

Continued from page D-6

Act: Toy Box

Label: **EDEL**
Track: "THE SAILOR SONG"
Album: "Fantastic"

Toy Box had them swinging from the vines of the dance clubs with its first single, "Tarzan And Jane." The zany duo's style warrants a nod of recognition to Aqua, but they take the adventure character a step further. The familiar lineup of a female frontwoman and a male rapper is supported by other dimensions in the mix. Toy Box's debut album, "Fantastic," is an Enhanced CD with an action game and videos. The act offers more than just music; it's a whole package of entertainment. This is fun music—no more, no less—something to put on the CD player when you need to put a smile on your face. Its appeal spans age groups and has all the elements that gets an act across borders. One listen to the hit single "Best Friend," and it all becomes clear. The name of the act says a lot, and there is quite a bit of frolic in that box.

Act: Andy Roda

Label: **VIRGIN**
Track: "THE POWER"
Album: "Dish"

Andy Roda has one of those rare voices that commands enough octaves to convey any musical message he wants. His voice and his deep-rooted love for R&B accentuate his songwriting talents. Roda's lyrics dig into emotions, while his voice interprets them. The 21-year-old's career is only beginning to unfold, starting with the release at home of "The Power," the first single from "Dish." The title of the track could be taken as a description of the impact he will have on Danish pop music with his singer/songwriter talents. Roda's natural R&B styling, coupled with a solid throbbing pop production, make him a sure thing. The only cover on "Dish" is a fresh new remake of Bonnie Raitt's "Something To Talk About." With this track, Roda swerves from his core style, but there can be no doubt about who's singing the song.

Act: Marie Frank

Label: **BMG**
Track: "SYMPTOM OF MY LIFE"
Album: "Ancient Pleasures"

Marie Frank learned the art of performing at the toughest schools in the world—playing on street corners and in bars. She especially likes to do her own interpretations of songs by Dylan, Lou Reed and Neil Young, but she turned her hand to songwriting in order to "tell a story in intimate contact with the audience," she says. Frank hooked up with a band and began filling clubs. A recording contract came along, and she began writing material for an album. While in New York last year, she met a lot of people who helped refine her craft. One of them was Daniel Wise, who would produce her debut album. So, instead of heading back to Denmark to lay down tracks, the band was flown to New York. The mixing was done by Bob Clearmountain, Jack Joseph Puig and Mads Nilsson. Serendipity played a hand in Frank's career when a white-label track from the studio ended up in the hands of BBC Radio One FM DJs Pete Tong and Armand Van Helden. The song "Under The Water," which is also on the album, became a club hit in the U.K., under the artist name Brother Brown Presents Frankee.

Act: Big Fat Snake

Label: **MEGA**
Track: "FIGHT FOR YOUR LOVE"
Album: "Fight For Your Love"

Big Fat Snake is a band made for the stage, a haul-ass blues-pop-boogie-rock group that performs with the sweaty energy that makes it a favorite on the live circuit. Vocalist Anders Blichfeldt may have the hottest voice in



Big Fat Snake



Marie Frank



Under

Danish music, no matter whether he's singing a ballad or a charged rocker. With Peter Viskinde on guitar, Pete Repete on keyboards, drummer Jens Fredslund and bassist Asger Sreenholdt, Big Fat Snake is the band to book for the homecoming party. On the latest outing, the members took over their own production and took a giant step ahead by integrating new technology into their rock-solid sound. They have a huge fan base at home and are equally popular in Asian markets. "Fight For Your Love" reflects the quintessential Big Fat Snake that keeps getting fatter.

Act: The Dawn

Label: **ELAP**
Track: "SUPERMAN"
Album: "The Dawn"

Critics of the guitar have been ready to cast the first shovelful of dirt on the esteemed instrument's casket, but it hasn't died yet. The Dawn is not afraid to use the guitar as the driving force behind music that has depth and energy. The quartet is a post-grunge group that keeps



Camille Jones



Kashmir

the spirit of rock alive. A fetching element of the band's popularity is lead vocalist Jan Daggry's edgy voice and his uncanny ability to write a catchy song. The band rocks, and that's why it's drawing crowds to clubs and outdoor venues at home. "Superman" attests to The Dawn's appeal. The single's success on the radio helped the group emerge from the club scene and into the homes of fans and potential fans. This is music that pulls no punches.

Act: Kashmir

Label: **SONY**
Track: "LAMP SHADE"
Album: "The Good Life"

Kashmir has refined its sound and is looking for a broader audience outside Denmark with the alternative-pop/rock trio's third and latest set, "The Good Life." The band tapped into producer James Guthrie, who worked with Pink Floyd on "The Wall," to add sound dimensions to the finished songs, and it worked. The end result is a mix of '70s traditional rock blended perfectly with new and old pop elements, making the set radio-friendly and broadly appealing. Intense melodies meld with vocal harmony and subtle but hard-edged instrumentation. Kashmir's previous outing, "Cruzential," won the band com-

Continued on page D-10

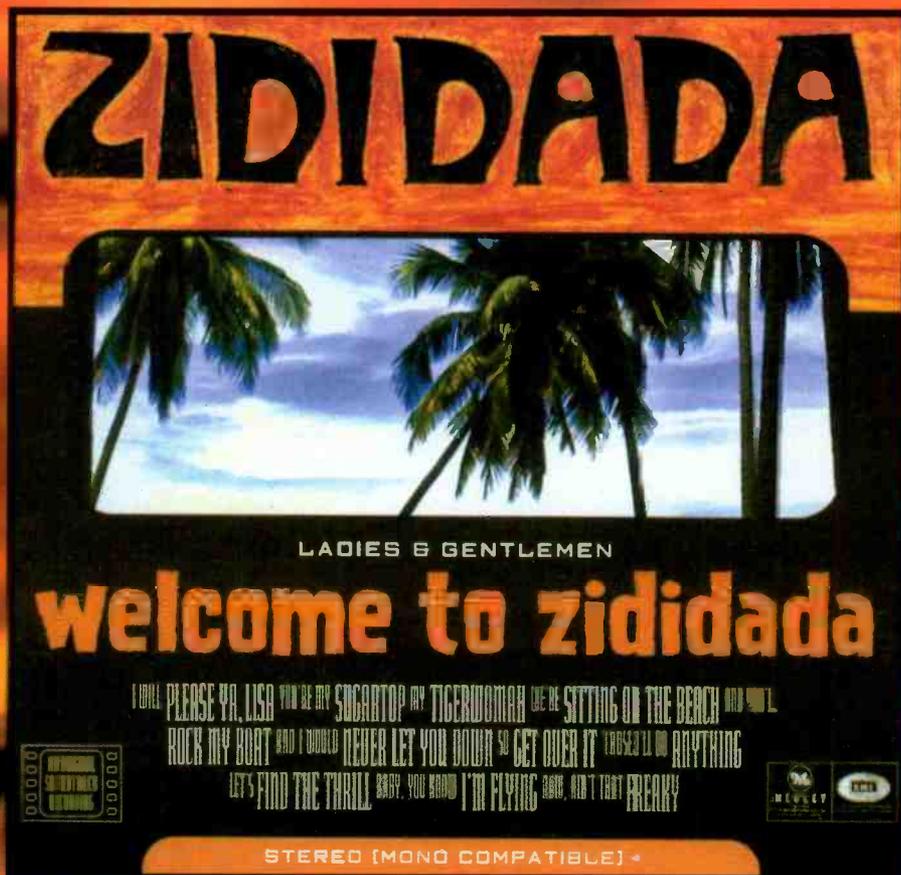


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DANISH ARTISTS

Continued from page D-8

mercial and critical acclaim, which is being amplified with the latest album. The set has been released in more than a dozen countries, quite an accomplishment for a sophisticated rock group in a market that wants easily digestible, fluffy pop.

Act: **Under**

Label: **SONY**

Track: "RESCUE 911"

Album: "Glamorous Hearts (And Other Broken Mistakes)"

This power quartet built its reputation on the club scene, and its long-awaited debut folds the finesse of studio technology into raw stage energy. The result is a form of classic rock that's gone state-of-the-art. Talented songwriting has produced intelligent lyrics with enough hook lines and catchy choruses woven into the texture of the music to give this group a broad appeal without compromising the hard-edged rock. Frontwoman Iben Argus performs as the medium for the message that transmits from the foundation of the backing band. Her voice has a misleading innocence that swings from a lulling calm to high-voltage power. For the video for the song "Jessica," Under worked with some of the top commercial film and special-effects people in the business. It has been dubbed Denmark's most expensive video. Under's debut, "Glamorous Hearts (And Other Broken Mistakes)," reveals the depth and heat of a real rock band.

Act: **Camille Jones**

Label: **WARNER**

Track: "NOTHING COMES FROM NOTHING"

Album: **TBA**

Camille Jones is a one-woman music-making machine. The 25-year-old Danish-American plays piano, bass and

percussion, programs drums, does sampling and can master the controls for recording. From early childhood, she was exposed to a host of musical styles—first and foremost from her father, a jazz drummer. Jones jumped into the Danish music scene at the age of 15 and cut her teeth with hip-hop, acid jazz and R&B. The labels soon discovered her and used her voice for background vocals. Working with musicians from various genres, she matured and developed her own style, which can be best described as pop-folk-R&B, an eclectic mix that comes across in rich vocals and melody. Jones writes her own material, both lyrics and music, and delivers each song with an unmatched personal emotion. "Nothing Comes From Nothing" provides just a tiny sample of her abilities and hints at the career that awaits her. A debut album will be released later this year, and her reputation has truly preceded her.

Act: **Mirah**

Label: **WARNER**

Track: "STOP AND THINK IT OVER"

Album: **TBA**

Call it Euro-pop or Scandi-pop or Dano-pop. Mirah delivers it, hook lines and singer. This is music that will simply put you in a good mood or make you work up a sweat on the dance floor. Following a string of successful undertakings on an amateur level, Mirah broke through at home with a dance version of Chris Rea's "I Can Hear Your Heartbeat." She went on to cut "I Don't Wanna Wait Anymore," which climbed the Danish charts for a long run and jumped into hot-rotation at the main radio stations. Mirah's latest material pushes her from mainstream dance into a more traditional pop vein. "Stop And Think It Over," the first single from her upcoming album, demonstrates how she has enriched her styling through the years. The track, written and produced by Swedish Dreamworld, illustrates her vocal talent underlined by the signature sound of the production team.



Mirah

Act: **MLTR** (Michael Learns To Rock)

Label: **EMI-MEDLEY**

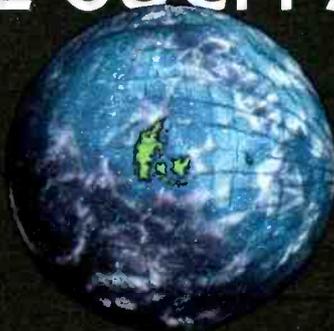
Track: "SOMEDAY"

Album: "MLTR"

Around a decade ago, when MLTR was still known as Michael Learns To Rock, this Danish quartet was a major hit in northern Europe. But then the unexpected happened, and they caught fire in Asia, where they became the most popular international act in a number of markets in that region. Michael Learns To Rock was the benchmark for export success in the Danish industry. When screaming fans proclaimed their love for "Michael," they were doing it for the Danish band and not the other Michael with the gloves and sunglasses. The group's brand of hard-edged, easy pop songs and the singular talent of frontman Jascha Richters for melodious vocals, combined classic Scandinavian pop with the sound of a real, tight band. The result was five original albums with sales of 7 million-plus. Now using the moniker MLTR, the band has decided to regroup, attack new territories and renew its acquaintance with long-term fans after focusing mainly on Asia. "Someday" is the spearhead single for this effort. ■

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DANISH POP

Continued from page D-3

inroads, then the labels must follow them relentlessly. "Danish record companies have to think big," says Aqua's Søren Rastad.

Maybe they do think big. The domestic industry people constantly make the comparison to Sweden, the world's third-largest exporter of music, because they're neighbors and have similar markets. It might be encouraging for the Danes to make comparisons to other nations that, like Denmark, have only around 5 million inhabitants or, for that matter, other European countries. With the exception of the U.K., how many international hit-

to exploit this current wave of interest in Danish music." Mega Records produced the biggest success ever for a Danish signing—logging 28 million album sales—but it was with Ace Of Base, a Swedish act.

Mega has had recent success with a debut artist called Solveig, a young lady whose soulful pop has sold 95,000 album units in Japan through JVC and is being released in other Southeast Asian territories. The U.S. also has shown great interest, Cornelius says.

EXPORT EXPERTS

In the past decade, Asia has proven to be a valuable market for Danish labels. They have produced border-breakers in Europe, and the



MLTR

makers have other European markets produced? With that in mind, the Danes should realize that they really have accomplished a lot.

Sony has logged solid successes with such pop acts as Daze and SOAP, but recently saw its top-priority, rock trio Kashmir, making waves. Kashmir's "The Good Life" was released in more than a dozen countries in the spring, with more release confirmations expected. One of the tracks, "Mom In Love, Daddy In Space," has been nominated for the MTV Best Nordic Video award. Sony MD Jan Degner says that he is especially proud of rock acts crossing borders. "The important thing is to develop new sounds and artists with international potential, and we have three or four names in the pipeline," he says.

"If we are to sustain the present level of success, we need to better develop talent with the built-in potential to create a hit," says Claes Cornelius, business affairs and A&R manager at Mega Records, which was recently acquired by edel. "We can't rest on our laurels, but need

rest of the Nordic region is like an extended domestic market in some respects. But the first consistently big numbers came in from the Pacific Rim. The vein was best tapped by EMI-Medley, which logged huge successes with MLTR, Me & My, Dizzy Mizz Lizzy and others. To a degree, competitors followed with much of the same enthusiasm that Aqua has generated. "We have been fortunate to have successes by Danish artists," says Dietmar Schmidt, MD of Sundance Records. "In the Far East, it's easier to negotiate a deal. People there are starting to ask, 'What's new?' Whereas, before, it was a fight to just get them to listen."

EMI-Medley was the pioneer in music exports, the first company to find new markets, sell product and consistently follow up with new acts. Cartoons is its latest example of a hot act that continues to get hotter. The label's successes have been in a broad range of genres, but pop remains the operative word. "We have a sense of melody that's rare in a European context,"

Continued on page D-12

THOMAS HELMIG



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DANISH POP

Continued from page D-11

says EMI-Medley marketing director Mik Christensen. "Sometimes people tend to say that Denmark does only pop, but there are lots of genres. The Danish hit-frequency in Euro-pop has been built upon a catchy melody. It's primarily a good sense of pop music, but the pool of talent is big, the will is there, and the ideas are many."

Freddie de Wall took the helm of BMG earlier in the year, coming from a position in London and,

before that, Germany. He views Denmark with slightly different eyes, but sees basically the same thing as the natives. "I come from an international environment," he says. "Regarding Danish product, there's no doubt that it meets international standards. As an outsider, I felt Danish music always sounded 'sexy'; it had a certain touch that makes it special. And Scandinavia in general has been an A&R powerhouse for the past few years."

BMG's strategy is to retain a streamlined roster, and as De Wall says, to use focus, timing and cre-

ative, innovative marketing to find new opportunities in a market that is increasingly dominated by TV advertising and overkill. The label will push its flagship artists Thomas Helmig, Marie Frank and Caroline Henderson.

DENMARK'S THE SPOT

A style of homogenized Euro-pop developed in the wake of Abba, and some Danish musicians leaned in that direction. "What's interesting is that now Denmark is known as a pop-producing country, but, traditionally, the Danes listened to and produced rock," says Jesper Bay, managing director of the management/consulting company MusicMatters.

Being a small, demographically homogenous country breeds a certain amount of conservatism. New ideas trickle slowly into Denmark, but when real pop styling with melody at the core caught on, it flourished. "It's a small country with a tightly knit musical environment," says EMI-Medley's Christensen.

Continued on page D-16

State Of The Market

Recordable CDs Create An Industry Within The Industry

BY CHARLES FERRO

COPENHAGEN—Denmark, like many other music markets, has been sluggish in recent years, but there are bright spots. The general economic situation, international and domestic, has directly influenced the business. The Asian

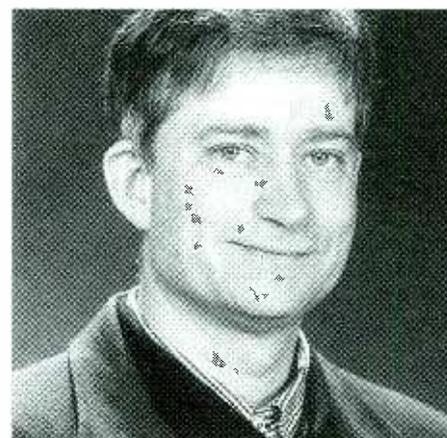
of Sony Music Denmark. "Lots of young kids don't buy music in stores, but from a friend. There's an industry within the industry, so artists and companies are losing money. People don't always know that it's illegal, but we plan to show that it is."

IFPI surveys done last October estimated that CD piracy was taking a 10% bite of the market. Revised estimates this spring indicate the figure may be closer to 25%.

"In the long term, we will introduce a technical solution, coded CDs that cannot be reproduced," says Degner. "For the short term, IFPI has begun a campaign to capture the bandits, something similar to efforts aimed at stopping the pirating of video games. Of course, we won't be going after schoolkids, but the

individuals who have established a home industry. Not a lot of the pirating and sales is organized, but we'll get the organizers."

Degner expects to see the mar-



IFPI Denmark chairman Jan Degner

downswing hurt sales in that region, while the repercussions from Asia and the Russian economic crisis also have had indirect influence.

Danish politicians have made repeated attempts to cut consumption, reduce imports and improve current account figures. Music, as a non-necessity, has been one of the victims.

An IFPI sales index, which used the first five months of 1998 as a benchmark of 100, found overall sales at 92.8% of that level during the first four months of 1999, with sales of international acts at 84.2% yet sales of domestic acts at an encouraging 112.2%.

The figures have been spurred on by releases for Kosovar-refugee relief, Thomas Helmig (BMG), Cartoons (Flex/EMI-Medley) and Blå Øjne (Edel), who dominated the charts during the period with dancey remakes of two Danish-language hits from the '80s.

"The biggest problem we have is CD-Recordables, people burning their own CDs at home," says IFPI Denmark chairman Jan Degner, who also is the managing director



Thomas Helmig

ket remain in a slump for the next 6-to-12 months, or until the pirating problem is remedied. For the longer term, he says, "There's a lot of good Danish music with immense potential both at home and abroad." ■



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DANES IN THE U.S.A.

Billboard Chartbeat columnist and world-pop aficionado Fred Bronson looks at the history of Danish pop in the U.S. and offers his choices of Danish hits to click in the future.

LOS ANGELES—Just as Abba awakened an interest in Swedish music 25 years ago, the Danish Euro-pop outfit Aqua has reminded the entire world that its country can also be an important source for hit records.

Aqua did it by making a big splash on The Hot 100 with "Barbie Girl," a humorous confection from the group's "Aquarium" album that caught people off guard by entering the chart at No. 7 in September 1997. That is still the record for the highest new entry by an act having its first hit.

Aqua captured the title from the Spice Girls and Alanis Morissette, who each entered The Hot 100 at No. 11 with "Wannabe" and "Ironic," respectively. "Barbie Girl" became one of the biggest Danish exports of all time, although, in chart terms, the most successful Danish single in the rock era is the instrumental "Apache" by Copenhagen-born Jorgen Ingmann. That Atco single peaked at No. 2 in 1961. A few months later, fellow Dane Bent Fabric mined more instrumental gold with "Alley Cat," also released on Atco. That single went as high as No. 7.

Between the Ingmann-Fabric connection and the success of Aqua, it was difficult to find a Danish presence on The Hot 100, although there were a handful of acts that made it in the U.S. Laid Back achieved one-hit-wonder status with the synth-pop hit "White Horse," reaching No. 26 in 1984.



"White Horse": Laid Back's '84 hit

In 1988-89, the American rock group White Lion had a streak of hits sung by Danish-born Mike Tramp.

And before Ingmann and Fabric reached American shores, "Oh! Susanna" by Don Charles Presents The Singing Dogs, a 1955 hit, was recorded in Denmark.

While some people thought "Barbie Girl" would confer one-hit-wonder status on Aqua, the quartet surprised pundits by bouncing back onto the chart with "Lollipop (Candyman)," which was sweet enough to peak at No. 23 in January 1998. In the U.K., where "Barbie Girl" had to settle for peaking at No. 2, Aqua went to No. 1 with "Doctor Jones" and "Turn Back

Time." And in the wake of Aqua, other Danes charted in the U.S. In May 1998, "Superhero" by Daze and "This Is How We Party" by S.O.A.P. were both on The Hot 100.

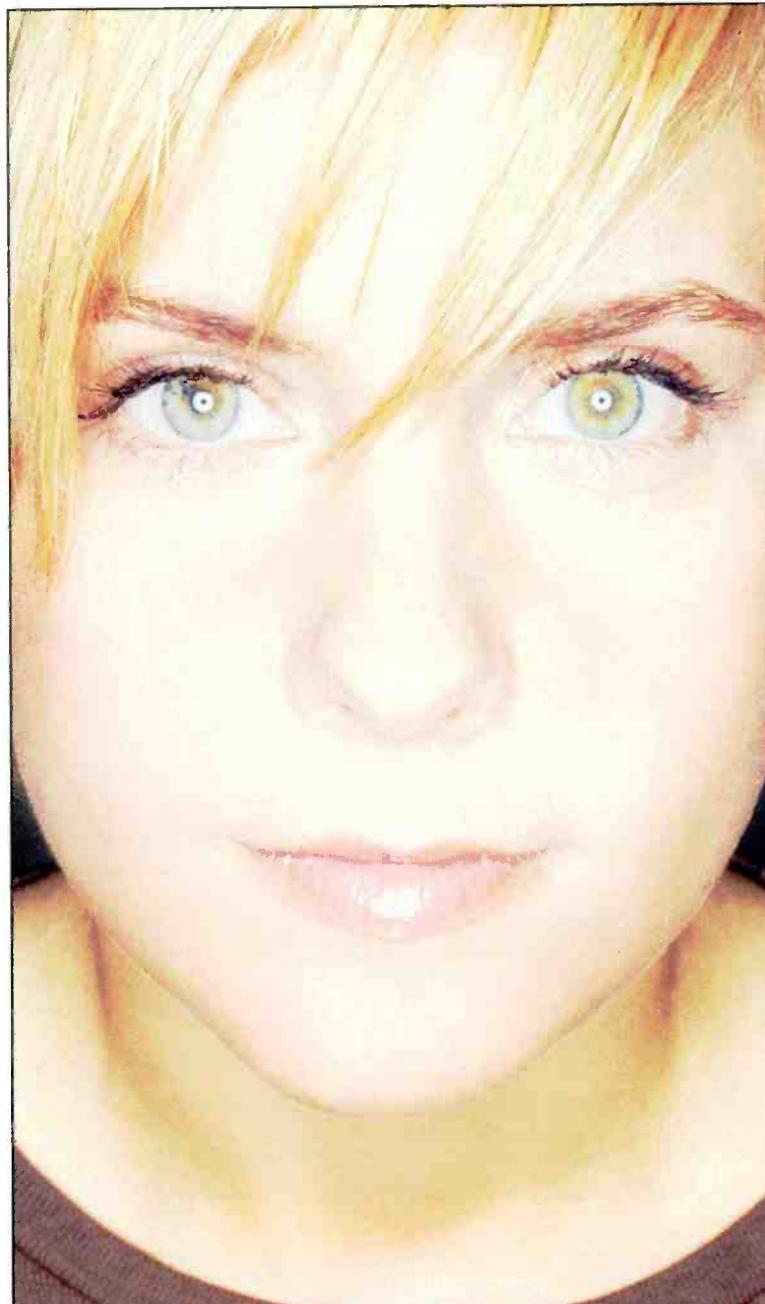
There are still many Danish acts ripe for export. My personal favorites include BMC's Shirtsville, Sony's Maria Montell and Universal's Sunzet, as well as Laundromat, signed to the independent Mainline/Lidocaine label.

Shirtsville's "Inconvenience" is a pop track with an irresistible hook and is just one of many potential singles on its debut album. Montell's "And So The Story Goes..." album was recorded in Danish with an entirely separate version in English and is filled with likely hit singles. Sunzet's "Winter Sunshine" proved the group's worthiness in the dance arena. Laundromat is also a pop act, and its track "Bad Beat" from the album "Trivia By Laundromat" sounds like it belongs on The Hot 100.

And one big Danish success story yet to be told in the U.S. is Cartoons, signed to Flex-EMI. The wacky outfit's remake of David Seville's 1958 novelty hit, "Witch Doctor," has sold well throughout Europe, and the follow-up, "DooDah," is also peaking in the upper chart regions. One thing is certain: Aqua has opened the door, and now it's up to other Danish acts to step through. ■



White Lion: Dane Mike Tramp sang a streak of '88-'89 hits.



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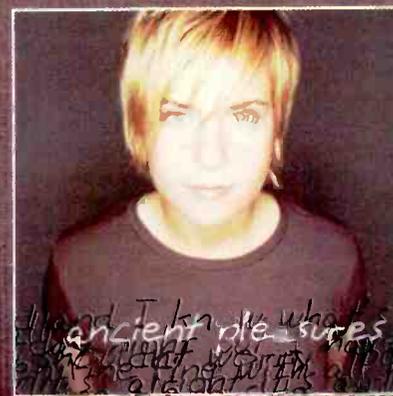
SYMPTOM OF MY TIME

mixed by Bob Clearmountain

and

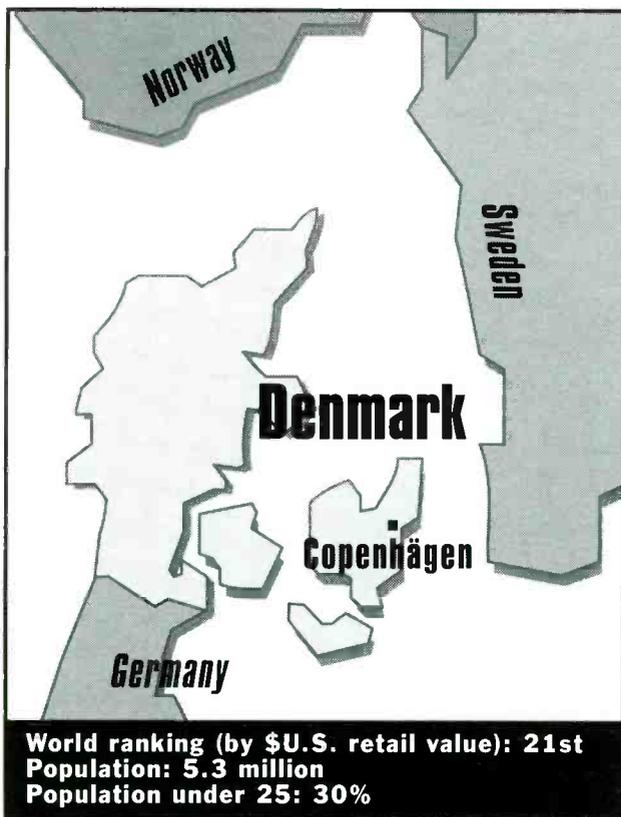
UNDER THE WATER

by Brother Brown Presents Frankee



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ECONOMIC WATCH

Currency: Danish krone
 Exchange rate: 6.9 krone = \$1 U.S.
 Per capita GDP in U.S. dollars: \$32,849
 Unemployment rate (April 1999): 5.9%

SALES WATCH

Average wholesale album price (\$U.S.): \$12.88
 Average retail album price (\$U.S.): \$18.70
 Mechanical royalty rate: 9.009%
 Sales tax on sound recordings: 25%
 Unit sales (1998): 17.5 million
 Change from same period previous year: -5%
 Per-capita album sales: 3.3
 Piracy level: Less than 10% of units
 CDs as percentage of total sales value: 97%
 Gold-album award: 25,000 units
 Platinum-album award: 50,000 units

MEDIA WATCH (key promotional outlets)

PRESS

Mix—monthly magazine for younger fans. Circ: 80,000
Gaffa—free monthly featuring rock, pop, some jazz. Circ: 65,000
Nat & Day—cultural newspaper, featuring music, movie and restaurant listings, distributed free-of-charge in nightspots and to subscribers of the Jyllands-Posten newspaper. Circ: 85,000
Ekstra Bladet—tabloid newspaper. Circ: 148,000

B.T.—tabloid newspaper. Circ 126,000.
 Both tabloids feature charts, gossip and reviews.

TV

DR1, DR2 and TV2—the collective Danish public broadcasters each feature music programming, both local and international, and hold a 68% share of the viewing audience. TV3, with 20% of the viewing audience, has little music programming but is used by labels for music advertising.

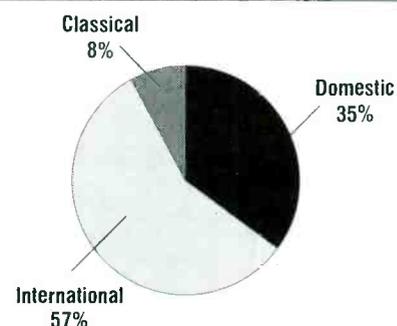
RADIO

P4—public broadcaster with a 32.4% audience share
 P3—public broadcaster with a 27.2% audience share
 "The Voice"—has a 5.8% audience share

RETAIL WATCH (key retail outlets)

Fona—52 stores
 M&M—9 stores
 FDB—a supermarket/hypermarket chain that sells CDs, most top-20 titles, at 600 outlets. A major player and a determining factor in the sales charts.

REPERTOIRE BREAKDOWN



TRADE CONTACTS

IFPI national group: Danish IFPI
 Mechanical-rights society: Nordic Copyright Bureau (NCD)
 Performing-rights society: Kodax/Gramex
 Music-publishers association: Dansk Musikforlaeggerforening

Source: IFPI and Billboard research

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danish producers get happy

CREATING THE SOUND OF A SMILING SINGER

by charles ferro

COPENHAGEN—Just as every artist has a special stroke, architects have signature lines, and clothing designers may be recognized by a cut of cloth, there's something that makes the Danish sound special. This comes from producers who stamp their hallmark on a record, and this is usually a smile.

"We're not afraid to make it happy, to try to make it sound as if the singer is smiling," says Jan Langhoff from the team Hartmann and Langhoff, who broke through with Me & My's hit "Baby Boy" and produced four tracks on the benchmark "Aquarium" album by Aqua. "In the U.K., for instance, music needs to have a grown-up edge, whereas we don't care if we appeal to 10-to-25-year-olds."

"We spend a lot of time making the singer act as if she or he is having a good time," adds Peter Hartmann. "We tell them to forget what they've learned in singing school."

"We're not afraid to do commercial music," agrees John Aagaard, managing director of TG Management, which



Hartmann and Langhoff

handles many of the top acts in Denmark and has 16 producers on its roster. "Everybody wants to hear happy pop."

Thomas Helmig, one of the hottest veteran acts in Denmark, agrees with the producers. "Maybe the Danish sound appeals to the child in us, or maybe there is a simple honesty in what comes out of production," he says. "When I make a record, I try to make it as international as possible, but when I play it for people from the U.S. or U.K., they say it sounds Scandinavian. I don't know what it is. The Danish sound may not be as polished, but that gives it a sense of genuineness, a raw sound."

Some Danish producers have taken their talents abroad. Cutfather & Joe work from a London base. "We live in Denmark, and there hasn't really been an international Danish sound," says Cutfather. "We were influenced by pop and loved American R&B, so I guess the fusion of the two gives the sparkle."



SoulShock & Karlin

"I come from hip-hop and rap, mixing and scratching," says SoulShock (Carsten Schack), who makes up SoulShock & Karlin with his partner, Kenneth Karlin. Their Soul-power production company has bases in Denmark and L.A., where they spend much of their time. "I won third prize in a world DJ competition and got a call from Queen Latifa. I was 17. That's how it started. I went on tour with her and later remixed "Madness." She liked the result and put it on her first album."

SoulShock worked closely with Cutfather and still retains close ties to him. "But I realized that the taste I have is more American than Danish, so the only thing to do was go to the U.S.," he says. SoulShock & Karlin, however, still work with Danish acts and will put their touches on Juice's second album for EMI-Medley. The working method is basically the same on both sides of the Atlantic, and SoulShock prefers to address entire albums instead of singles. "With an album, you can be creative—get into the artist, find out what's going on and get it out of them," he says. ■



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danish wave hits new york

Cultural Festival "Brands" Denmark, Opens American Eyes

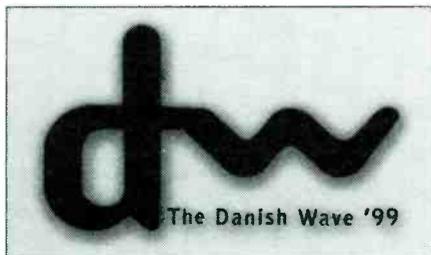
COPENHAGEN—Danish Wave, a two-month festival that opens in New York Friday (Sept. 9) will be the most ambitious project ever attempted to open American eyes to segments of Danish culture. The city will host about 85 individual events through Nov. 1.

"New York is the ultimate Mecca of culture, and if you can make it in New York, you can make it anywhere," says Irene Krarup, leader of the cultural-information department at the Danish general consulate in New York.

With a budget of nearly \$1 million, Danish Wave will feature six cultural areas: classical music, jazz, theater, literature, photography and cinema.

Nearly all events will be held at well-established culture venues, such as Lincoln Center for the Performing Arts, where the Odense Symphony Orchestra will perform a gala concert with the winner of the Carl Nielsen International Violin Competition. For the first time ever, the competition will be moved from Nielsen's hometown of Odense.

"Our goal is to draw as much attention to Danish culture



as possible, to give New Yorkers an impression of it," Krarup says. "It's not just about selling tickets, but about 'branding' Denmark."

The most recent culture-promotion project occurred 10 years ago, but that was a pan-Scandinavian effort. Such projects are normally planned centrally, but the consulate contacted American experts to evaluate what to bring to New York. "If you look at

jazz, Danish musicians come here, but not in proportion to their numbers or the amount of talent. Danish jazz has great potential in New York," says Krarup.

The Danish media have given the project great coverage, but the consulate has hired a New York public-relations agency to beat the drum there. "We don't want it to be just a big fireworks show and then say, 'That's all, folks,'" says Krarup. "This is a beginning. The networks established will be able to maintain contacts with the cultural circles in New York. We hope that this will be the first wave to wash up on the coastline of New York, and we want it to turn into a groundswell."
—CHARLES FERRO

DANISH POP

Continued from page D-12

"Small makes it easy to work—there's a short span between idea and action."

The seed of pop—as in popular—music has long been in Denmark. "There's an old tradition of the folk song still being in the hearts of people, and it converts to pop," says Virgin Records MD Herriette Blix. Due to the EMI takeover, ensuing adjustments needed and the presence of affiliate EMI-Medley, Virgin has not made great strides toward international markets, but Blix says that will change.

Even the best of melodies is only a diamond in the rough without good production. An excellent educational system and the early introduction of computers into schools has spurred the development of technical talent in the country. Danish producers have established an effective network that works closely with one another and with the musicians. This network extends abroad. Cutfather & Joe work from a U.K. base, and Soulshock & Karlin from the U.S., and both teams are in heavy demand. Christensen believes that simplicity is the main hook among Danish producers. "If it's going to come from Denmark, it should sound Danish," he says.

"I think the Danish character is one that sets itself apart," says Warner MD Finn Work, who has high expectations for female pop artist Mirah and an experimental act called The North. "We're serious when we work, but we keep an ironic distance. There's a certain tongue-in-cheek attitude in the Danish pop style. It's high-quality without pretensions. I think the market falls for that element, which pervades many levels of our society."

The humor in the music has produced successful fun songs and maybe even a hybrid of Euro-pop that could be called Dano-pop, "but we don't want people looking at Denmark as a cartoon-music-producing country—that can be dangerous," says Virgin's Blix (meaning no disrespect to the hit act called the Cartoons).

What is interesting to note is a kind of full-circle process. "If you put Cher's 'Believe' and 'Strong Enough' into a genre, it's very much like what comes out of Scandinavia or Denmark. Call it Euro-pop. It's been here for a long time and hasn't spread elsewhere," Work points out. "Its potential is great, growing and being exploited."

"I think our strength is that we dare to be Danish," says Christensen. "We dare to create something different, a Danish sound. We dare to make pop music." ■

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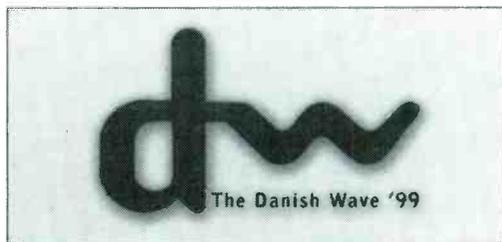
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Festival Schedule

Danish Wave '99 runs from Sept. 7 through Nov. 1. Festival events are held in New York City, unless otherwise indicated. Schedule is subject to change.

SEPTEMBER

- 7-11** Mads Vinding Trio
Sweet Basil, 88 7th Ave.
- 9-26** Retrospective of Danish film director Benjamin Christensen
The Museum Of Modern Art, 11 W. 53rd St.
- 10-19** Festival of contemporary Danish film
The Film Society Of Lincoln Center at the Walter Reade Theater, 165 W. 65th St., plaza level



Mads Vinding Trio

- 11** Mads Vinding Trio
Columbia University, 116th Street between Broadway and Amsterdam
- 11-30** Photography exhibit
The Cast Iron Gallery, 159 Mercer St.
- 14-16** Thomas Clausen Quartet
Sweet Basil, 88 7th Ave.
- 16** Poetry and translation
The Cast Iron Gallery, 159 Mercer St.



Caecilie Norby

- 17** A poetry reading by Danish poets
Zinc Bar, 90 Houston St.
- 18** Thomas Clausen Quartet
Columbia University, 116th Street between Broadway and Amsterdam
- 20** Caecilie Norby
Blue Note, 131 W. 3rd St.
- 25** Caecilie Norby
Columbia University, 116th Street between Broadway and Amsterdam

Continued on page D-18

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further information: www.bigfatsnake.com



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FESTIVAL

Continued from page D-17

28-Oct. 2

Caecilie Norby
The Fez, 380 Lafayette St.

28

Copenhagen Royal Chapel Choir
St. Thomas Church, 5th Avenue and 53rd Street

29

Pierre Dorge's New Jungle Orchestra
Birdland, 315 W. 44th St.

30

Pierre Dorge's New Jungle Orchestra
Weill Recital Hall at Carnegie Hall, 7th Avenue and 57th Street

OCTOBER

2

Pierre Dorge's New Jungle Orchestra
Columbia University, 116th Street between Broadway and Amsterdam

4-7

Retrospective of 20th-century Danish chamber music
Merkin Concert Hall, 129 W. 67th St.

6-9

Jan Kaspersen Quartet
The Jazz Standard, 116 E. 27th St.

7

Ars Nova
St. Ignatius Loyola, 908 Park Ave.



Pierre Døge's New Jungle Orchestra

8

Michael Heise Trio
Londel's, 2620 Frederick Douglass Blvd.

8

Ars Nova
Christ and St. Stephen's Church, 120 W. 69th St.

9

Ars Nova
St. Paul's Chapel, Columbia University

10

Ars Nova
St. Vincent Ferrer, 869 Lexington Ave.



Jan Kaspersen

10-19

Carl Theodor Dreyer Retrospective
Film Forum, 209 W. Houston St.

11

Benjamin Koppel Quartet
Groove, 125 MacDougall St.

13

Benjamin Koppel Quartet
Cleopatra's Needle, 2485 Broadway

13

Poetry/In Transit
St. Mark's Church, 131 E. 10th St.

13-21

Odin Theater, "Mythos"
La MaMa Theater, 74A E. 4th St.

14

Poetry/In Transit
DCA Gallery, 525 W. 22nd St.

14

Jens Winther Group
BAM Cafe, 30 Lafayette Ave., Brooklyn

15-16

Benjamin Koppel Quartet
The Fez, 380 Lafayette St.

16

Benjamin Koppel Quartet
Columbia University, 116th Street between Broadway and Amsterdam

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- 17** Poetry/In Transit
Shadi & Co., 675 Hudson St. 5N
- 18** Lars Møller Group
Blue Note, 131 W. 3rd St.
- 18** The C.W. Post Orchestra with Susan Deaver
Tilles Center for the Performing Arts, C.W. Post Campus at Long Island University, 720 Northern Brookville, Long Island
- 20** Mad Cows Sing
Birdland, 315 W. 44th St.
- 20-23** Hotel Pro Forma, "Operation: Orfeo"
BAM Cafe, 30 Lafayette Ave., Brooklyn
- 21** Nikolaj Bentzon Brotherhood
The Schomburg Library, 515 Malcolm X Blvd.
- 22** Odin Theater, "White As Jasmin"
La MaMa Theater, 74A E. 4th St.
- 22** When Granny Sleeps
Kavehaz, 123 Mercer St.
- 23** Mad Cows Sing
Columbia University, 116th Street between Broadway and Amsterdam
- 23-24** Odin Theater, "Ode To Progress"
La MaMa Theater, 74A E. 4th St.
- 24** Mad Cows Sing
Weill Recital Hall at Carnegie Hall, 7th Avenue and 57th Street
- 24-26** Carl Nielsen International Violin Competition, 1st round
Merkin Concert Hall, 129 W. 67th St.
- 26** Mad Cows Sing
Princeton University, New Jersey
- 26-27** Odin Theater, "Judith"
La MaMa Theater, 74A E. 4th St.



Lars Møller

- 27-28** Carl Nielsen International Violin Competition, 2nd round
Merkin Concert Hall, 129 W. 67th St.
- 28** Mad Cows Sing
*Trinity Church, Broadway and Wall Street
The Knitting Factory, 74 Leonard St.*
- 28-29** Odin Theater, "Dona Musica's Butterflies"
La MaMa Theater, 74A E. 4th St.
- 29** Carl Nielsen International Violin Competition, 3rd round
Merkin Concert Hall, 129 W. 67th St.

- 29-30** Den Anden Opera, "Houdini The Great"
Columbia Theater, 116th St. and Broadway
- 30** Mad Cows Sing
Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn
- 30** Carl Nielsen International Violin Competition, 4th round
Borden Auditorium, Manhattan School Of Music, 120 Claremont Ave.
- 30-31** Odin Theater, "Itsi Bitsi"
La MaMa Theater, 74A E. 4th St.
- 31** Trio Chalumeau
Kosciuszko Foundation, 15 E. 65th St.
- 31** Den Anden Opera, "Houdini The Great"
Columbia Theater, 116th Street and Broadway

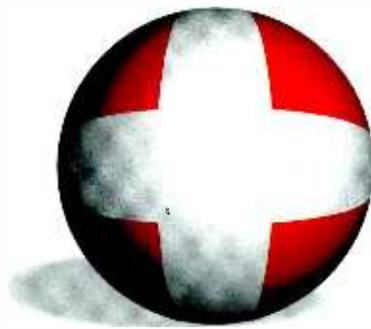
NOVEMBER

- 1** Carl Nielsen International Violin Competition, gala concert
Lincoln Center, 70 Lincoln Center Plaza

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Mills Comes Home To House Music; Rare Air Disc Surfaces

KEEPIN' THE FAITH: I will never forget it. It was during an annual trip to New York in 1975 that my sister took me to see the Broadway musical "The Wiz" at the Majestic Theatre. At the time, I only knew a few things about the show: that it was based on the book "The Wonderful Wizard Of Oz," that it was an all-black production, and that it starred a young newcomer, **Stephanie Mills**, as Dorothy.

Also featured in the cast were

Tasha Thomas (Aunt Em) and **Dee Dee Bridgewater** (Glinda, the good witch of the south), who later recorded such fab pieces of disco history as "Shoot Me (With Your Love)" and "Bad For Me," respectively.

Upon leaving the theater, I couldn't get such



MILLS

songs as "The Feeling We Once Had," "Soon As I Get Home," "Ease On Down The Road," "Home," and the **Luther Vandross**-penned "Everybody Rejoice" out of my head. This was my introduction to Broadway, musical theater, and **Stephanie Mills**. Boy, was I ever relieved when Atlantic Records issued the original Broadway cast album!

Four years later, Mills delivered the stellar album, "What Cha Gonna Do With My Lovin.'" Produced by **James Mtume** and **Reggie Lucas** (the same pair responsible for numerous disco classics, including **Phyllis Hyman's** gorgeous "You Know How To Love Me"), "What Cha Gonna Do" arrived at the height of disco; it spawned such club/R&B/pop hits as "You Can Get Over," "Put Your Body In It," and the title track.

Since then, Mills has kept her loyal fans happy with heartfelt songs like "Sweet Sensation," "Two Hearts," "Deeper Inside Your Love," "The Medicine Song," "Never Knew Love Like This Before," "Feel The Fire," "Keep Away Girls," "(You're Puttin') A Rush On Me," and "I Feel Good All Over."

Unfortunately, Mills hasn't had a mainstream release since MCA bid her farewell in the early '90s (she released a gospel album, "Personal Inspiration," in '94). That is, until now. Everybody rejoice, indeed.

On Tuesday (7), MAW Records will release Mills' "Latin Lover," a feisty house jam produced by **Masters At Work** (aka "Little" **Louie Vega** and **Kenny "Dope" Gonzalez**). Merging live **Nuyorican Soul**-styled instrumentation with the singer's signature soul-



by Michael Paoletta

ful soprano has resulted in one of the most classic-sounding house tracks to arrive in quite some time.

Mills, who recently appeared in the touring companies of "Children Of Eden" and "Ragtime," befriended Vega while on a flight from the Atlantis resort



AIR

in the Bahamas to New York.

"One thing led to another, and before you know it, we were discussing the possibility of collaborating on a song," says the North Carolina-residing, Grammy-winning singer. "When I got home, I began writing a song about a friend who was really sweating over this Latin guy. Before I knew it, I was in a New York studio with **Kenny** and **Louie**, laying down the vocals for the track. It all happened so organically."

Mills says that working with **Gonzalez** and **Vega** reminded her of being in the studio with **Mtume** and **Lucas**. "Before we went into the studio, **Louie** told me that he wanted this track to sound old-school," the artist remembers. "That was all I needed to hear! I called **Carl Hall**, who was in 'The Wiz' with me, and we had him do all the background arrangements. It was all very intimate. We were creating contemporary, yet classic, music in a live setting. It felt like home."

On Saturday (4), Mills is scheduled to perform (with a band) at the Vinyl club in New York. DJs for the evening include **Timmy Regisford** and **Vega**. Expect the soul to shine!

BREATHLESS: It's about time... On Sept. 14, **Source/Astralwerks** will release **Air's** "Premiers Symptomes," originally released throughout Europe prior to the French duo's dreamy debut album, 1998's "Moon Safari," which according to the label has sold 800,000 units worldwide. Up until now, the

seven-track set has been virtually impossible to locate and only in the import bins of specialty retailers.

According to band member **Jean Benoit Dunckel**, "Premiers Symptomes" was a sort of experimentation. It was a special, special time. When we made this record, it was with very little equipment, and we were completely unknown."

That may be, but **Dunckel** and his partner, **Nicolas Godin**, were already laying down the foundation for "Moon Safari" when they created these heavenly tracks between '95 and '97. Moments like the Rhodes piano-fueled "Modular Mix," the sensually cinematic "Casanova 70," and the deep sleep of "J'ai Dormi Sous L'Eau" effortlessly merge, allowing "Premiers Symptomes" to be as bohemian as it is chic.

According to **Astralwerks**, the first 50,000 copies of "Premiers Symptomes" will be a limited-edition enhanced CD, featuring a **Mike Mills**-lensed video for "Le Soleil Est Pres De Moi."

Staying with **Air** for one more minute, the duo recently completed the score for "The Virgin Suicides," the debut feature from **Sofia Coppola**. "It's a very intense film, and the music is very like that, very dark," explains **Dunckel**, who views it as a logical evolution of the **Air** aesthetic.

"Moon Safari" was like a teenager sound," he adds. "Now, it's more like the sound of men. I think we have to be extreme, to push ourselves further, to be more dirty, to be more real."

Scheduled for an early-2000 release, "The Virgin Suicides" will arrive via **Air's** new label, **Record Makers**, which will travel through the **Astralwerks** network in the U.S.

Les Rythmes Digitales Is Astralwerks' 'Darkdancer'

BY MICHAEL PAOLETTA

NEW YORK—It's not uncommon for today's dance, as well as hip-hop and pop, artists to look to the past for inspiration. **Daft Punk**, **Cassius**, **Basement Jaxx**, **Armand Van Helden**, **Studio 45**, and **Pete Heller**, among numerous others, proudly do it. The latest act to join this chart-topping list is **Les Rythmes Digitales**, whose debut album, "Darkdancer," is subtly steeped in all things '80s—albeit with a definite near-millennial foundation.

According to **Les Rythmes Digitales'** sole member, **Jacques Lu Cont** (real name: **Stuart Price**), it's an era that needed to be revisited. "Besides," says the 21-year-old **Lu Cont**, "who cares if I wasn't actually experiencing the music of the '80s. My view of that era is completely objective. Perhaps that's why I can honestly say I like **Heaven 17** and the **Human League**."

According to **Lu Cont**, the **Human League's** "Dare" is "the quintessential synth-pop album of the '80s."

Wall Of Sound U.K. released "Darkdancer" May 24; **Virgin Japan** issued the set May 10. In the U.S., **Astralwerks** is scheduled to release the 12-track set Oct. 5.

While "Darkdancer" is steeped in British synth-pop sensibilities, it doesn't ignore the burgeoning post-disco/electro-pop scene of New York in the early '80s.

"Dreamin'" and "Jacques Your Body," find **Lu Cont** paying much respect to dance music label **Prelude Records** and its artists, most notably **Sharon Redd**, **Lorraine Johnson**, and **D Train**. On "Music Makes You Lose Control," the artist reinterprets **Hot Streak's** "Body Work," which was a nightly staple at the **Fun House** disco in **Manhattan**.

For "Take A Little Time," which features **Shannon** on vocals, **Lu Cont** says he wanted to evoke the stylings of **Curtis Mantronik**, **Stephanie**

Mills, and **Joyce Sims**. "Also," he says, "I wanted to make a track like [Shannon's] 'Let The Music Play.' It's the only track on the album that is 100% '80s; it has nothing to do with the '90s."

The album also includes guest appearances from '90s vocalist **Thomas Ribiero** ("Soft Machine" and "Damaged People") and **Nik Kershaw** ("Sometimes"), who scored a hit in the '80s with "Wouldn't It Be Good."

According to **Lu Cont**, whose songs are published by **Warner/Chappell**, "Sometimes" was heavily influenced by "Love Action (I Believe In Love)" by the **Human League**. "It would've been too obvious for me to use **Phil Oakey** [of the **Human League**]," the artist says. "I wanted **Nik** for this song. He's such a brilliant singer and songwriter. He was never cool like the **Human League**. He was always seen as being more naf. He took this song to another level."

The executives at **Astralwerks** apparently agree. **Glenn Mendlinger**, product manager/A&R manager at **Astralwerks**, believes the song has the potential to explode at pop radio. "We've played the track for a few people at radio, and the overall response has been positive," he says.

"It will sound like nothing else on radio," **Mendlinger** adds. "And while 'Sometimes' is very reminiscent of the '80s, it's also very forward and contemporary. Simply put, the song is a lot of fun."

Astralwerks will issue "Sometimes" to radio in late January/early February, says **Mendlinger**. It will be preceded by a five-track sampler (in November) that will go to radio and retail.

"This act has such a strong following in the underground," notes **Mendlinger**. "That's why we're get-

(Continued on next page)



LES RYTHMES DIGITALES



Pump Up The Jam. **Warlock** recording artists **DJ Skribble**, left, and **Anthony Acid** kept the dancefloor alive at a party for **RED Distribution**. **DJ Skribble**, known for hosting such **MTV** shows as "MTV Jams" and "Global Grooves," and **Acid** have traveled the world, manning turntable decks for the global club community. On July 20, **Warlock** issued the pair's beat-mixed compilation "MDMA Volume II."

Billboard. HOT Dance Breakouts

SEPTEMBER 11 1999
CLUB PLAY

1. HEARTBREAKER MARIAH CAREY COLUMBIA
2. MOVE ON VICKI SUE ROBINSON GROOVILICIOUS
3. SANTO, SANTO SPC & GLORIA ESTEFAN BMG LATIN
4. READY FOR THE WEEKEND NIGHTVISION STONEY BOY
5. COME WITH ME TONIGHT THAT KID CHRIS FEAT. MELANIE JELLYBEAN

MAXI-SINGLES SALES

1. MUSIC IS MY LIFE PLANET SOUL STRICTLY RHYTHM
2. CUBA LIBRE NOISE MAKER JELLYBEAN
3. IN MY DREAMS TACYE RADIKAL
4. NOT OVER YET '99 PLANET PERFECTO FEAT. GRACE KINETIC
5. DREAM WEAVER ERIN HAMILTON TRAX

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	2	2	10	CANNED HEAT WORK 79162/EPIC †	JAMIROQUAI
2	1	1	8	MY LOVE IS YOUR LOVE ARISTA 13729 †	WHITNEY HOUSTON
3	3	5	9	NAKED WITHOUT YOU NEPTUNE 3026/RIVER NORTH	TAYLOR DAYNE
4	12	21	4	FIVE FATHOMS (LOVE MORE) ATLANTIC 84530 †	EVERYTHING BUT THE GIRL
5	8	17	7	ALL OR NOTHING WARNER BROS. IMPORT †	CHER
6	10	19	5	WALKING ATLANTIC 84514 †	POCKET SIZE
7	11	16	7	BODYROCK V2 27595 †	MOBY
8	9	13	9	DISCO INFERNO JELLYBEAN 2554	CYNDI LAUPER
9	19	24	6	ANYTHING FOR LOVE GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
10	22	27	4	RHYTHM IS MY BITCH WAVE 50046	KEVIN AVIANCE
11	7	4	11	BAILAMOS OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
12	4	3	10	BE YOURSELF TWISTED 55548/MCA	CELEDA
13	21	23	6	THANK YOU ATLANTIC 84516	TRUE SOLACE
14	23	26	5	YOU CONTAGIOUS 1006	JUDY ALBANESE
15	5	6	10	FREAK IT NERVOUS 20371 †	STUDIO 45
16	6	10	9	ALWAYS YOU EDEL AMERICA PROMO/HOLLYWOOD	JENNIFER PAIGE
17	24	25	5	BILLS, BILLS, BILLS COLUMBIA 79176 †	DESTINY'S CHILD
18	15	7	9	A WOMAN'S GOT THE POWER UNIVERSAL 56313	JENNIFER HOLLIDAY
19	25	29	6	DEEVA FEEVA PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
20	17	8	10	IF YOU HAD MY LOVE WORK 79164/EPIC †	JENNIFER LOPEZ
◀ POWER PICK ▶					
21	43	—	2	SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
22	14	12	9	LOOK AT ME CAPITOL IMPORT †	GERI HALLIWELL
23	18	18	8	LAST CHANCE FOR LOVE NO-MAD 1001	JOI CARDWELL
24	20	14	9	VERY IMPORTANT PEOPLE 4AD PROMO/WARNER BROS.	GUSGUS
25	27	32	5	JUMBO JBO PROMO/V2 †	UNDERWORLD
26	29	35	4	WER*SHIP NERVOUS 20387	DJ ESCAPE
27	13	11	13	RED ALERT XL 6273/ASTRALWERKS †	BASEMENT JAXX
28	30	39	3	HELL'S BELLS TWISTED 55541/MCA	MICHAEL T. DIAMOND
29	32	43	3	JINGO (REMIX) SALSOU 9014	CANDIDO
30	16	9	13	I WILL GO WITH YOU (CON TE PARTIRO) EPIC 79202 †	DONNA SUMMER
31	35	44	3	GIVE IT TO ME JELLYBEAN 2557	DRAMA KIDZ
32	34	46	3	JOY 4 PLAY 1024	DENI HINES
33	28	22	7	FLOOR FILLER TUNE 4 PLAY 1025	DAVE AUDE
34	39	42	4	CHANTE'S GOT A MAN SILAS PROMO/MCA †	CHANTE MOORE
35	38	40	4	KICK YOUR LEGS HIGHER TOMMY BOY SILVER LABEL 2003/TOMMY BOY	P.I.M.P. PROJECT
36	40	47	3	I NEED A LOVE CRITICAL 1829/CUTTING	NICOLE ARRINGTON
37	31	33	8	ON THE DANCE FLOOR VINYL SOUL 103/MUSIC PLANT	RICHARD ROGERS
◀ HOT SHOT DEBUT ▶					
38	NEW ▶	1	1	BODY ROCK INTERSCOPE 71461	LOUCHIE LOU & MICHIE ONE
39	26	15	13	SOMEDAY NERVOUS 20361	CHARLOTTE
40	46	—	2	PHUTURE 2000 MOONSHINE 88465 †	CARL COX
41	48	—	2	I NEED TO KNOW COLUMBIA PROMO †	MARC ANTHONY
42	36	30	9	EQUITOREAL JIVE ELECTRO 42603/JIVE	DUBTRIBE SOUND SYSTEM
43	47	—	2	FASHION EDEL AMERICA PROMO	PHUNKY DATA
44	NEW ▶	1	1	DON'T LOSE THE MAGIC 4 PLAY 1026	SHAWN CHRISTOPHER
45	37	20	11	BEAUTIFUL STRANGER MAVERICK PROMO/WARNER BROS. †	MADONNA
46	NEW ▶	1	1	LOVE STORY MUSIC PLANT 055	GEORGIE PORGIE
47	NEW ▶	1	1	BLAXTRAXX 3 (FUNKY NASSAU) TOMMY BOY SILVER LABEL 2018/TOMMY BOY	MR. SPRING
48	41	38	5	NIGHTS OVER EGYPT TALKIN' LOUD 562193/BLUE THUMB †	INCOGNITO FEAT. JOCELYN BROWN & MAYSIA LEAK
49	42	45	3	ROY SAMSON PROMO	HAPPY RHODES
50	NEW ▶	1	1	TURN THE WORLD ON RAMPAGE 0101	MAYTRIX

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	16	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
2	2	2	7	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
3	3	3	5	BAILAMOS (T) (X) OVERBROOK 97104/INTERSCOPE †	ENRIQUE IGLESIAS
4	4	5	9	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
5	6	6	42	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
6	7	7	30	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
7	5	4	11	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
8	12	11	58	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
9	9	8	15	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
10	8	9	4	SOL, ARENA Y MAR (X) WEA LATINA 29289	LUIS MIGUEL
11	10	10	17	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
12	RE-ENTRY	2	2	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER
13	11	15	18	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
14	13	12	27	PRAYE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
◀ GREATEST GAINER ▶					
15	16	16	53	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
16	14	13	39	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
17	17	17	7	BODYROCK (T) (X) V2 27595 †	MOBY
◀ HOT SHOT DEBUT ▶					
18	NEW ▶	1	1	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
19	15	14	13	IF YOU HAD MY LOVE (T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
20	23	19	66	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
21	24	35	3	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
22	22	23	49	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
23	20	20	28	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
24	25	28	8	SMILE (T) (X) ELEKTRA 63749/EEG †	VITAMIN C FEATURING LADY SAW
25	18	21	19	GIVE IT TO YOU (T) (X) INTERSCOPE 97052 †	JORDAN KNIGHT
26	21	22	4	NO MORE PAIN AND LIES (M) (T) (X) JWP 8885/ICU †	CHRIS MOUTAS FEATURING MR. SOOP
27	NEW ▶	1	1	ANYTHING FOR LOVE (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
28	26	26	36	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
29	19	18	4	LET FOREVER BE (T) (X) FREESTYLE OUST/ASTRALWERKS 95999/VIRGIN †	THE CHEMICAL BROTHERS
30	28	25	5	ALL STAR (X) UNDER THE COVER 0995	SMACK
31	27	27	13	HEY BOY HEY GIRL (T) (X) FREESTYLE DUST/ASTRALWERKS 66267/VIRGIN	THE CHEMICAL BROTHERS
32	34	40	71	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
33	30	29	6	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
34	29	24	19	LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
35	31	30	26	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
36	32	31	32	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
37	39	42	27	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
38	33	37	30	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
39	37	36	5	A WOMAN'S GOT THE POWER (T) (X) UNIVERSAL 56313	JENNIFER HOLLIDAY
40	NEW ▶	1	1	PULLOVER (T) (X) TOMMY BOY SILVER LABEL 2006/TOMMY BOY	HYPERTROPHY
41	43	39	11	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
42	NEW ▶	1	1	OUR DISEASE (T) (X) 1500 71242/INTERSCOPE	BREAKBEAT ERA
43	35	34	9	BETTER DAYS (AND THE BOTTOM DROPS OUT) (T) (X) WARNER BROS. 44697 †	CITIZEN KING
44	38	32	66	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †	BACKSTREET BOYS
45	41	33	22	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
46	36	38	14	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
47	47	43	32	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
48	RE-ENTRY	3	3	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
49	RE-ENTRY	2	2	HERE COMES THE RAIN AGAIN (T) (X) TRAX 12225/DAMIAN	SHERYL LEE RALPH
50	44	45	16	GEORGY PORGY (X) WARNER BROS. 44612 †	ERIC BENET FEATURING FAITH EVANS

○ 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.

ASTRALWERKS HANDS OUT LRT

(Continued from preceding page)

ting this sampler out as soon as possible. We want to maintain the underground credibility. Basically, we're going to let this record grow organically from the underground club community."

The label will also be doing its first "celebrity mailing," says Mendlinger. "We'll be sending copies of the album to '80s pop icons like Gary Numan, Madonna, and Boy George, with instructions explaining why they're receiving it."

Mendlinger proudly points out that

the U.S. version of "Darkdancer" varies slightly from its U.K. and Japan counterparts. "It features re-tweaked versions of 'Dreamin' and 'Brothers' as well as 'MDC Venedri,' which was a Japanese-only track," he says.

Les Rythmes Digitales is expected to tour North America, with a live band, throughout November. "We'll be hitting all the major markets," says Mendlinger. "New York; Boston; Chicago; Washington, D.C.; Seattle; San Francisco; Los Angeles; Toronto;

and Vancouver. The tour will also encompass several tertiary markets. The key is maximum exposure."

Les Rythmes Digitales is managed by Nigel Templeman of London-based Etc. Management and booked by Gerry Gerard of New York-based Chaotica (for North America) and Alex Hardy of London-based MPI (for the rest of the world).

Lu Cont was born in Paris, raised in Reading (just outside of London), and currently resides in West London. He

says the bulk of his childhood was spent listening to classical music. "My parents were classical musicians," he says. "And they banned pop music from the house. It was only after I went to a clinic for depression that they allowed me to listen to pop music. I was 11 at the time."

In 1996, Les Rythmes Digitales debuted with "Liberation," an album overflowing with electronic experimentation. "It was at a time when I discovered the Aphex Twin, Thomas

Feldman, and [German label] Tresor Records," explains Lu Cont, who has remixed tracks for Cornershop, Casius, Placebo, Pavement, and Beck.

"Each album I make will have its own concept," he continues. "My first one was experimental, this one is pure '80s, and the next one might be, who knows, R&B. I wouldn't emulate the sound, though. Just imagine my productions going the way of R&B. It would be my interpretation of rhythm and blues."

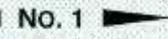
TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				
				
1	1	22	SOGNO ▲ POLYDOR 547222 22 weeks at No. 1	ANDREA BOCELLI
2	2	102	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [RS]	BUENA VISTA SOCIAL CLUB
3	3	101	ROMANZA ▲ PHILIPS 539207 [RS]	ANDREA BOCELLI
4	4	12	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
5	5	25	THE IRISH TENORS JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT [RS]	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	6	3	CAFE ATLANTICO RCA VICTOR 65401 [RS]	CESARIA EVORA
7	7	100	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
8	NEW		SOCA GOLD 1999 VP 1560*	VARIOUS ARTISTS
9	10	60	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
10	9	4	KULANJAN HANNIBAL 1444/RKODISC	TAJ MAHAL/TOUMANI DIABATE
11	8	15	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
12	12	7	SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/VIRGIN	ELIADES OCHOA
13	11	20	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
14	NEW		NIAFUNKE HANNIBAL 1443/RKODISC	ALI FARKA TOURE
15	14	31	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				
1	1	7	BLUES POLYDOR 547178/UNIVERSAL 5 weeks at No. 1	ERIC CLAPTON
2	2	2	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
3	5	45	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
4	3	69	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG [RS]	SUSAN TEDESCHI
5	4	23	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	6	99	TROUBLE IS...▲ REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
7	7	9	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
8	9	7	UNDISPUTED QUEEN MISS BUTCH 4009/MARDI GRAS	PEGGY SCOTT-ADAMS
9	8	18	TAKE YOUR SHOES OFF RYKODISC 10479	THE ROBERT CRAY BAND
10	11	45	BLUES ON THE BAYOU MCA 11879	B.B. KING
11	10	13	BEST OF ETTA JAMES MCA 11953	ETTA JAMES
12	12	16	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 11939	B.B. KING
13	14	49	GREATEST HITS MCA 11746	B.B. KING
14	13	92	DEUCES WILD ● MCA 11711	B.B. KING
15	15	53	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [RS]	KEB' MO'

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				
1	1	6	REGGAE PARTY POLYGRAM TV/SOUND 565654/IDJMG 5 weeks at No. 1	VARIOUS ARTISTS
2	2	15	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	NEW		EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC	TANTO METRO & DEVONTE
4	3	7	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
5	5	42	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
6	7	16	THE DOCTOR SHOCKING VIBES 1547* [RS]	BEENIE MAN
7	6	7	COMBINATION VIRGIN 47569	MAXI PRIEST
8	8	11	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
9	9	8	SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	NEW		CALLING RASTAFARI ROUNDER 617744/IDJMG	BURNING SPEAR
11	11	61	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
12	10	67	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
13	13	59	PURE REGGAE POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
14	14	2	LIVING LEGACY TUFF GONG 54341/LIGHTYEAR	STEEL PULSE
15	4	20	EVERYONE FALLS IN LOVE PENTHOUSE 1543*/VP [RS]	TANTO METRO & DEVONTE

▲ 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 multi-plus shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available [RS] indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

Avenue Finds Gold In Bethlehem

LAUNCHED IN 1992, Avenue Records was initially conceived as a full-service record label, designed to release new music of all genres, along with the catalog of '70s R&B/rock hybrid band War.

"Although we had some success with smooth jazz, dance music, and a Maynard Ferguson release, my feeling was that we needed a definitive direction," says senior VP Glenn Stone. "We decided to concentrate on jazz, because it was the one area where an independent company could compete with the major labels. Even at the majors, the budget for jazz is often limited. It levels the playing field."

Earlier this year, Avenue acquired the classic Bethlehem Records jazz catalog, initiating an extensive reissues program for more than 200 releases that have been, for the most part, uncultivated for the past quarter century.

"The last Bethlehem releases came out in 1960," says Stone, noting that a handful of Bethlehem albums released through 1964 were actually recorded prior to 1960. He adds that "32 Bethlehem titles have been released on CD during the past decade, but they were not widely distributed and were often of inferior sound quality."



Getting Active. Denon Active Media has entered into a long-term distribution pact with the Atlantic Group. Under this new agreement, the Atlantic Group will distribute Denon's labels, including Savoy Jazz, Denon Classical, and Straight Line Records, a new rock/pop label (Billboard, Sept. 4). Shown in the back row, from left, are Margo Scott, VP of business and legal affairs at Atlantic Records; Phil Wild, executive VP of business and legal affairs for the Atlantic Group; Jane Blumenfeld, In Media; Joe Zynczak, attorney for Denon; and Paul LaRocca, senior VP of marketing for Straight Line. Shown in the middle row, from left, are Ed Roynesdal, president of Straight Line; Linda Moran, senior VP of group and external relations for Warner Music Group; Rick Wietsma, executive VP/COO of WEA Inc.; and Dick Meixner, president of Denon Active Media. Shown in the front row, from left, are Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; Frankie LaRocca, senior VP of A&R for Straight Line; Takeaki Anazawa, VP of Nippon Columbia; and Tony O'Brien, executive VP/CFO of the Atlantic Group.



by Steve Graybow

In April, Avenue began reissuing the Bethlehem catalog at the rate of two releases per month. "We started out by sneaking them into the marketplace, because it is awkward to initiate a marketing campaign when you only have two or three records in the stores," says Stone. "Our plan was to start with a low profile and



put the marketing process into full swing once we had a significant amount of product out."

The centerpiece of the program is Bethlehem's ambitious 1956 recording of Gershwin's "Porgy And Bess," featuring performances from nearly all the artists on the label's roster.

"Although 'Porgy And Bess' precedes the demise of Bethlehem as a label by several years, from what I understand it was the beginning of the end," says Stone. "Anyone affiliated with Bethlehem worked on this record. Financially speaking, I can't imagine any label taking on a project of this magnitude, and it evidently took a huge financial toll."

Among the many artists appearing on "Porgy And Bess" are Mel Tormé, Johnny Hartman, Bob Dorough, Duke Ellington and his orchestra, Ferguson, Herbie Mann, and Clark Terry. Stone notes that this was the "first time that the Gershwin masterpiece was set to jazz."

While Stone is confident that jazz aficionados "already know why the Bethlehem releases are important," he says that "there are more casual jazz listeners who might think they don't know enough about jazz to

make a jazz purchase."

Avenue is making a concerted effort to target these buyers. "We are gearing our marketing campaign toward pop, rather than jazz, culture," says Stone, referring to an upcoming ad that coyly mimics a cola-wars advertisement. "We are running ads in jazz magazines, but we are also concentrating on general consumer publications like Tower Records' Pulse magazine. Most jazz ads assume the consumer knows who the artists in the ad are. Our ads describe the artists and tell the reader why they are important, explaining their contribution to jazz history."

"Porgy And Bess" will be in stores Sept. 14, concurrent with three Tormé CDs, shrink-wrapped together as a single release. Both packages will retail for \$29.98. Most of the Bethlehem reissues, which include dates by both Art Blakey and John Coltrane, will have an \$11.98 list price, although Stone notes that "some releases which have a lot of previously unreleased selections may sell at a higher price. But ultimately, our goal is to make these CDs accessible for consumers."

ROCKIT: BET on Jazz has tapped Herbie Hancock to host "Future Wave," a news and information program focusing on technological innovations in the audio and video fields. The premiere was shot Aug. 24 at New York retailer J&R Music World. "Future Wave" will debut as part of the cable channel's fall season.

AND: Lovers of saxophones, saxophones, and more saxophones need look no further than the Nuclear Whales Saxophone Orchestra for a giant-sized fix of their favorite instrument. Featuring soprano, alto, tenor, baritone, bass, soprano, and contrabass saxophones, the sextet's sax-y sound can be sampled on "Fathom This: A Retrospective" (Whalco Music, Sept. 14). A portion of the album's proceeds are earmarked to benefit the American Ocean's Campaign.

IMPORT & EXPORT

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Classical KEEPING SCORE



by Bradley Bambarger

PREMIUM PIANISM: Every era needs its own heroes, and nostalgia can be an impediment to progress, if overly indulged. Still, in classical music, there was a time—a time that seems even more distant than it is—when giants walked the earth. But as the ethos that informed the bulk of this century recedes, the memories of those artists who were once pillars of the culture could easily dissipate—their golden-age relevance yellowing like an old photograph. That's why BMG Classics' super-deluxe treatment of grand pianist **Arthur Rubenstein's** recorded legacy should be applauded as the proper way to present historic material—not as bargain-basement goods, but as premium product of enduring import.

Due in U.S. stores Oct. 12, "The Rubenstein Collection: A Life In Music" on RCA Red Seal features 106 hours of music in a lavish 94-CD boxed set, including all the HMV/EMI and RCA studio recordings approved by Rubenstein, two live recitals, a set of previously unre-



RUBENSTEIN

leased material, an interview disc, and a 350-page hard-bound book. One-third of the music is new to CD, and it has all been carefully remastered. Limited to an edition of 10,000, "The Rubenstein Collection" is priced at \$1,500. According to executive producer and BMG Classics senior director of catalog development **Daniel Guss**, 80 of the set's 82 volumes were designed to be broken out. Beginning early next year in the States, individual volumes will be sold separately—except for the discs of previously unreleased material and interviews, which are exclusive to the boxed set.

Born Jan. 28, 1897, in Lodz, Poland, Rubenstein was a child prodigy who soon earned world renown as a pianist of effortless flash and fire. In his mid-40s, though, he took time off from globe-trotting to deepen his musicianship. Rubenstein returned with new maturity to become one of the world's most esteemed—and most recorded—musicians, over a profoundly long career. He made his formal debut in 1913 in Berlin and played publicly until an eye ailment forced him to cease after a London farewell recital in 1976. An American citizen since 1946, Rubenstein passed away a month shy of his 96th birthday in 1982. As featured in "The Rubenstein Collection," his tenure on disc spans the acoustic era to modern stereo and constitutes 706 recordings of 347 compositions.

Rubenstein recorded **Beethoven's** five piano concertos three times, in addition to multiple takes on concertos of **Liszt**, **Schumann**, **Brahms**, **Grieg**, **Tchaikovsky**, **Rachmaninoff**, and, definitively, **Saint-Saëns**. He also waxed chamber music with the likes of **Jascha Heifetz** and **Gregor Piatigorsky**. Solo, Rubenstein recorded numerous Beethoven sonatas and various works by Brahms, Schumann and **Schubert**, as well as **Debussy**, **Ravel**, and **Poulenc**. He was also the foremost interpreter of Spanish music, particularly that of **Albéniz**, **Falla**, and **Granados**. And he introduced new works by **Stravinsky**, **Villa-Lobos** and **Szymanowski**.

But of course it is **Chopin** with whom Rubenstein is identified most. He recorded most of the major works

several times, transforming Chopin interpretation along the way—from perfumed, slight, and sentimental to bold, deep, and evergreen. In the RCA set, you can trace Rubenstein's Chopin from a 1928 studio session to a 1975 recital in Israel. And to follow this "Life In Music" is to hear—as keyboard authority **Bryce Morrison** puts it in his notes to the first of three Rubenstein volumes in Philips' "Great Pianists Of The 20th Century" series—"a tireless seeker of musical truth."

Speaking of the Philips edition, it might be difficult to pry even ardent piano-philes away from \$1,500 after they've invested in three astutely programmed, lovingly annotated two-disc Rubenstein collections. But for those attracted to quality sound, the RCA edition is audibly superior. Philips used RCA's previous 16-bit masters, while "The Rubenstein Collection" was refurbished from scratch at 20-bit. (It was started too early—2½ years ago—to be done in 24-bit.) According to reissue producer **Nat Johnson**, BMG apportioned the time and budget to "do the project right—with no compromises."

Johnson says all the original RCA tapes were found (including many long believed to be lost), as were the original metal parts for the pre-tape EMI material—which were transferred by 78-whiz **Ward Marston**. The production entailed four producer/engineer teams: Johnson with **Tom MaCluskey**; **Jon Samuels** with **Marian Conaty**; **Harold Hagopian** with **Hsi-Ling Chang**; and **Edward Houser** with **Michael Drexler** and **Michael Soble**.

BMG Classics VP of marketing and A&R **David Kuehn** says, "The Rubenstein Collection" is by far the most elaborate reissue we have ever done, from the remastering to all the previously unpublished photos and the imported Asian cloth for the book-binding." He adds that there was resistance within various arms of BMG to the deluxe price tag. "But you have to see it to believe in it," Kuehn says. "BMG France wavered at first. Once they saw how beautiful it would be, though, they ordered 1,000 and are backing the release with a TV campaign. So worldwide, we're confident that there will be more than 10,000 people who want to own the set."

Tower Records classical chief **Ray Edwards** affirms that the Rubenstein set is "an important release, without a doubt. Of course, as such a high-ticket item, they won't sell that many, although it'll be a prestige Christmas gift. But once they break out the individual subsets, like the Chopin stereo recordings, the material should do very well as catalog. It's smart that RCA is taking care of the Rubenstein recordings because they really are the label's gold reserves, like **Callas** for EMI."

BMG's retail campaign on behalf of "The Rubenstein Collection" includes heralding the release with sophisticated point-of-purchase materials and a midprice highlights disc (out Sept. 14). Yet Kuehn expects traditional retail to garner the least amount of sales for the boxed set and is pursuing avenues both academic and affluent. The label is conducting a letter/E-mail campaign to attract heads of university piano departments and conservatory libraries. There is also a Rubenstein insert going in October mailings to Visa gold-card holders, as well as ads planned for the Sunday New York Times and Wine Spectator. From next January to April, a United Airlines program will showcase Rubenstein audio (and video promos) on long-haul and international flights. The BMG classical music club will be marketing the collection from the start, and there is a dedicated Web site—www.rubenstein-collection.com—that both touts and sells the set.

One of the most alluring elements of "The Rubenstein Collection," apart from the great music-making, is the set's book, which includes essays by **Harris Goldsmith**, **Donald Manildi**, and Rubenstein biographer **Harvey Sachs**. Also contributing an articulate, honest, and touching essay is the pianist's son, **John Rubenstein**. He confirms his father as the famously charming, worldly, Romantic *grand seigneur*, living life to its utmost and devoted to music above all; he also hints at the difficulties of having that persona as a parent. Ultimately, though, he offers a thought that serves as an ideal endorsement of "The Rubenstein Collection": "When I listen to my father's recordings now, I hear him telling me the most intimate, deep, beautiful, and essential things in the way that he communicated best—unfettered, through music."

Top Gospel 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/DISTRIBUTING LABEL	TITLE
1	1	48	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	21	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG	SACRED LOVE SONGS
3	4	19	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
4	5	11	GOSPEL GANGSTAZ B-RITE 90096/INTERSCOPE	I CAN SEE CLEARLY NOW
5	6	71	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	3	27	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
7	7	14	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
8	11	23	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
9	8	59	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
10	9	42	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
11	12	15	VIRTUE VERITY 43122	GET READY
12	19	4	BISHOP PAUL S. MORTON, SR. B-RITE 90267/INTERSCOPE	CRESCENT CITY FIFE
13	14	32	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
14	10	19	ANOINTED MYRRH/WORD 69616/EPIC	ANOINTED
15	17	30	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
16	27	5	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
17	13	75	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
18	18	83	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
19	24	3	BEN TANKARD VERITY 43137	THE MINSTREL
20	16	37	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
21	15	23	HELEN BAYLOR VERITY 43124	HELEN BAYLOR...LIVE
22	22	27	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
23	39	7	SONYA BARRY BORN AGAIN 1022	LATTER RAIN
24	28	50	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
25	RE-ENTRY		THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
26	20	7	VARIOUS ARTISTS VERITY 43127	BRIDGES
27	23	28	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
28	NEW		GREG LOGINS & IN CHRIST FIRST LITE 4017	COME BY HERE
29	25	6	TAKE 6 REPRISE 47375/WARNER BROS.	GREATEST HITS
30	37	95	KAREN CLARK-SHEARD ISLAND 524397/DJMG	FINALLY KAREN
31	RE-ENTRY		DOC MCKENZIE FIRST LITE 4016	LIVE
32	31	53	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
33	26	3	DETRICK HADDON & V. O. U. TYSCOT 4074/PAMPLIN	CHAINBREAKER
34	38	41	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
35	32	9	VARIOUS ARTISTS PLATINUM 5333	DIVAS OF GOSPEL
36	30	31	MEN OF STANDARD MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
37	RE-ENTRY		WANDA NERO BUTLER NINE 227/SOUND OF GOSPEL	FAMILY PRAYER
38	29	5	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20246	I NEED YOUR SPIRIT
39	34	53	DAWKINS & DAWKINS HARMONY 1696	FOCUS
40	33	28	REV. JACKIE MCCULLOUGH GOSPO CENTRIC 90174/INTERSCOPE	THIS IS FOR YOU LORD

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

In the SPIRIT



by Lisa Collins

RIGHT ON TIME: With last month's release of "Emmanuel (God With Us)," the long-awaited new album by the **Mississippi Mass Choir**, the group sets out to show why it holds the distinction of being gospel's best-selling choir. Powered by the act's explosive, trademark style and the industry buzz that the project is musically the choir's best yet, Malaco Records has racked up more than 75,000 units in pre-orders.

"I received faxes from radio stations from Atlanta to Chicago to Baltimore saying, 'Hot, hot, hot—we're going to add this to our rotation,'" says **Jerry Mannery**, executive director of Malaco's gospel division. "That's a pretty good indication that it's going to be a big record, quite possibly our biggest to date."

But what has Malaco execs even more excited are the new venues that will serve to broaden exposure for the release.

"Our distribution network has expanded, what with the Internet and our new Christian distribution arm, and that's just since our last release, 'I'll See You In The Rapture,' which sold 200,000 units," Mannery says. "Additionally, we did a listening party on Broadcast.com, becoming the first gospel artists to premiere on the World Wide Web. Those things were

unheard of for previous projects and could very well mean our first gold record."

Recorded in March 1999, this is the fifth live recording from the Jackson, Miss.-based, 150-voice choir, now celebrating its 10th year. Guest vocalists include **Melvin and Doug Williams**, the **Rev. Benjamin Cone Jr.**, and **Lillian Lilly**, who left the choir in 1997 to become a solo artist.

IN SYNC: The Bobby Jones 21st annual Explosion and annual Diamond Fest, jointly held Aug. 29-31, drew about 500 people to the Rio Suite and Resort Hotel in Las Vegas. **Kirk Franklin**, **Yolanda Adams**, **Vicki Winans**, **Shirley Caesar**, **Mighty Clouds Of Joy** lead singer **Joe Ligon**, **Edwin Hawkins**, **Sarah Davenport**, **Regina Bell**, **Mom and Pop Winans**, **Sister Cantaloupe**, and European gospel sensation **Liz McComb** were among those who thrilled the nightly SRO crowds at the three-day meet. Also featured were daily sessions exploring such topics as programming, technological advances, and acquiring sponsorship.

"This has been unique in that it combines Bobby's annual Explosion, which is a talent showcase, with the Diamond Fest, which is designed to celebrate and aid individuals involved in gospel TV production," notes **Richard Manson**. He serves as CEO of Millennium Entertainment, which puts on the annual events and manages Jones, who is also a Gospo Centric recording artist. The Diamond Fest, Manson adds, "is obviously close to his heart, as he is a gospel television trailblazer."

The good news is that it seems to be paying off, as witnessed by the rise in the number of TV shows and networks (such as the Dream Network) that provide a fuller range of exposure to gospel artists.

HIGHER GROUND



by Deborah Evans Price

DENTON SOARS SOLO: In recent years, some in the contemporary Christian music industry have been bemoaning the fact that since **Michael English's** rise and fall, there haven't been many new male solo artists to break through. (Reigning Gospel Music Assn. male vocalist **Chris Rice** is a notable exception.) There have been some incredible new female artists to emerge, among them **Jaci Velasquez**, **Jennifer Knapp**, **Nichole Nordeman**, and **Ginny Owens**.



DENTON

Well, if the current slate of albums heading for stores is any indication, it looks like the guys are now coming to the party in a big way. **Russ Taff's** new album is brilliant. **John Elefante** is preparing to issue a dynamic new project. **Geoff Moore** is unleashing a terrific new solo album. Newcomer **Bebo Norman** is generating strong interest, and **Larry Boy's** not having a bad summer either.

One of my favorite new releases is **Andy Denton's** "Midnight Of Hope" on KMG. Though his newfound solo status might make him a fresh name to consumers, Denton has been making great records for more than a decade—first with the band **Ruscha** in the late '80s, then as lead vocalist for **Legend Seven** (1992-95), and most recently as half of the duo **Identical Strangers** with **Randy Thomas**. I loved the Legend Seven albums—the quality of the songs and especially Den-

ton's phenomenal voice—and thought the Identical Strangers disc was one of the most underrated albums in recent years.

Needless to say, I approached "Midnight Of Hope" with high expectations and am happy to report I wasn't disappointed. The songs cover an array of emotional topics, and Denton's voice has never sounded better. As a singer/songwriter, he evokes emotional intensity comparable to **Don Henley's** best work, and he shares **Bryan Adams' ability** to deliver both rock anthems and heartfelt ballads with equal prowess.

In a recent conversation, Denton shared the events that led to his current solo status. "Two or three months after the Identical Strangers record came out, the whole 'Butterfly Kisses' thing exploded, and Randy was a co-writer on that song. It, to some degree, changed things, but when I look back on it now, I think it changed things for the better. It enabled him to do the things he felt passionate about and called to, which were more production and to stay home and be able to be a songwriter. He enjoyed playing live, but it ['Butterfly Kisses' success] opened up a different opportunity for him and for me. Then all of a sudden I began to get this feeling that 'I think it's time.' I knew I needed to put all the eggs in the basket and go for it."

Denton and Thomas remain great friends, and Denton says as requests come in they'll still go out together occasionally and do dates as Identical Strangers. But for the time being, he's charting a new course. "I'm going a little more toward the adult contemporary market," Denton says. "I feel that's where I need to be... You've got to try where you fit. You can't fabricate something."

Produced by **John Mandeville** and **Steve Siler**, "Midnight Of Hope" boasts a strong collection of songs, from the title track (penned by Siler and **Marsh Hall**) to the closing cut, "Labor Of Love," an autobiographical song co-written by Denton, Thomas, Siler, and **Brian Wooten** about a musician leaving his family at home to spread God's message on the road. "When Randy and I were out with Identical Strangers and we were touring with

(Continued on page 96)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ NO. 1 ▶	
1	NEW		THIRD DAY	ESSENTIAL 10528/PROVIDENT
				1 week at No. 1
2	1	11	STEVEN CURTIS CHAPMAN	SPARROW 1695/CHORDANT (SPEECHLESS)
3	2	11	VARIOUS ARTISTS	MARANATHA/INTEGRITY 1583/WORD WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	3	6	VARIOUS ARTISTS	WORD 9776 WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
5	NEW		P.O.D.	ATLANTIC 83245/CHORDANT THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
6	4	37	SIXPENCE NONE THE RICHER	SQUINT 7032/WORD SIXPENCE NONE THE RICHER
7	5	48	KIRK FRANKLIN	GOSPO CENTRIC/INTERSCOPE 90241/WORD THE NU NATION PROJECT
8	7	45	VARIOUS ARTISTS	SPARROW 1686/CHORDANT WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
9	6	49	DC TALK	VIRGIN/FOREFRONT 5195/CHORDANT SUPERNATURAL
10	8	27	SONICFLOOD	GOTEE 2802/CHORDANT SONICFLOOD
11	9	23	AVALON	SPARROW 1687/CHORDANT IN A DIFFERENT LIGHT
12	14	13	VARIOUS ARTISTS	WORD 5782 STREAMS
13	11	11	OUT OF EDEN	GOTEE 2806/CHORDANT NO TURNING BACK
14	13	20	CAEDMON'S CALL	ESSENTIAL 10486/PROVIDENT 40 ACRES
15	15	35	VARIOUS ARTISTS	HOSANNA/INTEGRITY 1424/WORD SHOUT TO THE LORD 2000
16	17	56	POINT OF GRACE	WORD 5444 STEADY ON
17	19	28	CHRIS RICE	ROCKETOWN 5310/WORD PAST THE EDGES
18	12	7	RAZE	FOREFRONT 5210/CHORDANT POWER
19	10	5	MXPX	ROCK CITY/TOOTH & NAIL 1147/CHORDANT LIVE AT THE SHOW
20	21	11	GOSPEL GANGSTAZ	B-RITE 6582/WORD I CAN SEE CLEARLY NOW
21	22	19	VARIOUS ARTISTS	STAR SONG/SPARROW 0230/CHORDANT PASSION BETTER IS ONE DAY
22	18	12	DELIRIOUS?	FURIOUS?/SPARROW 1677/CHORDANT MEZZAMORPHIS
23	23	27	THE SUPERTONES	BEC 7415/CHORDANT CHASE THE SUN
24	20	45	BURLAP TO CASHMERE	SQUINT/A&M 5562/WORD ANYBODY OUT THERE?
25	25	15	GAITHER VOCAL BAND	SPRING HILL 5475/CHORDANT GOD IS GOOD
26	26	78	JENNIFER KNAPP	GOTEE 3832/WORD KANSAS
27	27	61	NEWSBOYS	STAR SONG 0169/CHORDANT STEP UP TO THE MICROPHONE
28	16	6	VARIOUS ARTISTS	INTEGRITY 1543/WORD BEST SEATS IN THE HOUSE
29	32	40	FFH	ESSENTIAL 10498/PROVIDENT I WANT TO BE LIKE YOU
30	NEW		LARUE	REUNION 10039/PROVIDENT LARUE
31	29	103	LEANN RIMES	CURB 77885/CHORDANT YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
32	24	44	VARIOUS ARTISTS	TIME LIFE 80401/MADACY SONGS 4 LIFE — FEEL THE POWER!
33	40	2	NEWSONG	BENSON 2313/PROVIDENT ARISE MY LOVE: THE VERY BEST OF NEWSONG
34	28	12	CLAY CROSSE	REUNION 10008/PROVIDENT I SURRENDER ALL (THE CLAY CROSSE COLLECTION VOL. 1)
35	33	23	CARMAN	SPARROW 1704/CHORDANT PASSION FOR PRAISE VOLUME ONE
36	31	65	JACI VELASQUEZ	MYRRH 7026/WORD JACI VELASQUEZ
37	30	86	AVALON	SPARROW 1639/CHORDANT A MAZE OF GRACE
38	34	3	GINNY OWENS	ROCKETOWN 6262/WORD WITHOUT CONDITION
39	38	15	VARIOUS ARTISTS	WORD 6622 SONGS FROM THE BOOK
40	35	59	TRIN-I-TEE 5:7	B-RITE 0072/WORD TRIN-I-TEE 5:7

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

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ARTISTS & MUSIC

Tascam Marks 25 Years Of Audio Innovation

FEW COMPANIES have the distinction of revolutionizing their industry once, let alone two or three times. But Tascam, a trailblazer in the personal recording field for 25 years, is celebrating not only its silver anniversary this year but also its singular track record for changing the face of the business.

It all started in 1974, when Tascam's predecessor, Teac, introduced the A3340, a four-channel, open-reel unit intended as a quadrophonic recorder but widely adopted as a 4-track deck for musicians who wanted



Power Duo. Tascam Division manager Gene Joly is pictured with the Emmy Award-winning DA-88 digital multitrack recorder (right) and a current-model Portastudio, two of the most revolutionary and successful products in Tascam's 25-year history.

to experiment with multitracking in their homes.

For all the impact of the A3340, it was the 1979 Tascam Portastudio—the industry's first cassette 4-track—that kicked down the door that separated musicians from the top-echelon studios that were their only avenue for recording up until that time.



by Paul Verna

The compact, affordable Portastudio was unveiled at the 1979 Audio Engineering Society (AES) Convention, using tracks from **the Beatles'** "Sgt. Pepper's Lonely Hearts Club Band" to demonstrate its capabilities.

At the time it was introduced, the Portastudio—still in use today—offered musicians and home-recording enthusiasts unprecedented flexibility and sound quality. Then, in the early '90s, when the lo-fi aesthetic emerged as an antidote to the slick sound of commercial radio, the Portastudio underwent a renaissance as the weapon of choice for musicians who wanted to create edgy music in the privacy of their homes.

Throughout its history, Tascam bolstered its position as an innovator in the home recording market and middle-level studio arena with a series of other products tailored to those users, including various 2-, 4-, 8-, and 16-track recorders and a line of mixing consoles.

As digital technology evolved, Tascam addressed the need for a digital counterpart to the Portastudio with the DA-88, the company's biggest success so far.

Introduced in 1993, the modular, digital multitrack (MDM) recorder has been a resounding success, selling in excess of 60,000 units, winning an Emmy Award, and revolutionizing

the way records are made.

It is rare these days to encounter a recording project that doesn't use an MDM somewhere along the way, if not as the major recording medium, then at least as an adjunct to an analog or digital system.

"The DA-88 is the biggest product in our history," says **Gene Joly**, Tascam Division manager since early 1998. "It's big in music recording, but it really transformed the film and video industry."

More recently, Tascam responded to the trend toward higher-resolution digital recording with the DA-45HR, the industry's first commercially available, 24-bit DAT recorder.

All of those products form the backbone of a tradition of being in the forefront of the industry—of designing, building, and supporting products that change the very process of making music.

Although Joly is a relative newcomer to Tascam, he is well-steeped in the company's history from his 23 years as a Boston-area retailer. He considers Tascam's heritage to be one of the company's most cherished assets.

"We invented the personal recording industry, so there's a real legacy there, a source of pride," he says. "It has had a larger-than-life impact on everybody who works here. We have a tradition to uphold."

Joly adds that Tascam is on the verge of introducing other products that promise to shake up the industry, but he declined to reveal specifics in advance of this year's AES show, scheduled for Sept. 24-27 at the Jacob Javits Convention Center in New

York. "We often go back to what made past products successful," he says. "We have a pressure and an inspiration to maintain that kind of heritage."

Besides keeping Tascam on the cutting edge of the industry, Joly has taken it upon himself to spruce up the company's image. Traditionally, Tascam was regarded as a low-key company with little or no press profile, despite its enormous impact on the business.

Joly says, "I personally think image is important. We're in a specialized business, and it's a small industry. It's one where you can compete, but you also have to communicate."

One of the elements in Tascam's image campaign is a new Internet site—www.Tascam.com—that contains ample historical background, as well as clearly laid-out information about the company's entire product line, with frequently asked questions and troubleshooting guides.

"For a company with such a great heritage, we were lacking in written history of the company," says Joly. "New hires should know more, the Web site should have more information, and dealers should know more."

It's too early to tell how Tascam's new PR orientation will play out, but one thing is clear: The stakes are higher than they've ever been.

The musical instrument retail market has followed the consolidation trend that other retail sectors have experienced in the past five years, and the digitization of recording technology has resulted in a faster-paced,

(Continued on next page)



Let The Convention Begin! Members of the Audio Engineering Society's (AES) 107th Convention Committee paused for a photo opportunity at the statue of the late New York senator Jacob Javits, recently installed at the convention center that bears his name. The occasion was a tour of the facility in preparation for the AES' convention, scheduled for Sept. 24-27 at the Javits Center. Shown, from left, are convention advisor Russ Hamm, secretary Donald Plunkett, facilities chair Warren Schatz, AES managing director Roger Furness, convention co-chair Doug Cook, workshops chair Michael Solomon, DAR conference chair David Bialik, technical council chair Wieslaw Woszczyk, communications chair Lisa Vogl Young, technical tours chair Lou Manno, student volunteers coordinator Seth Glassman, and AES deputy director for convention management Chris Plunkett. Not shown are co-chair Kathleen Mackay, papers chair James Johnson, special events chair Lisa Roy, and social events chair Ken McGorry. (Photo: Howard Sherman)

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STUDIO MONITOR

(Continued from preceding page)

software-based world in which potential competitors are constantly coming out of the woodwork.

Furthermore, two of the fastest-growing areas of the business—digital mixers and digital audio workstations (DAW)—are not ones in which Tascam is particularly strong.

The company was behind the competition in introducing a digital mixer and stumbled by making its debut product in that category, the TM-D8000, incompatible with Alesis' Adat format, the chief rival of the DA-88. Since then, Tascam has recovered somewhat with the small-format, low-priced TM-D1000 digital mixer.

"It's a very strong market with higher-budget, very technically astute customers," says Joly of the digital mixer sector. "It's going to be a long market to develop at lower levels, because if people are used to mixing at all, it's with knobs and faders that have some obvious correlation to the signal path. The market is still absolutely going to go in that direction, but it's going to take time."

As far as DAWs are concerned, Tascam had yet to enter that market as of this writing.

Still, for all the competitive threats that lurk from companies such as Alesis (in MDMs), Panasonic (DATs),

Digidesign (DAWs), and Pioneer (CD-Rs), Tascam is on solid footing with a battery of well-regarded, reliable products; a reputation for innovation; and intelligent research-and-development and product-planning policies.

The company's worldwide annual sales are just above \$100 million per year, and it employs 375 people worldwide in various capacities, from engineering to manufacturing to sales.

Based in Montebello, Calif., Tascam is the second largest of four divisions of Teac Corp, a \$1.2 billion Japanese manufacturing company that specializes in digital and analog recording technologies. (The other divisions, in order of size, are Data Storage Products, Industrial Products, and Consumer Products.)

Formed by the Tani brothers in 1953, Teac debuted with an open reel recorder. In the late '60s, the Tani brothers and one of their engineers, Dr. Abe, formed an audio subsidiary, Teac Audio Systems Corp., or TASC.

The latter division's American distributor, TASC America (Tascam), was established in 1972 under Dr. Abe's direction and evolved into a stand-alone brand in 1974 with the introduction of the Series 70 reel-to-reel recorders and the Model 10 mixer. (The groundbreaking A3340 recorder, which preceded the Series 70 and Model 10 products, was introduced under the Teac name, as were

subsequent products in that series.)

Tascam's R&D team remains in Japan, but the company operates a software development team in Northern California that accounts for many of its initiatives in that area.

Joly says one of his mandates is to act as a liaison between the Tokyo headquarters and the U.S. division, as well as encourage growth in other global markets.

"We have an international committee to coordinate our global initiatives," says Joly. "There's a mandate and a common goal and common plan."

Although the U.S. is the company's largest market, Tascam is also strong in Germany, the U.K., and other European territories, as well as in South and Central America and Asia, according to Joly.

As the industry becomes more globally oriented and sophisticated, Tascam is committing ever greater resources toward the critical area of product and customer support, according to Joly.

"As things are getting very digital, with multiple digital components, word clock becomes a big issue," he says. "We have four full-time technical support people, and we're budgeted to add three."

Joly says Tascam's higher profile, its increased commitment to product

support, and its momentum with two generations of groundbreaking digital and analog products are all part of the mix of making the recording experience more joyful and less cluttered with technical obstacles.

"It's an exciting time because the capabilities are astounding, but it's also a confusing time for people," says Joly. "We're trying to make it a satisfying and rewarding journey."

NEWS FLASH: Piers Plaskitt, an industry veteran who helped establish British high-end console manufacturer Solid State Logic's (SSL) U.S. operation, has joined competitor Euphonix as president of worldwide sales and marketing, according to an Aug. 30 statement from Palo Alto, Calif.-based Euphonix.

Plaskitt's latest career turn is ironic in that it follows a reverse move by Rick Plushner, who left Euphonix in 1997 to take over the reins of SSL U.S.A. At that time, Plaskitt departed SSL to pursue other interests, most recently as VP of video post facility Post Perfect.

Referring to Euphonix's planned foray into digital mixing for music, post-production, and broadcast, Plaskitt says, "It's great to be with Euphonix, a company that is setting the new standard in digital consoles."



The Orange Album. Almo Sounds recording act Manbreak recently worked at producer Bill Laswell's Orange Music Sound Studios in Orange, N.J., on its second release for the label. Shown at the sessions, from left, are Manbreak front man Swindelli, Laswell, and engineer Robert Musso. (Photo: Howard Thompson)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 4 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	RAP
TITLE Artist/ Producer (Label)	BAILAMOS Enrique Iglesias/ M. Taylor B. Rawling (Overbrook/Interscope)	BILLS, BILLS, BILLS Destiny's Child/ Kevin "She'kspere" Briggs (Columbia)	AMAZED Lonestar/ D. Huff (BNA)	SEXUAL (LA DA DI) Amber/ The Berman Brothers (Tommy Boy)	JAMBOREE Naughty By Nature Feat. Zhane/ Naughty By Nature (Arista)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY CRITERIA MIAMI (Miami) Ajar Key	DIGITAL SERVICES (Houston, TX) Michael Calderon	THE TRACKING ROOM (Nashville) Jeff Balding	GALLERY (New York) Touch C.H. Berman	DA MILL (New Jersey) Darren Lighty
CONSOLE(S)/ DAW(S)	Neve 8078	SSL 6000 E/G+	SSL 4000	SSL 6000	Akai DR16 Hard Disk
RECORDER(S)	Studer A820 Tascam DA88	Tascam DA88	Sony 3348/Pro Tools	Studer A827	Mackie DAD
MIX MEDIUM	DAT	Sony D-113	Quantegy 467	Ampex 499	N/A
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London) Mark Taylor	LARRABEE NORTH (Los Angeles) Kevin "KD" Davis	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	GALLERY (New York) Dr. Moe C.H. Berman	DA MILL (New Jersey) Kay Gee Adam Kudzin
CONSOLE(S)/ DAW(S)	Mackie 8 Bus	SSL 9000J	Neve V3 Legend	SSL 6000	Akai DR16 Hard Disk
RECORDER(S)	Tascam DA88 Cubase VST	Studer A827	Sony 3348	Studer A827	Mackie DAD
MASTER MEDIUM	Sony DAT	Quantegy 499	Quantegy 467	Ampex 499	N/A
MASTERING Engineer	N/A	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Ken Love	ABSOLUTE Leon Zervos	HIT FACTORY Chris Gehringer
CD/CASSETTE MANUFACTURER	UNI	Sony	JVC	WEA	BMG

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Songwriters & Publishers

ARTISTS & MUSIC

Palan Music Holds Own Against Giants

Movie & TV Music Plus A Way With Writers Help Co. Grow

BY NIGEL HUNTER

LONDON—Palan Music, formed six years ago in London, acknowledges that many cream-of-the-crop music publishers are spoken for by the multinationals, but it isn't deterred or depressed.

"We are strong in film and TV music," states Justin Sherry, Palan COO, "and working in these areas leads to other things and opportunities."

"For instance," he says, "we administer the National Geographic music catalog, and Richard Fiocca, one of the composers who writes for it, noticed that his National Geographic income had risen since we took over and wanted to talk about what else we could do for him. A friend of his, Fred Karns, also approached us after Richard told him about us."

"No lawyer," Sherry maintains, "will contemplate a life-of-copyright deal now, and that's been the case for a number of years. Catalogs come up for renegotiation, songwriters' estates may think about a change of administration, and publishers will be judged on their performance as to whether arrangements are renewed or new deals are cut. The music publisher today is a very important asset manager. The creative side is as vital as ever, of course, but there needs to be a solid business foundation."

"There is a far greater awareness now of what copyrights represent in

terms of asset value," Sherry adds, "and banks and financial institutions as well as attorneys and accountants now realize the value of intellectual property."

Palan derives its name from the names of the parents of CEO Mark Levinson, who launched the company in the basement of his home with Sherry.

The staff count now in London is 20, and there is an international network of subsidiary offices or affiliates in France (MM Productions), Spain, Sweden, Italy, Ireland, South Africa, Australia, Canada, and the U.S. (Spirit Music).

Several staff members were recruited from performing right organizations. Tim Bullen, senior VP of client liaison, is a Performing Right Society (PRS) alumnus, and Sherry previously worked for the PRS and Channel 4 Television.

Palan's associated companies include ComPact Collections and Extreme Music. ComPact Collections is a joint venture with the U.K. Producers' Alliance for Cinema and Television and established specifically to collect ancillary forms of such producer royalties as cable retransmission fees, private copying levies, educational copying royalties, and rental fees.

Extreme Music is a library arm that provides music exclusively for TV, radio, film, new media, and audiovisual productions.

Palan maintains a team for music supervision and represents the music publishing interests of the Canal + group, National Geographic, and CBS Broadcasting.

Among the catalogs it administers are those of Johnny Burke; Bernie Wayne; Ray Hildebrand; Mamas & Papas founder/member John Phillips; Janice Marie Vercher; and Irwin Levine, a joint venture with Mark Fried of Spirit Music, Palan's associate in New York, where Levine's daughter Holly is a staffer.

Palan looks after the work of such U.K. writers/acts as Peter Green; Christine McVie and Bob Welch (aka Fleetwood Mac); Asia (the band formed by John Wetton and Geoff Downes); Chas and Dave; and Chas Jankel, co-writer with Ian Dury of a string of hits for Dury's Blockheads band. Palan is administering the titles on the current Blockheads album.

Its television and film themes include "Baywatch," "Basic Instinct," "Chaplin," the "Rambo" and "Terminator" movies, "Hawaii Five-O," and "Twilight Zone."

"We are happy to pay advances if the circumstances and material warrant it," says Sherry, "but we do it in a responsible manner."

"Writers can be vulnerable people, and advances are negative equity unless and until they have been recouped," he says. "We look at the personal circumstances of writers and help them formulate a career development plan, and we build in creative aspects like organizing songwriting trips to the States and matching them with possible co-writers."

"We often recommend that they set up their own publishing company as an asset base," he continues. "We don't leave them in limbo and bewilderment as the money runs out. And we've never lost a client since we began."



SHERRY



Dual Role For Thompson. Derrick Thompson, VP of urban music at BMG Songs, has entered into an A&R arrangement that allows to him to perform an A&R role for RCA Records while retaining his position at the label's sister publishing company. He will continue to report to Clyde Lieberman, VP of U.S. creative operations at BMG Songs, and, in his A&R role, to Bob Jamieson, president of RCA Records. Shown, from left, are Jamieson; Thompson; Danny Strick, president of BMG Songs; and Nick Firth, president of BMG Music Publishing.



Jewel is Crowned. Atlantic Records artist Jewel, second from left, recently received a Governors Award from the Los Angeles chapter of the National Academy of Recording Arts and Sciences. Attending were her publishing representatives from Warner/Chappell Music, including, from left, Rick Shoemaker, president; Judy Stakee, VP of creative services; and Les Bider, chairman/CEO.



Her Songs, Her Songbook. Helene Blue Musique Ltd. recently published "The Annie Dinerman Songbook," containing 19 songs written by Dinerman or in collaboration with others. Many of the songs make the rounds of the cabaret circuit. Shown, from left, are Helene Blue, holding the song folio's cover, and Dinerman.



Sticking Around. EMI Music Publishing has extended its long-term relationship with writer/producer Steve Tyrell, center. Shown flanking Tyrell are Martin Bandier, left, EMI Music Publishing's chairman, and Bob Flax, executive VP. Tyrell's songs have been recorded by such artists as Elvis Presley, B.J. Thomas, Ray Charles, Diana Ross, James Ingram, and Randy Travis.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

BAILAMOS • Paul Barry, Mark Taylor • Rive Droite/ASCAP

HOT COUNTRY SINGLES & TRACKS

SINGLE WHITE FEMALE • Shayne Smith, Carolyn Dawn Johnson • Blakemore Avenue/ASCAP, EMI Blackwood/BMI, EMI Full Keel/ASCAP

HOT R&B SINGLES

NEVER GONNA LET YOU GO • Damon Thomas, Babyface • Demis/ASCAP, E2/ASCAP, EMI April/ASCAP, ECAF/BMI, Sony/ATV Songs/BMI

HOT RAP SINGLES

JIGGA MY N**** • Shawn Carter, Kasseem Dean • Lil Lu Lu/BMI, Swizz Beatz/ASCAP, Dead Game/ASCAP, EMI Blackwood/BMI

HOT LATIN TRACKS

BELLA (SHE'S ALL I EVER HAD) • Jon Secada, George Noriega, Robi Rosa, Luis Gomez Escolar • F.I.P.P./BMI, Warner-Tamerlane/BMI, Estefan/ASCAP, A Phantom Vox/BMI

Peermusic Signs Laney Stewart; Universal Signs Saxist James

SIGNINGS: Peermusic has signed songwriter Laney Stewart to a publishing deal. Also a producer, he has written for many acts, including a gold single, "Last Night's Letter," by K-Ci & JoJo from the act's multiplatinum debut album. He also produced the song "Boys & Girls" for Tony Toni Toné for the multiplatinum "Soul Food" soundtrack. Other successful writing/production ties include work with Chanté Moore, Keith Washington, Karyn White, and Aaron Hall, in addition to teamings with Kenny "Babyface" Edmonds and Jimmy Jam and Terry Lewis. Stewart recently set up shop in Atlanta from Los Angeles to join producing company Red Zone Entertainment.

In another publishing development, Boney James, the saxophonist who has recorded several successful albums for Warner Bros., has signed a publishing

deal with Universal Music Publishing. The Spindletop label released his first album in 1992, and he was signed to Warner Bros. in 1994. His current album is "Body Language." James has played with Randy Crawford, Sheena Easton, the Isley Brothers, and Bobby Caldwell, among others.

MAD ABOUT THE MAN: The Mabel Mercer Foundation, which hosts New York's annual cabaret convention, says it's doing the official American celebration of Noel Coward's 100th birthday on Dec. 16. Coward died in 1973. The event, "Mad About The Boy," titled after one of Coward's standards, will be held at Carnegie Hall. So far, the presentation is slated to feature performers Karen Akers, Barbara Cook, Michael Feinstein, Dorothy Loudon, Andrea Marcovicci, Steve Ross, Bobby Short, Elaine Stritch, KT Sullivan, and Julie Wilson, among others. For ticket info, call 212-980-3026 or

980-3109.

HUTCHINSON ON DIGITAL ERA: The New York chapter of the Assn. of Independent Music Publishers meets Sept. 29 in New York (at a location to be announced) to hear John Hutchinson, CEO of the U.K.'s Mechanical Copyright Protection Society/Performing Right Society talk about "Music Rights In The Digital Age." For more info on the luncheon meeting or for reservations, call 212-758-6157.

JUMPIN' FOLIO: Keith Mardak, who runs things at Hal Leonard, reminds us that there is a new development in the Louis Prima revival described recently by

publisher Larry Spier (Words & Music, Billboard, July 31). Working with Spier, the music print firm has produced a folio,

"The Louis Prima Songbook—Jump, Jive An' Wail," which contains Prima's works as well as many standards associated with the entertainer/writer. The list price is \$12.95.

BMI THERAPY LINK: BMI has joined several other music companies in support of the American Music Therapy Assn. (AMTA) to provide music-therapy services to local people recovering from the shootings earlier this year at Columbine High School in Littleton, Colo. AMTA, to which BMI is making a financial contribution, is a professional group representing more than 5,000 trained therapists.

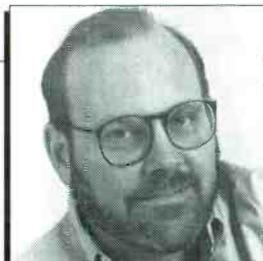
PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

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



by Irv Lichtman

Latin Notas



by John Lannert

ENRIQUE DOES THE QUAD: Add Interscope signee Enrique Iglesias to the list of Latino artists achieving remarkable feats on Billboard's charts this year.

With his smash single "Bailamos" climbing to No. 1 on The Hot 100 last issue, Iglesias became the first artist to top The Hot 100, Hot Dance Music/Club Play, Hot Latin Tracks, and The Billboard Latin 50 in one year.

But Iglesias still has a bit of catching up to do to match the chart accomplishments rung up this year by C2/Sony Discos standout Ricky Martin. So far, Martin has topped five different Billboard charts. His anthemic "Livin' La Vida Loca" ruled four Billboard charts in one week.

Furthermore, "Vuelve," Martin's platinum disc on Sony Discos, logged 40 weeks on The Billboard 200—a record for a full-length Spanish-language disc.

Iglesias may yet catch Martin's five-spot on the Billboard charts. His English-language bow, due out in late October, sports a strong chance of reaching the apex of The Billboard 200.

Meantime, "Bailamos," also the title of Iglesias' greatest-hits package released by his former label Fonovisa, is the current frontrunner on The Billboard Latin 50 for the eighth week in a row. "Bailamos" also has spent 13 weeks on The Billboard 200, where it seems destined to

stay at least until next year.

OLGA EN VIVO: In November, WEA Latina is slated to drop a live disc "Olga Viva... Viva Olga" by its flagship merengue artist Olga Tañón. The CD was recorded during two shows she performed Aug. 26-27 at the House of Blues in Orlando, Fla.

A new wrinkle in the Puerto Rican siren's repertoire is salsa numbers. She is now backed by a 19-piece band, which is directed by her new musical director Humberto Ramírez.

Her first salsa track, "Ah, Ah, Oh, No" was penned by Willie Colón and made popular by Héctor Lavoe.

Tañón is booked to appear Sept. 17 at the Arena at the MGM Grand, the day before the scheduled bout between Félix Trinidad and Oscar de la Hoya. Tañón, of course, will be rooting for her *paisano* Trinidad.

In September, Tañón will return to Puerto Rico to film a Christmas video for Banco Popular titled "La Noche Canta."

LATINOS EN VIVO: The top-grossing concert in Amusement Business' Boxscore published in the Aug. 28 issue was turned in by Santana, Maná, and Ozomatli.

Their quartet of sell-out shows Aug. 11-14 at Arrowhead Pond in Anaheim, Calif., grossed \$2.3 million on attendance of 51,672. The Nederlander Organization promoted the shows.

In the same Boxscore, Ozomatli came in at No. 4 and No. 7 as the opening act for the Dave Matthews Band.

In the Boxscore that appeared in the Sept. 4 issue, Santana, Maná, and Ozomatli had the third-highest gross (\$1 million) for their Aug. 7-8 concerts at Coors (Continued on next page)

Hot Latin Tracks



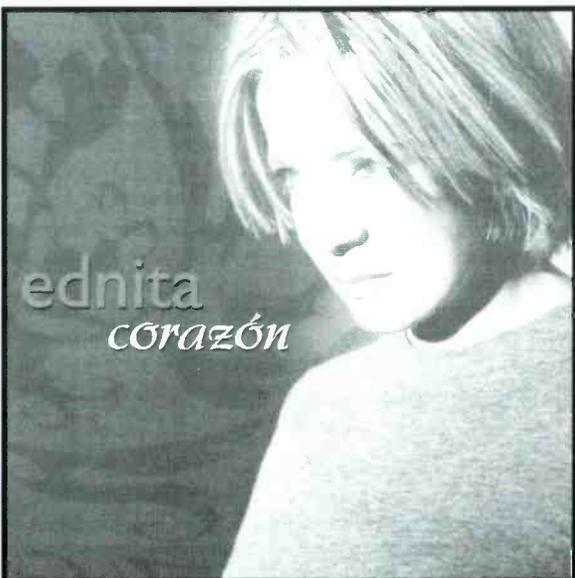
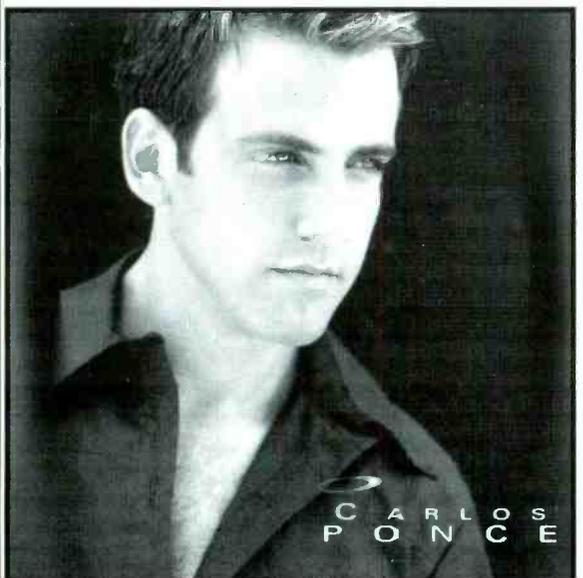
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
				◀ No. 1 ▶	
1	1	4	10	RICKY MARTIN C2/SONY DISCOS †	BELLA G. NORIEGA, R. ROSA (J. SECADA, G. NORIEGA, R. ROSA, L. GÓMEZ ESCOLAR)
2	2	1	14	MILLIE EMI LATIN	DE HOY EN ADELANTE R. PEREZ (R. PEREZ)
3	3	10	4	LUIS MIGUEL WEA LATINA †	SOL, ARENA Y MAR L. MIGUEL (L. MIGUEL, A. PEREZ, F. LOYO, S. LOYO)
4	4	3	18	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS †	NO ME AMES D. SHEA, J. V. ZAMBRANO (G. BIGAZZI, A. CIVAI BALDI, M. FALAGIANI)
5	6	6	13	MANA WEA LATINA †	SE ME OLVIDO OTRA VEZ FHER & ALEX (J. GABRIEL)
6	10	11	6	FRANCO DE VITA SONY DISCOS †	TRAIGO UNA PENA F. DE VITA, A. CUCCO PENA (F. DE VITA)
7	9	7	15	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B. SILVETTI (M.A. SOLIS)
8	5	5	10	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER J. LUGO (D. POVEDA)
				◀ GREATEST GAINER ▶	
9	13	17	5	SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN †	SANTO, SANTO E. ESTEFAN JR., R. BLADES (E. ESTEFAN, JR., R. BLADES, A. CHIRINO)
10	11	8	13	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS M. TAYLOR, B. RAWLING (P. BARRY, M. TAYLOR)
11	7	9	34	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J. GUILLEN (R. GONZALEZ MORA)
12	8	2	19	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO P. RAMIREZ (MASSIAS)
13	14	12	10	MANNY MANUEL MERENGZO/RMM	EN LAS NUBES L. MARTI (H. GARCIA)
14	15	20	5	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
15	17	23	4	LIMITE 21 EMI LATIN	ESTAS ENAMORADA E. TORRES SERRANT (J. BERMUDEZ, E. TORRES SERRANT)
16	12	16	15	LOS TUCANES DE TIJUANA EMI LATIN †	ME HACES MUCHA FALTA G. FELIX (M. QUINTERO LARA)
17	NEW ▶		1	LOS HURACANES DEL NORTE FONOVISA	EL PERRO DE TU MARIDO NOT LISTED (J. ALFARO)
18	18	19	8	TONNY TUN TUN CAIMAN	CUANDO LA BRISA LLEGA T. TUN TUN (T. TUN TUN, J. A. CASTRO)
19	16	13	13	LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R. RUBIO)
20	19	22	14	EDNITA NAZARIO EMI LATIN †	TU SABES BIEN D. DEL INFANTE, E. NAZARIO (L.A. MARQUEZ)
21	21	—	2	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K. SANTANDER (K. SANTANDER)
22	22	—	2	RICARDO MONTANER WEA LATINA	EL PODER DE TU AMOR B. SILVETTI (R. MONTANER, B. SILVETTI)
23	24	28	4	CORVO SONY DISCOS	A CAMBIO DE QUE NOT LISTED (NOT LISTED)
24	27	21	5	ELVIS CRESPO SONY DISCOS	TIEMBLO R. CORA (E. CRESPO)
25	RE-ENTRY	6	6	GEORGE LAMOND PRESTIGIO/SONY DISCOS †	QUE TE VAS M. BONILLA (J. GABRIEL)
26	29	29	14	LOS TEMERARIOS FONOVISA	ESTABA SOLO A. A. ALBA (A. A. ALBA)
27	30	32	7	GRUPO INNOVACION FONOVISA	SED DE CARINO NOT LISTED (NOT LISTED)
28	25	15	16	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	MI VIDA SIN TU AMOR K. SANTANDER (K. SANTANDER)
29	28	24	6	RENE & RENNY ARIOLA/BMG LATIN	DESHOJO LA MARGARITA F. ROJO (R. MONTANER)
30	37	—	2	MELINA LEON WITH VICTOR MANUELLE SONY DISCOS	LA PERSONA EQUIVOCADA E. REYES (A. MONTALBAN, E. REYES)
31	NEW ▶	1	1	MARC ANTHONY COLUMBIA/SONY DISCOS †	I NEED TO KNOW C. ROONEY (M. ANTHONY, C. ROONEY)
32	23	30	8	JERRY RIVERA SONY DISCOS	SI TU ME FALTAS R. SANCHEZ (M. LAURET)
33	26	37	4	LOS ANGELES DE CHARLY FONOVISA	ME VAS A RECORDAR I. RODRIGUEZ (A. VEZZANI)
34	NEW ▶	1	1	JACI VELASQUEZ SONY DISCOS	LLEGAR A TI NOT LISTED (NOT LISTED)
35	38	39	3	BANDA MACHOS WEA LATINA	INGRATOS OJOS MIOS B. LOMELI, M. BUENO, A. MARISCAL (B. VILLAREAL)
36	RE-ENTRY	3	3	DLG SONY DISCOS	A VECES ME PREGUNTO S. GEORGE (G. GARCIA, S. GEORGE)
37	33	25	22	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R. ROSA, D. CHILD (R. ROSA, D. CHILD)
38	35	38	20	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	EL NIAGARA EN BICICLETA J. L. GUERRA (J. L. GUERRA)
39	40	—	2	LIBERACION DISA/EMI LATIN	SI ESTUVIERAS CONMIGO V. CAÑALES, A. ALVARADO (F. PUENTES)
40	RE-ENTRY	7	7	BANDA MAGUEY RCA/BMG LATIN	MIL GRACIAS E. SOLANO (E. SOLANO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
22 STATIONS		16 STATIONS		65 STATIONS	
1	RICKY MARTIN C2/SONY DISCOS BELLA	1	GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	1	MARCO ANTONIO SOLIS FONOVISA EL PEOR DE...
2	LUIS MIGUEL WEA LATINA SOL, ARENA Y MAR	2	MANNY MANUEL MERENGZO/RMM EN LAS NUBES	2	CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
3	FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	3	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	3	LOS TUCANES DE TIJUANA EMI LATIN ME HACES...
4	MILLIE EMI LATIN DE HOY EN ADELANTE	4	LIMITE 21 EMI LATIN ESTAS ENAMORADA	4	LOS HURACANES DEL NORTE FONOVISA EL PERRO DE...
5	SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN SANTO, SANTO	5	TONNY TUN TUN CAIMAN CUANDO LA BRISA LLEGA	5	LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
6	MANA WEA LATINA SE ME OLVIDO OTRA VEZ	6	ELVIS CRESPO SONY DISCOS TIEMBLO	6	LOS TEMERARIOS FONOVISA ESTABA SOLO
7	CHAYANNE SONY DISCOS ATADO A TU AMOR	7	RICKY MARTIN C2/SONY DISCOS BELLA	7	GRUPO INNOVACION FONOVISA SED DE CARINO
8	RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	8	GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS	8	LOS ANGELES DE CHARLY FONOVISA ME VAS A RECORDAR
9	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	9	FRANCO DE VITA SONY DISCOS TRAIGO UNA PENA	9	CORVO SONY DISCOS A CAMBIO DE QUE
10	EDNITA NAZARIO EMI LATIN TU SABES BIEN	10	JERRY RIVERA SONY DISCOS SI TU ME FALTAS	10	BANDA MACHOS WEA LATINA INGRATOS OJOS MIOS
11	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	11	DLG SONY DISCOS A VECES ME PREGUNTO	11	LIBERACION DISA/EMI LATIN SI ESTUVIERAS CONMIGO
12	NOELIA FONOVISA TU	12	MANA WEA LATINA SE ME OLVIDO OTRA VEZ	12	BANDA MAGUEY RCA/BMG LATIN MIL GRACIAS
13	RENE & RENNY ARIOLA/BMG LATIN DESHOJO LA MARGARITA	13	JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	13	VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
14	MANNY MANUEL MERENGZO/RMM EN LAS NUBES	14	MARC ANTHONY COLUMBIA/SONY DISCOS I NEED TO KNOW	14	ALEJANDRO FERNANDEZ SONY DISCOS LOCO
15	TONNY TUN TUN CAIMAN CUANDO LA BRISA LLEGA	15	LA SECTA FONOVISA BOMBON DE AZUCAR	15	GRUPO BRYNDIS DISA/EMI LATIN REGRESA A MI

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. † Discip availability. © 1999 Billboard/BPI Communications, Inc.

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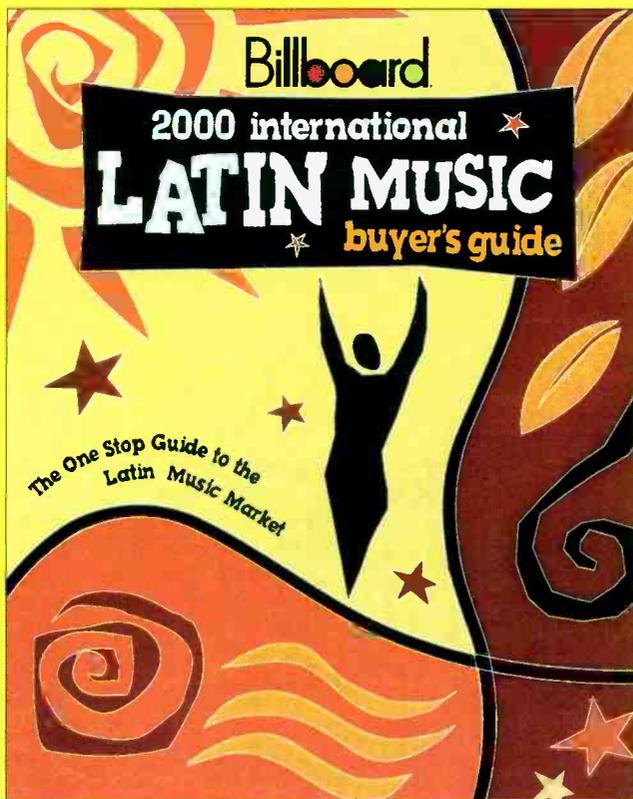
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NOTAS

(Continued from preceding page)

Amphitheatre in Chula Vista, Calif. Universal Concerts promoted those performances.

GETTING CAUGHT UP: Cuba's vaunted dance band **Los Van Van** is set to launch its 23-date North American tour on Friday (3) at the Fillmore Auditorium in Denver in support of its just-released Havana Caliente CD "Llegó... Van Van."

On Aug. 23, the Los Angeles Police Department, with assistance from the Recording Industry Assn. of America, seized nearly 122,000 counterfeit and pirate CD-Rs from several locations in the L.A. area. Also confiscated were 1.9 million insert cards, 4,200 blank CD-Rs, 693 unauthorized cassettes, and \$31,000 in cash. Two persons were arrested and are in custody, with bail set at \$1.6 million each. Eighty-five percent of the product seized consisted of Latin repertoire.

Cypress Hill is set to drop its first Spanish disc, "Los Grandes Exitos En Espanol," Oct. 19 on Ruffhouse/Columbia. As the title indicates, "Los Grandes" contains the greatest English hits by the famed rap group done up in Spanish.

DOWN SOUTH: Alberto Plaza's "Polvo De Estrellas" album just went gold (30,000 copies sold) in Colombia for the Chilean-born star's label EMI.

Assistance in preparing this column provided by *Marcelo Fernández Bitar in Buenos Aires; Karl Ross in San Juan, Puerto Rico; and Karl Troller in Bogotá, Colombia.*

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist. **A CAMBIO DE QUE** (Not Listed)
- 36 A VECES ME PREGUNTO** (Milenio, ASCAP/Sir George, ASCAP/WB, ASCAP)
- 21 ALGUNA VEZ** (F.I.P.P., BMI)
- 14 ATADO A TU AMOR** (World Deep Music, BMI)
- 10 BAILAMOS** (Rive Droite, ASCAP/PRS, ASCAP)
- 1 BELLA ISHE'S ALL I EVER HAD!** (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
- 18 CUANDO LA BRISA LLEGA** (Gran Caiman Songs, BMI)
- 2 DE HOY EN ADELANTE** (Rubet, ASCAP/Universal, ASCAP)
- 8 DEJATE QUERER** (PSO, ASCAP/Peermusic, ASCAP)
- 29 DESHOJO LA MARGARITA** (H.R.M., BMI)
- 38 EL NIAGARA EN BICICLETA** (Redomi, BMI)
- 7 EL PEOR DE MIS FRACASOS** (Crisma, SESAC)
- 17 EL PERRO DE TU MARIDO** (Not Listed)
- 22 EL PODER DE TU AMOR** (Bebu, ASCAP/HRM, ASCAP)
- 13 EN LAS NUBES** (Caribbean Waves, ASCAP)
- 26 ESTABA SOLO** (ADG, SESAC)
- 15 ESTAS ENAMORADA** (JKE, ASCAP)
- 31 I NEED TO KNOW** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 35 INGRATOS OJOS MIOS** (EMI Blackwood, BMI)
- 30 LA PERSONA EQUIVOCADA** (Erami, ASCAP)
- 19 LAGRIMAS** (Fononmusic, ASCAP)
- 37 LIVIN' LA VIDA LOCA** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)
- 34 LLEGAR A TI** (Not Listed)
- 12 LOCO** (M.A.M.P., ASCAP)
- 16 ME HACES MUCHA FALTA** (Flamingo, BMI)
- 33 ME VAS A RECORDAR** (Fononmusic, SESAC)
- 28 MI VIDA SIN TU AMOR** (F.I.P.P., BMI)
- 40 MIL GRACIAS** (Ernesto Musical, BMI)
- 11 NECESITO DECIRTE** (Seg Son, BMI)
- 4 NO ME AMES** (BMG Songs, ASCAP/Warner-Tamerlane, BMI)
- 25 QUE TE VAS** (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
- 9 SANTO, SANTO** (F.I.P.P., BMI)
- 5 SE ME OLVIDO OTRA VEZ** (BMG, ASCAP)
- 27 SED DE CARINO** (Not Listed)
- 39 SI ESTUVIERAS CONMIGO** (Edimonsa, ASCAP)
- 32 SI TU ME FALTAS** (Gemini Star, ASCAP/Peermusic, ASCAP)
- 3 SOL, ARENA Y MAR** (Warner-Tamerlane, BMI)
- 24 TIEMBLIO** (CD Elvis, BMI/Sony/ATV Latin, BMI)
- 6 TRAIGO UNA PENA** (Warner/Chappell, ASCAP)
- 20 TU SABES BIEN** (Don Cat, ASCAP)

THE Billboard Latin 50™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	14	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
2	2	101	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478AG	BUENA VISTA SOCIAL CLUB
3	3	10	MANA	WEA LATINA 27864	MTV UNPLUGGED
4	4	12	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
5	5	6	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
6	6	72	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
7	7	17	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
8	8	26	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
9	9	5	INTOCABLE	EMI LATIN 21502	CONTIGO
10	10	10	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA
11	11	49	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
12	13	23	AB. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
13	12	13	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
14	14	81	RICKY MARTIN	SONY DISCOS 82653	VUELVE
▶ HOT SHOT DEBUT ◀					
15	NEW		JAGUARES	RCA 69740/BMG LATIN	BAJO EL AZUL DE TU MISTERIO
16	18	3	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
17	21	24	EDNITA NAZARIO	EMI LATIN 59935	CORAZON
18	17	55	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
19	27	55	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477AG	INTRODUCING...RUBEN GONZALEZ
▶ GREATEST GAINER ◀					
20	29	23	CONJUNTO ALMA NORTEÑA	CDM 1037	ALMA
21	16	16	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
22	20	15	VARIOUS ARTISTS	SONY DISCOS 83231	BILLBOARD LATIN MUSIC AWARDS
23	25	3	LOS ANGELES DE CHARLY	FONOVISA 9863	LA MAGIA DEL AMOR
24	NEW		GRUPO MOJADO	FONOVISA 9860	REFLEXION
25	19	3	LIBERACION	DISA 21878/EMI LATIN	SI ESTUVIERAS CONMIGO
26	22	30	LOS TRI-O	ARIOLA 58436/BMG LATIN	NUUESTRO AMOR
27	23	19	DLG	SONY DISCOS 82924	GOTCHA!
28	32	67	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
29	30	20	TONNY TUN TUN	CAIMAN 2986	CAMINANDO
30	35	6	ELIADES OCHOA	HIGHER OCTAVE WORLD 47494/VIRGIN	SUBLIME ILUSION
31	24	62	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
32	28	27	NOELIA	FONOVISA 6080	NOELIA
33	31	49	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
34	33	31	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
35	15	8	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
36	26	9	MANNY MANUEL	MERENGAZO 82302/RMM	LLENO DE VIDA
37	NEW		WILLIE ROSARIO	J&N 83435/SONY DISCOS	BACK TO THE FUTURE
38	37	99	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
39	43	47	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
40	40	8	CHARLIE ZAA	SONOLUX 83272/SONY DISCOS	REMIXES
41	45	43	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
42	38	37	JUAN LUIS GUERRA 440	KAREN 930216/UNIVERSAL LATINO	NI ES LO MISMO NI ES IGUAL
43	39	4	LOS PALOMINOS	SONY DISCOS 83022	POR ESO TE AMO
44	41	47	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
45	42	30	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
46	34	95	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
47	47	31	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES
48	RE-ENTRY		CONJUNTO PRIMAVERA	FONOVISA 0760	EN VIVO
49	RE-ENTRY		VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
50	50	4	BANDA EL RECODO	FONOVISA 80742	TENGO UNA ILUSION

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ENRIQUE IGLESIAS FONOVISA BAILAMOS	1 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	1 SELENA EMI LATIN ALL MY HITS TODOS MIS EXITOS
2 MANA WEA LATINA MTV UNPLUGGED	2 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	2 INTOCABLE EMI LATIN CONTIGO
3 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX USA VOL. 2	3 ELVIS CRESPO SONY DISCOS SUAVEMENTE	3 LOS TIGRES DEL NORTE FONOVISA HERENCIA DE FAMILIA
4 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	4 ELVIS CRESPO SONY DISCOS SUAVEMENTE	4 CONJUNTO ALMA NORTEÑA CDM ALMA
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y RESPETO	5 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	5 ALEJANDRO FERNANDEZ SONY DISCOS MI VERDAD
6 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	6 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	6 LOS ANGELES DE CHARLY FONOVISA LA MAGIA DEL AMOR
7 RICKY MARTIN SONY DISCOS VUELVE	7 DLG SONY DISCOS GOTCHA!	7 GRUPO MOJADO FONOVISA REFLEXION
8 JAGUARES RCA/BMG LATIN BAJO EL AZUL DE TU MISTERIO	8 TONNY TUN TUN CAIMAN CAMINANDO	8 LIBERACION DISA/EMI LATIN SI ESTUVIERAS CONMIGO
9 VARIOUS ARTISTS COLD FRONT/K-TEL LATIN CLUB MIX 2000	9 ELIADES OCHOA HIGHER OCTAVE WORLD/VIRGIN SUBLIME ILUSION	9 LOS TRI-O ARIOLA/BMG LATIN NUUESTRO AMOR
10 EDNITA NAZARIO EMI LATIN CORAZON	10 GILBERTO SANTA ROSA SONY DISCOS EXPRESION	10 PEPE AGUILAR MUSART/BALBOA CON MARIACHI
11 VARIOUS ARTISTS SONY DISCOS BILLBOARD LATIN MUSIC AWARDS	11 MANNY MANUEL MERENGAZO/RMM LLENO DE VIDA	11 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
12 OZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI	12 WILLIE ROSARIO J&N/SONY DISCOS BACK TO THE FUTURE	12 LOS TEMERARIOS FONOVISA 15 EXITOS PARA SIEMPRE
13 NOELIA FONOVISA NOELIA	13 CHARLIE ZAA SONOLUX/SONY DISCOS REMIXES	13 LOS PALOMINOS SONY DISCOS POR ESO TE AMO
14 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	14 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO NI ES LO MISMO NI ES IGUAL	14 PEPE AGUILAR MUSART/BALBOA POR EL AMOR DE SIEMPRE
15 MARCO ANTONIO SOLIS FONOVISA TROZOS DE MI ALMA	15 MARC ANTHONY RMM CONTRA LA CORRIENTE	15 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 20 EXITOS GIGANTES

Albums with the greatest sales gain 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 indicate album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. H indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Zomba Expands Into Asia-Pacific

Co. Teams Up With Grammy, Rock, BMG To Distribute Int'l Acts

BY STEVE MCCLURE

TOKYO—As Stuart Watson settles into his new role as managing director of Zomba's international record group (see story page 16), the ever-expanding U.K.-based company is launching its latest venture in the Asia-Pacific region, Zomba Records Singapore.

The new company will be based in the same offices as Watson's SWAT Marketing company and will be run by GM Julius Ng, who moves from a similar role at SWAT. Watson remains SWAT managing director. The Singapore launch marks the first time the Zomba Group has moved from a licensing arrangement to a stand-alone operation in Southeast Asia and comes less than six months after the establishment of Zomba Records Australia (*Billboard* Bulletin, Feb. 17).



NG

"Singapore is a small market, but Stuart's decision to base a regional operation here has long proved to be the right one," says Zomba regional marketing manager Ryan Wright. "Having a local company here is a simple and logical step forward."

Adds Ng, "The Singapore record company is a straightforward local adaptation of a function we are already performing in the marketplace, but it will have a pivotal role in the development and implementation of regional marketing plans. We envisage holding most of our regional launches here."

Joshua Lim, most recently finance director of Universal Music Singapore, has been appointed director of finance for Zomba Records Singapore and SWAT Marketing. He will be responsible for the financial affairs of both companies.

Kenny Lim, formerly sales manager of Warner Singapore, is named sales manager of the new subsidiary.

And from Oct. 1, Yvinne Goh, currently manager of music and artist relations (international repertoire) at music TV operation Channel V Hong Kong, will be head of marketing and promotion.

Watson's appointment and the launch of Zomba Records Singapore have come on the heels of recently signed licensing deals between Zomba and independent labels Grammy Entertainment in Thailand and Rock Records in South Korea. Zomba has also signed a deal with BMG International whereby the major will take over the Zomba license in Malaysia from local label Form Records on Oct. 1.

"With Grammy acting as licensee in Thailand, Zomba Records has a sig-

nificant advantage on linking into the considerable benefits of the dominant market leaders," says Grammy chairman/CEO Paiboon Damrongchaitham. "Grammy recognizes that Western music has the opportunity to expand [its] position in the future and is now looking to actively participate via this exciting license." Previously, Rock Records' Thai subsidiary was Zomba's licensee in the territory.

Global Media and Music, a Gram-

'The current economy and a series of takeovers in the region has really sorted out the men from the boys'

—RYAN WRIGHT—

my subsidiary that has been active in the Chinese-language market, operates the Zomba license in Thailand. The label's biggest success with Zomba product so far has been Backstreet Boys' "Millennium," which according to Watson has sold some 130,000 units in Thailand since being released there in May.

"Grammy has concentrated on Thai-language pop music, and this has given us a big market share," says Varavij Kambu na Ayudhaya, Grammy's VP in charge of business development, "but we also want to push international pop music because we feel we can do this better than anyone else—outside of the majors, that is. We have everything in place."

Comments Pei-rong Wang, managing director of Rock Records Korea:

"We are thrilled to be part of Jive's family. Our partnership is key to our status as a major player in this market. Although we hold a large chunk of the Korean domestic music market, Jive's artists now enable us to compete on the international scene as well."

As in Thailand, "Millennium" has proved to be a strong seller in South Korea, shipping some 220,000 units since May. Zomba's previous licensee in South Korea was Samsung.



WRIGHT

"The current economy and a series of takeovers in the region has really sorted out the men from the boys," says Zomba's Wright. "When you see what has happened in Korea almost overnight, it is indicative that the right licensee with the right focus and the right product can sell records whatever the economic climate."

The Malaysia license will be administered by Zomba Records Singapore, with marketing and promotion activities coordinated closely between the two companies.

"I am thrilled that BMG and Zomba are partners," says Michael Smellie, BMG Entertainment International's senior VP for the Asia-Pacific region. "I see both of us as committed to excellence in people—both artists and staff."

BMG and Zomba have also signed a deal whereby the major will distribute Zomba product in Singapore. Meanwhile, Zomba's existing licenses with Universal (Philippines), Rock (Hong Kong and Taiwan), Avex (Japan), and PT Indo Semar Sakti (Indonesia) have been extended.

Assistance in preparing this story was provided by John Clewley in Bangkok.

Changes At Spain's Alt-Rock Station Have People Talking

BY HOWELL LLEWELLYN

MADRID—Major and indie labels here have reacted with anger and anxiety to the news that Spain's alternative music public radio network RNE Radio 3 is to scale back its music output in favor of more "cultural" output.



VOLPINI

Carlos Galán, director of Sub-

terfuge Records, one of Spain's leading—and most successful—indie labels, calls the decision an "enormous blow to the alternative music scene." He continues, "Radio 3 has been the flagship station for avant-garde music of all types for 20 years and has given music radio some credibility. The new format sounds like a real setback, especially for indie labels."

The changes were leaked to Spain's El Pais newspaper on Aug. 23 and were confirmed the following day by RNE Radio 3 director Fed-

(Continued on page 93)



At The Club. The third annual anti-piracy fund-raising golf day organized by U.K. trade bodies the British Assn. of Record Dealers, British Phonographic Industry, and the British Video Assn. took place Aug 25 at the Foxhills golf club, southwest of London. Attended by industry figures and celebrities, the event and its associated auction/raffle raised around 25,000 pounds (\$39,700), according to organizers. Shown, from left, are actor Bernard Cribbins, BBC Radio 2 presenter Ed Stewart, keep-fit expert Bob Prowse, and former soccer star Paul Walsh.

Oz's Copyright In Limbo

Dispute Over Liability Causes Delay

BY CHRISTIE ELIEZER

SYDNEY—Australia's long-awaited copyright legislation, the Digital Agenda Bill, now looks unlikely to become law by October, as had been scheduled.

The bill's second draft is being tabled in Parliament in the week ending Saturday (4). But copyright groups here say they cannot now see it becoming law until next year. "Knowing the other issues facing the government, I now don't expect anything to happen until mid-2000," says Emmanuel Candi, executive officer of the Australian Record Industry Assn. (ARIA).

ARIA has had the bill on its agenda since 1993. After delays by successive administrations and a battle to stop parallel imports that diverted ARIA resources, the first draft was released in March 1999 and was considered credible by most parties.

But copyright groups argued it did not specify enough liability for telecommunication companies (telcos) and Internet Service Providers (ISPs) that transmit illegal recordings. The anti-circumvention provisions were deemed not prohibitive enough to deter would-be hackers of encoded messages.

ARIA demanded that penalties be both criminal and civil (the first draft only specified civil infringement) and that they be higher than those applying to traditional record pirates. Since March, a House of Representatives committee has been studying 70 submissions, including those from ARIA and the Australasian Performing Rights

Assn. (APRA).

Candi says, "We see the issue as a paramount one for us, but we accept it's a hard one to draft because of all the conflicting interests." The bill is being heavily opposed by telcos and ISPs.

Label executives are eager for digital legislation to be passed. They see that as a green light for setting up an online service role for New Zealand and the Asia-Pacific, which would see more Australasian music being exported. However, they are concerned that a delay could see that role being taken by digital service centers in another territory, most likely Hong Kong.

Since the relaxing of parallel import restrictions in July 1998—a financial windfall for some major music retail chains—labels here have been actively pursuing new ways to sell product.

Their impatience was fueled by an Aug. 24 ARIA-sponsored meeting in Sydney about digital security among Paul Jessop, London-based director of technology of the International Federation of the Phonographic Industry (IFPI); 50 record-label execs; and representatives of publishers, the Australian Broadcasting Authority, and the government's Department of Communication and Arts.

Reports Candi, "The music industry went away from the meeting with the realization that you need both technological solutions and laws to enforce security." The IFPI recently held a similar seminar with 130 representatives of the New Zealand music industry.

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 09/06/99			GERMANY (Media Control) 08/31/99			U.K. (Copyright CIN) 08/28/99			FRANCE (SNEP/IFOP/Tite-Live) 08/28/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	DOKOKAE KOKODEWA NAI GLAY UNLIMITED RECORDS	1	1	BLUE (DA BA DEE) EIFFEL 65 ARIOLA	1	NEW	MAMBO NO. 5 LOU BEGA RCA	1	4	MAMBO NO. 5 LOU BEGA VOGUE/BMG
2	1	A AYUMI HAMASAKI AVEX TRAX	2	6	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	2	NEW	(MUCHO MAMBO) SWAY SHAFT WONDERBOY	2	1	BLUE (DA BA DEE) EIFFEL 65 HOT TRACK/SONY
3	2	AS TIME GOES BY HIRO TOY'S FACTORY	3	3	KING OF MY CASTLE WAMDU PROJECT UNIVERSAL	3	1	MI CHICO LATINO GERI HALLIWELL EMI	3	2	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
4	6	SUNNY DAY SUNDAY SENTIMENTAL BUS EPIC/SONY	4	2	MAMBO NO. 5 LOU BEGA ARIOLA	4	NEW	SING IT BACK MOLOKO ECHO	4	3	TU NE MAS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL
5	3	SENTIMENTAL YUZU SENHA & CO.	5	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA	5	2	BETTER OFF ALONE ALICE DEEJAY POSITIVA	5	5	JAMAIS LOIN DE TOI LAAM ODEON/EMI
6	NEW	GINGA NO CHIKAI MAX AVEX TRAX	6	5	2 TIMES ANN LEE ZYX	6	3	IF I LET YOU GO WESTLIFE RCA	6	NEW	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY UNIVERSAL
7	8	URA BTTB RYUICHI SAKAMOTO WARNER MUSIC JAPAN	7	17	SUMMER SUN TEXAS MERCURY	7	NEW	SUMMERTIME ANOTHER LEVEL FEATURING TQ NORTHWESTSIDE	7	8	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
8	5	NAZE... HYSTERIC BLUE SONY	8	7	KISS ME SIXPENCE NONE THE RICHER EASTWEST	8	4	DRINKING IN L.A. BRAN VAN 3000 CAPITOL	8	6	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
9	NEW	EIEN LAACRYMA CHRISTI POLYDOR/UNIVERSAL	9	10	MIT DIR FREUNDESKREIS COLUMBIA	9	6	UNPRETTY TLC LAFACE/ARISTA	9	7	LA MANIVELLE WAZOO UNE MUSIQUE/SONY
10	NEW	WASUREENU KIMIE... TOKIO SONY	10	8	ALONG COMES MARY BLOODHOUND GANG MOTOR/UNIVERSAL	10	7	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA	10	9	SATE SAN OFASIA UNE MUSIQUE/SONY
11	10	VANILLA GACKT NIPPON CROWN	11	9	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY	11	NEW	I WOULDN'T BELIEVE YOUR RADIO STEREO-PHONICS V2	11	14	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA/BMG
12	1	BOYS & GIRLS AYUMI HAMASAKI AVEX TRAX	12	NEW	FASTERHARDERSCOOTER SCOOTER EDEL	12	NEW	MAMMA MIA A TEENS STOCKHOLM/POLYDOR	12	NEW	LA PLAYA LA CLINIQUE VIRGIN
13	4	JUSTICE FOR TRUE LOVE THE ALFEE TOSHIBA-EMI	13	11	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	13	NEW	PROFIT IN PEACE OCEAN COLOUR SCENE ISLAND	13	16	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
14	7	DRIVER'S HIGH L'ARC-EN-CIEL K/NOON RECORDS	14	13	WE'RE GOING TO IBIZA VENGABOYS UNIVERSAL	14	8	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	14	15	PAPA CHICO JAMALAK ALCHEMIS/SONY
15	12	HAPPY TOMORROW NINA SONY	15	18	P.E. 2000 PUFF DADDY FEATURING HURRICANE G ARIOLA	15	5	SUMMER SON TEXAS MERCURY	15	12	ON NE S'AIMEIRA PLUS JAMAIS LARUSSO ODEON/EMI MUSIC
16	9	SLEEPLESS NIGHT KYOSUKE HIMURO POLYDOR/UNIVERSAL	16	12	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA	16	NEW	AISY WAISY CARTOONS EMI	16	13	SOMETIMES BRITNEY SPEARS JIVE/VIRGIN
17	NEW	EVERYDAY EVERYWHERE TAIYO TO CISCO MOON ZETIMA	17	NEW	HILL & KOOL MO DEE COLUMBIA	17	9	WILD WILD WEST WILL SMITH COLUMBIA	17	11	2 TIMES LEE ANN PANIC/UNIVERSAL
18	NEW	WILL CHIIHIRO YONEKURA KING	18	16	IF YA GETTIN' DOWN FIVE RCA	18	10	STOP THE ROCK APOLLO FOUR FORTY EPIC	18	NEW	MON ANGE NATHALIE CARDONE COLUMBIA
19	13	DAYS/MY DIAMOND POCKET BISCUITS TOSHIBA-EMI	19	14	SALTWATER CHICANE EPIC	19	11	1999 BINARY FINARY POSITIVA	19	10	I NEVER KNEW LOVE LIKE THIS ORGANIZ JAM/SONY
20	NEW	SINK PLASTIC TREE WARNER MUSIC JAPAN	20	NEW	MAMBOLEO LOONA UNIVERSAL	20	13	IF YA GETTIN' DOWN FIVE RCA	20	19	BU GECE TARKAN VOGUE/BMG
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	CHAGE & ASKA NO DOUBT TOSHIBA-EMI	1	1	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB EASTWEST	1	1	TRAVIS THE MAN WHO INDEPENDIENTE	1	1	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE
2	1	YOSUI INOUE GOLDEN BEST FOR LIFE	2	2	SOUNDTRACK NOTTING HILL MERCURY	2	2	BOYZONE BY REQUEST POLYDOR	2	NEW	CELINE DION AU COEUR DU STADE COLUMBIA
3	3	DRAGON ASH VIVA LA REVOLUTION VICTOR	3	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	3	3	SHANIA TWAIN COME ON OVER MERCURY	3	4	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
4	4	KINKI KIDS C ALBUM JOHNIN'S ENTERTAINMENT	4	NEW	PUFF DADDY FOREVER ARIOLA	4	17	ANDREA BOCELLI SOGNO POLYDOR	4	2	THE OFFSPRING AMERICANA COLUMBIA
5	2	V6 QLUCKYO 20TH CENTURY, COMING CENTURY TO BE CONTINUED... AVEX TRAX	5	4	WOLFGANG PETRY ALLES—LIVE ARIOLA	5	4	TEXAS THE HUSH MERCURY	5	5	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL
6	5	RICKY MARTIN RICKY MARTIN EPIC/SONY	6	13	SOUNDTRACK STAR WARS EPISODE I SONY	6	7	ABBA GOLD—GREATEST HITS POLYDOR	6	3	CABREL FRANCIS HORS SAISON COLUMBIA
7	7	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	7	5	JENNIFER LOPEZ ON THE 6 COLUMBIA	7	9	VENGABOYS THE PARTY ALBUM POSITIVA	7	6	MANAU PANIQUE CELTIQUE POLYDOR/UNIVERSAL
8	6	19 ONGAKU VICTOR	8	8	FREUNDESKREIS ESPERANTO COLUMBIA	8	NEW	PUFF DADDY FOREVER PUFF DADDY/ARISTA	8	7	CHAO MANU CLANDESTINO VIRGIN
9	10	BACKSTREET BOYS MILLENNIUM AVEX TRAX	9	7	LOU BEGA A LITTLE BIT OF MAMBO ARIOLA	9	6	ELVIS COSTELLO THE VERY BEST OF UNIVERSAL MUSIC TV	9	12	TRYO MAMAGUBIDA YELEN/SONY
10	NEW	MOTOHARU SANO STONES AND EGGS EPIC/SONY	10	14	TEXAS THE HUSH MERCURY	10	NEW	MUSIC TV	10	9	JEAN JACQUES GOLDMAN TOURNEE 98 EN PAS-SANT COLUMBIA
11	9	V/A SUPER EUROBEAT VOL. 100 AVEX TRAX	11	6	IBRAHIM FERRER IBRAHIM FERRER EASTWEST	11	8	RICKY MARTIN RICKY MARTIN COLUMBIA	11	8	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
12	NEW	MAGOKORO BROTHERS GOOD TIMES K/NOON RECORDS	12	10	RED HOT CHILI PEPPERS CALIFORNICATION WEA	12	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	12	NEW	JEAN LOUIS MURAT MUSTANGO LABELS/VIRGIN
13	15	STEVE VAI THE ULTRA ZONE SONY	13	9	SHANIA TWAIN COME ON OVER MERCURY	13	14	TLC FANMAIL LAFACE/ARISTA	13	10	FARMER MYLENE INNAMORAMENTO POLYDOR/UNIVERSAL
14	11	MAYO OKAMOTO MAHOU NO RING NI KISS WO SHITE TOKIMA	14	12	DIE FANTASTISCHEN 4 ON 99 COLUMBIA	14	18	GERI HALLIWELL SCHIZOPHONIC EMI	14	NEW	INDOCHINE DANCRETARIA DOUBLE T/SONY
15	8	DA PUMP HIGHER AND HIGHER! AVEX TRAX	15	NEW	JETHRO TULL J-TULL DOT COM CMV	15	12	DEAN MARTIN THE VERY BEST OF—CAPITOL/REPRISE YEARS EMI	15	11	DAVID HALLYDAY UN PARADIS UN ENFER MERCURY/UNIVERSAL
16	NEW	THE MAD CAPSULE MARKETS OSC-DIS VICTOR	16	18	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL	16	5	MARY J. BLIGE MARY MCA	16	NEW	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
17	17	DES'REE SUPERNATURAL EPIC	17	11	SOUNDTRACK THE MATRIX WEA	17	13	THE CHEMICAL BROTHERS SURRENDER VIRGIN	17	NEW	SOLYMA SOLYMA VOGUE/BMG
18	14	BIRD BIRD SONY	18	15	XAVIER NAIDOO NICHT VON DIESER WELT EPIC	18	15	EMINEM THE SLIM SHADY LP INTERSCOPE	18	15	PIERPOLJAK KINGSTON KARMA BARCLAY/UNIVERSAL
19	NEW	FUJIKO HEMMING LA CAMPANELLA VICTOR	19	NEW	DEAN MARTIN THE VERY BEST OF EMI	19	16	BRITNEY SPEARS... BABY ONE MORE TIME JIVE	19	17	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SMALL/SONY
20	NEW	KOJI KIKKAWA HOT ROD POLYDOR	20	NEW	FILTER TITLE OF RECORD WEA	20	20	STEPS STEP ONE JIVE	20	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB NIGHT AND DAY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG	1	2	BLUE (DA BA DEE) EIFFEL 65 BMG	1	1	LAST KISS PEARL JAM EPIC	1	2	MAMBO NO. 5 LOU BEGA BMG RICORDI
2	2	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL	2	1	MAMBO NO. 5 LOU BEGA BMG	2	2	IF YA GETTIN' DOWN FIVE BMG	2	1	IL MIONOME EAE MAI PIJAE LIGA/JOVA/PELU WEA
3	1	BACKSTREET BOYS MILLENNIUM JIVE/BMG	3	3	THE ROAD AHEAD CITY TO CITY EMI MUSIC	3	4	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL	3	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN
4	NEW	PUFF DADDY FOREVER BAD BOY/ARISTA/BMG	4	5	MIJN HOUTEN HART DE POEMA'S S.M.A.R.T.	4	3	BOOM BOOM BOOM BOOM! VENGABOYS SHOCK	4	4	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
5	3	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY	5	7	BAILAMOS ENRIQUE IGLESIAS MERCURY	5	7	ALL STAR SMASH MOUTH INTERSCOPE/UNIVERSAL	5	10	WILD WILD WEST WILL SMITH COLUMBIA
6	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	6	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG	6	8	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG	6	6	IF YOU BELIEVE SASHA WEA
7	NEW	VARIOUS ARTISTS PLANET POP 2000 BMG	7	10	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	7	10	LAST KISS PEARL JAM EPIC/SONY	7	8	BEAUTIFUL STRANGER MADONNA WEA
8	5	VENGABOYS THE PARTY ALBUM! ISBA/DEP INTERNATIONAL	8	11	UNPRETTY TLC BMG	8	5	ARRIBA JOEE UNIVERSAL	8	7	UN RAGGIO DI STEREO JOVANOTTI MERCURY
9	NEW	VARIOUS ARTISTS FROSH TWO PTL	9	9	MAMBO NO. 6 OME HENK CNR MUSIC	9	15	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	9	5	IF YA GETTIN' DOWN FIVE RCA/BMG RICORDI
10	7	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG	10	6	IF YA GETTIN' DOWN FIVE BMG	10	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	10	18	MI CHICO LATINO GERI HALLIWELL EMI
11	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	11	8	2 TIMES ANN LEE HIGH FASHION	11	10	THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	11	17	GOODBYE ALEXIA OWA/DANCE POOL
12	9	SARAH McLACHLAN MIRRORBALL NETTWERK	12	14	SUPER TROUPER A*TEENS POLYDOR	12	12	NO PIGEONS SPORTY THIEVZ FEATURING MR. WOODS RUFFHOUSE/COLUMBIA/SONY	12	15	SCAR TISSUE RED HOT CHILI PEPPERS WEA
13	8	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY	13	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	13	NEW	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY	13	26	50 SPECIAL LUNA POP UNIVERSO PROD./UNIVERSAL
14	11	VARIOUS ARTISTS NOW! 4 UNIVERSAL	14	15	SUMMERLOVE T-SPOON ALA BIANCA	14	10	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY	14	21	KISS ME SIXPENCE NONE THE RICHER CGD
15	12	TLC FANMAIL LAFACE/ARISTA/BMG	15	NEW	VAMOS A LA PLAYA MIRANDA ROADRUNNER	15	13	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA	15	11	MI PACI ALEX BRITTI UNIVERSAL
16	13	SMASH MOUTH ASTRO LOUNGE INTERSCOPE/UNIVERSAL	16	NEW	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA	16	11	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA	16	9	ONLY YOU RAPPERS AGAINST RACISM BABY RECORDS/SONY
17	NEW	SANTANA SUPERNATURAL ARISTA/BMG	17	13	TROPICAL PARADISE POCO LOCO GANG CNR MUSIC	17	12	TROPICAL PARADISE POCO LOCO GANG CNR MUSIC	17	12	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
18	18	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	18	26	HET BANANENLIED DE BOSWACHTERS MUSIC NET	18	NEW	HET BANANENLIED DE BOSWACHTERS MUSIC NET	18	NEW	I WANT IT THAT WAY BACKSTREET BOYS JIVE/VIRGIN
19	20	THE OFFSPRING AMERICANA COLUMBIA/SONY	19	16	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	19	18	SOMETIMES BRITNEY SPEARS JIVE/ZOMBA	19	NEW	HEY BOY, HEY GIRL THE CHEMICAL BROTHERS VIRGIN
20	NEW	NOREAGA MELVIN FLYNT—DA HUSTLER PENALTY/TOMMY BOY/WARNER	20	NEW	ALBUMS	20	20	ALBUMS	20	19	BLUE (DA BA DEE) EIFFEL 65 LEVEL ONE
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG	1	1	NOTTING HILL SOUNDTRACK MERCURY	1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	1	7	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/ARD
2	2	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL	2	5	ANDREA BOCELLI SOGNO POLYDOR	2	NEW	REGURGITATOR... ART EASTWEST	2	2	RED HOT CHILI PEPPERS CALIFORNICATION WEA
3	1	BACKSTREET BOYS MILLENNIUM JIVE/BMG	3	4	SHANIA TWAIN COME ON OVER MERCURY	3	3	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA	3	3	MANGO VISTO COSI WEA
4	NEW	PUFF DADDY FOREVER BAD BOY/ARISTA/BMG	4	2	ABBA 25 JAAR NA "WATERLOO" POLYDOR	4	7	BOYZONE BY REQUEST POLYDOR/UNIVERSAL	4	4	JOVANOTTI CAPO HORN MERCURY
5	3	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY	5	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	5	2	RICKY MARTIN RICKY MARTIN COLUMBIA	5	6	ROSSI VASCO REWIND EMI
6	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	6	7	RED HOT CHILI PEPPERS CALIFORNICATION WEA	6	5	RED HOT CHILI PEPPERS CALIFORNICATION WEA	6	1	RAPPERS AGAINST RACISM ONLY YOU BABY RECORDS/SONY
7	NEW	VARIOUS ARTISTS PLANET POP 2000 BMG	7	15	ELVIS PRESLEY ARTIST OF THE CENTURY BMG	7	4	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	7	8	ADRIANO CELENTANO IO NON SO PARLAR DAEAMORE CLAN/SONY
8	5	VENGABOYS THE PARTY ALBUM! ISBA/DEP INTERNATIONAL	8	6	DESTINY'S CHILD WRITING IS ON THE WALL COLUMBIA	8	6	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	8	13	BACKSTREET BOYS MILLENNIUM JIVE/VIRGIN
9	NEW	VARIOUS ARTISTS FROSH TWO PTL	9	12	TLC FANMAIL BMG	9	13	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	9	9	LITFIBA INFINITO EMI
10	7	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG	10	13	ILSE DELANGE WORLD OF HURT WARNER	10	8	VENGABOYS THE PARTY ALBUM SHOCK	10	5	ZERO RENATO AMORE DOPO AMORE, TOUR DOPO TOUR FONOPOLIS/SONY
11	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	11	8	BOYZONE BY REQUEST (BEST OF) POLYDOR	11	18	CHRIS ISAAK SPEAK OF THE DEVIL WEA	11	17	LOU BEGA A LITTLE BIT OF MAMBO BMG RICORDI
12	9	SARAH McLACHLAN MIRRORBALL NETTWERK	12	9	TOY-BOX FANTASTIC EDEL	12	10	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL	12	10	THE CRANBERRIES BURY THE HATCHET MERCURY
13	8	JENNIFER LOPEZ ON THE 6 WORK/EPIC/SONY	13	19	POCO LOCO GANG THE ALBUM CNR MUSIC	13	12	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	13	14	RICKY MARTIN RICKY MARTIN COLUMBIA
14	11	VARIOUS ARTISTS NOW! 4 UNIVERSAL	14	10	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	14	20	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	14	12	LENE MARLIN PLAYING MY GAME VIRGIN
15	12	TLC FANMAIL LAFACE/ARISTA/BMG	15	NEW	PRINCE THE VAULT... OLD FRIENDS FOR SALE WARNER	15	14	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	15	NEW	JARABE DE PALO LA FIACA VIRGIN
16	13	SMASH MOUTH ASTRO LOUNGE INTERSCOPE/UNIVERSAL	16	NEW	GIPSY KINGS THE VERY BEST OF SONY MUSIC MARKETING	16	9	THE OFFSPRING AMERICANA COLUMBIA	16	15	POOH UN POSTO FELICE CGD
17	NEW	SANTANA SUPERNATURAL ARISTA/BMG	17	11	VENGABOYS GREATEST HITS ZOMBA	17	NEW	PUFF DADDY FOREVER BMG	17	19	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
18	18	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	18	NEW	THE OFFSPRING AMERICANA COLUMBIA	18	11	SILVERCHAIR NEON BALLROOM MURMUR/SONY	18	11	ANGGUN ANGGUN EPIC
19	20	THE OFFSPRING AMERICANA COLUMBIA/SONY	19	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	19	NEW	ABBA ABBA GOLD (25TH ANNIVERSARY EDITION) POLYDOR/UNIVERSAL	19	20	GIORGIA GIRASOLE DISCHI DI CIOCCOLATA/BMG RICORDI
20	NEW	NOREAGA MELVIN FLYNT—DA HUSTLER PENALTY/TOMMY BOY/WARNER	20	NEW	MARY J. BLIGE MARY MERCURY	20	NEW	SANTANA SUPERNATURAL BMG	20	18	ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG	1	2	BLUE (DA BA DEE) EIFFEL 65 BMG	1	1</				

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART (08/28/99) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BLISS CO/SKOOPY
2	2	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON
4	4	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
5	5	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
6	6	2 TIMES ANN LEE X-ENERGY
7	NEW	MI CHICO LATINO GERI HALLIWELL EMI
8	7	LIVIN' LA VIDA LOCA RICKY MARTIN COLUMBIA
9	8	IF I LET YOU GO WESTLIFE BMG/GRANTS/VILVIZOMBA
10	9	KING OF MY CASTLE WAMDUE PROJECT AIR-PLANE/PRIVATE LIFE/ROADRUNNER
ALBUMS		
1	1	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
2	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA
3	2	SHANIA TWAIN COME ON OVER MERCURY
4	9	SOUNDTRACK NOTTING HILL ISLAND
5	5	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT
6	6	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG
7	7	BOYZONE BY REQUEST POLYDOR
8	8	BACKSTREET BOYS MILLENNIUM JIVE
9	4	RICKY MARTIN RICKY MARTIN COLUMBIA
10	10	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE

SPAIN (AFYVE/ALEF MB) 08/25/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA ARIOLA
2	2	BAILAMOS (REMIX) ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
3	3	SOL, ARENA Y MAR LUIS MIGUEL WEA
4	4	SANTO SANTO SO PRA CONTRARIAR RCA
5	8	LA BANANA BEN SA TUMBA UNIVERSAL
6	NEW	19 DIAS Y 500 NOCHES JOAQUIN SABINA ARIOLA
7	9	BLUE (DA BA DEE) EIFFEL 65 BLANCO Y NEGRO
8	5	WILD WILD WEST WILL SMITH COLUMBIA
9	6	SALOME CHAYANNE COLUMBIA
10	7	PINTAME REMIXES ELVIS CRESPO EPIC
ALBUMS		
1	1	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
2	3	CHAYANNE ATADO A TU AMOR COLUMBIA
3	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/IRGIN
4	4	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
5	6	MANA TODO MANA—GRANDES EXITOS WEA
6	5	BACKSTREET BOYS MILLENNIUM JIVE/IRGIN
7	7	MAITA VENDE CA NO HAY LUZ SIN DIA HORUS
8	8	RICKY MARTIN RICKY MARTIN COLUMBIA
9	10	HEVIA TIERRA DE NADIE HISPAVOX
10	NEW	SOUNDTRACK NOTTING HILL POLYDOR/UNIVERSAL

MALAYSIA (RIM) 08/31/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS BEST '99 MUSIC STREET
2	2	VARIOUS ARTISTS MAX 5 SONY/WARNER/BMG
3	7	BRITNEY SPEARS ... BABY ONE MORE TIME FORM
4	4	BACKSTREET BOYS MILLENNIUM FORM
5	3	SITI NURHALIZA PANCAWARNA SUWAH
6	10	KRISDAYANTI MENGHITUNG HARI WARNER
7	8	BEYOND THE BEST OF BEYOND WARNER
8	1	RICHIE REN 99 BEST COMPILATION ROCK
9	6	BOYZONE BY REQUEST (GREATEST HITS) UNIVER-SAL
10	NEW	LEE HOM IMPOSSIBLE TO MBS YOU SONY

PORTUGAL (Portugal/AFP) 08/17/99

THIS WEEK	LAST WEEK	ALBUMS
1	4	GIPSY KINGS VOLARE! THE VERY BEST OF THE GIPSY KINGS SONY
2	1	SANTOS E PECADORES VOAR RCA/BMG
3	3	TROVANTE UMA NOITE SO EMI
4	6	VENGABOYS THE PARTY ALBUM! VIOLENT/EMI
5	2	BACKSTREET BOYS MILLENNIUM JIVE/EMI
6	8	SANTAMARIA SEM LIMITE VIDISCO
7	5	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI
8	NEW	ROBERTO CARLOS MENSAGENS COLUMBIA/SONY
9	NEW	MICHAEL LEARNS TO ROCK MLTR GLOBO/EMI
10	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL

SWEDEN (GLF) 09/02/99

THIS WEEK	LAST WEEK	SINGLES
1	4	BLUE (DA BA DEE) EIFFEL 65 LOGIC/BMG
2	1	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
3	5	WHEN YOU SAY NOTHING AT ALL RONAN KEAT-ING POLYDOR/UNIVERSAL
4	2	SUPER TROUPER A TEENS STOCKHOLM/UNIVERSAL
5	3	WE'RE GOING TO IBIZA VENGABOYS JIVE/IRGIN
6	7	IF I LET YOU GO WESTLIFE RCA
7	6	OPA OPA ANTIQUE BONNIER MUSIC/SDS
8	8	UNPRETTY TLC ARISTA/BMG
9	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
10	NEW	HEUT IST MEIN TAG BLUMCHEN EDEL
ALBUMS		
1	NEW	A TEENS THE ABBA GENERATION STOCKHOLM/UNIVERSAL
2	NEW	VIKINGARNA KRAMGOA LATAR 1999 NMG/EMI
3	1	DI LEVA FOR SVERIGE I RYMDEN U DI LEVAS BASTA METRONOME/WEA
4	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	3	BACKSTREET BOYS MILLENNIUM JIVE/IRGIN
6	NEW	SMOKIE OUR SWEDISH COLLECTION CMC/EMI
7	6	MARY J. BLIGE MARY MCA/UNIVERSAL
8	NEW	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA COLUMBIA
9	8	BOYZONE BY REQUEST—GREATEST HITS POLY-DOR/UNIVERSAL
10	4	CHER GREATEST HITS 1965-1992 GEFEN/UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 08/26/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	2	MAMBO NO. 5 LOU BEGA BMG
3	3	KING OF MY CASTLE WAMDUE PROJECT ORANGE/SCANDINAVIAN
4	5	DOOH DOOH BARCODE BROTHERS UNIVERSAL
5	4	2 TIMES ANN LEE SWEMIX/REMIXED RECORDS
6	7	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
7	6	GOING TO IBIZA VENGABOYS VIRGIN
8	NEW	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
9	8	IF YOU HAD MY LOVE JENNIFER LOPEZ SONY
10	NEW	SUPER TROUPER ABBA TEENS UNIVERSAL
ALBUMS		
1	1	VENGABOYS THE PARTY ALBUM ZOMBA/IRGIN
2	3	DET BRUNE PUNKTUM HELBREDELSSEN EMI-MED-LEY
3	4	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
4	NEW	DANNY DANNY KOOL EDEL RECORDS
5	6	SHANIA TWAIN COME ON OVER UNIVERSAL
6	2	MICHAEL LEARNS TO ROCK MLTR—GREATEST HITS EMI-MEDLEY
7	5	LOU BEGA A LITTLE BIT OF MAMBO BMG
8	7	BOYZONE BY REQUEST—GREATEST HITS UNIVER-SAL
9	8	BACKSTREET BOYS MILLENNIUM JIVE/IRGIN
10	NEW	MARY J. BLIGE MARY UNIVERSAL

NORWAY (Verdens Gang Norway) 08/31/99

THIS WEEK	LAST WEEK	SINGLES
1	2	BLUE (DA BA DEE) EIFFEL 65 BMG
2	1	MAMBO NO. 5 LOU BEGA BMG
3	3	KING OF MY CASTLE WAMDUE PROJECT SCANDINA-VIAN
4	5	MY LOVE IS YOUR LOVE WHITNEY HOUSTON BMG
5	4	2 TIMES ANN LEE EMI
6	6	WE'RE GOING TO IBIZA VENGABOYS VIRGIN
7	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEAT-ING UNIVERSAL
8	8	SIMARIK TARKAN UNIVERSAL
9	7	THE REVENGE SLINKY BMG
10	NEW	IF I LET YOU GO WESTLIFE BMG
ALBUMS		
1	NEW	SAVOY MOUNTAINS OF TIME WARNER
2	1	SOUNDTRACK NOTTING HILL UNIVERSAL
3	NEW	VIKINGARNA KRAMGOA LATAR 1999 EMI
4	2	SOUNDTRACK THE MATRIX WARNER
5	5	SHANIA TWAIN COME ON OVER UNIVERSAL
6	4	BOYZONE BY REQUEST UNIVERSAL
7	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
8	3	LOU BEGA A LITTLE BIT OF MAMBO BMG
9	NEW	RANDY CRAWFORD HITS WARNER
10	10	SOUNDTRACK DAWSON'S CREEK SONY

FINLAND (Radiomafia/IFPI Finland) 08/30/99

THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 LOU BEGA LAUTSTARK/BMG
2	2	LETOLSA LEWINSKY KLAMYDIA KRKLUND
3	5	BLUE (DA BA DEE) EIFFEL 65 BLISS CO/BMG
4	4	SITTING DOWN HERE LENE MARLIN VIRGIN/EMI
5	NEW	SUOJELUSENKELI DON HUONOT TERRIER/BMG
6	3	HUNNUNGOLLA NELJA RUUSUA PARLOPHONE/EMI
7	7	IF I LET YOU GO WESTLIFE RCA/BMG
8	8	NALSEN HYMY HEIKKA HELA PARLOPHONE/EMI
9	6	MI CHICO LATINO GERI HALLIWELL EMI
10	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA/BMG
ALBUMS		
1	1	DINGO PARHAAT F-RECORDS/WARNER MUSIC
2	4	ZEN CAF ... UA UA EVIDENCE/WARNER MUSIC
3	2	BOMFUNK MCAES IN STEREO EPIDROME/SONY
4	NEW	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG
5	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WARNER MUSIC
6	8	SOUNDTRACK THE MATRIX MAVERICK/WARNER MUSIC
7	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
8	7	ABBA GOLD—GREATEST HITS POLAR/UNIVERSAL
9	6	BACKSTREET BOYS MILLENNIUM JIVE/EMI
10	5	KIRKA, HECTOR, PAVE & PEPE MESTARIT AREENALLA EMI/BMG

CROWDED HOUSE'S global hit "Don't Dream It's Over" has been chosen as the theme song for the New Zealand Tourism Board's new \$26 million campaign. **Neil Finn**, leader of the now defunct EMI/Capitol act, has in the past refused to allow his songs to be used by third-party licensees. But **Geoff Hockman**, chief executive of the tourism board, says the move appealed to his patriotic sentiments: "Neil felt if he was going to do it, he'd do it for New Zealand." The global marketing push hopes to increase New Zealand's tourism intake of 1.5 million visitors to 2.5 million by the year 2001, bringing \$5 billion to the economy. Tourism is the country's biggest industry.

CHRISTIE ELIEZER

THE LIGHTHOUSE FAMILY and **Des'ree** are among the top stars joining the South African vocal group **Ladysmith Black Mambazo** on its new album, "In Harmony"



DES'REE

(Gallo/Wrasse/Universal). Due for international release on Oct. 4, the set seeks to build on the success of last year's compilation, "The Star And The Wiseman," which went triple-platinum in the U.K. after a Ladysmith tune was featured in a Heinz baked beans TV commercial. Des'ree sings the **Bill Withers** song "Ain't No Sunshine," which will be the first single, and visited South Africa last month to shoot a video with the band. The album also includes the anthem for the rugby world cup, which the group will perform Oct. 1 at the opening ceremony of the 1999 tournament in Cardiff, Wales. Ladysmith undertakes European and U.S. tours this fall and in December will perform at the Nobel Peace Prize ceremony in Oslo.

NIGEL WILLIAMSON

Nation Records' founder **Aki Nawaz**. "America Will Go To Hell" was released Aug. 30. "The title comes from the next speech King was meant to deliver before his assassination," says Nawaz. A mixture of Asian lyricism, Islamic sound bites, hip-hop beats, and rock, the record includes remixes by the likes of the **Jesus & Mary Chain**. "Musically it is a celebration of all cultures and not stuck in the Asian scene," says Nawaz. **Fun'da'mental**, whose albums are on **Beggars Banquet** in the U.S., plays dates in New York and Chicago in September.

KWAKU

LOS PRISIONEROS, the most popular rock band in Chilean musical history, broke up seven years ago, but all three members currently have solo projects in the pipeline. Drummer **Miguel Tapia** has recently completed an album blending contemporary electronics and Chilean folk music, which will be released on his own label before the end of the year. Meanwhile lead singer, composer, and bassist **Jorge González** has finished several new songs and is negotiating with the Santiago-based indie label **Alerce**. Guitarist **Claudio Narea** has been given financial support by the government-run Fund for the Development of Arts to make a new album.

SERGIO FORTUNO

POLISH RAPPER/PRODUCER Liroy, whose 1995 debut, "Albóóm" (BMG), sold 400,000 units, according to the label, returned in August with "Dzień Szaka-L'a—Bafango Cz. 2" (Day Of The Jackal—Bafango Part 2). The only Polish rap artist signed to a major label, Liroy has won three Fryderyk music industry awards and is working on a hip-hop version of **Tom Jones'** "Puppet Man" for the Welsh singer's forthcoming album. Liroy, who has worked with **Ice-T**, **the Lordz Of Brooklyn**, and **Malcolm McLaren**, was forced to cancel Rappmania, an annual international rap festival planned for Aug. 7-8 in his hometown of Kielce, due to lack of funding. "But we're going to do this, definitely. In two years, hip-hop's going to be the major style in this country," Liroy says.

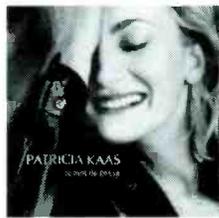
BARNABY HARWARD

A SPEECH that **Martin Luther King Jr.** never got to deliver has inspired a nine-track mini-album from **Fun'da'mental**, the U.K. electro-Asian fusion group fronted by

EDITOR'S NOTE: Due to production deadlines this week, the Eurochart and the Portugal chart have been repeated.

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Ex-Folk Singer Good Rocks Universal

BY LARRY LeBLANC

TORONTO—Many Canadian music observers are astonished by the transformation over the past four years of acoustic-guitar-strumming Vancouver-based folkie Matthew Good into an uninhibited alternative rocker with a fervid national following.

"We've watched this skinny kid from Colquhoun (a suburb of Vancouver) become front man of a great rock band," says Bob Mills, PD of album rock CFOX Vancouver. "Matthew has become a superb musician, and he writes like you wouldn't believe. He's a good cat as well."

Matthew Good Band's (MGB) "Beautiful Midnight" album is being released on Universal Records Sept. 14 in Canada. The darkly hued set is the follow-up to its 1997 "Underdogs" album released on Darktown Records/A&M. Boosted by album rock radio airplay of its tracks "Everything Is Automatic" and "Apparitions," the album has scanned 140,000 units to date in Canada, according to SoundScan.

Like its predecessor, "Beautiful Midnight" was recorded at Greenhouse Studios in Burnaby, British Columbia, and produced by Warner Livesey. MGB consists of singer/guitarist/songwriter Good, drummer Ian Browne, bassist Rich Priske, and guitarist/keyboardist Dave Genn. "It's the most complicated record we'll ever make," says Good. "I don't want to make records that are boring [to record]. They have to be a ride. This record was a real ride."

With 14 songs, the album clocks in at 65 minutes. "Our fans are going to listen to 65 minutes," Good says. "For me, making records harks back to my childhood when I was lining up at A&A Records and buying new Police albums. It didn't matter if I hadn't heard any songs from their album. I wanted to buy it, go home, and take it in for two weeks. I miss records like that. I miss bands like that."

"The band certainly has topped its previous recordings," says Randy Lennox, president of Universal Music Canada. "It has gone from being a fine developing act to being



MATTHEW GOOD BAND

an A-class act."

While "Underdogs" had been intended to launch the band outside of Canada, particularly in the U.S., that failed to happen. It had been scheduled to be released in the U.S. by Mercury Records last summer but was shelved, according to Steve Hoffman of Toronto-based S.R.O. Management (which also handles Rush and Van Halen), due to both MGB changing management last summer and changes at Mercury U.S. management following Universal's purchase of PolyGram.

According to Lennox, attaining an early 2000 U.S. release for "Beautiful Midnight" is paramount. "We are currently in discussions with our sister companies in the U.S. to have a [priority] release there for the

album."

Adds Hoffman, "We are putting a fair amount of pressure on Randy to get us a U.S. release. If he isn't able to do that, with his blessing, we can take the album elsewhere."

Universal issued the album's lead-off single, "Hello Time Bomb," to Canadian rock radio Aug. 16. The track debuted at No. 15 on The Record's rock radio chart issued Aug. 25. On the same day, the track's video, directed by Bill Morrison, was added on heavy rotation at Much-Music.

"We're on cloud nine with this album," says CFOX's Mills. "We broke 'Hello Time Bomb,' and we think there's some more great tracks on the album."

"Every track we have ever played by Matthew Good has tested top five at this station, if not No. 1."

Before the album's release, MGB completed a 10-show Pepsi Taste national tour. "The tour was great timing for the setup of the album," says Kane. "The band was able to premiere the album's songs in front of a pre-sold audience. We set up listening posts at each gig so kids could hear the album."

(Continued on page 81)

Danes Continue Piracy War Civil Suits Progress; Attitude Change In The Works

BY CHARLES FERRO

COPENHAGEN—The Danish arm of the International Federation of the Phonographic Industry (IFPI) is ready to launch the second stage of its major two-tier campaign against music piracy.

The campaign is being conducted through the courts and the media. IFPI Denmark attorney Niels M. Andersen cites two arrests in early August as the latest fruits of the legal strategy that began earlier this year and has resulted in 20 anti-piracy civil suits to date.

Those targeted by the civil suits were largely seen as "bit players" by industry observers and the action as mainly demonstrative. However, in one of the two criminal cases, police

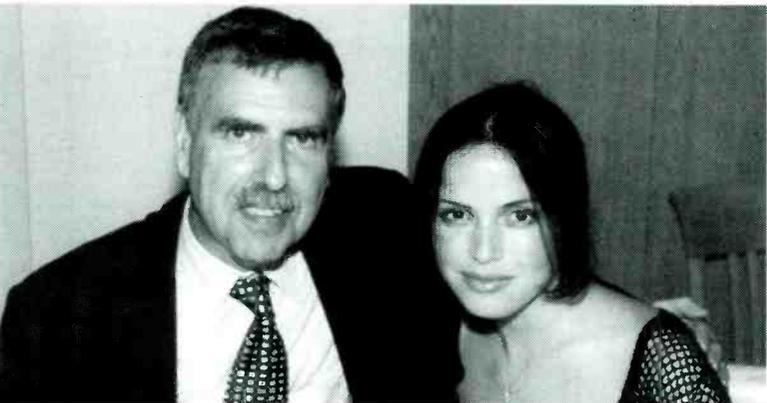
confiscated 4,000 counterfeit CDs, photocopied covers, and jewel boxes, while the other arrest involved 1,000 CDs. If found guilty, the defendants face a maximum of one year's imprisonment.

Within the next month the organization will launch an advertising campaign aimed at changing public attitudes toward piracy. "We want to make people fully aware of the fact that [piracy] is illegal and to get the message across that there are consequences for breaking the law. A lot of people don't believe that anything will happen to them for doing this," says Sony Music Denmark managing director/IFPI Denmark chairman Jan Degner.

IFPI estimates that around 25% of the population between 13 and 25 years of age in Denmark do not buy CDs legally. They either "burn" them at home or buy them from pirates. According to the IFPI, this represents an 8%-10% bite out of label revenues. Schools are a prime marketplace, where pirates sell compilations for 30-40 kroner (approximately \$4-\$5)—less than one-third of legitimate retail price.

According to IFPI figures, the Danish music market was worth \$262.1 million in 1998; the piracy level was estimated at less than 10%.

"They do it for profit but mainly as a favor to friends," Degner says. Adding that the ad campaign will appear on TV and radio and in cinemas and printed media, he concludes, "It's not easy to change attitudes, but we'll try."



Talk On Warner. Pictured at the recent Warner Music Europe key territories meeting in Dublin are Time Warner chairman/CEO Gerald M. Levin and Corrs member Andrea Corr. Levin was accompanied to the meeting by newly appointed Warner Music Group chairman Roger Ames, Warner Music International chairman/CEO Ramon Lopez, and WMI president Stephen Shrimpton.

newsline...

MTV EUROPE is developing a service for Israel in partnership with local media firm Ananai Com. Some 1.1 million cable subscribers in Israel can

currently access MTV's European feed. The new service will target 12- to 24-year-olds and will launch in late 1999/early 2000. Although initially it will take up a two-hour slot daily, programmed by locally hired staff and presented by Israeli VJs, in the long term, MTV plans to expand the Israeli service into a dedicated local 24-hour channel. Ananai owns 50% of Noga Communications, which produces Israel's Channel 6 (children's) and Channel 8 (documentary) TV services. Alex Ogilvie, managing director of MTV Northern Europe, calls the move "a significant development for MTV, taking us another stage forward in our regional expansion initiative."

MARK SOLOMONS



PLAYGROUND MUSIC, the new distribution company funded and founded by edel, Mute, Beggars Banquet, and Play It Again Sam, signed Scandinavian distribution deals with indie labels Eagle Records (U.K.) and Tommy Boy Records (U.S.) at the PopKomm trade fair, held Aug. 19-22 in Cologne, Germany. Eagle and Tommy Boy are currently distributed by edel/Sony Music in Scandinavia; Playground is also distributed by Sony Music in the region. The Eagle deal took effect Sept. 1, while the Tommy Boy catalog will be transferred Oct. 1.

KAIR L. LOFTUS

WARNER MUSIC ASIA PACIFIC has confirmed the appointment of Sony Music Indonesia marketing director Rudy Ramawy as managing director of Warner Music Malaysia, with immediate effect. In his new role, Ramawy will report to Tony Fernandes, regional managing director of ASEAN for Warner Music International (WMI); Fernandes had also been managing director of Warner Music Malaysia for the past seven years. WMI launched its affiliate in Malaysia in 1978.

TOM FERGUSON

A NEW STORAGE MEDIUM known as the SD (Secure Digital) Memory Card is being jointly developed by Matsushita Electric Industrial Co. Ltd., SanDisk Corp., and Toshiba Corp. The card will provide a high-speed read/write system for the storage of high volumes of visual and audio data for consumer electronics products, including Internet music players. The card will comply with the music industry's Secure Digital Music Initiative. Applications using the new card, which will be 32 millimeters long, 24 millimeters wide, and 2.1 millimeters thick, are expected to become available in the first half of next year. A spokeswoman for Matsushita says that announcements on such issues as launch dates and pricing will begin next March.

RAJ N. MAHTANI

THE BRITISH PHONOGRAPHIC INDUSTRY (BPI) has logged a high-profile success in its fight against piracy with the imprisonment of a Manchester, England, man who pleaded guilty to 21 charges under the Trademarks Act, Trade Descriptions Act, and Video Recordings Act. Peter Worsley was sentenced to three years in prison at Bolton Crown Court. He had been arrested in September 1998 and again in December 1998 while on police bail; he was in possession of pirate CDs and cassettes, counterfeit bottles of perfume, drugs, and counterfeit currency. David Martin, director of anti-piracy at the BPI, says, "This case highlights the link between music piracy and other areas of criminal activity and illustrates the fact that counterfeiters are opportunistic criminals."

TOM FERGUSON

JAPANESE HARDWARE manufacturer Ricoh is to launch CD-burning equipment specially designed to record and arrange music downloaded from the Internet. It will be introduced in the U.S. in time for Christmas. The device uses software developed by California-based company HyCD Inc. to record MP3-format digital music onto CD-RWs. The product has been developed solely for the U.S. market.

RAJ N. MAHTANI

INTERACTIVE INTERNET RADIO STATION RADIO REPUBLIC launched Aug. 26 in Hong Kong. The site gives individual Web users, businesses, and organizations the opportunity to host their own prerecorded or live audio program under the categories of lifestyle, music, and current affairs. Already, music retailer HMV and environmental group Greenpeace have signed on, at www.radiorepublic.com. Subscribers can choose their own selection of audio material; still imaging is expected to be on offer in October, and video play should be available in November. "We are providing people and groups with a channel to broadcast to the world," says Joseph Poon, GM of parent company G-world Technology, the Internet service provider that owns Radio Republic.

DAVENA MOK

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EMI Does Reissues With A Difference Limited-Edition Sets In 'CD Album Replica,' Vinyl Versions

BY JIM BESSMAN

NEW YORK—EMI Music Distribution's catalog marketing group has a unique "back to the future" series of limited-edition reissues of key titles by the Rolling Stones, Pink Floyd, Paul McCartney & Wings, R.E.M., Heart, the Steve Miller Band, Bob Seger, Grand Funk Railroad, and Roxy Music.

The Oct. 5 release involves two configurations: digitally remastered "CD Album Replica" versions duplicating all the elements of the original vinyl albums' packaging shrunk down to CD size, and 180-gram virgin vinyl audiophile LP versions, which also retain the original packaging components (Billboard, April 10).

The ambitious nature of the reissue is manifest in two famous Stones album packages. The 1971 "Sticky Fingers" cover carried an actual working pants zipper, while the 1978 "Some Girls" came with a die-cut cover revealing celebrity photos on the inside dust jacket. The new "Sticky Fingers" CD album replica not only has the zipper cover; it also has the gatefold sleeve revealing a male model in underpants only.

The "Some Girls" replica, however, uses the "cover under reconstruction" version of the cover, which was issued after legal challenges arose from some of the celebrities whose photos were used on the original. Otherwise, the replicas reproduce the gatefolds, bonus stickers and posters, and full-sized artwork contained in the original LP issues, but in reduced size.

"That was part of having an album—posters and stickers and little stuff that fans dig," says Grand Funk front man Mark Farner, whose band's 1973 album, "We're An American Band," has

been replicated for CD with miniature versions of the original gold foil jacket, gatefold sleeve, and sheet with four stickers.

"After all these years I still get people coming up for me to sign



those stickers," Farner says. "But for us old guys, it's easier to have the [vinyl] albums because of the size. My eyes can't see anything up close any more."

Luckily for Farner, "We're An American Band" is also available in LP configuration. The other titles available in both formats are "Sticky Fingers," "Some Girls," Heart's "Dreamboat Annie," the Steve Miller Band's "Fly Like An Eagle," and R.E.M.'s "Document."

Available in CD replica only are the Stones' "Exile On Main Street," Bob Seger's "Night Moves" and "Live Bullet," and Roxy Music's "Avalon." The vinyl version of Paul McCartney & Wings' recently CD-replicated "Band On The Run" is also now at hand. To be released later on vinyl are "Exile On Main Street" and Pink Floyd's "The Dark Side Of The Moon," the latter title including the two posters, two stickers, and the gatefold sleeve from the original 1973 release.

"What goes around comes

around," says EMI Music Catalog Marketing Group product development manager Herb Agner. "That's our overall marketing theme for these titles, and it's true in every aspect. In seeking a respectful treatment of our catalog, we decided to look backwards at the predominant recorded standard of the century—the vinyl album—and its great packaging. At the same time, we looked forward with the CD replicas and combined the two in newly packaging the great music from these great artists."

Collectively, the Oct. 5 releases were "a very complex project to put together," says Agner, "because of the volume of titles we were dealing with, the remastering, and reproduction of the original design elements. 'Sticky Fin-

(Continued on page 78)

They Might Be Giants Make Big Strides Without A Label

BY DYLAN SIEGLER

NEW YORK—Rock duo They Might Be Giants has spent more than 15 years building a fan base from its own unusual recipe. The band's unconventional approach to marketing and merchandising has not only resulted in one of the broadest, most loyal fan bases in the country—lately, it's also begun to make money.

The duo's John Flansburgh and John Linnell have made their mark with fans largely because they've never left marketing up to a team of experts. Whether that means dispensing versions of new songs via

their Dial-a-Song answering machine or nurturing their rabidly loyal following through a glossy newsletter-cum-merchandise catalog they publish themselves, "we turn what could be construed as marketing into part of our project," says Flansburgh. "The idea is that we go to great efforts to have the spirit of the duo included in anything that has our imprint on it—T-shirts, the newsletter, etc."



THEY MIGHT BE GIANTS

This summer, the Brooklyn-based Flansburgh and Linnell again challenged convention by releasing a long-awaited new album, "Long Tall Weekend"—on the MP3 format only. In another move certain to resonate with an unusually Internet-savvy fan base, the album is available through a partnership with the digital download Web site Emusic (formerly GoodNoise).

"We have to think about promoting ourselves in a grass-roots way all the time," explains Flansburgh. "But at the same time, people like us because we're not obviously packaged by someone else."

Adds Linnell, "The key thing is that John and I are the ones selling what we're doing, and we're the guys who write the songs."

The duo left Elektra Records in 1997 after a four-album run that included the well-known "Flood," which sold 638,000 units, according to SoundScan. In 1998, they issued a live album, "Severe Tire Damage," through Restless.

Despite the promotional neglect They Might Be Giants says it felt dur-

(Continued on page 79)

Handleman Posts 1st-Quarter Profit

BY DON JEFFREY

NEW YORK—Handleman Co. says it posted a profit in the first fiscal quarter for the first time since 1995, attributed to a repositioning undertaken last year.

For the three months that ended July 31, the Troy, Mich., distributor reports net income of \$700,000 on \$226.4 million in sales, compared with a net loss of \$3.8 million in the same period a year ago. The previous year's results exclude repositioning charges and businesses that Handleman exited.

Most of Handleman's sales growth was driven by distribution of music to accounts like Kmart and Walmart. Music sales—boosted by hits from such acts as the Backstreet Boys, Ricky Martin, Limp Bizkit,

Britney Spears, and Shania Twain—rose 23% to \$195 million from \$158.8 million. Operating income from rack-jobbing was \$300,000, compared with a loss of \$3.9 million a year ago.

Sales from Handleman's proprietary product unit, North Coast Entertainment, rose 20% to \$28.6 million from \$23.9 million a year ago. The company benefited from the strong performance of itsy bitsy Entertainment Co., which licenses Teletubbies in the U.S., and video distributor Anchor Bay.

BUYPoint Equity Research LLC says that Anchor Bay is "clearly one of the 10 largest distributors of video product with increasing market share and revenue" and that its release of 100-120 DVD titles this year "should help increase sales."

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Adult Contemporary

T. WK	L. WK	2	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	2	21	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS 14 weeks at No. 1
2	2	1	18	I WANT IT THAT WAY JIVE ALBUM CUT	BACKSTREET BOYS
3	3	3	19	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT	SARAH MCLACHLAN
4	4	4	19	THE HARDEST THING UNIVERSAL 56246	98 DEGREES
5	5	6	12	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
6	8	8	7	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
7	6	5	25	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
8	7	7	37	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
9	15	17	4	BLUE EYES BLUE COLUMBIA SOUNDTRACK CUT/REPRISE	ERIC CLAPTON
10	11	16	5	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
11	9	9	43	ANGEL WARNER SUNSET 13621 REPRISE †	SARAH MCLACHLAN
12	17	19	4	MUSIC OF MY HEART MIRAMAX SOUNDTRACK CUT/EPIC †	'N SYNC & GLORIA ESTEFAN
13	12	11	10	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
14	13	15	10	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	BOYZONE
15	18	12	29	BELIEVE WARNER BROS. 17119 †	CHER
16	10	10	87	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
17	20	22	6	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
18	14	14	16	DESTINY JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
19	16	13	53	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
20	19	18	33	ANGEL OF MINE ARISTA 13590 †	MONICA
21	21	21	22	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
22	25	30	3	BAILAMOS OVERBROOK 97122/INTERSCOPE †	ENRIQUE IGLESIAS
23	23	27	4	WHAT A WONDERFUL WORLD ARISTA 13710	KENNY G WITH LOUIS ARMSTRONG
24	22	23	24	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
25	NEW	1	1	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE

Adult Top 40

T. WK	L. WK	2	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	17	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH 7 weeks at No. 1
2	2	2	19	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	3	3	22	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
4	4	7	12	SOMEDAY LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
5	6	5	13	LAST KISS EPIC 79197	PEARL JAM
6	7	6	14	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
7	12	14	10	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
8	5	4	18	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
9	8	8	50	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
10	11	12	12	BLACK BALLOON WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
11	9	9	45	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
12	10	11	19	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
13	14	15	17	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
14	13	10	14	BEAUTIFUL STRANGER MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
15	15	13	48	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
16	19	21	5	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
AIRPOWER					
17	25	37	3	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
18	16	17	16	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/2	BLESSID UNION OF SOULS
19	17	16	38	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY
20	20	24	7	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
21	18	18	11	SCAR TISSUE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
22	21	23	17	YOU'LL BE IN MY HEART WALT DISNEY 60025/HOLLYWOOD †	PHIL COLLINS
23	22	19	24	THAT DON'T IMPRESS ME MUCH MERCURY 172118/IDJMG †	SHANIA TWAIN
24	24	20	21	LIVIN' LA VIDA LOCA C2 79124 †	RICKY MARTIN
25	23	22	18	CALL AND ANSWER REPRISE ALBUM CUT †	BARENAKED LADIES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. (U) adult contemporary stations and 72 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

RADIO CONSULTANTS STILL IN SHAKEOUT

(Continued from preceding page)

work out just fine. In other cases it won't. It takes a lot of focus and the ability to compartmentalize to handle a lot of stations and still help them each maintain their own unique personality. When some of the groups see that their group PD is giving them a plastic, cookie-cutter kind of station, they'll rethink it and get some help for the PD."

Similarly, Dave Rahn, president of rock consultancy SBR, predicts that the big groups will end up "with all the people inside constrained by the same thinking and rules and resources as everybody else [in the group]. It really takes away one of the biggest advantages of having an outside consultant. It's sort of like marrying your cousin—you get weird-looking children."

A MATTER OF TRUST

It's not only budget constraints that are leading major groups away from outside consultants and toward in-house people. Chris Kennedy, a partner in Joint Communications, says it's happening "to protect the amount of shared strategic information and to obtain focused assistance of these growing consolidated companies."

Rahn also cites a "perception that an outside consultant is not a part of their group and can't be trusted with secrets and strategy and such. There are probably some consultants over the years who got that reputation. But they've left the business."

Other consultants, including Alan Burns of Alan Burns Associates, believe that consultants' opportunities have continued to grow amid consolidation. "We've seen some research that might surprise some people. That research indicates that just as many stations use consultants now as they did five years ago, and the same percentage expect to be using consultants in the future."

McVay adds, "We've actually grown over the past 18 months, due in part to some smaller companies closing up shop. However, it's probably easier to survive if you're a smaller company. An individual may not be able to deliver the service we provide, but they can slash their rates a lot easier than we can."

R&B consultant Tony Gray says, "My business has not seen a negative impact at all, and that's probably due to the fact that I had already been in business six years prior to consolidation. I had long-standing relationships with the larger companies and stations, and they've chosen to continue to work with me even after they have changed ownership."

Ed Shane of Shane Media Services is producing a video for the hotel convention channel at the upcoming National Assn. of Broadcasters Radio Show that stresses the benefits of "the objective outsider." I've been in corporate meet-

ings where the local management and programming people bowed to the wishes of the in-house consultant. That means there is only one mind-set rather than a collection of ideas that may yield new thinking."

FUTURE UNCERTAIN, NOT NEGATIVE

Still, the increasing competition for work is forcing some independent consultants to join other companies or return to radio in other programming roles.

R&B consultant Crumbley joined Cumulus after consolidation claimed eight clients within 60 days. Vallie/Richards' Blain made the move to a larger firm, believing that a format specialist in a larger company had better long-term prospects than an individual consultant who was forced to cover several formats.

Will we see more such consolidation? Bill Richards says, "A

I used to compete with about 10 consultants in my format. Now you can count the significant players on one hand'

- JOEL RAAB -

handful of consulting firms have come to me about merging to make us stronger too." But Fred Jacobs of Jacobs Media says that despite the talk of consolidation, "I'm not sure that the same economies of scale apply to consultants in the same way they do to broadcasters."

"Consultants are independents," says Warren. "That is one of the genetic traits of the breed. Sure, some consultants may merge with others, but what they'll really be doing is closing their own business and going to work for somebody else again. Most of those guys who don't make it will be more likely to take a PD job again, instead."

Either way, many expect what McVay calls a "culling of the herd." Tom Barnes of Sinton, Barnes and Associates points out that "many stand-alone consultancies have already gone away."

Richards agrees, saying, "The mom-and-pops would be the first to go. Some may be holding on by a thread, but then if they lose a couple of stations, becoming a PD for six figures becomes an easy decision."

Those who remain will have to expand their menu of services. Says Barnes, "We knew in 1996 that consolidation would lead to a significant downturn for out-sourced services, and we prepared

for it. We've been working on Internet projects since other consultants were equating it with CB radio. The Internet and satellite radio will drive companies to look for new answers. When that happens, big broadcasters will be forced to look outside the rigid paradigms they've built and seek some kind of outside vision.

"I've also noticed that with the larger firms, we're called on more to specifically do quantitative music analysis for format definition," Barnes says. "Smaller broadcasters use us on a more strategic level."

Burns adds, "We recently hired Mark Bianchi from RCS in order to bring more Internet and computer expertise into the company. It's a cliché by now to say the Internet is the future, but it's true to a large extent."

"Everyone wants more for their money; therefore, I see owners looking for one consultant to be multi-format capable," says Bill Hennes of Bill Hennes and Associates. "I have shifted my focus to highlight my diversity of experience in many formats, therefore attracting owners with many stations of various formats."

Stratford Research VP of R&B programming Ken Johnson sees "an overwhelming need for consultants in the small and medium markets and with smaller companies. Consultants can bring not only their experience in a multitude of markets but tools such as research and their connections, which the smaller-market PD doesn't necessarily have access to."

Long term, Richards says, consultants' prospects "depend on how big the groups become. You could have groups saying they won't use consultants, but when the people they have internally get so overwhelmed, they'll either bring more group consultants inside or [bring in] outside consultants. It could come back around."

"External consultancies will thrive in 2000 and beyond as long as we continue to offer services and perspective unavailable to clients," says Kennedy. "The digital age offers many opportunities for strategic assistance, as does the new world of management for these companies. Also, when the longest run of economic strength on Wall Street cools down and the value of IPOs normalizes—which it is starting to do already; fewer IPOs were offered in the past 12 months than in the previous telecom [reform] era years—how will these companies operate?"

"Every year in June, I make plans for the next year with pretty good accuracy," says Shane. "This year, however, I haven't been able to see so clearly into the new year... Maybe things are in such flux that I can't make things out clearly. But I'm an optimist, so I feel the future is uncertain, not negative."

1999 Billboard/Airplay Monitor Radio Award Nominee
Network/Syndicated Program of the Year

The "I have a dream" speech

Day #3 of that six-day party

Fillmore West

Paintings of soup cans

How I got home after
the Zeppelin concert

Paul is dead

Who shot JR

ALL of 1968

FLASHBACK!

'Fros

Altamont

That Ayatollah guy

The words to
"Louie, Louie"

Bring your listeners'
dead brain cells back to life.

Thanks for thinking of us!
From Bill St. James and all the big brains at:



Update

CALENDAR

SEPTEMBER

Sept. 7, **Songwriters In The Round**, presented by Hollywood East Music Group, El Habito, Miami. 305-867-4010. www.songwritersintheround.com.

Sept. 8, **Third Annual Fund-Raiser For The Joni Abbott Music Foundation**, Supper Club, New York. 212-846-2535.

Sept. 9, **1999 MTV Video Music Awards**, Metropolitan Opera House, New York. 212-258-8000.

Sept. 10-11, **50th Anniversary Michigan Assn. Of Broadcasters Annual Conference**, Grand Hotel, Mackinac Island, Mich. 800-968-7622. www.michmab.com.

Sept. 13, **The Inside Connection Presents Music Publishing Panel**, Bulldog Grille, Amityville, N.Y. 516-981-8231.

Sept. 14, **Negotiating With Live Performance Presenters Workshop**, California Lawyers for the Arts Office, Oakland, Calif. 510-444-6351.

Sept. 15, **Starting And Operating An Independent Record Label Workshop**, California Lawyers for the Arts Office, San Francisco. 415-775-7200.

Sept. 15-17, **National Assn. of Recording Merchandisers Fall Conference 1999**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221. www.narm.com.

Sept. 16-17, **EntertainNet Marketing Convention**, Empire Hotel, New York. 888-670-8200. www.iir-ny.com.

Sept. 18, **Miracles Benefit**, for Childrens Hospital Los Angeles and Retinoblastoma International, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

Sept. 20, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, ASCAP, New York. 212-957-9230.

Sept. 21, **Boys & Girls Clubs Of America Heroes And High Hopes Awards Dinner**, honoring Shaquille O'Neal, Beverly Hilton Hotel, Beverly Hills, Calif. 310-550-7776.

Sept. 21, **Music Industry Networking Night**, presented by Hollywood East Music Group, One Night Stan's, Hollywood, Fla. 954-929-1566.

Sept. 22, **Managers Vs. Agents Vs. Attorneys Workshop**, sponsored by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Sept. 22, **The 33rd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 23, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life Nightclub, New York. 212-957-9230.

Sept. 23, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121. promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob Javits Center, New York. 212-661-8528.

Sept. 25, **15th Annual Technical Excellence & Creativity Awards**, presented by the Mix Foundation for Excellence in Audio, Marriott Marquis, New York. 925-939-6139.

Sept. 25, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504. www.outersound.com/revange.

Sept. 25, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, Yoshi's Jazz Club, Oakland, Calif. 510-444-6351.

Sept. 25, **Fifth Annual Andre Agassi's Grand Slam For Children**, MGM Grand Garden Arena, Las Vegas. 520-296-6725.

Sept. 25, **Society Of Professional Audio Recording Services 20th Anniversary Gala**, Statue of Liberty, New York. 800-771-7727. spars@spars.com.

Sept. 25-26, **10th Anniversary HAL Pre-Millennium Reunion And Awards**, honoring Universal Records' Jean Riggins, Universal Sheraton Hotel, Universal City, Calif. 310-274-1609.

Sept. 27, **New York City Gala For Project A.L.S.**, Hammerstein Ballroom, New York. 212-969-0329.

Sept. 27, **Consumer Kids: Discover, Invent, And Apply Marketing Strategies For Today's Kids Conference**, W Hotel, San Francisco. 888-670-8200.

Sept. 28, **DTV Summit: Building The Business Of DTV**, Beverly Hilton Hotel, Los Angeles. 703-907-7600. www.CEMAcity.org.

Sept. 28, **Recording Academy Tribute Dinner And Concert Honoring Les Brown**, benefiting MusicCares Foundation, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-392-3777.

Sept. 29-Oct. 3, **Musshow Power Summit**, the National Hotel, Miami Beach. 212-340-4738.

Sept. 29, **Assn. Of Independent Music Publishers Presents A Luncheon With Mechanical Copyright Protection Society/Performing Right Society CEO John Hutchinson**, New York. 212-758-6157.

Sept. 30-Oct. 10, **Mammoth Music Mart For Lou Gehrig's Disease**, Old Orchard Center, Skokie, Ill. 312-751-5520.

OCTOBER

Oct. 1, **Fighting For Music Royalties Program**, presented by the Legal Strategies Institute, House of Blues, Los Angeles. 561-995-4818.

Oct. 2, **1999 Music Business Seminar**, sponsored by the California Lawyers for the Arts, UCLA, Los Angeles. 510-444-6351.

Oct. 4-5, **Trend Tracking: Identifying & Leveraging Emerging Consumer Trends Conference**, Empire Hotel, New York. 212-661-3500, ext. 3111.

Oct. 5, **The Inside Connection Presents A&R Panel**, Spiral Lounge, New York. 516-981-8231.

Oct. 5-7, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 203-882-1300.

Oct. 6, **From Brooklyn To Burbank: The Spirit Of Life Award Dinner Honoring Philip Quarataro**, presented by City of Hope, Warner Bros. Studios, Burbank, Calif. 213-892-7268.

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 14-15, **Entertainment Online '99**, Grand Hyatt, New York. 800-647-7600. www.worldrg.com.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 18, **The Blues Foundation's Fifth Annual Lifetime Achievement Awards Saluting Women In Blues**, House of Blues, Los Angeles. 323-653-4987.

Oct. 18, **How To Get A Job In The Music Biz Panel**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 323-904-4600.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel & Towers, New York. 800-345-8016, ext. 3160.

NOVEMBER

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

DECEMBER

Dec. 6, **National Academy of Recording Arts And Sciences New York Heroes Awards**, honoring Tony Bennett, Mary J. Blige, Celia Cruz, Philip Glass, Tom Silverman, and Timothy White. Laura Belle, New York. 212-536-5100.



Brian And Brian. Brian Setzer recently took time out from recording his follow-up to "Dirty Boogie" to duet with Brian Wilson on "Little Deuce Coupe" for SurfDog Records/Hollywood Records' recently released "MOM 3" album, which benefits the Surfrider Foundation. Shown, from left, are Wilson, Setzer, and Dave Kaplan, president of SurfDog Records.

LIFELINES

BIRTHS

Girl, Audrey Elaine, to **Lori and Gary Geller**, July 11 in White Plains, N.Y. Father is senior VP of sales at Muze Inc. Mother is VP of Entertainment at Domestic Partners Ltd.

Girl, Sophia Aurora, to **Shannon and David Silveria**, July 27 in Huntington Beach, Calif. Father is the drummer for Korn.

Girl, Maya Dyanne, to **Kristie Boytonon and Lajon Witherpoon**, Aug. 11 in Atlanta. Father is the lead singer for TVT recording act Sevendust.

Boy, Avery Jack Lyons, to **Sara Evans and Craig Schelske**, Aug. 21 in Nashville. Mother is an RCA Nashville recording artist.

GOOD WORKS

SAVE THE SEA: Brian Setzer, Brian Wilson, Sprung Monkey, Butthole Surfers, Beck, Snoop Dogg, Pearl Jam, Red Hot Chili Peppers, Lisa Loeb, Jane's Addiction, Beck, Smash mouth, Ben Harper, Beastie Boys, Everclear, James Taylor, Lit, Gary Hoey, Paul McCartney & Wings, Allison Moorer, Rage Against The Machine, and Chris Isaak have all contributed tracks to "MOM 3," which was released Aug. 17 by Surf-dog/Hollywood Record. The compilation raises money for the Surfrider Foundation, whose mission is to protect and preserve the world's oceans and beaches. Contact: Sue Sawyer at 818-560-6197.

BID FOR A BETTER TOMORROW: Music.com is holding a celebrity auction Sept. 1-15 to raise money for music industry AIDS

organization LIFEbeat and its Zero Transmission 2001 campaign. **Kid Rock, Godsmack, Motorhead, Overkill, and Slayer** have all donated items. To bid, go to www.music.com. Contact: Chris Bergen at 973-540-9999.

HOOP IT UP: The Charles A. Tindley Academy of Music charity basketball game, originally set for Aug. 21, has been rescheduled due to an earthquake. It is now slated for the second week of October in San Francisco. The academy, modeled after the Harlem Boys Choir, offers tutoring, lessons, and free programs for 80 inner-city Bay Area youngsters in the arts, music, academics, and personal development. Celebrities are invited to shoot hoops for this honorable cause. **Trina & Tamara** will perform a mini-concert at halftime. Contact: **LaTanya Marble** at 323-512-5353.

HIGHER GROUND

(Continued from page 63)

NewSong, I was in a hotel room by myself on my oldest daughter's birthday. It was one of those moments of feeling, 'I really don't want to be here right now. I'd like to be home with my family,'" Denton recalls. "A friend of mine, **Brian Wooten**, had given me this guitar music. I listened to it and thought, 'That describes the mood I'm in right now.' So I started writing these lyrics... I came to the conclusion that this is what God has called me to do right now—to use my music for him and to hopefully minister to people. There's a line in the song that says I hope someday my children will understand why I do what I do... I want them someday, when they get grown, [to say], 'Dad, I understand what you were doing. You were trying to minister to people and reach people.' But I also realize if I don't minister to my own family, then I'm not much good out there either."

Denton says one of his goals for this album was for each song, even those he didn't write, to be something he was passionate about. He says the title cut—about a lost girl and the small-town preacher who leads her to God—gave him chill bumps the first time he heard it.

"Every Christian, whether you're a plumber or a full-time evangelist or you work at Kmart—whatever you do, you're still a full-time minister. You represent Christ 24 hours a day," he says. "As Christians we all want to find some kind of validity in our ministries. We want the things we do for God to count for something. The preacher in the story had come to a place in his life where he really longed for someone to pray for and minister to. Lo and behold, here comes this hurting girl."

"Fifty Years From Now" is a song that serves as a wake-up call to people in troubled marriages. It prompts couples to take a hard look at their problems and ask what they'll remember in 50 years—and if they choose to let go, what they will have missed 50 years from now ("Graduations and

wedding days/ The grandkids on our knees").

"The overall theme of the record is summed up in 'This Heart Of Mine,'" Denton says. "I'm just trying to share things I'm passionate about that God has placed on my heart."

He has, and he's done a great job.

NEWSBOYS NEWS: With the release of their new album on Nov. 16, the **Newsboys** could well be on their way to reviving something no one would have expected. Can you believe disco? Yes, while I was getting a totally enjoyable preview of their upcoming release, "Love, Liberty, Disco," **Peter Furler** revealed that each band member has different musical tastes but the one genre they all appreciate, their common musical ground, is disco. The title cut is a fun, musically inventive number that pays homage to the era of "Saturday Night Fever." The other cuts we heard—"I Surrender All," "Good Stuff," and "Beautiful Sound"—were terrific and made me anxious to hear the whole project.

By the way, though details are still being finalized, look for something really unusual from the 'Boys on the tour front. Seems like when they talk about taking their show on the road next February, they'll be packing more than their suitcases; they will be taking their own building. Stay tuned for more info.

NEWS NOTES: Look for former Benson president **Jeff Moseley** to resurface soon with a new company. Details will be forthcoming... **Margaret Becker** was recently named Christian songwriter of the year by SESAC. Her new Sparrow album is slated for a Nov. 16 release... Absolute Records has signed a deal with Distribution North America. The first Absolute set to be distributed through the new agreement will be **Believable Picnic's** "Welcome To The Future"... **Squint/A&M** act **Burlap To Cashmere** recently completed a stint opening for **Hootie & the Blowfish**.

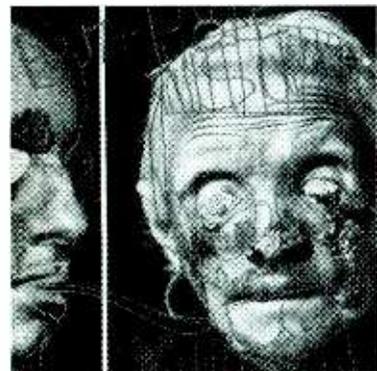
BUTTHOLE SURFERS RESURFACE ON SURFDOG/HOLLYWOOD

(Continued from page 5)

admired what they do. I think they're at a creative peak, on the verge of doing their greatest work. There's nobody else like them."

A division of Disney, Hollywood might seem an odd home for a band that has radically pushed the bounds of the sayable since the early '80s.

"No, I don't anticipate any problems," says Kaplan. "The label has a whole new management team. Bob Cavallo [chair-



man of the Buena Vista Music Group, which includes Hollywood Records, Disney Records, and Disney Publishing] and Rob Cavallo [his son and Grammy-winning producer of the year in '98 for his work with Green Day and the Goo Goo Dolls] are both enthusiastic."

"Disney is also the company that put out 'Pulp Fiction,'" says Rob Cavallo. "If an artist just wants to shock and can't back up what he's saying with an artistic vision, there would be a problem. But that isn't the case with the Butthole Surfers. I love how they make music, and we think they're capable of doing an album with three or four hit singles. They're ready to take the next step."

"Hollywood wanted us the most," says Paul Leary, Butthole guitarist. "There was other interest, but Rob is a bigwig, and he came all the way to Austin [Texas] to have lunch with us. He's a hell of a producer, and we didn't feel slimed after we met him. Usually when you meet people from a label, you feel slimed afterward."

"We'll communicate better because we can talk to the A&R guy on a technical level," says Gibby Haynes, Butthole singer. "Rob brings all that studio savvy to the table and, of course, the promise of riches beyond our imagination."

'80S ROOTS

Formed in San Antonio and Austin during the early '80s, the Buttholes recorded two raucous EPs for Alternative Tentacles, label of the Dead Kennedys vocalist Jello Biafra, then switched to Touch and Go, the first of the important underground Chicago labels. They did not literally sign with Touch and Go, however. They made an oral agreement with Touch and Go's founder, Corey Rusk, to split the net profits 50-50.

The Buttholes recorded four albums ("Psychic . . . Powerless

. . . Another Man's Sac," "Rembrandt Pussyhorse," "Locust Abortion Technician," "Hairway To Steven") and two EPs ("Cream Corn From The Socket Of Davis," "Widowermaker!") from 1984 to '89 that rank among the funniest and most original in rock history.

Homeless and touring relentlessly in their van, they became Touch and Go's best-selling act and a huge influence on underground music, their psychotic performance art shattering punk orthodoxy and opening up a new world of surreal imagery and humor. Touch and Go grew into a corporation with 17 current employees.

All the Butthole Surfer albums on Touch and Go topped out around 100,000 copies, according to their sales statements from the label, and the band members came to feel they had reached the limit of Touch and Go's distribution capabilities. After a brief and unhappy stay with the U.S. branch of Rough Trade, which ceased doing business in 1991, the Buttholes signed with Capitol later that year.

BURGEONING SUCCESS

As language standards loosened, they began to get commercial radio play and MTV exposure for the first time, having minor hits with "Jesus Built My Hot Rod" and "Who Was In My Room Last Night." In the summer of 1996, they had a No. 1 single on the Modern Rock Tracks chart with "Pepper" from "Electric Larryland," which sold more than 625,000 copies, according to SoundScan. They even made their network TV debut on "Late Night With David Letterman."

Until the Buttholes started recording for Capitol, Rusk and the Buttholes had had the cordial relationship necessary to conduct business without a contract. After signing with Capitol, however, the band members came to believe Rusk was getting a free ride on their touring and Capitol's promotion. They became increasingly dissatisfied with Touch and Go's inability to keep records in the stores. According to the band, Rusk refused to negotiate or even accept phone calls from the Buttholes' then manager, Tom Bunch, who now says Rusk "wanted to prove to his other acts that they couldn't survive without Touch and Go, so he did nothing with the Buttholes' back catalog."

On Dec. 4, 1995, the Buttholes faxed a demand that if Rusk wasn't going to do any promotion, he must change the profit split from 50-50 to 80-20. Rusk's lawyer responded that Touch and Go would continue to distribute the Butthole Surfers' product "in perpetuity" according to the original deal.

On Dec. 8, 1995, the Buttholes faxed a letter demanding that Touch and Go stop selling their records and return their master tapes. Rusk continued selling their records. In 1996, the Butt-

holes filed suit in Illinois district court and in summary judgment won \$100,000 in damages and possession of their master tapes and copyrights.

According to Illinois law, an oral contract is over when either party says it is over. Rusk insisted that the oral agreement they had made in 1984 was forever and appealed.

On March 26 of this year, the U.S. Court of Appeals for the Seventh Circuit affirmed the

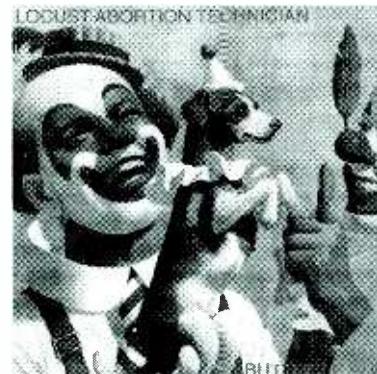
'Everything we do looks like a joke because of our name. But this is my life, being a Butthole Surfer. I'm entitled to own that'

- GIBBY HAYNES -

lower court. Judge Terence Evans, writing the opinion for the three-judge panel, dismissed Touch and Go's claim to own the license for the Butthole Surfers' music in perpetuity as "without merit" and left it at that.

Touch and Go had further claimed that the unclear wording of Section 203 of the Copyright Act of 1976 established that the minimum amount of time for a grant of copyright was 35 years. Because of a 1993 decision in California (Rano v. Sipa Press), which held that a photographer had orally granted copyright of some photographs and that federal law had established a minimum of 35 years in such deals, Touch and Go had some precedent for this position.

Citing legal commentators who found the Rano case "ridiculously incorrect," Evans said that the point of Section 203 was to safeguard authors from "unremunerative transfers" of copyright and that Congress had clearly meant that 35 years would be a maximum period for a publisher to hold a copyright, even if the author had granted license for



the life of the copyright or some period longer than 35 years.

MAJOR IMPLICATIONS

The implication of Touch and Go's position was astonishing to

the point of absurdity, according to the Buttholes' lawyer, Trip Aldredge. If the label had prevailed, every author, musician, photographer, and artist in America would be surrendering their copyrights for a minimum of 35 years. In essence, artists would be owned for their entire careers.

"It was a fascinating smoke screen, but that's all it was," says Aldredge. "They had no other case. Corey insisted he had perpetual license and continued to sell their records after they withdrew their authorization. It's a really simple point, and their defense was Section 203, which doesn't mean what they said it meant."

"It's just common sense that a handshake deal should be terminable by either party, and that's the law in most states . . . The band agonized over suing Corey, but there was just no other option. My advice for everyone is get these agreements in writing."

Even more astonishing for the Buttholes is that the alternative press has been attacking the band on the grounds that it has violated the punk business ethic of working only with people you trust, staying away from lawyers and contracts, and creating licensing deals that should last forever.

DAVID VS. GOLIATH?

"We won a victory for the little guy, and everyone is siding with Exxon," says Leary. "We would have loved to stay with Touch and Go. We had a good relationship for years. But no one would listen to our ideas, no one would take our calls. Trust had already broken down. That's when we asked for a bigger split. Wait till someone owns half your ass in perpetuity. And when it's forever, it's all your ass that they own. If Corey had won, it would have fucked every artist this side of Pluto."

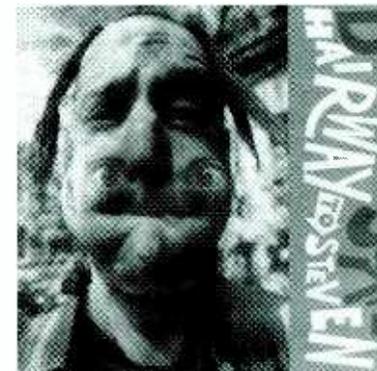
"It's a business practice that I would associate more with the horrendous R&B deals of the '50s," says King Coffey, Butthole drummer. "The label controls your music more than you do? Them owning it in perpetuity is the foundation of punk rock? Why is that cool?"

Saying he had been the victim of "inaccuracies" in past articles, Rusk declined comment for this one but conceded that a sympathetic story by Josh Goldfein in The Chicago Reader of April 16 was "less inaccurate than most."

In it, Rusk compared himself to Lenny Bruce at the end of his life, betrayed and "muttering to everyone about the law." Ian McKaye, head of Dischord in Washington, said in the story that the Buttholes had let "their greed totally upset the balance of the relationship." Goldfein worried that the Buttholes had broken the "code of mutual trust" that had built punk business. Bettina Richards, founder of Thrill Jockey, said the Buttholes had "screwed" themselves and "would

have sold five times as many records with [Rusk] as they're going to sell now."

"When people get divorced, ugly things get said," McKaye now says. "I think Corey is a hundred percent trustworthy. He just didn't want to talk to their manager about a deal he had made 15 years before directly with the band. I think they were foolish to leave. They're not going to get a better deal anywhere else."



Upon return of their masters, the Buttholes boosted the sound levels, re-scanned the artwork, and made a 50-50 deal with Revolver in San Francisco for distribution that began in July. Their own label, the formerly fictitious Latino Bugger Veil, became an actual official business over the summer.

"From the first orders, we're selling more albums than we did with Touch and Go in the last year we were with them," says Haynes. "And we haven't done anything to promote them yet." They plan a boxed set in the next couple of years.

'WORKING AGAIN'

The Buttholes also have extricated themselves from Capitol, for whom they recorded the unreleased album "After The Astro-naut" in 1997. Against the band's wishes, Capitol sent out review copies before it was finished, and a delicate relationship got volatile. Their former manager, Bunch, tried to engineer a separation of the parties, but soon the band and Bunch weren't getting along, either.

Bunch is suing the Buttholes for allegedly unpaid commissions, and the band is suing back for alleged conflict of interest and other charges.

The band has been legally unable to record for the past year and a half while the Capitol situation was sorted out.

"It's just nice to have my life back," says Leary, about to sign his release from Capitol; the label had no comment. "I'm looking forward to working again, but crap just seems to follow us around."

"Everything we do looks like a joke because of our name," says Haynes. "But this is my life, being a Butthole Surfer. I'm entitled to own that."

Charles M. Young is writing a biography of the Butthole Surfers.

R&B, RAP AIM TO CROSS 'DIGITAL DIVIDE'

(Continued from page 5)

tor of urban music and marketing, says that although her company's 4-month-old site is just getting started, "the majority of the music we've been selling online is urban product"—which is running neck and neck with rock on the company's brick-and-mortar side. But Brown acknowledges that "sales aren't huge yet."

"I'd be lying if I said the Internet is having a major impact on sales," says Island/Def Jam Music Group new-media VP Larry Mattera. "They aren't quite there yet. So it's more of an awareness tool. But we're setting up for the point at which it does become more significant."

Clearly, the Internet is not yet a significant sales player in *any* genre. According to research firm Jupiter Communications, the percentage of online music sales in 1998, compared with overall music sales for all genres, was 1.1%. It's expected to reach 2.3% by the end of this year and 14% in 2003.

But as the U.S. music industry begins to ramp up for an eventual transition into E-commerce—a coming shift seen in the almost daily spate of announcements regarding major-label tests and online alliances—some concerns are being voiced that a major portion of the music-buying audience not be left behind by the digital divide.

The issue took center stage this summer with the release of the U.S. Commerce Department's "Falling Through The Net: Defining The Digital Divide" report. Among the report's conclusions: The gap has widened. Regardless of income, African-Americans (19%) and Hispanics (16.6%) are much less likely to use the Internet than whites (37.7%) or Asian-Americans (35.9%).

Anthony DeCurtis, executive editor of CDnow, is among those who believe that the untapped audience is only waiting until its needs are addressed. "What you're dealing with is an under-served audience which has tremendous potential," he says. "This situation parallels that in magazine publishing a few years ago when people would say if you put a

black person on the cover, the magazine won't sell. Then here comes Vibe and Source. A similar thing will happen on the Net."

Indeed, a March '99 Forrester Research brief states that the highest Internet growth rate this year (42%) will occur among African-American households, with 10% of non-wired homes enlisting online. By 2000, Forrester estimates, the number of African-Americans online will be 3.8 million, up from the current

'Five years from now, the digital divide will be something we laugh about'

— ROBERT JOHNSON —

2.8 million.

Such optimistic figures lead some industry leaders to discount the digital divide. "The [online survey] numbers are irrelevant," says BET chairman/CEO Robert Johnson. "Twenty years ago when I started BET, they were talking about the 'wired divide.' But now HBO penetration in black households is very high. Five years from now, the digital divide will be something we laugh about."

In fact, like many entities, BET is doing its part to erase the divide. The Washington, D.C.-based cable network recently announced a \$35 million partnership with Microsoft, Liberty Digital, News Corp., and USA Networks to launch BET.com on Nov. 1. BET.com will feature channels ranging from news to travel and serve as a direct online retailer of various services and products, including music.

"Music will be a big part of our entertainment channel," Johnson notes. "Very few of the large Internet companies advertise directly to the black consumer. So black people see

nothing that adds value to their lives; there's nothing on there for them."

David Ellington, president/CEO of San Francisco-based NetNoir.com (a lifestyle-oriented site whose features include music sales), also discounts the Commerce Department report, saying, "Do you ask other Web sites if there are enough white people online? 2005 or 2010 is when you'll really see something. I'm very satisfied with the access numbers as they are now. NetNoir reaches the three fastest-growing online segments: African-Americans, women, and seniors."

He notes that music has been a component since NetNoir's launch in June 1995. With AOL as a 20% partner, he hints at a major announcement later this month regarding new investors and strategic partners.

Dwelling on the digital divide will only sustain stereotypes and impede progress toward attracting the African-American audience with relevant content, contends Darien Dash, CEO of Englewood Cliffs, N.J.-based DME Interactive Holdings, a 5-year-old company that provides Internet services for various companies. Label clients have included Motown and Flavor Unit Records.

"When I founded the company, it was based on the premise of doing services with the record community," recalls Dash. "We thought that if there was a proliferation of urban content, [minorities] would have something to connect to. So urban music artists really have a responsibility to address the digital divide by putting their material online."

A MATTER OF CONTROL

A responsibility, perhaps, but for many R&B leaders, utilizing the Internet is more a matter of control than sales.

In a world where many R&B acts are subject to onerous, one-sided production deals and label contracts (Billboard, July 31), the Internet is, as former MoJazz executive Steve McKeever notes, "an equalizer."

That's certainly how Public Enemy front man Chuck D sees it. Public Enemy's latest album, "There's A Poison Goin On," was first introduced to the public by online record label Atomic Pop prior to its traditional retail debut. Chuck D says that if "black artists are going to achieve some controlling aspect over our music, the Internet is the way."

Naughty By Nature has run its own Web site since 1996, using it to build fan relations, present music samples, and sell the act's Naughty Gear line.

Group member Vinnie echoes Chuck D's point about control: "A lot of record labels can be done over the Net. You can cut across all kinds of middlemen and have a direct fan base coming directly to you. It doesn't have anything to do with power whackers, somebody censoring your music, or begging radio stations to play your stuff. It's good for entrepreneurs, period."

Similarly, adds Chuck D, "in 2002 I foresee a lot of black entrepreneurs, 500,000 labels, and 1 million artists all linked to the Web. All I'm trying to do is institute new ideas and make this cultural change more balanced."

"Everybody else is moving to the forefront, and we need to get locked down into this," Chuck D continues. "There are already majors and independents; the Internet will be the third piece in the distribution marketplace."

Revealing only that Public Enemy's "Poison" has sold "thousands" online, Atomic Pop CEO Al Teller says it was coincidence that the company debuted with a hip-hop/rap release. "Chuck was ready to do

'Urban music artists really have a responsibility to address the digital divide by putting their material online'

— DARIEN DASH —

something when we were," he says. However, Teller notes the label is concentrating more on hip-hop and rap because "traditional R&B is still so related to massive radio play. That's going to change over a period of time, but we're looking more now for artists to work with on a developmental, grass-roots basis."

Among the independent labels taking advantage of the Internet's development abilities is Miami-based Number One Records. Owned by Harry Wayne Casey—KC of the Sunshine Band fame—Number One made its inaugural R&B/hip-hop self-titled release by Kinship Konnection available first through its own Web site and Amazon.com.

Without divulging actual figures, Number One president Lee Gatch says the label site has received "quite a few hits, which went through the roof" after the album's media preview party. (The record went to Florida stores on Aug. 30.)

"There's a lot of good music that never gets in stores," adds Gatch. "The Internet refutes the consumer notion that 'I can't get your album anywhere.' There's going to be a balance between the Internet and brick-and-mortar stores."

George Daniels, owner of Chicago's 30-year-old R&B retail mainstay George's Music Room, says it's primarily a matter of being part of the sales pattern rather than competing. "You can't be adversarial—the Internet's here, and it's here to stay. We need to find ways to survive with it: partnering with distribution, labels, and independent artists so we can find viable ways to participate on the economic end via our own Web sites."

Though his store has no Web site at this point, Daniels says his outlet is being used as a test case in preparation for a Web site that will be fulfilled by Daniels' primary supplier, Baker & Taylor.

Fellow R&B music retailer Tyrone Lyons of New York's Bates Records has a Web site but uses it only to post new-release information. In terms of online buying, "I don't see that market yet. Consumers still want to look, see, and touch," he says.

Indeed, if R&B is behind the curve when it comes to online sales, the genre is right on target when it comes to using the Internet as a marketing tool.

Island/Def Jam's Mattera says the Internet is now an automatic factor in marketing and promotion equations. "We're in every marketing and setup meeting, just like print, TV, and radio. We know that Internet awareness is driving offline sales too."

Elektra Entertainment is also using the Internet to drive offline sales of its R&B and hip-hop artists. As part of Warner Music Group's new arrangement with Trans World Entertainment Corp. and RealNetworks, Elektra is making singles from new albums by Ol' Dirty Bastard, Mint Condition, and Gerald Levert available for free download, with consumers given the opportunity to preorder the albums.

This campaign follows a major Internet push for Missy Elliott that involved track samples, online chats, rap writing and remix contests, and the chance for fans to build their own Elliott sites—an opportunity that several hundred took advantage of, according to Elektra VP of multimedia, marketing, and business development Camille Hackney.

As to how this campaign has influenced Elliott's album sales, Hackney would say only that Elektra sees the Internet "as another way of getting the awareness out there; another way to reach a different community of fans. We'll be doing more of this with urban acts in the future."

LURING ALL BUYERS

Also working to attract the Internet's burgeoning community of fans is the Wherehouse's Internet music and video editor, Darrell Gunn, who says the retailer's new site (up since May 10) has instituted a weekly, one-hour chat room called the Wherehouse Lounge, which features audio, visual, and text complements. Though not exclusively an R&B/hip-hop forum, the Thursday sessions have attracted such genre players as Chanté Moore, K-Ci & JoJo, Ice-T, Warren G, and Busta Rhymes.

But many observers note that it's the active music buyer—and not just the active *African-American* music buyer—who is the coveted prize.

Notes DME's Dash, "The good news now is that urban music, specifically hip-hop and R&B, has transcended the color line. You've got more white kids in the suburbs buying hip-hop music. The beauty of the Internet is that a white female who may buy a DMX record can get submerged in his world online without actually having to go there."

Hip-hop culture portal Platform.net, with which Sony Corp. recently signed on as an equity partner, operates on that same premise. In addition to hip-hop music, it offers "street-level, forward music that's related to urban youth," says founder and creative director Ben White. "Our market is very broad. And if you're talking about urban music, you're certainly talking about a market that's much bigger than just African-Americans living in the cities. We don't do anything special that's strictly along any kind of racial or ethnic lines."

Sites Geared Toward African-Americans

There is no definitive survey of the most popular African-American Web sites, but in addition to various label, artist, and magazine sites, here are six Internet ports that are generating user interest.

- www.blackvoices.com: A lifestyle-oriented site whose tag line is "Where African-Americans live online." Owned by the Tribune Company, its offerings include news, entertainment, message boards, E-mail, and E-commerce.

- www.netnoir.com: Also a lifestyle site, it bills itself as the "black network." Besides AOL, strategic partners include the National Urban League, Wells Fargo, and IBM. NetNoir provides news, shopping, business features, and employment aids.

- www.everythingblack.com: A

search/directory site that promotes itself as "the place to find anything and everything black on the Net." Strategic partners include barnesandnoble.com and Realplayer G2.

- www.hiphopsite.com: A hip-hop-dedicated site that covers new releases and offers reviews, news, and downloads. Its motto: "It ain't where ya from, it's where ya @."

- www.platform.net: "The epicenter of global youth culture" concentrates on fashion, music, film, and art of interest to its 14-29 target audience. Sony is an equity partner.

- www.tbwt.com: Primarily a news site with stories on the national/international front, The Black World Today also offers commentaries, E-commerce, and classifieds.

newsletter...

SFX ENTERTAINMENT has divested itself of its booking-agency arm, QBQ. Agency president Dennis Arfa says QBQ will continue with a roster of acts that includes Metallica and Billy Joel. The agency was acquired by the Marquee Group just over two years ago, then incorporated into SFX when the concert giant acquired Marquee earlier this year for \$117.5 million. SFX says it will now concentrate its personal-management business on athletes and broadcasters. In addition to Metallica and Joel, the QBQ talent list includes Megadeth, Luther Vandross, Queensryche, Hole, and Mötley Crüe. Arfa says his staff at the New York-based agency will remain intact, including VP Adam Kornfeld. U.S. outings by Vandross, Megadeth, and Queensryche are planned for this fall; Mötley Crüe will head to Japan in October.

RAY WADDELL

SWISS CD mastering company Multi Media Masters & Machinery SA (4M) has agreed to pay the International Federation of the Phonographic Industry (IFPI) more than \$1 million as part of what is understood to be a damages settlement following a claim that the company produced unauthorized masters of IFPI members' recordings for Bulgarian and Ukrainian clients during 1997 and 1998. Under the agreement, 4M, based in Yverdon, has agreed to abide by international anti-piracy compliance standards for future mastering or replication activities. Meanwhile, according to the IFPI, the company "has stated its intention to leave the business of mastering sound recordings and to concentrate its future activities solely on the supply of advanced mastering services for recordable and rewritable optical discs." This is believed to mean the company will now restrict its activities to producing manufacturing equipment for CD blanks. Says 4M VP of operations Bernard Haller in a statement: "We have not adopted adequate safety procedures in our mastering division, and this has been very expensive for us." An IFPI spokesman says the money from the settlement "will help continue to finance our anti-piracy efforts."



MARK SOLOMONS

GEORGE ROSSI, executive VP/GM of WEA, has retired after 28 years with the company. Succeeding him will be Alan Voss, the former executive VP/GM of Elektra Entertainment Group, who has been replaced by Greg Thompson (see Executive Turntable, page 16). Rossi started in 1971 as a sales manager in WEA's Philadelphia branch; he will remain at the company through year's end. Voss will begin at WEA within a month, reporting to chairman/CEO Dave Mount.

DON JEFFREY

M.S. DISTRIBUTING principals Tony Dalesandro and John Salstone were escorted from the company's Hanover Park, Ill., offices on Aug. 31 by security personnel acting on orders from the firm's new owners, according to several sources. M.S. president Dalesandro and executive VP Salstone—the son of Milt Salstone, who founded the company 54 years ago—sold the independent audio and video distributor two months ago to Santa Monica, Calif.-based online video retailer Movietown.com for an undisclosed price (Billboard, July 10); they received an equity stake in Movietown.com, and sources say they also signed five-year contracts with the new ownership. Movietown.com and equity partner USWeb/CKS have since formed a new distribution unit, Puzzlesoft Corp., which incorporates M.S. Callers to M.S. are being told the executives are on an "extended six-week vacation." A spokeswoman for Movietown.com said, "Your sources are misinformed," regarding Dalesandro and Salstone's apparent dismissal.

CHRIS MORRIS



MARLEY

A HOST OF top acts have signed on for cable channel TNT's Bob Marley tribute concert, to be taped Dec. 4 in Jamaica. Confirmed to join Rita Marley and Ziggy Marley & the Melody Makers onstage are Erykah Badu, Sheryl Crow, Lauryn Hill, Queen Latifah, Busta Rhymes, Sarah McLachlan, and Seal, with Stephen Marley and Don Was as musical directors. The concert will air Dec. 19 as part of TNT's "Master Series." Chris Blackwell's Palm Pictures will issue DVD and VHS

home videos of the event, which will take place in Oracabessa at a venue owned by Blackwell's Island Outpost hotel operation.

JOHN MASSA has been promoted to president of Music & Media International, the L.A.-based music publishing company operated by CEO Billy Meshel, to whom Massa reports. Massa, previously VP, will continue to manage the copyright, licensing, and royalty departments, while taking on such responsibilities as negotiating catalog acquisitions and co-publishing and administration deals. In other news, Music & Media has signed a new deal with Mark Nawara, president of Pavement Records, in which the publishing company becomes a partner in certain artists and projects. Music & Media has an existing co-publishing and administration deal with Pavement.

IRV LICHTMAN

CUSTOMDISC.COM has partnered with BMG Direct to link its services to the BMG Music Club Web site, at www.bmg.com. The deal, effective Sept. 30, will enable BMG Music Club customers to create custom CDs from Stamford, Conn.-based CustomDisc's 200,000 licensed tracks.

Spears Reaches Female-Teen Milestone

Ties With Rimes As Best Seller; Backstreet Boys Also Soar

BY CHRIS MORRIS

LOS ANGELES—Teen idols Britney Spears and Backstreet Boys continued to fire sales in August, tallying new peaks in the Recording Industry Assn. of America's monthly certifications.

The 17-year-old Spears' Jive debut, "... Baby One More Time," logged a new milestone. Surpassing the 6-million-unit mark, the album is now tied as the best-selling collection by a teenage girl. LeAnn Rimes' 1996 Curb debut, "Blue," was certified at that peak in March.

Backstreet Boys' Jive title "Millennium" hit the 7-million-unit mark, knotting the album with 'N Sync's self-titled RCA debut as the best-selling release of the year to date. Backstreet Boys' self-titled 1997 Jive release climbed to 11 million.

By vaulting the 13-million-unit mark, Shania Twain's 1997 Mercury Nashville opus, "Come On Over," ties Whitney Houston's self-titled 1985 Arista debut as the No. 2 best seller by a female artist. Alanis Morissette's 1995 Maverick/Sire debut still holds the crown in that category, with sales of 16 million.

R. Kelly notched his fifth quintuple-platinum disc with the 1998 Jive release "R." Flip/Interscope rap-rock unit Limp Bizkit's "Significant Other" simultaneously attained gold, platinum, and triple-platinum status.

Four decades after its release, Miles Davis' essential jazz classic "Kind Of Blue" (Columbia) attained double-platinum certification.

Country vocalist Kenny Chesney (BNA Entertainment) and Latin star Charlie Zaa (Sonolux) scored their first platinum albums in August.

First-time gold-album acts included rappers Lil' Troy (Short Stop/Universal) and B.G. (Cash Money/Universal), R&B vocalist Case (Def Soul), jazz vocalist/pianist Diana Krall (GRP/Impulse!), and Latin music groups Los Angeles Azulez and Los Tucanes (both EMI Latin).

Hot teen star Christina Aguilera collected her first platinum and gold single awards simultaneously for her No. 1 hit, "Genie In A Bottle" (RCA).

A complete list of August RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Shania Twain, "Come On Over," Mercury Nashville, 13 million.

Backstreet Boys, "Backstreet Boys," Jive, 11 million.

Pearl Jam, "Ten," Epic, 11 million.

Backstreet Boys, "Millennium," Jive, 7 million.

Britney Spears, "... Baby One More Time," Jive, 6 million.

ZZ Top, "Afterburner," Warner Bros., 5 million.

R. Kelly, "R.," Jive, 5 million.

Limp Bizkit, "Significant Other," Flip/Interscope, 3 million.

Alabama, "For The Record—41 Number One Hits," RCA Nashville, 3 million.

Sarah McLachlan, "Mirrorball," Arista, 2 million.

Dwight Yoakam, "Guitars, Cadillacs, Etc., Etc.," Reprise, 2 million.

The Isley Brothers, "The Heat Is On," Epic, 2 million.

The Isley Brothers, "Greatest Hits Vol. 1," Epic, 2 million.

The Isley Brothers, "Go For Your Guns," Epic, 2 million.

Lorrie Morgan, "Greatest Hits," BNA Entertainment, 2 million.

Juvenile, "400 Degreez," Cash Money, 2 million.

Miles Davis, "Kind Of Blue," Columbia, 2 million.

Tool, "Aenima," Volcano, 2 million.

Kid Rock, "Devil Without A Cause," Atlantic, 2 million.

PLATINUM ALBUMS

Limp Bizkit, "Significant Other," Flip/Interscope, its second.

Kenny Chesney, "I Will Stand," BNA Entertainment, his first.

John Michael Montgomery, "Greatest Hits," Atlantic, his fourth.

Various artists, "Death Row's Greatest Hits," Death Row/Priority.

Charlie Zaa, "Sentimientos," Sonolux, his first.

Santana, "Supernatural," Arista, his seventh.

Various artists, soundtrack, "Runaway Bride," Columbia.

Various artists, soundtrack, "The Matrix," Maverick.

GOLD ALBUMS

Billy Joel, "The Complete Hits Collection: 1973-1997," Columbia, his 16th.

Gang Starr, "Full Clip," Noo Trybe/Virgin, its second.

Genius/GZA, "Beneath The Surface," Geffen, his second.

Lil' Troy, "Sittin' Fat Down South," Short Stop/Universal, his first.

Limp Bizkit, "Significant Other," Flip/Interscope, its second.

Case, "Personal Conversation," Def Soul, his first.

Various artists, "Death Row's Greatest Hits," Death Row/Priority.

Los Angeles Azulez, "Inolvidables," EMI Latin, their first.

Los Tucanes, "Tucanes De Oro," EMI Latin, their third.

Diana Krall, "Loves Scenes," GRP/Impulse!, her first.

Too \$hort, "Can't Stay Away," Short/Jive, his eighth.

Lorrie Morgan, "Shakin' Things Up," BNA Entertainment, her seventh.

B.G., "Chopper City In The Ghetto," Cash Money/Universal, his first.

Destiny's Child, "The Writing's On The Wall," Columbia, their second.

Various artists, soundtrack, "Runaway Bride," Columbia.

Various artists, soundtrack, "The Wood," Jive.

Various artists, "Winnie The Pooh: Halloween Songs & Sounds," Walt Disney.

Enrique Iglesias, "Bailamos," Fonovisa, his fourth.

Bronco, "Salvaje Y Tierno," Fonovisa, his second.

PLATINUM SINGLES

Christina Aguilera, "Genie In A Bottle," RCA, her first.

LFO, "Summer Girls," Logic/Arista, its first.

GOLD SINGLES

Christina Aguilera, "Genie In A Bottle," RCA, her first.

Lauryn Hill, "Everything Is Everything," Ruffhouse/Columbia, her second.

Naughty By Nature, "Jamboree," Arista, its fourth.

Will Smith Featuring Dru Hill & Kool Mo Dee, "Wild Wild West," Overbrook/Columbia, Smith's 17th.

Assistance in preparing this story was provided by Carrie Bell.

'She Ain't Worth It' Singer Sues John & Rice Over 'Lion King' Hit

BY MELINDA NEWMAN

LOS ANGELES—Singer/songwriter Glenn Medeiros' publishing company, Halwill Music, has filed suit against Elton John, Tim Rice, and the Walt Disney Co., alleging copyright infringement.

In the suit, filed Aug. 23 in New York's U.S. District Court, Medeiros claims that the John/Rice composition "Can You Feel The Love Tonight," from the 1994 hit Disney movie and soundtrack "The Lion King," "embodies portions" of Medeiros' work "Listen To Your Heart," which he copyrighted in 1993 (*Billboard Bulletin*, Aug. 31). Medeiros is best known for his 1987 hit "Nothing's Gonna Change My Love For You" and 1990's No. 1 "She Ain't Worth It." Medeiros is currently signed to Amherst Records.

The suit states that the plaintiff's request that the defendants "cease their unauthorized use of the work" has gone unheeded.

Medeiros' lead counsel, Robert

Cinque, says he does not know why Medeiros is filing the suit more than five years after the John/Rice composition became a hit. "I was engaged within the past six months, and prior to my being involved, I know there was an investigation and that they tried to resolve the issue."

Medeiros' co-counsel, David Parker, says he first became aware of Medeiros' claim in April 1998 and says the intervening months have been spent sending tapes to musicologists. "That's what took so long," he says. "If we're going to do something like this, you better be sure. We're all industry players; we don't want to look foolish."

John's attorney, Paul LiCalsi, says he has not been served the papers, but adds, "Elton John never heard Mr. Medeiros' composition before he composed 'Can You Feel The Love Tonight.'"

A Disney representative had no comment. Rice's attorneys could not be reached by press time.

VIRGIN PULLS OUT ALL STOPS FOR BOWIE SET

(Continued from page 19)

believe is a foreshadowing of the future," says Jay Samit, senior VP of new media, EMI Recorded Music. "Digital distribution is going to be part of the process of releasing music within the next couple of years. It's a thrill for us to start out with an artist who has tremendous vision about technology."

Bowie agrees such technological advances as digital distribution are "a major part of the future for the music business. In general, the Internet is gradually changing the face of the industry. Every day there are remarkable new options available. I find the exploration of these new avenues endlessly fascinating."

The Net availability of "hours . . ." follows what Bowie calls a two-month-long "musical striptease" of material from the set on his Web site, BowieNet (www.davidbowie.com). Since Aug. 6, paid members of the site have had access to 45 seconds of a new song posted weekly and listenable via RealAudio.

Additionally, BowieNet members have had the ability to view new portions of the set's CD sleeve on a weekly basis. The final cover will be unveiled in its entirety the week of Oct. 5.

"It's a wonderful way of giving something special to the fans as well as testing the waters for the project," the artist says. "Ideally, the previews will whet many an appetite for the new album."

Virgin is not limiting its promotion of "hours . . ." to the Internet, however. The label also has assembled an elaborate marketing plan of more traditional elements.

"We're covering the full spectrum of possibilities for this project," says Nancy Berry, vice chairman of the Virgin Music Group. Noting that this is the first time the label is issuing a Bowie recording worldwide (after being his U.S. label for five years), she says, "It's a pleasure to sink our teeth

'The Internet is gradually changing the face of the [music] industry'

- DAVID BOWIE -

in his campaign on a global basis. It widens the possibilities, and it allows us to remain on the same page at all times."

To that end, the label is largely focusing on one track worldwide. "Thursday's Child" goes to international radio Aug. 30, while most U.S. stations will get the melancholy, acoustic-based tune on Sept. 28. On that same day, Virgin will also service the more aggressive "The Pretty Things Are Going To Hell" to rock radio in the States.

"It's a great idea in that it reveals two sharply different sides of Bowie and this album," says Donna Shomen, assistant music director at KXST Santee, Calif. "'Thursday's Child' has a nice pop feel, while 'Pretty Things' rocks in a very contemporary way."

Videoclips for both cuts are in production. "Thursday's Child" was directed by Walter Stern, while "The Pretty Things Are Going To Hell" will be lensed in early September by Dom and Nic, who shot Bowie's popular 1998 clip "I'm Afraid Of Americans."

While Bowie will not likely tour in support of "hours . . .," he will offer several special live performances surrounding the album's release. He's among the acts slated to appear at NetAid on Oct. 9 at Wembley Stadium in London. On Oct. 5, he's planning to play an acoustic set during an in-store CD-signing session at Virgin Megastore in New York. The performance is scheduled to be aired during MTV's "Total Request Live"

program.

Bowie also will have a high television profile in the coming weeks. Appearances on "The Rosie O'Donnell Show," "Late Show With David Letterman," and "Late Night With Conan O'Brien" will be confirmed shortly, while the artist has taped an episode of VH1's "Storytellers" that is due to air in October. Additionally, VH1 has named Bowie its artist of the month for October.

Television will also be a key component to the international plan for the album. Bowie heads to Europe Oct. 6 for a three-week promotional stint, and Berry notes that he's slated to "hit most major TV shows, including 'Top Of The Pops.'" In Canada, he's confirmed to perform Sept. 27 on the MuchMusic Awards.

"David has a tremendous amount of energy and drive," Berry says. "Clearly this project is very important to him."

Admittedly "enthusiastic" about

the project, Bowie says "hours . . ." is an attempt to write songs that "represent my age group. I wanted it to be reflective of the problems and anguishes of one specific generation."

As a result, the album—which Bowie produced and largely wrote with longtime collaborator Reeves Gabrels—has a decidedly dark tone with melodic tunes that the artist says "take a look back. Sometimes it's wistful, sometimes with deep regret. Lyrically, I approached the songs the way a novelist would. I wanted each song to be rich and layered."

Eight songs from "hours . . ." will also be featured in the new CD-ROM video game "Omikron: The Nomad Soul," due later this year from EIDOS Interactive. "It was an incredibly challenging experience to write for a game. Oddly enough, it added to the somewhat softer sound of the material," Bowie says. "I'd

'It's a pleasure to sink our teeth in his campaign on a global basis'

- NANCY BERRY -

decided that it was important that the music not be obvious. For example, I purposely stayed away from industrial sounds."

Beyond "hours . . .," Bowie can currently be heard on labelmate Placebo's new single, "Without You I'm Nothing," which was released Aug. 16 in the U.K. The single is an outgrowth of a relationship between the artist and band that started in 1996, when Placebo opened Bowie's European tour. He also joined the act at the 1999 Brit Awards for a rendition of "20th Century Boy."

Wyclef Jean Foundation Plans Fund-Raiser

Singer, Bono To Perform New Song At Gala New York Event

BY ELENA OUMANO

NEW YORK—"When I started off, my whole thing was, 'Yo, I remember where I'm from, and if I can make a little money, I'll send back vaccines, instruments, clothes,'" recalls Haitian-born Wyclef Jean, the Fugees member, solo artist, producer, and founder of the philanthropic Wyclef Jean Foundation, which has been raising funds for a variety of children's causes through star-studded Carnival concerts since 1997.

"In '96 we went to a school in Haiti, and 30-40 children were playing 'Killing Me Softly' for me and Lauryn [Hill]. It was the worst rendition I'd ever heard, so I said, 'When I get back, I'm sending them instruments,'" Wyclef continues. "Eventually, we were able to send \$30,000 worth of brass instruments. That's what's so good. As my eyes opened up, my mission expanded, and a portion went to VH1's Save the Music program"—an organization dedicated to improving the quality of music education in schools.

On Sept. 8, the foundation is promoting "The Wyclef Jean Foundation Caribbean Soiree," its first formal dinner and concert, at New York's Copacabana. Performers will include George Clinton, Wyclef, and U2's Bono. Wyclef and Bono will perform "New Day," which they co-wrote for the occasion, and will debut that same day at a performance at the United Nations. Columbia Records will release a commercial single of "New Day" on Sept. 14, with proceeds benefiting Kosovo relief efforts and the Wyclef Jean Foundation.

While tickets for the first Carnival in Haiti, which was held in April 1997, went for \$1 and \$2, tickets for the upcoming Soiree are going for a cool \$1,000. Tickets are available through the foundation at 212-420-1597.

"The first Carnival in Port-au-Prince was a co-production with the

government of Haiti, and we broke even in the end," says the Foundation's executive director and events producer, Chantal Prud'homme. The Fugees performed alongside local bands, including international world pop stars Boukman Eksyperans and Sweet Mickey. More than 70,000 people attended, including Haiti's president at the time, René Prezal. "The people were screaming the whole time," recalls Prud'homme. "I've never seen anything like that in my life, waves of people moving up and down. The Fugees coming home was like the Beatles returning to England."

"We were happy just to give a great concert for the kids there," Prud'homme continues. "It was a dream of Wyclef's to play for his children in Haiti. It wasn't to raise money but done out of love. When you think about it, taking equipment there by boat and a lot of other production costs were involved, but it was such a success, we regrouped afterward and decided to create the Wyclef Jean Foundation."

"But our goals have always been the same: to help the kids," she adds. "One way is to teach them music to help them stay off the streets and give them a purpose in life. That's Wyclef's own story. His mom gave him a guitar when he was a kid, and that's why he's where he is now."

"When you learn to play an instrument, you feel so good about yourself. Eventually, Wyclef wants to teach music to kids, and when we have enough money we want to open a children's center, maybe in Miami or Brooklyn," says Prud'homme. "That's why the priority right now is to make the foundation grow."

The 1998 Carnival took place on May 16 at Miami's Bayfront Park Amphitheater. Fourteen thousand attended a concert featuring Salt 'N' Pepa, Lord Tariq and Peter Gunz, Diana King, Scare Dem Crew, Bounty Killer, Savion Glover, Jared Craw-

ford (a bucket player from "Bring In 'Da Noise, Bring In 'Da Funk"), Davina, Maya, breakdancers, and emerging local acts who were chosen via a preshow contest.

With Carnival's profits, the foundation donated \$10,000 to VH1's Save the Music program and also sent a team of people to Haiti to present that gift of \$30,000 worth of new instruments.

Smoke from a raging Everglades fire, unseasonably cool weather, and black skies loomed over the April 17, 1999, Carnival, which nonetheless drew 8,000 people to Miami's Bayfront Park.

Tickets were \$20 in advance and \$25 at the door for a lineup that mixed Jamaican, Latino, Haitian, black, and white acts, including Aaliyah, Timbaland, and Usher as the hosts; and performers Pras, Maya, Destiny's Child, Black Eyed Peas, Ky-Mani Marley, Eagle Eye Cherry, Eht Ball and MJT, Stone Love, magician David Blaine, Latin hip-hop artist Ivy Queen, Khadeja from the Refugee Camp, Xhibit, Sweet Mickey, Pace Won, and Wyclef. "It grew from a dream to having so many artists I couldn't put anyone else on the last show," says Wyclef.

"Basically, I was born as a farmer or gardener, and ever since I was little in Haiti, they told me about this place called America where your dreams could come true," he adds. "I had a mind-set then of 'If I made it there, I'd put on a concert where everyone would perform to give back to the community.' Each year, I want Carnival to include artists from more and more different cultures."

"What I'm trying to go for, within five to 10 years, is to come up with a multibillion-dollar charity organization where we don't only focus on refugees in Haiti but globally, so I'm connected to everybody," he concludes. "I'm crazy like that. For all you corporate sponsors reading this: Wyclef needs help!"

SONICNET PREZ TO MAP MTV'S WEB FUTURE

(Continued from page 9)

for music sales. VH1.com is likely to grow more in the E-commerce area than MTV.com, because VH1.com users tend to have more income and more access to credit cards."

As for MTV.com, Butterworth says that the site's biggest growth area will be in downloading music and simultaneous interaction with the MTV channel. MTV Networks has made further inroads in the downloading arena by entering into an exclusive deal with RioPort to provide digital downloaded music for all of MTV Networks' Web properties. MTV Networks also owns a 20% stake in RioPort.

"MTV.com has some of the most active Web users on the Internet," says Butterworth. "Although E-commerce is part of the site, digital downloads will get the most attention. We're going to have even closer integration with MTV.com and the MTV channel. A new show we're premiering this fall, 'Web Riot' [Billboard, Sept. 26, 1998], will be the flagship show for this integration between the

Web and TV. 'Web Riot' is a trivia game show that the MTV audience and MTV.com users on the Web can play simultaneously. We're also going to have more original videos on MTV.com that won't be on MTV."

As for the MTV Networks-owned Box.com (the Web site for music-video channel the Box) and streaming-music-video channel Streamland.com, Butterworth says, "We haven't made any final decisions on how we're going to brand our streaming-music-video service. We're certainly going to be offering more videos on MTV.com. I'm personally interested in wireless technology, which I think will be a big part of the Internet's future."

He concludes, "MTVi is going to be very aggressive in pursuing new business opportunities. On an international level for MTVi, we're looking at working with multiple partners for merchandising and tickets. And we won't rule out the possibility that any of our Web sites might offer direct sales to users."

GRAY'S 'LIFE' ON UPSWING

(Continued from page 19)

word-of-mouth records."

Maurice Devoe, assistant PD/music director at R&B station WPGC Washington, D.C., agrees with that assessment of Gray.

"She's an amazing artist who I think is forging new ground. It's going to take a while for people to get into her album, but I think she's definitely a career artist who will be around for a while. I've seen her perform live, and she's amazing."

If Gray seems determined to stay grounded even while people label her the "next big thing," maybe it's because she's had her share of ups and downs in the music industry. A native of Canton, Ohio, the singer first landed a record deal with Atlantic Records, but the album she recorded for the label four years ago was never released. In 1998, Gray sparked label interest again, and, accord-

ing to sources, she became part of an intense bidding war among record companies.

"On How Life Is" was produced by Andrew Slater, who is also Gray's manager and the owner of the Clean Slate record label imprint. Slater also manages multi-platinum acts Fiona Apple and the Wallflowers.

Gray's music reflects a potpourri of influences: Her voice has been compared to jazz/R&B icons Billie Holiday and Nina Simone, and "On How Life Is" features rock and funk sounds as well.

"Macy Gray is crossing over to R&B and pop/rock audiences," says Howard Krumholtz, product manager/music buyer at Tower Records in West Hollywood. "Her album's been getting great reviews, and her video's getting played, which I think have helped sales."

'It's great to see our faith in this artist confirmed by radio, the press, and the consumer'

- POLLY ANTHONY -

Perhaps because Gray has been described as an artist who doesn't have a conventional R&B sound, R&B radio has had a relatively lukewarm response to the album's first single, "Do Something." The song peaked at No. 63 on the Hot R&B Singles & Tracks chart in the Aug. 28 issue.

Even without a top 40 hit, the buzz for "On How Life Is" was propelled by key exposure on TV, including Gray's appearances on "Late Show With David Letter-

man" and "Sessions At West 54th." The video for "Do Something," lensed by influential music video director Mark Romanek, was put in Buzzworthy rotation on MTV.

According to Barnett, Epic has even higher hopes for Gray's next single, "I Try."

"Her music is accessible to all formats," says Barnett. "I think 'I Try' can have a home everywhere."

In the meantime, Gray—who is booked by Mitch Rose and Jenna Adler at Creative Artists Agency—plans to continue touring. Having already gone on a U.S. trek as the opening act for the Roots, Gray will tour Japan and Europe before embarking on a U.S. club tour later this year. In between, she's scheduled to play select U.S. dates, including Sept. 10 in Los Angeles and Sept. 11 in San Diego.

The singer says she has no pre-

tenses of being an underachieving artist: "I want to do it all: sell a lot of records, tour the world, write songs for other people, own a record label."

Gray—whose songs are published by Zomba Songs Inc./Happy Mel Boopy's Cocktail Lounge and Music (BMI)—wrote all the lyrics to the songs on her album. She says that she has already written two songs recorded by other artists: "Very" by Stevie Nicks and "Glad You're Here" by new Epic Records artist Anastasia.

Meanwhile Gray says she's experiencing some of the surreal effects of growing fame. "Yesterday, a cop pulled me over just to meet me. When people are saying you're hot, all of sudden everybody's your friend. Now it's harder to figure out where people are coming from."

HOT 100 SPOTLIGHT

Silver: Pietroluongo is on paternity leave. (It's a boy!) This week's column was prepared by Geoff Mayfield with assistance from Keith Caulfield and Steve Graybow

LOU ENTRANCE: Garth Brooks (Capitol), whose album sales have made him the king of The Billboard 200 in the '90s and the biggest-selling U.S. artist in history, sets his sights on new terrain with the debut of his first-ever retail-available single. Not to mention his new identity.

Under the guise of his pop alter ego, **Chris Gaines** (Billboard, July 31), Brooks' "Lost In You" opens at No. 5 on The Billboard Hot 100, the highest bow this list has seen since its methodology was revamped at the start of the chart year. The single, which also contains the country song "It Don't Matter To The Sun," starts at No. 2 on Hot 100 Singles Sales. The single, which many stores offered for sale at a deep discount, moves 107,000 units, second only to the 136,500 pieces moved by LFO's "Summer Girls," which also topped last issue's sales list. Sales account for 89% of Brooks'—or should we say Gaines'—Hot 100 points.

To date, the pop song, which started earlier, has drawn more airplay than the country song, although for this issue, audience impressions of the fast-moving "It Don't Matter" overtake "Lost" for the first time. The former bullets 33-30 on the detections-based Hot Country Singles & Tracks. "Lost," which had a short ride on the country chart, bullets 11-10 on the Adult Contemporary chart. Neither song has appeared yet on Hot 100 Airplay.

SEEING IS BELIEVING: For the second time this year, a song on the Hot 100 is the soundtrack for a current TV commercial, as "Man! I Feel Like A Woman!" by **Shania Twain** re-enters the chart at No. 84. The airplay-only track was recently adopted by Revlon for a spot that features the videogenic Twain on camera.

The re-entry for this Mercury/Nashville track comes on the muscle of top 40 airplay, with 54 stations adding the song in the past week, led by WXYV Baltimore (43 spins in the first week) and KSMB Lafayette, Ind. (38 spins in the first week). Other stations playing the song more than 20 times in the first week: WAEB Allentown, Pa.; WKRZ Wilkes-Barre, Pa.; KKDM Des Moines, Iowa; KSLZ St. Louis; WSTR Atlanta; WFBC Greenville, S.C.; KZZZ Phoenix; and KZHT Salt Lake City. Promotion at pop stations is being worked by Island/Def Jam Music Group.

"Man!" already logged 17 Hot 100 weeks when the song was getting play from country stations. It rose to No. 4 on Hot Country Singles & Tracks and, in its first run on the Hot 100, peaked at No. 34.

Earlier this year, **Lenny Kravitz** scaled as high as No. 12 on the Hot 100 with the airplay-only "Fly Away" (Virgin) at the same time the song provided accompaniment for a TV spot touting a Nissan sports utility vehicle.

MAMBO 'TIL DAWN: In the same week that his album starts at No. 42 with 34,000 units on The Billboard 200, **Lou Bega's** quirky "Mambo No. 5 (A Little Bit Of...)" (RCA) scores Hot 100 Greatest Gainer/Airplay stripes, picking up an additional 67 stations more than the previous week. It zips 35-16 on the Hot 100 and jumps 24-9 on Hot 100 Airplay.

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THE Billboard 200

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

SEPTEMBER 11, 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/Hot Shot Debut ◀						
1	NEW	1	1	CHRISTINA AGUILERA RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
2	NEW	1	1	PUFF DADDY BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
3	1	1	15	BACKSTREET BOYS ▲ ⁷ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
4	4	2	10	LIMP BIZKIT ▲ ³ FLIP 90335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
5	2	—	2	MARY J. BLIGE MCA 11929* (11.98/17.98)	MARY	2
6	5	3	33	BRITNEY SPEARS ▲ ⁶ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
7	10	10	11	SANTANA ▲ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	7
8	9	7	35	KID ROCK ▲ ² LAVA/ATLANTIC 83119*/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	6
9	NEW	1	1	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLUNT — DA HUSTLER	9
10	7	4	16	RICKY MARTIN ▲ ⁸ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
11	6	5	5	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
12	8	6	5	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
13	11	9	12	SMASH MOUTH ● INTERSCOPE 90316 (11.98/17.98)	ASTRO LOUNGE	6
14	3	—	2	MOBB DEEP LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
15	14	15	43	JUVENILE ▲ ² CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	14
16	16	14	95	SHANIA TWAIN ◆ ¹³ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
17	12	11	12	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
18	15	12	5	DESTINY'S CHILD ● COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
19	NEW	1	1	SEVENDUST TVT 5820 (10.98/16.98)	HOME	19
20	17	13	11	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
21	NEW	1	1	LFO ARISTA 14605 (10.98/16.98)	LFO	21
22	18	17	44	98 DEGREES ▲ ² MOTOWN 530956/UNIVERSAL (10.98/16.98)	98 DEGREES AND RISING	14
▶ GREATEST GAINER ◀						
23	23	22	13	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
24	20	21	20	LIL' TROY ● SHORT STOP/REPUBLIC 53278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	20
25	13	8	3	VARIOUS ARTISTS VIOLATOR/DEF JAM 558941*/IDJMG (10.98/16.98)	VIOLATOR THE ALBUM	8
26	19	16	5	HOT BOYS CASH MONEY 53264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
27	24	23	83	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
28	22	19	13	BLINK 182 ● MCA 11950 (10.98/16.98)	ENEMA OF THE STATE	9
29	21	20	27	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
30	NEW	1	1	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
31	26	29	75	'N SYNC ▲ ² RCA 67613 (11.98/17.98)	'N SYNC	2
32	30	38	33	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
33	31	36	49	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
34	34	43	6	POWERMAN 5000 DREAMWORKS 50107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	34
35	25	26	11	VARIOUS ARTISTS ● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)		18
36	33	28	18	VARIOUS ARTISTS ▲ RUFF RYDERS 90315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
37	32	31	24	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
38	29	24	15	SOUNDTRACK ▲ WALT DISNEY 60645 (11.98/17.98)	TARZAN	5
39	35	32	9	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
40	27	27	10	K-CI & JOJO ▲ MCA 11937* (10.98/17.98)	IT'S REAL	8
41	36	39	34	GODSMACK ▲ REPUBLIC 53190/UNIVERSAL (10.98/16.98) HS	GODSMACK	22
42	NEW	1	1	LOU BEGA RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	42
43	40	35	13	LONESTAR ● BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
44	37	37	107	BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
45	41	33	68	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
46	47	44	17	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
47	45	48	42	CHER ▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
48	28	—	2	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	28
49	38	25	9	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
50	46	50	11	LEN WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	46
51	NEW	1	1	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5	51
52	42	34	13	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
53	48	45	27	EMINEM ▲ ² WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
54	44	40	13	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (10.98/16.98) HS	VENNI VETTI VECCI	3

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
55	NEW	1	1	CLAY WALKER GIANT (NASHVILLE) 24717/WARNER BROS. (NASHVILLE) (10.98/16.98)	LIVE, LAUGH, LOVE	55
56	51	42	15	SOUNDTRACK ● ISLAND 546196/IDJMG (11.98/17.98)	NOTTING HILL	19
57	50	46	10	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
58	52	47	41	THE OFFSPRING ▲ ⁴ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
59	43	30	11	SOUNDTRACK ▲ ² OVERBROOK 60344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST	4
60	54	49	9	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
61	NEW	1	1	MADE MEN RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	61
62	53	—	2	VARIOUS ARTISTS UTV 564891/IDJMG (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	53
63	NEW	1	1	THIRD DAY ESSENTIAL 10528/JIVE (10.98/16.98)	TIME	63
64	55	54	41	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
65	56	55	27	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
66	64	74	19	B.G. ● CASH MONEY 53265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
67	39	18	4	MEMPHIS BLEEK ROC-A-FELLA 538991*/IDJMG (10.98/16.98)	COMING OF AGE	7
68	49	41	7	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	5
69	60	57	54	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
70	65	69	13	ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98)	BAILAMOS	65
71	61	62	23	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
72	66	70	100	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
73	NEW	1	1	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	73
74	58	52	13	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	5
75	59	60	53	LAURYN HILL ▲ ⁵ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
76	62	65	11	702 MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	34
77	57	53	5	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	43
78	63	59	11	EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER	59
79	76	83	21	BUCKCHERRY DREAMWORKS 50044*/INTERSCOPE (8.98/12.98) HS	BUCKCHERRY	74
80	70	76	22	ANDREA BOCELLI ▲ POLYDOR 547222 (10.98/17.98)	SOGNO	4
81	NEW	1	1	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	81
82	80	86	15	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	80
83	68	61	7	CHRIS ROCK DREAMWORKS 50055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	44
84	69	72	32	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
85	NEW	1	1	PRINCE WARNER BROS. 47522 (11.98/16.98)	THE VAULT... OLD FRIENDS 4 SALE	85
86	84	80	11	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
87	83	91	16	SNOOP DOGG NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
88	67	67	9	ALICE IN CHAINS COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE	20
89	78	81	76	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
90	74	84	42	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
91	86	90	21	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!	86
92	95	95	48	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/IDJMG (10.98/16.98)	VOL. 2... HARD KNOCK LIFE	1
▶ PACESETTER ◀						
93	112	129	41	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
94	85	89	11	VARIOUS ARTISTS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
95	105	92	9	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	92
96	73	63	17	VARIOUS ARTISTS RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
97	98	102	37	FATBOY SLIM ● SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
98	72	64	24	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
99	77	58	19	CASE ● DEF SOUL 538871*/IDJMG (8.98/12.98)	PERSONAL CONVERSATION	33
100	79	78	76	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
101	91	71	4	ALISON KRAUSS ROUNDER 610465/MERCURY (NASHVILLE) (10.98/16.98)	FORGET ABOUT IT	60
102	87	82	70	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
103	90	77	16	SHEDAISS LYRIC STREET 65002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77
104	75	66	9	SOUNDTRACK UNIVERSAL 53269 (10.98/17.98)	AMERICAN PIE	50
105	NEW	1	1	MESHHELL NDEGECELLO MAVERICK 47439/WARNER BROS. (10.98/16.98)	BITTER	105
106	94	105	42	R. KELLY ▲ ⁵ JIVE 61625* (19.98/24.98)	R.	2
107	92	79	24	B*WITCHED ▲ EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
108	110	106	26	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51

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 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.



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Benefiting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research

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Hosted by Mincy McCreedy

SPRINT MUSIC ROW CELEBRITY GOLF TOURNAMENT

Hosted by Vince Gill

MUSIC ROW CELEBRITY BOWLING BASH and MINNESOTA FATS RACK 'EM UP BILLIARDS TOURNAMENT

Emceed by Gary Chapman

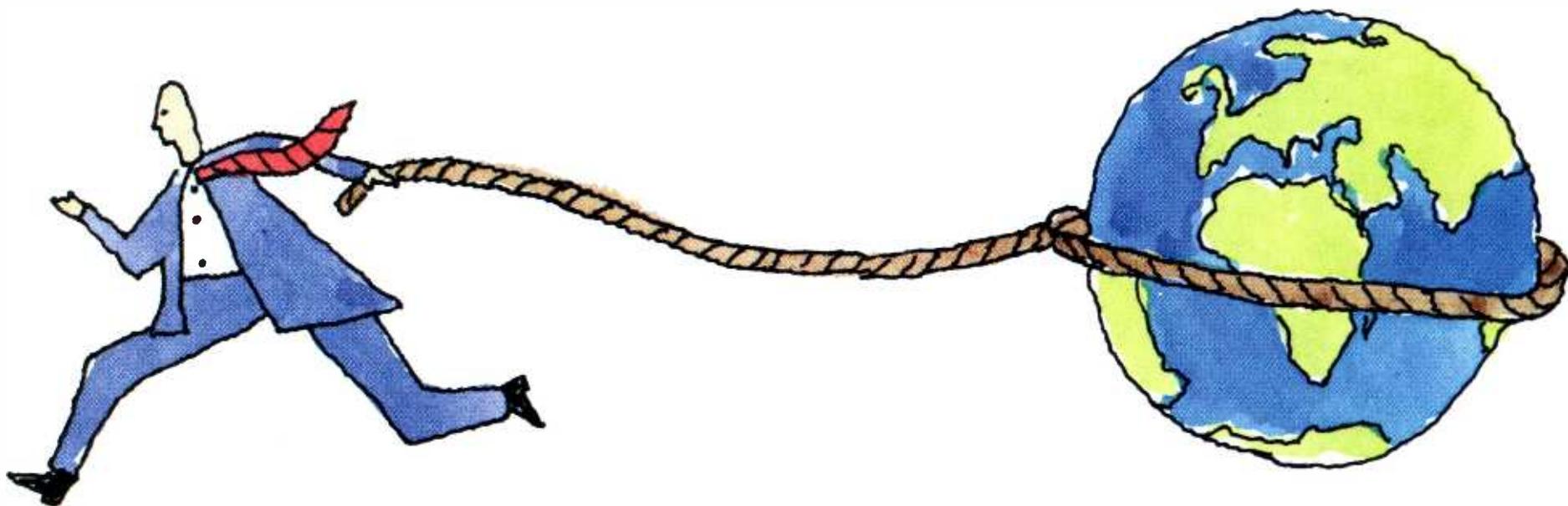
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	108	100	71	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
110	96	107	10	DONNA SUMMER EPIC 69910* (11.98 EQ/17.98)	VH1 PRESENTS LIVE & MORE ENCORE!	43
111	101	87	35	ORGY ▲ ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	32
112	100	98	6	VARIOUS ARTISTS WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
113	107	109	67	DMX ▲ ³ RUFF RYDERS 558227/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
114	97	111	5	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
115	89	99	24	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
116	109	116	18	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
117	103	101	10	THE CHEMICAL BROTHERS FREESTYLE DUST 47610*/ASTRALWERKS (11.98/17.98)	SURRENDER	32
118	81	56	7	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16
119	111	108	53	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
120	106	94	48	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
121	104	73	6	EPMD DEF JAM 558928*/IDJMG (10.98/16.98)	OUT OF BUSINESS	13
122	71	51	3	RAHZEL MCA 11938* (10.98/16.98)	MAKE THE MUSIC 2000	51
123	118	112	36	DMX ▲ ³ RUFF RYDERS 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
124	114	114	29	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
125	125	113	21	NAS ▲ COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
126	113	174	3	VARIOUS ARTISTS UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S	113
127	131	141	7	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	127
128	123	133	91	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	35
129	124	127	6	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98) HS	TAL BACHMAN	124
130	130	117	15	JIMMY BUFFETT ● MARGARITAVILLE 524660/IDJMG (11.98/17.98)	BEACH HOUSE ON THE MOON	8
131	115	110	14	INSANE CLOWN POSSE ISLAND 524661/IDJMG (11.98/17.98)	THE AMAZING JECKEL BROTHERS	4
132	102	85	5	ERIC CLAPTON POLYDOR 547178/UNIVERSAL (23.98/29.98)	BLUES	52
133	120	115	12	SARAH BRIGHTMAN REALLY USEFUL 539330/DECCA (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION	110
134	122	104	12	DEF LEPPARD ● MERCURY 546212/IDJMG (11.98/17.98)	EUPHORIA	11
135	116	121	19	SARAH BRIGHTMAN ● NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN	65
136	82	75	4	SOUNDTRACK MERCURY 546389/IDJMG (11.98/17.98)	DETROIT ROCK CITY	68
137	117	93	14	SLICK RICK ● DEF JAM 558936*/IDJMG (10.98/16.98)	THE ART OF STORYTELLING	8
138	121	122	10	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	53
139	141	138	26	GEORGE STRAIT ▲ MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
140	88	68	3	COKO RCA 67766* (10.98/16.98)	HOT COKO	68
141	129	155	11	MOBY V2 27049* (16.98 CD) HS	PLAY	129
142	140	135	47	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
143	138	132	40	2PAC ▲ ³ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
144	127	126	33	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	30
145	143	144	12	DIANA KRALL VERVE 304/VG (10.98/16.98)	WHEN I LOOK IN YOUR EYES	68
146	133	125	14	OLEANDER REPUBLIC 53242/UNIVERSAL (10.98/16.98) HS	FEBRUARY SON	115
147	137	131	41	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
148	93	—	2	THE MOODY BLUES THRESHOLD 53565/UNIVERSAL (10.98/16.98)	STRANGE TIMES	93
149	132	118	48	SHERYL CROW ▲ A&M 90404/INTERSCOPE (10.98/17.98)	THE GLOBE SESSIONS	5
150	134	128	10	MANA WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED	83
151	99	—	2	JOHN MELLENCAMP MERCURY 558355/IDJMG (10.98/16.98)	ROUGH HARVEST	99
152	154	146	9	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
153	NEW	—	1	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98) HS	BRING YOUR OWN STEREO	153
154	135	123	64	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
155	119	103	8	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	139	120	16	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
157	147	167	40	BEE GEES ● POLYDOR 559220/UNIVERSAL (10.98/17.98)	ONE NIGHT ONLY	72
158	NEW	—	1	P.O.D. ATLANTIC 83216/AG (7.98/11.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	158
159	149	149	12	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	137
160	128	124	14	JORDAN KNIGHT ● INTERSCOPE 90322 (10.98/16.98)	JORDAN KNIGHT	29
161	NEW	—	1	JETHRO TULL FUEL 2000/VARESE SARABANDE 61043/UNIVERSAL (17.98 CD)	J-TULL DOT COM	161
162	136	130	68	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
163	151	148	13	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
164	148	142	44	DRU HILL ▲ ² DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
165	142	119	9	GZA/GENIUS ● WU-TANG 11969*/MCA (10.98/16.98)	BENEATH THE SURFACE	9
166	126	97	10	SOUNDTRACK ATLANTIC 83199/AG (10.98/17.98)	SOUTH PARK: BIGGER, LONGER & UNCUT	28
167	144	139	22	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
168	RE-ENTRY	—	14	SOUNDTRACK WORK 69851/EPIC (11.98 EQ/17.98)	GO	67
169	152	147	92	WILL SMITH ▲ ⁶ COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE	8
170	146	145	23	SOUNDTRACK ● HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
171	155	151	15	BLESSID UNION OF SOULS PUSH 27047/V2 (10.98/16.98)	WALKING OFF THE BUZZ	143
172	164	169	5	VARIOUS ARTISTS SONY DISCOS/COLUMBIA 69989*/CRG (10.98 EQ/16.98)	LATIN MIX USA 2	164
173	186	183	26	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	89
174	157	157	60	BARENAKED LADIES ▲ ³ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
175	156	140	4	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98) HS	PHILADELPHONIC	113
176	159	159	40	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
177	150	158	13	HARRY CONNICK, JR. COLUMBIA 69618/CRG (11.98 EQ/17.98)	COME BY ME	36
178	161	187	8	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS	151
179	169	178	41	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
180	153	136	11	MASE ● BAD BOY 73030*/ARISTA (11.98/17.98)	DOUBLE UP	11
181	181	179	50	FASTBALL ▲ HOLLYWOOD 62130 (10.98/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
182	180	175	40	ELVIS CRESPO ▲ SONY DISCOS 82634 (8.98 EQ/13.98) HS	SUAVENTENTE	106
183	166	160	14	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 68751/SONY (NASHVILLE) (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	43
184	175	186	41	MARIAH CAREY ▲ ² COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
185	170	171	15	DWIGHT YOAKAM REPRIS (NASHVILLE) 47389/WARNER BROS. (NASHVILLE) (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	80
186	158	143	54	FIVE ▲ ARISTA 19003 (10.98/16.98) HS	FIVE	27
187	145	134	7	GANG STARR ● NOO TRYBE 47279*/VIRGIN (19.98/22.98)	FULL CLIP: A DECADE OF GANG STARR	33
188	163	176	40	U2 ● ISLAND 524613/IDJMG (11.98/17.98)	THE BEST OF 1980-1990	45
189	160	154	9	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	94
190	187	182	35	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
191	173	163	10	VARIOUS ARTISTS TOMMY BOY 1332 (12.98/17.98)	ESPN PRESENTS JOCK ROCK 2000	78
192	184	168	14	LYNYRD SKYNYRD MCA 11941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
193	NEW	—	1	THE HIGH & MIGHTY RAWKUS 50121*/PRIORITY (10.98/16.98) HS	HOME FIELD ADVANTAGE	193
194	171	170	20	TOM PETTY AND THE HEARTBREAKERS ● WARNER BROS. 47294* (10.98/17.98)	ECHO	10
195	194	—	75	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
196	193	—	19	CHER GEFFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	57
197	NEW	—	1	VARIOUS ARTISTS SHORT 46106/JIVE (7.98/11.98)	TOO SHORT MIX TAPES — NATION RIDER'S	197
198	172	150	3	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	150
199	178	181	19	LO FIDELITY ALLSTARS SKINT/SUB POP 69654/CRG (7.98 EQ/13.98) HS	HOW TO OPERATE WITH A BLOWN MIND	115
200	RE-ENTRY	—	51	MARK WILLS ▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE	74

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | | | |
|---|--|--|--|---|--|---|---|--|--|
| 112 90
2Pac 143
702 76
98 Degrees 22 | Christina Aguilera 1
Alice In Chains 88
Sherrie Austin 198 | Tal Bachman 129
Backstreet Boys 3, 44
Barenaked Ladies 174
Bee Gees 157
Lou Bega 42
Eric Benet 116
B.G. 66
Blaque 163
Memphis Bleek 67
Blessid Union Of Souls 171
Mary J. Blige 5
Blink 182 28
Andrea Bocelli 80, 128
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SONY PRESSES ON WITH SACD

(Continued from page 5)

every title in Sony Music's initial batch is a catalog item, ranging from Leonard Bernstein leading the New York Philharmonic in Dvorak's Symphony No. 9 to Miles Davis' epochal "Kind Of Blue" to Mariah Carey's "#1's."

The titles—19 in all—will be issued in four batches, with street dates of Sept. 7, Sept. 14, Sept. 21, and Oct. 5, according to Sony representatives (see listing, this page). Each will carry a suggested list price of \$24.95.

Sony Electronics senior VP of home AV marketing Mike Fidler says select locations of Tower, Virgin, HMV, Musicland, and National Record Mart will carry SACD titles, which will be housed in jewel-box-sized packages and merchandised in a pre-pack that highlights them as part of a new format. In addition, SACD titles will be sold through Sony's Internet site and at audiophile retailers.

The SACD package thus will differ from that to be used by at least three of the majors for DVD Audio titles. BMG, EMI, and Universal have said they will use a package the same width as a jewel box CD but with a 6-inch-high face, making it 1 inch higher than a standard CD and about 2 inches shorter than a standard DVD Video box (Billboard Aug. 28).

On the hardware side, Sony will sell a new player—the \$3,500 SCD-777ES unit—as an alternative to its \$6,000 SCD-1 model. Despite its lower price, the SCD-777ES is still aimed at an audiophile audience, according to Sony representatives.

The U.S. unveiling followed news of plans for the format's European launch, which were revealed Aug. 27 during a trade show in Berlin (*Billboard Bulletin*, Aug. 30).

SACD players and software will hit European stores in October, the company said, with the hardware units priced at 10,000 German marks (\$5,350) and 6,000 German marks (\$3,209). Sony Music will release the first 15 prerecorded SACD titles in the region at the same time.

New titles will be added at the rate of 10 per month, according to Sony Music Europe chairman Paul Russell.

"SACD is not a replacement for the CD; it is a sound-enhancement," said Sony Corp. president/CEO Nobuyuki Idei at the Berlin event.

The first players will be targeted at the audiophile market, which is look-

The Week-By-Week On SACD

SEPT. 7 RELEASES

- Al Di Meola, John McLaughlin, Paco De Lucia, "Friday Night In San Francisco," Columbia/Legacy.
- Vladimir Horowitz, Chopin, Rachmaninoff; Sony Classical.
- Columbia Symphony Orchestra, Bruno Walter; Beethoven, Symphony No. 6; Sony Classical.
- Columbia Symphony Orchestra, Bruno Walter; Mozart, Symphonies No. 38 and 40; Sony Classical.
- Glenn Gould, "Bach Inventions And Sinfonias," Sony Classical.
- Herbie Hancock, "Head Hunters," Columbia/Legacy.
- Miles Davis, "Kind Of Blue" and "Sketches Of Spain," Columbia/Legacy.
- New York Philharmonic, Leonard Bernstein; Dvorak, Symphony No. 9; Sony Classical.
- Weather Report, "Heavy Weather," Columbia/Legacy.

SEPT. 14 RELEASES

- Mariah Carey, "#1's," Columbia.
- New York Philharmonic, Columbia Symphony Orchestra, Bruno Walter; Schubert, Beethoven; Sony Classical.
- Columbia Symphony Orchestra, Bruno Walter; Brahms, Symphony No. 4; Sony Classical.
- New York Philharmonic, Leonard Bernstein; Mahler, Symphony No. 1; Sony Classical.

SEPT. 21 RELEASES

- Isaac Stern, Philadelphia Orchestra, Eugene Ormandy; Tchaikovsky, Mendelssohn; Sony Classical.
- Glenn Gould, "Bach: Italian Concerto," Sony Classical.
- Yo-Yo Ma, "Solo," Sony Classical.

OCT. 5 RELEASES

- Cleveland Orchestra, George Szell; Dvorak; Sony Classical.
- Murray Perahia, English Chamber Orchestra; Mozart; Sony Classical.

ing for improved sound quality, according to Jean-Michel Perbet, president/CEO of Sony Corp. Europe.

WHITHER DVD AUDIO?

While Sony prepares for the release of its highly touted format, the planned fourth-quarter launch of DVD Audio is in jeopardy, according to sources.

Paul Vidich, senior VP at the Warner Music Group, says, "The release of our music into the marketplace on DVD Audio is going to be linked to the availability of hardware in stores. My understanding is that the hardware companies are finalizing their plans but haven't yet picked a launch date." (So far, only Matsushita is known to have announced plans for a DVD Audio player.)

Asked whether DVD Audio would launch this year or in early 2000, Vidich says, "I can't say at the moment. My guess is, if it is this year, it will be very late this year."

Representatives at other major music companies—including Sony—decline to reveal specific plans for DVD Audio, other than saying they will support the format.

The prospect of two distinct new sound carriers in the marketplace has led some observers to voice fears

that there may be a format war. However, Fidler says SACD is a high-end, audiophile medium intended primarily for stereo use, while DVD Audio is a home-theater-driven medium designed as an extension of the DVD Video and CD-ROM platforms.

Citing a speech by industry pioneer Jac Holzman, Fidler says, "As one well-known industry executive stated, these two options represent not a format war but a format choice."

Critics of SACD disagree. One executive at a major music company, who declined to be identified, says, "We think SACD is a nonevent. We don't see consumers buying hardware at that price, and we certainly don't see them buying hardware when there will be such a modest offering of product in the marketplace."

No other major label besides Sony Music has announced plans to issue SACD repertoire. However, audiophile-driven independents such as Audio Quest, Mobile Fidelity, Telarc, Delos, DMP, and Water Lilly Acoustics plan to support SACD, according to a Sony statement.

Assistance in preparing this story was provided by Emmanuel Legrand, editor in chief of Music & Media.

"Nightmare On Elm Street," which will have hit stores Sept. 21.

Artisan plans to home in on the youth market with a \$15 million marketing campaign for "Blair Witch," highlighted by aggressive college campus and Internet promotions. Between \$8 million and \$10 million will be spent on pre- and post-street advertising, Fink says.

"Our research indicates that a lot of the repeat business came from the younger demographic, and there's a significant likelihood that they will purchase the video," he says. "Most advertising today targets this group, and we're going after it as well."

The company's core market for the

R-rated hit will be 17- to 30-year-olds. Mass merchants, which generally shy away for R-rated films, "have fully accepted" the title.

He says Artisan will sign on at least one promotional partner and will likely scare up another. "We're working on getting promotional partners, but the window to announce was so quick we couldn't get it all together." Additional marketing announcements are expected within a few weeks, he says.

New Line expects to ship between 8 million to 10 million units of "Austin" to the market, and sources indicated "Blair Witch" should ship 5 million to 6 million units.

BETWEEN THE BULLETS



by Geoff Mayfield

HER WISH IS FANS' COMMAND: Yeah, Walt Disney has its feet in the label waters with Hollywood Records, Mammoth Records, and its kids' audio imprint. But if you really want proof that the music industry can be a Mickey Mouse business, consider that **Christina Aguilera** becomes the second alum this year from TV's erstwhile "The New Mickey Mouse Club" to debut at No. 1 on The Billboard 200. Her appearance on last year's "Mulan" soundtrack enhances her Disney pedigree.

With big sales at mass merchants, there was enough magic in Aguilera's first hit single, "Genie In A Bottle," to make **Puff Daddy** go poof, although the latter easily hooks the crown on Top R&B Albums.

The self-titled "Christina Aguilera" plated first-week sales of 253,000 units. Puffy, the leading seller among traditional music stores, rang up 205,000 copies. The edited copy of his "Forever" came late to the racks' pipeline; had it arrived earlier, he might have scored a bigger number from the big box stores. Puffy led Aguilera at retail, 176,000 units to 122,500, but he moved fewer than 30,000 pieces at the mass merchants, where Aguilera led **Backstreet Boys** 130,000 copies to 118,000.

Of course, even with that caveat, the cold truth is that in 1997, Puffy's first album, which led the big chart for four weeks, sold 561,000 units in its first week, the second-largest opener by an artist's first album in the SoundScan era. That this one starts with less than half that amount is the latest proof that it's hard to stay hip in hip-hop.

Meanwhile, Aguilera becomes the second rookie artist to open at No. 1 on The Billboard 200 this year; earlier this year another former Mouseketeer, **Britney Spears**, who currently sits at No. 6, debuted in the top spot. I'll leave it to Chart Beat's readers to discern whether this is the first year that two different Mouseketeers have been No. 1.

Since May 1991, when The Billboard 200 adopted SoundScan data, there have only been five newcomers besides Aguilera, Spears, or Puffy to open at No. 1: **Snoop Doggy Dogg** in 1993, **Tha Dogg Pound** in 1995, **Mase** in 1997, and **Lauryn Hill** and **DMX** in 1998.

FULL HOUSE: With **Christina Aguilera**, **Puff Daddy**, and **Backstreet Boys** locking up the first three rungs on The Billboard 200, it's a sweep for BMG Distribution. This is the first time since last year's April 18 issue, when Sony Music Distribution had the "Titanic" soundtrack, **Celine Dion**, and **Savage Garden** riding high, that one distributor has owned all three of the top slots. It's the first time BMG has done so since the March 19, 1994, issue, when first albums by **Toni Braxton** and **Ace Of Base** and **R. Kelly's** "12 Play" were, respectively, Nos. 1, 2, and 3.

Perhaps even more significant, with **Britney Spears** at No. 6 and **Santana** rising to No. 7, this marks the first time in the '80s or '90s that BMG Distribution (including the years when it was known as RCA/A&M/Arista Distribution) has held five of the big chart's top 10 albums. A&M, which left for PolyGram in 1990, joined the BMG camp in 1980; Arista came on board in 1983.

In his typically gracious manner, BMG Distribution president **Pete Jones** gives full credit to "our labels and artists who make all this possible." One of the cards in BMG's hand, **Backstreet Boys'** "Millennium," has surpassed 200,000 units in each of its 15 chart weeks. This week's total is 200,500, bringing the set's sales up to more than 5.3 million. This is the first week the album has ranked lower than No. 2.

BIG WEEK, WEAK WEEK: On one hand, album sales are up over the comparable week of 1998, with the first three titles alone accounting for more than 650,000 units and each of the top dozen titles exceeding 100,000 units. But, as you peruse SoundScan's numbers, you get the idea that consumers were only paying attention to new releases.

None of last issue's top 20 albums, and only four of the 200 titles from the previous chart, see any kind of increase over the previous week. To give you an idea of how soft the chart is, note that **Jennifer Lopez**, at No. 23, wins The Billboard 200's Greatest Gainer with a modest gain of less than 4,000 units. By contrast, **Santana** won the award the last two weeks with gains of 20,000 and 19,000. The softness prompts a liberal bullet criterion, awarding bullets to albums with declines of 3% or less.

Still, there are some fireworks in this swamp. **Sevendust**, which saw its previous album log 67 weeks on the Heatseekers chart until it moved to catalog status earlier this year, launches its new album inside The Billboard 200's top 20. Its "Home" opens at No. 20; its 1998 self-titled opus peaked at No. 165.

Also noteworthy is **Filter's** sophomore album, which bows at No. 30. Its first album rose to No. 59 during 27 chart weeks... **Martina McBride's** "Evolution" hits its second birthday and moves from Top Country Albums to the No. 1 slot on Top Country Catalog Albums, where **Collin Raye's** same-aged "The Best Of Collin Raye—Direct Hits," checks in at No. 25. **Diana Krall's** "Love Scenes," No. 6 on last issue's Top Jazz Albums, also moves to catalog status.

'BLAIR' & 'AUSTIN' VIDEOS TARGET REPEAT-VIEWER TEENS

(Continued from page 9)

oriented shows as "Buffy The Vampire Slayer," "Dawson's Creek," "Felicity," and "Ally McBeal."

Extensive online promotions with AOL, Yahoo!, Mr. Showbiz, ESPN, and Hollywood.com are planned.

Other partners include Nabisco's Corn Nuts, First USA Visa, CinnABurst/MintABurst Gum, JVC, Berkeley Systems, and Maverick Records. New Line will also enter an "Austin Powers"-themed float in the Macy's Thanksgiving Day Parade.

A coupon book inside the title will tout offers from Virgin Atlantic, McFarlane Toys, Cinema Secrets, New Line's online store, and a \$10 rebate off the purchase of New Line's

BEYOND RECORDS BUILDS FOR THE FUTURE WITH LONG-TERM STRATEGIES

(Continued from page 5)

label-less—staff and artists as they hit the streets after label closures and downsizings and forging a long-term business plan grounded in the principles that made Left Bank a group of successful managers—or, as Kovac puts it, “artist advocates.”

The future didn't look especially bright for imprints when Beyond was born. Kovac hoped to take a different route, however, than other imprints, whose futures were becoming uncertain in the post-merger climate.

“As a management company, we always had publicity, marketing, sales, promotion, and international departments available to our artists if they wanted us to parallel what the record companies did in those areas,” says Kovac. “With Beyond, we felt that we could offer that same service to artists, along with a major distribution deal, offering a long-term focus as an alternative to the very crowded situation at major labels.”

And like an attractive religious movement in a time of societal disillusionment, Kovac's innovations sounded extremely lucid to artists and executives who were experiencing firsthand the consequences of major-label conglomerate business.

As management, Left Bank had already helped engineer renewed interest in Duran Duran and Meat Loaf, and the move to label status felt natural. Beyond's initial nine-act label roster included Meat Loaf, Blondie, and Yes.

When Kovac discusses the services Beyond offers artists, especially marketing, he means more than some cop ads and an appearance on “Late Night With Conan O'Brien.” Barbara Bolan, VP of marketing at Beyond,

explains, “We build our marketing plans using consumer research to identify a project's targeted audience and with a focusing exercise called an ROI—which stands for relevance, originality, and impact. From the ROI we define our points of entry and our branding statement, which create the template for the plan.”

Beyond released “No Exit,” a



PHOTO: KEVIN MAZUR

MEAT LOAF

comeback full-length from new wave punks Blondie, on Feb. 23 (Billboard, Jan. 9). “No Exit” was Beyond's coming-out party, the project that first brought the label into the public eye. Characterized by an aggressive, multi-pronged marketing plan that refused to rely solely on radio, “No Exit” established Beyond as a label willing not only to risk resources in the unpopular niche of comebacks but to canvass every medium available in the interest of constructing (or reconstructing) an artist's career.

Blondie was everywhere. From the band's “Behind The Music” special on VH1 to music award shows to genre-hopping collaborations to prominent soundtrack features, it was hard to ignore the release. The album has sold 353,000 units in the States, according to SoundScan.

International interest in Blondie—whose set has moved more than 1.4 million units worldwide, according to the label—has also been strong. Blondie is huge in the U.K., for example, where the band graced the February '99 cover of Mojo, sold out Wembley Arena in June, and has added another show there on Nov. 7.

A forthcoming live album and DVD/VHS, “Live Around The World,” which is due out Nov. 23, promises to further stoke the flames.

Approached by Kovac in his manager capacity due to the act's continuing catalog sales, Blondie was an example of the CEO's desire to build a label that would “bet on artists and hope they'll bet on themselves.”

It was a signing that epitomized the qualities Beyond's new GM, Phil Sandhaus, says the label looks for in a band: “We're looking for the things that should have remained consistent in this business over the last 20 years: great music, great lyrics, a strong visual sense, a knowledge of who they are and what they are about, and the ability to perform onstage.”

“That's what we've identified as qualities that lead to a long-term career,” continues Sandhaus, who was a consultant at the label before joining full time on Sept. 1. “It's easy to bet on [established] artists like Blondie, though it's not looked on favorably at most labels. We believe there's a niche and a market.”

Two important facets of the Beyond Records blueprint are about to take effect for Meat Loaf: long-

term focus and strategic marketing. This fall, Beyond launches a full-scale partnering with VH1 for Meat Loaf's “VH1 Storytellers” album, tour, and home video.

The album is due Sept. 14, and the initiative is timed to coincide with the release of Meat Loaf's autobiography, “To Hell And Back” (Harper Collins, September 1999). Tie-ins are planned with the artist's roles in three major movies, as well.

“Meat Loaf will ship in the neighborhood of 300,000 [units],” says Jason Whittington, VP of sales at Beyond. “That number is based on our marketing plan, not on the traditional, four-weeks-in-advance-and-see-what-happens setup a track receives at radio.”

Wayne Isaak, executive VP of music programming/talent at VH1, says the combination of VH1 programming and online tie-ins makes the Meat Loaf project exciting.

“Per our ratings on programs like Meat Loaf's ‘Behind The Music,’ our audience is interested in him as an artist. And it's great that we have the chance to release an album, get the tour out there, and tie it all in with a ‘bio pic’ special [like VH1's ‘The Ricky Nelson Story’] around the new year.”

Isaak continues, “We'll be using a heavy amount of online stunting to inform people about the ‘Storytellers’ tour dates,” with samples of the albums and pre-order capability on the site.

The “Storytellers” theater tour, the first of its kind, will mimic the TV show, with stories from Meat Loaf, questions from the audience, and an elaborate online-chat setup onstage. With special local affiliate marketing initiatives, “Meat Loaf's fans will feel closer to him than ever,” says Isaak.

Meat Loaf says he is “really excited about the opportunity to work with VH1 and Beyond to take the ‘Storytellers’ format to a new level. After touring for so many years on a large scale, I'm looking forward to the opportunity to present these songs to the audience in an intimate way, involving them as much as me.”

ON THE ROAD

This year has also been a landmark one for Mötley Crüe, which took another of Beyond's favorite routes to comeback success: hardcore touring. Over the past year, the band has toured its way back into the sold-out sheds and arenas it played this summer.

“With Mötley Crüe,” says Sandhaus, “we released a greatest-hits set, reissued the catalog, and stepped up the band's touring base from small halls to sheds to arenas. With Motley, we worked to find the marketplace that's more comfortable for rock'n'roll.”

Kovac points to Mötley Crüe when pro-major-label critics dispute Beyond's ability to adequately support touring. “The impression the majors give is that indies don't have the money or resources to make careers happen. I want people to understand that we have an ability to market equally, dollar for dollar, what the majors do,” he says. “The issue is that the artist gets the same touring support, but they give up the margins. Of course, if the artist wants seven-figure advances, we're more than willing to do those deals. But we want to show

that there's an alternative.”

Mötley Crüe drummer Nikki Sixx has been impressed with Beyond's work with the band's label, Mötley Records, and with Kovac's ideals in general. “After we got our masters from Elektra, we started Mötley Records with Beyond,” says Sixx. “One thing about working with Allen at Beyond is that he knows it's impor-



KOVAC

tant that the artist understands what he's doing. Allen's got a game plan that's not six weeks or six months but a game plan of a career. We looked at the long run and then stepped back and did it in steps.”

Sixx's label, Americoma Records, is currently partnering with Beyond, and Sixx is enjoying the sharing of financial, marketing, and long-term career goals he missed as a young artist. “It takes patience, but I've learned a lot from everyone at Beyond. With the artists I bring in, the dream is that we can make it more of a hands-on business, and the artists will be able to pass it on.”

Sandhaus praises Sixx's “marketing edge” in working with acts like young rock group Flash Bastard, which Sixx signed out of Vancouver. Sixx also plays in 1958, which will release an album in the new year.

While comebacks from Face To Face and Yes are also under way, a buzz has begun about Beyond's new acts, notably the R&B supergroup Lucy Pearl. Including Toni Tony Toné's Raphael Saddiq, En Vogue's Dawn Robinson, and A Tribe Called Quest's Ali-Shaheed Muhammad, Lucy Pearl could easily become press and radio darlings.

Dorsey Fuller, music director at KKBK (the Beat) Los Angeles, is ready for Lucy Pearl: “The act has all the components that spell success.”

Projects from Jill Sobule, Mike Younger, former Geffen act Veruca Salt, and other “self-contained acts that make their own music,” according to Kovac, are due in the fourth quarter and the new year. Coming up in October 1999, for instance, is the debut from James Michel.

Vis-à-vis Entertainment's David Cremin, who manages Michel, says, “The one specific reason that we

directed James Michel to [Beyond] is the label's long-term commitment to artist development... Beyond consistently emphasizes long-term vision.”

“By making the artist part of the process, they remain individuals we're working with, as opposed to products we're selling,” says Kovac about the approach that has been attracting new artists to the label. “When [a major] has five labels to work with, it's easy to forget that an artist makes your job. The label simply becomes a distribution company of mass product. We're offering an alternative, a home for new artists that understand we're about that artist.”

Sandhaus adds, “We get excited by younger, newer artists like Jill Sobule that we can take to the next level.”

Kovac professes the utmost respect for companies like Epitaph and Tommy Boy, independent labels that grew not into empires but into effective, long-term homes for their artists. “Like them, we don't have that many releases,” he says. “Record companies with 100 people and 300 records out are not as efficient as those working with 30 people and 20 records. That's really what we're trying to build: a company that has the ability to focus.”

Pete Jones, president/CEO of BMG Distribution, concludes that “Beyond is a label that has gone far beyond our expectations. Because of the diverse experience [of the company's principals], this is one of the best-managed and most resourceful labels we distribute. We look forward to many years of success with them.”

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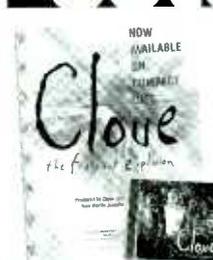
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MTV's Seibert To Keynote '99 Music Video Conference

Fred Seibert, president of MTV Networks Online, will deliver the keynote address at this year's Billboard Music Video Conference and Awards, to be held at the Loews Santa Monica Beach Hotel in Calif., Nov. 10-12.

Seibert has been in charge of MTV's online ventures since April. He has a history with the network. As MTV's first creative director, Seibert is credited by MTV as being the original architect of the overall MTV logo, style, and sensibility.

In addition, to Seibert's address, this year's conference will feature timely panels including:

- Belt-Tightening and Downsizing: What's the Future of Video Budgets?
- Sex, Drugs & Violence: Who's Responsible for Content in Music Videos?
- Videos on the Web: Promotion Vehicle or Profit Center?
- Niche Programming: Earning Industry Respect
- Show Me the Music: Alterna-

tive Visual Marketing in the 21st Century

• Music Video Confidential: The Real Story from Behind the Scenes.

At the close of the three-day conference, the annual awards ceremony will honor work in nine genres, including pop; hard rock; modern rock; jazz & AC; country; dance; R&B; rap/hip-hop; and contemporary Christian. An expert panel of music video industry professionals, including past conference attendees and 1999 attendees who register by Oct. 1, will vote to decide this year's winners.

The rate for early-bird registration (received before Sept. 17) is \$399. To register, send a check to Billboard Music Video Conference, Michele Quigley, 1515 Broadway, NY, NY 10036; or register by fax at 212-536-1400, or online at www.billboard.com.

For more information, contact Michele Quigley at 212-536-5002 and watch Homefront for the latest updates.



SEIBERT



Chet 'Hankering' For Smithsonian

Billboard Nashville bureau chief Chet Flippo will be a featured speaker at the Smithsonian's seminar, "The Life and Music of Hank Williams" on Sept. 24-25 in Washington, D.C.

Flippo, who writes Billboard's weekly Nashville Scene col-

umn, has also recently been appointed by Tennessee Gov. Don Sundquist to serve on the Tennessee Film, Entertainment and Music Commission Advisory Council for a term to run through June 30, 2001.



PERSONNEL DIRECTIONS

Jonathan Cohen, a former intern for Billboard Online, has joined the department as assistant editor. Cohen reports jointly to Ken Schlager, Billboard Music Group VP/Billboard Online editorial director, and John Lerner, BPI Electronic Media director. His assigning editor is Julie Taraska, Billboard Online news



editor. Prior to joining Billboard Online, Cohen was a researcher and writer at React, the Parade teen publication. He was also an intern for College Music Journal, working on the CMJ Music Marathon. Cohen received his B.A. in journalism from Indiana University in May 1998.

Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999
For more information, contact Sylvia Sirin at 212-536-5100

Billboard/Airplay Monitor Radio Seminar & Awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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Garth 'Gaines' Pop Breakthrough At 'Lost'

ALTHOUGH HE FIRST DEBUTED on Hot Country Singles & Tracks more than 10 years ago, Garth Brooks has never had a major hit on The Billboard Hot 100—until this issue. In his guise as Chris Gaines, the best-selling American artist of all time finally has his pop breakthrough with "Lost In You" (Capitol), which bursts onto the chart at No. 5, good enough to be the highest-debating single of 1999.

Brooks' lone appearance on the Hot 100 until now was with a track from his "Double Live" album. "It's Your Song" entered and peaked at No. 62 the week of Dec. 5, 1998. There's a good reason why Brooks was shut out of the Hot 100 for so long—his "singles" were radio-only releases, with no commercial counterparts. Until the week of Dec. 5, 1998, those airplay-only tracks were ineligible to appear on the Hot 100.

But "Lost In You" is a commercial release, and its debut at No. 2 on Hot 100 Sales, combined with its airplay points, was enough to fuel its impressive debut at No. 5. It's the highest debut since Lauryn Hill opened at No. 1 with "Doo Wop (That Thing)" the week of Nov. 14, 1998.

If Brooks can topple Enrique Iglesias' "Bailamos" (Overbrook/Interscope) from the top of the chart and pass the surging "Unpretty" (LaFace/Arista) by TLC, he will be the first country artist to have a No. 1 hit on the Hot 100 since Kenny Rogers and Dolly Parton took "Islands In The Stream" to the summit in 1983. It would also be Capitol's first chart-topper since the Heights' "How Do You Talk To An Angel" held sway in November 1992.

"Lost In You" is nowhere to be found on the country chart, but the B-side, "It Don't Matter To The Sun," is

up three places, to No. 30.

TULL'S TOLL: Just one week after it was the correct answer to the only million-dollar question asked on "Who Wants To Be A Millionaire," Jethro Tull is back on The Billboard 200. "J-Tull Dot Com" (Fuel 2000/Varèse Sarabande/Universal) enters at No. 161 and marks the beginning of Ian Anderson's fourth decade on the Billboard album chart. "This Was Jethro Tull," the group's debut album, entered the chart on March 1, 1969.



by Fred Bronson

HER SECOND WISH: Christina Aguilera may not be No. 1 on the Hot 100 anymore, but she's more than compensated by debut-

ing at No. 1 on The Billboard 200 with her debut album. That makes her only the second solo female artist to have a chart-topping set in 1999, following Britney Spears. Last year, three solo female artists hit pole position on the album chart: Celine Dion, Lauryn Hill, and Alanis Morissette. Aguilera's accomplishment gives RCA its first No. 1 album since "Before These Crowded Streets" by the Dave Matthews Band held sway for one week in May 1998.

WINNING: Carlos Santana is *this* close to having the biggest single of his career. "Smooth" (Arista), featuring Rob Thomas, advances two notches to No. 6. That bests the No. 9 peak of "Evil Ways" in 1970 and is only two spots lower than the No. 4 peak of "Black Magic Woman" in 1971. If "Smooth" glides into the top three, Santana will pull a "Cher"—becoming another act that debuted in the '60s but had its biggest hit in the '90s.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 8/29/99

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	489,779,000	494,432,000 (UP 0.9%)	CD	328,606,000 368,814,000 (UP 12.2%)
ALBUMS	410,015,000	436,924,000 (UP 6.5%)	CASSETTE	80,400,000 67,123,000 (DN 16.5%)
SINGLES	79,764,000	57,508,000 (DN 27.9%)	OTHER	1,009,000 987,000 (DN 2.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,295,000	12,810,000	1,485,000
LAST WEEK	LAST WEEK	LAST WEEK
14,907,000	13,357,000	1,550,000
CHANGE	CHANGE	CHANGE
DOWN 4.1%	DOWN 4.1%	DOWN 4.2%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,127,000	12,305,000	1,822,000
CHANGE	CHANGE	CHANGE
UP 1.2%	UP 4.1%	DOWN 18.5%

DISTRIBUTORS' MARKET SHARE (8/2/99 - 8/29/99)

	UMVD	BMG	INDIES	SONY	WEA	EMD
TOTAL ALBUMS	28.6%	15.8%	15.7%	15.5%	15.2%	9.2%
CURRENT ALBUMS	29.5%	19.5%	14.6%	15.8%	12.7%	7.9%
TOTAL SINGLES	21.9%	34%	8.4%	16%	10.9%	8.9%

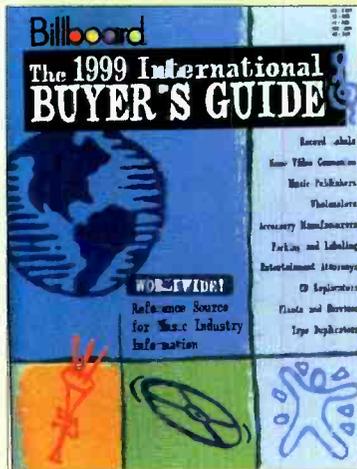
ROUNDED FIGURES

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

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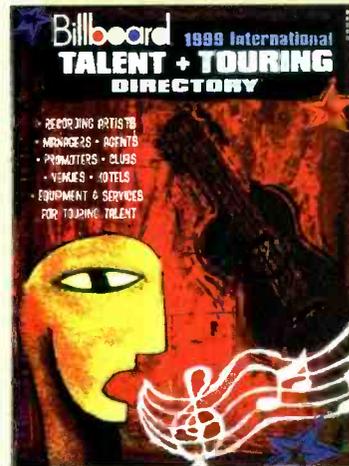
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INTERNATIONAL BUYER'S GUIDE



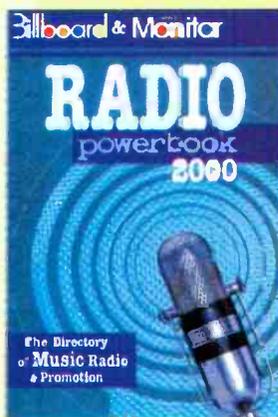
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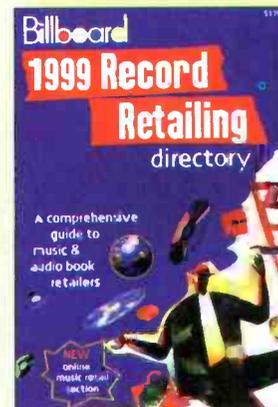
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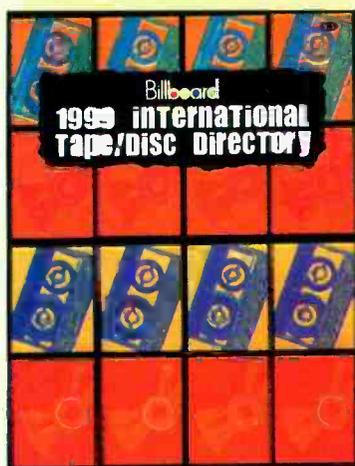
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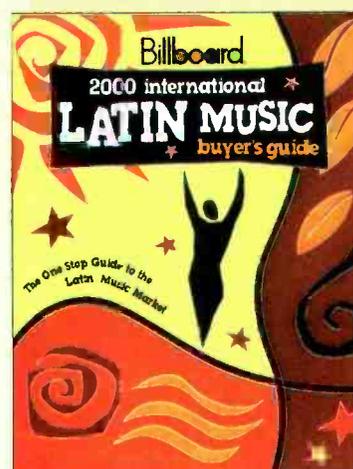
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