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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 16, 1999

## Music Industry Is Starting To Draw Nat'l Boundaries On Web

BY DOMINIC PRIDE

LONDON—The music industry is stamping national boundaries onto the supposedly borderless medium of the Internet.

Disparities in pricing, different copyright laws, and the development of technology that can screen out buyers on the basis of nationality are among the factors driving the localization of downloading music from the World Wide Web.

The borders are starting to be drawn as labels, publishers, authors' rights societies, and Internet providers try to establish a commercial

framework for downloading music on the Internet.

Rights societies are already working together to establish a system whereby rights are paid according to where the music is consumed rather than from where it is initiated, and countries are working toward pricing that reflects their national norms for authors' rights.

With record companies already starting to offer material free or for

(Continued on page 92)



## Big Deal Rocks Radio Biz Labels Mull Impact Of AMFM, Clear Channel Pact

A Billboard staff report.

NEW YORK—Just three years after Congress de-consolidated the radio industry with the 1996 Telecommunications Act, the largest radio group merger in history is sending a *frisson* through the U.S. music business.

After a lengthy courtship, Clear Channel Communications and AMFM announced Oct. 4 that the two would merge in a deal valued at \$56 billion (Billboard Bulletin, Oct. 5).



am-fm

The new company, which will maintain the Clear Channel name, creates what the entities call "the largest out-of-home media entity" in the world, boasting 830 stations in 187 U.S. markets—including 47 of the top 50 markets—and reaching a reported 110 million listeners.

Lionel Ridenour, executive VP of black music at Arista, is typical of label executives surveyed in being wary but cautiously optimistic about the fallout from this mega-deal.

"The merger has the potential to be a great move," he says. "My only fear is the lack of competition, where

(Continued on page 91)

## Lopez Is Top Billboard Nominee

Music Video Award Nods Also Go To Aguilera, Hill, Martin

BY CARLA HAY

NEW YORK—Dance/pop singer Jennifer Lopez leads the list of nominees for the 1999 Billboard Music Video Awards, which will be presented Nov. 12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. Lopez, a Work Group recording artist, earned seven nominations for her videos "If You Had My Love" and "Waiting For Tonight."

Both of Lopez's videos received two nods in the dance category (for best clip and best new artist clip), while "If

You Had My Love" was nominated for the Maximum Vision Award (given to the video that best advances an artist's career), best pop clip, and best new artist clip in the R&B category.

The Billboard Music Video Awards show is the grand finale of the 1999 Billboard Music Video Conference, to be held Nov. 10-12 at the Loews Santa Monica Beach Hotel.

Other multiple nominees for the awards show include Christina Aguilera's "Genie In A Bottle," with four

(Continued on page 94)

## Uni Reorganizes Catalog Division

BY DON JEFFREY

NEW YORK—Universal Music Group says its newly restructured and centralized catalog group is designed to market catalog in a manner resembling the way labels market new releases.

The world's largest music company has announced the formation of Universal Music Enterprises (UME), the umbrella organization responsible for marketing its extensive catalog through standard reissues and compilations; special markets; TV, film, and advertising; and

(Continued on page 91)



### INSIDE THIS WEEK'S BILLBOARD

Music Industry Mourns Loss Of Sony Co-Founder Akio Morita ... P4



Spotlight On The Selling Power Of Song ... Follows P44

## Columbia's Carey Unveils 'Rainbow'



BY LARRY FLICK

NEW YORK—When Mariah Carey releases "Rainbow," her ninth collection for Columbia Records, Nov. 2, she will further solidify her standing as one of the top-selling female artists of the '90s.

According to the label, the

(Continued on page 101)

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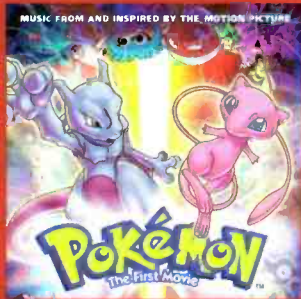
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BILLBOARD SPOTLIGHTS AUSTRALIA BEGINS ON PAGE 55

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# ASCAP Unveils New Multi-Group Structure

BY IRV LICHTMAN

NEW YORK—ASCAP has initiated its biggest internal reorganization since 1993, with the division of its operations into four distinct business groups to “maximize operational effectiveness.”



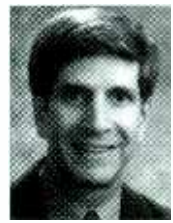
BRABEC

The performing right society’s operations will be divided up into the performing right, membership, enterprises, and headquarters groups. A key element in the new structure is the appointment of ASCAP veterans as executive VPs to head three of the groups, with the headquarters group reporting directly to ASCAP CEO John LoFrumento.

The new executive VPs and their respective groups are Al Wallace, performing right; Todd Brabec, membership; and Marc Morgenstern, enterprises.

“What ASCAP has done is to delegate to the leaders of these groups the ability to have more specific responsibility to achieve decision-making,” says LoFrumento, the architect of the new organizational structure. “What’s different for a performing right organization is that traditionally decision-making flows to the top, where the final decision is made.”

“Now, we will be developing mandates for each group, and those mandates will allow the executive VP of each group to set his own course with confidence that they have all the powers to meet agreed-upon goals,” LoFrumento adds.



MORGENSTERN

With the new move, ASCAP leaves behind a single business unit, functionally structured with multiple decision levels.

Executives who are assigned to each group will retain their present titles, but LoFrumento says they will be “recognized in their own right with, over time, promotions and increased responsibilities.”

In some instances, executives have overlapping responsibilities as members of up to three groups.

According to ASCAP, the performing right group has a mandate to further

increase its financial distributions and will provide an enhanced focus on the society’s core business of licensing, performance tracking, distribution, and systems support.

Also, it will handle international services and oversee the delivery of the International Music Joint Venture benefits to ASCAP members. Under Wallace, formerly ASCAP COO, this group includes a management committee consisting of senior staffers Tina Barber, Peter Boyle, Brabec, Connie Bradley, Vincent Candilora, and Roger Greenaway.

The membership group under Brabec, formerly senior VP of membership, will seek to expand services in the areas of payments, career development, benefits, education, communication, and recognition. It includes on its management team John Alexander, Bradley, Phil Crosland, Greenaway, Nancy Knutsen, Fran Richard, and Karen Sherry.

The enterprises group under Morgen-

stern, previously ASCAP senior VP of strategic planning, is mandated to find ways to create additional revenue streams for members. Its management team consists of Alexander, Candilora, Jim Collins, Crosland, John McGivern, and Wallace.



WALLACE

In leading the headquarters group, LoFrumento says his mission is to maximize the operational efficiencies of the new organizational structure by providing centralized and cost-effective services to the other three groups.

He will directly lead the group in providing companywide support in the areas of marketing, financial, legal, human resources, and legislative affairs. The headquarters management committee consists of Collins, Crosland, Sally McKinney, Morgenstern, Richard Reimer, Sherry, and Wallace.

According to LoFrumento, the reorganization of the society in 1993 saw the reduction of ASCAP staffers from 900 to 600. “We’ll be at that staff level into the new century,” LoFrumento says.

## Video-Game Console Makers Eye New Music-Download Applications

BY BRIAN GARRITY

NEW YORK—As a wave of new Internet-keyed digital music players rolls into retail stores, video game companies are eyeing a piece of the downloaded-music market, too.

Console makers are in the midst of debuting new Internet-accessible systems that can be used for everything from playing “Space Invaders” and trading stocks to watching movies—and they also have music consumption features in the works.

As part of the push by video game makers to rival PCs as a vehicle to the Web, the next-generation consoles from Sega, Sony, and Nintendo will be able to double as music downloading and playback devices within the next two years, much like the home computer does now. The game companies also have hand-held gaming devices on the way that promise to give portable download players a run for their money.

Ed Roth, a video game analyst with the research firm NPD Group, says that mixing the music and gaming worlds in a single unit is only a matter of time at this point.

“To me, it’s kind of a no-brainer; incorporating music downloading into video games,” he says. “You’re talking about the same type of demographic that likes video games and likes music. It’s just a matter of the technology getting capable of doing that.”

Early versions of those capabilities look to be available in the U.S. within the next 12 months. Sega Enterprises, maker of Dreamcast, the first game console to hit the market with Internet connectivity, expects that Japanese consumers should be able to download MP3 files by the end of the year, and U.S. consumers should be able to around six months later.

“With bigger memory devices [for the  
*(Continued on page 54)*”

### LETTERS

**ROSS MEDIA FUROR UNFAIR**

I was surprised by the media furor surrounding singer/actress Diana Ross and her critical and angry response to a disrespectful, too-intimate body search undertaken as she prepared for her scheduled flight at Heathrow Airport in London Sept. 22.

Ross said that her breasts and genital area were touched and that she thought portable metal detectors should have been used instead, as they are at other airports and security stops around the world.

I am in agreement with Ross. How likely is it that a mature, wealthy mother of five, who has never been in trouble with the police, would suddenly attempt to carry a weapon beyond an expected security checkpoint? Treat this woman with the respect she has earned during an excep-

tional 40-year career; more importantly, treat her with the same fairness and sympathy you’d like to be treated with.

Daniel Garrett  
 New York, N.Y.

**CREDIT DUE FOR BENATAR SET**

I read with interest the Aug. 14 article by Jim Bessman on the upcoming Pat Benatar retrospective (“Benatar Box Due From Chrysalis”). For the record, when I was running A&R at EMI-Capitol Entertainment Properties, I brought in a talented fellow named David Tedds, and among his worthy proposals was this very box. He conceived and compiled the collection. I actually went with Mr. Tedds to the vaults at Dominguez Hills when he was researching the project.

Mr. Tedds has always done first-class work, and since Mr. Bessman’s credits are also first-class, I assume Mr. Tedds’ name was omitted by the sources for the story.

Tom Werman  
 Studio City, Calif.

**ONLINE AND UPBEAT ABOUT STING**

Please pass on my compliments to Timothy White on his excellent interview with Sting (“The White Paper: Sting’s French Sojourn Yields ‘Brand New Day,’” Billboard, Sept. 18) in Billboard Online. It was the most intelligent and well-informed interview with Sting I’ve read in 10 years.

Leon Ross  
 Dublin

Letters 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. Letters should be submitted to the Letters Editor: Billboard, 1515 Broadway, New York, N.Y. 10036.

TOP ALBUMS

HOT SINGLES

VIDEOS

• <b>THE BILLBOARD 200</b> ★ HUMAN CLAY • CREED • WIND-UP	98
<b>CLASSICAL</b> ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	39
<b>CLASSICAL CROSSOVER</b> ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	39
<b>COUNTRY</b> ★ FLY • DIXIE CHICKS • MONUMENT	38
<b>HEATSEEKERS</b> ★ TRAIN • TRAIN • AWARE / COLUMBIA	22
<b>INTERNET</b> ★ TO VENUS AND BACK • TORI AMOS • ATLANTIC	76
<b>JAZZ</b> ★ BENNETT SINGS ELLINGTON - HOT & COOL TONY BENNETT • RPM / COLUMBIA	40
<b>JAZZ / CONTEMPORARY</b> ★ CLASSICS IN THE KEY OF G • KENNY G • ARISTA	40
<b>NEW AGE</b> ★ PLAINS • GEORGE WINSTON • WINDHAM HILL	44
<b>POP CATALOG</b> ★ BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB • WORLD CIRCUIT / NONESUCH	74
<b>R&amp;B</b> ★ BLACKOUT! • METHOD MAN / REDMAN • DEF JAM	29

• <b>THE HOT 100</b> ★ HEARTBREAKER MARIAH CAREY FEATURING JAY-Z • COLUMBIA	96
<b>ADULT CONTEMPORARY</b> ★ YOU'LL BE IN MY HEART • PHIL COLLINS • WALT DISNEY	86
<b>ADULT TOP 40</b> ★ SHE'S SO HIGH • TAL BACHMAN • COLUMBIA	86
<b>COUNTRY</b> ★ SOMETHING LIKE THAT • TIM MCGRAW • CURB	36
<b>DANCE / CLUB PLAY</b> ★ SITUATION (1999 MIXES) • YAZ • MUTE / KINETIC	34
<b>DANCE / MAXI-SINGLES SALES</b> ★ HEARTBREAKER MARIAH CAREY FEATURING JAY-Z • COLUMBIA	34
<b>HOT LATIN TRACKS</b> ★ DIMELO • MARC ANTHONY • COLUMBIA	46
<b>R&amp;B</b> ★ HEARTBREAKER MARIAH CAREY FEATURING JAY-Z • COLUMBIA	31
<b>RAP</b> ★ I WANT IT ALL • WARREN G FEATURING MACK 10 • G-FUNK	28
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ HIGHER • CREED • WIND-UP	87
<b>ROCK / MODERN ROCK TRACKS</b> ★ HIGHER • CREED • WIND-UP	87
<b>TOP 40 TRACKS</b> ★ MAMBO NO. 5 (A LITTLE BIT OF...) • LOU BEGA • RCA	88

• <b>TOP VIDEO SALES</b> ★ YELLOW SUBMARINE • MGM / UA HOME VIDEO	78
<b>DVD SALES</b> ★ THE MATRIX • WARNER HOME VIDEO	80
<b>KID VIDEO</b> ★ THE PRINCE OF EGYPT • DREAMWORKS HOME ENTERTAINMENT	80
<b>RENTALS</b> ★ ANALYZE THIS • WARNER HOME VIDEO	80

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>BLUES</b> ★ BLUES • ERIC CLAPTON • POLYDOR
<b>CONTEMPORARY CHRISTIAN</b> ★ [SPEECHLESS] • STEVEN CURTIS CHAPMAN • SPARROW
<b>GOSPEL</b> ★ MOUNTAIN HIGH... VALLEY LOW • YOLANDA ADAMS • ELEKTRA
<b>KID AUDIO</b> ★ 2 B.A. MASTER—MUSIC FROM THE HIT TV SERIES • POKEMON • KOCH
<b>THE BILLBOARD LATIN 50</b> ★ AMARTE ES UN PLACER • LUIS MIQUEL • WEA LATINA
<b>MUSIC VIDEO</b> ★ SWEET SWEET SPIRIT • HOMECOMING FRIENDS • SPRING HILL VIDEO
<b>REGGAE</b> ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP
<b>WORLD MUSIC</b> ★ SOGNO • ANDREA BOCELLI • POLYDOR

**TOP OF THE NEWS**

**6** CD Warehouse merges with Canadian music retailer.

**ARTISTS & MUSIC**

**10 Executive Turntable:** Jay Landers is appointed senior VP of A&R for Walt Disney Records.

**14** The Foo Fighters 'have "nothing to lose" on latest set.

**14 The Beat:** Fans stand to lose in Backstreet Boys/'N Sync label controversy.

**18 Boxscore:** Bruce Springsteen grosses over \$7 million in Philadelphia.

**20 Continental Drift:** John Whitley simply sings on sophomore set.

**22 Popular Uprisings:** Splash-down offers a refreshing sound on first Java set.



Photo: Malcolm Gowans

**SHANKAR & MENZIES: P. 13**

**24 Reviews & Previews:** Albums from India, Angie Stone, Melissa Etheridge, and ZZ Top are in the spotlight.

**27 R&B:** MCA Records' Christmas set brings together veteran R&B acts and new signings.

**28 Words & Deeds:** British DJs to spin their stuff at interna-

**REVIEWS & PREVIEWS**



**ANGIE STONE: P. 24**

tional competition.

**28 The Rhythm Section:** Q-Tip scores a No. 1 with his first solo single.

**32 Dance Trax:** Alex Gopher concocts French funk on Solid release.

**35 Country:** Faith Hill's latest single gets a boost from her Country Music Assn. Awards performance.

**39 Classical/Keeping Score:** George Steel continues Miller Theatre's rich musical tradition.

**40 Jazz/Blue Notes:** Indie jazz pianist Joseph Diamond makes major noise.

**41 Pro Audio:** Technical Excellence and Creativity Awards ceremony honors Sling and producer Tom Dowd.

**45 Songwriters & Publishers:** "Chris Gaines" songwriters reveal their secrets.

**46 Latin Notas:** Billboard Latin 50 titles see a sales slump.

**INTERNATIONAL**

**48** British-Asian music scene poised for mainstream crossover.

**50 Hits of the World:** Eiffel

65 remains atop six international charts with "Blue (Da Ba Dee)."

**51 Global Music Pulse:** The Backstreet Boys and Britney Spears lead the MTV European Music Awards nominations.

**MERCHANTS & MARKETING**

**69** Musicland chairman notes achievements and plans for growth in convention speech.

**69 Buying Trends:** Poll highlights the influence of the Internet in driving buyers to retail stores.

**72 Retail Track:** Musicland pulls out all the stops with entertainment at its convention.

**73 Declarations of Independents:** Japanese band Thee Michelle Gun Elephant rocks out.

**76 Sites + Sounds:** Music distributors use business-to-business Web sites to offer retailers music samples and album artwork.

**77 Home Video:** Independent video retailers thrive on used VHS, DVD sales.

**80 Child's Play:** "A Bug's Life" DVD comes in time for Christmas.

**PROGRAMMING**

**85** Prima donna radio jocks can't cop an attitude so easily today.



**FAITH HILL: P. 35**

**87 The Modern Age:** 311's Nick Hexum is interested in more than making money.

**88 AirWaves:** Deborah Cox gets her "wish" when she least expects it.

**89 Music Video:** CMT goes behind the scenes with "Face The Music."

**BETWEEN THE BULLETS**



**CREED: P. 100**

**FEATURES**

**54 Update/Good Works:** Jewel does her part by releasing a live benefit single for the Clearwater Project.

**82 Classifieds**

**97 Hot 100 Singles Spotlight:** 'N Sync and Gloria Estefan leap to No. 2 on The Billboard Hot 100.

**100 Between the Bullets:** Creed debuts at No. 1, ahead of Garth Brooks/Chris Gaines set.

**101 This Week's Billboard Online**

**102 Market Watch**

**102 Chart Beat:** 'N Sync is closing in on Backstreet Boys.

**102 Homefront:** Senior editors of Music & Media set to lead panels at the 1999 European Radio Conference.

**Sony Corp. Mourns Loss Of 'Face Of Japan'**

**BY STEVE McCLURE**

TOKYO—Sony Corp. executives here and around the world have been paying their tributes to company co-founder Akio Morita, who died Oct. 3.

According to Sony Corp. president/CEO Nobuyuki Idei, Morita not only invented the Sony brand, he "created its soul."

Morita, honorary chairman of Sony Corp., died of pneumonia Oct. 3 at a Tokyo hospital. He was 78. Together with the late Masaru Ibuka, Morita founded Sony (then known as Tokyo Tsushin Kogyo) in 1946 with a staff of 20 people.

While Ibuka focused on technological research and product development, Morita led Sony in the areas of marketing, globalization, finance, and human resources. They built Sony into one of the world's leading, innovative consumer electronics companies, pioneering the transistor radio, the Walkman, and the CD.

It had been some time since Morita, president of Sony from 1971 and chair-

man from 1976, had played an active role in the company. He resigned as chairman in December 1994, after suffering a cerebral hemorrhage in November 1993.

In a prepared statement, Sony chairman Norio Ohga said, "Although we have lost Mr. Morita—two years after the loss of Mr. Ibuka—they will both remain in our hearts as our spiritual support. We must make sure that the vision and values these two great men have left us will continue to permeate all of Sony's roots."



MORITA

Commented Idei, "Having been reared by Mr. Ibuka and Mr. Morita ever since joining Sony, I always viewed Morita-san as my hero."

Morita was the guiding force behind Sony's diversification outside of the electronics business. In 1968 Sony entered the

music software business in Japan by establishing CBS/Sony Group jointly with CBS in the U.S. In 1988 Sony bought CBS Records and in the following year acquired Columbia Pictures Entertainment.

According to Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, Morita "was a brilliant innovator, a great leader, and totally passionate about the things he believed in. His childlike enthusiasm was infectious, and his passion for everything from entertainment to technology was inspirational."

Morita was Japan's best-known business figure internationally and took an interest in promoting relations between Japan and other countries. According to Ohga, "It is not an exaggeration to say that he was the 'face of Japan.'"

A private wake was held Oct. 4 and a private funeral service Oct. 5 at the Morita family home in Tokyo. A public funeral will take place at a later date to be announced by Sony.

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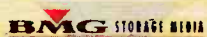


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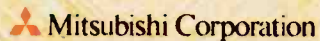
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# HMV Opens U.K. Site Merger Results In Used-CD Giant

## E-Store Based On N. Amer. Model

BY TOM FERGUSON

LONDON—Retailer HMV is putting its faith in a combination of traditional retailing strengths and new technology to establish itself as the U.K.'s "No. 1 destination store on the Internet."

That's the company's declared aim as it prepares to go online with the second of its three fully transactional Web sites on Oct. 17 (*Billboard Bulletin*, Oct. 7). The U.K. site follows the successful launch of its Canada-based North American Web site ([www.hmv.com](http://www.hmv.com)) earlier this year; a site in Japan is also being developed, although no date for its launch has been announced.

The opening of the music merchant's U.K. site ([www.hmv.co.uk](http://www.hmv.co.uk)) will be marked by a live Webcast at

midnight Oct. 17 from HMV's flagship Oxford Circus, London, store by Universal alternative rockers the Charlatans.

Announcing the launch date, Stuart Rowe, GM of HMV Direct and E-commerce for HMV, says the new Web site is a "vital complement to our High Street activities, enabling us to offer customers the most comprehensive range of titles ever in U.K. music retailing."

He insists that HMV's traditional brand values—which he defines as "good product range and knowledge allied to a committed staff giving excellent service"—will be "clearly inherent with everything we intend to achieve with the Web site."

Rowe says the new site allows

(Continued on page 94)

BY DON JEFFREY and LARRY LeBLANC

NEW YORK—With its acquisition of Canadian retailer CD Plus.com Ltd., U.S.-based CD Warehouse Inc. will create a formidable chain that is likely to dominate the used-CD business in North America.

Oklahoma City-based CD Warehouse says it will merge with Toronto-based CD Plus.com in an exchange of stock, the details of which will be disclosed later (*Billboard Bulletin*, Oct. 6).

After the deal was announced Oct. 5, CD Warehouse's stock rose 13%, or 75 cents, in Nasdaq trading to \$6.50, while CD Plus.com's shares went up 10.3% on the Toronto Stock Exchange to \$0.75 Canadian (51 cents). The next day CD Warehouse's stock rose about 3% while CD Plus.com's jumped 40% to \$1.05

Canadian (72 cents).

CD Warehouse operates and franchises 340 stores in 40 states, the District of Columbia, Canada, England, France, Guatemala, and Venezuela under the names CD Warehouse, Disc Go Round, CD Exchange, and Music Trader. After the merger the company will own and franchise nearly 500 stores, making it the fourth-largest U.S.-based music retailer.

CD Plus.com has about 150 stores in Canada: approximately 90 mall outlets under the AVE banner, 30 CD Plus.com street stores, and 30 other stores under various names, such as AVE Entertainment, Big K, and Urban Sound Exchange.

Both companies sell previously owned CDs in their stores, as well as new product. Many traditional retail chains have added pre-owned CDs to their product lines, but CD Warehouse has been one of the few to develop sophisticated chainwide systems for their sale. Its product mix is about 60% pre-owned and 40% new current and catalog.

Wayne Albo, chairman of CD Plus.com, says, "We will operate with basically the same strategy. We have new-music expertise, which we can add to [CD Warehouse]. They have been primarily a used chain. We want to see much more new music in their stores. We want their help in rolling out our used strategy. We've converted 10 of our outlets into mixed [used and new CD] stores this year. We hope to convert another 10-15 stores by the year-end."

Jerry Grizzle, CD Warehouse's chairman/CEO, says, "We'll help them introduce pre-owned in all the rest of their system, including our software."

Grizzle says the deal is expected to close by Jan. 31. Although the resulting company will be CD Warehouse Inc., with its stock trading on Nasdaq only, the two chains will each keep their own identities, he adds.

The companies will link their Web sites. CD Warehouse says it has listed more than 1 million used titles on its site ([cdwarehouse.com](http://cdwarehouse.com)) and uses an unusual method of distributing product to consumers. A used-CD customer placing an order will have it fulfilled by mail from the store closest to him or her that has the title, which minimizes mailing costs.

Noting that CD Plus.com has significantly upgraded its Web site in the past six months, Albo says, "Our Internet sales are still growing, and we're reasonably happy with our growth and positioning. However, CD Warehouse's site is probably a generation ahead of ours, and they have a very good distribution system."

After the merger, he says, "we want to focus on both the CD Plus.com site for the sale of new music and the CD Warehouse site for the sale of used. The sites will be separate but cross-linked."

Besides its used-CD business, CD Warehouse is unusual in that it franchises its concept to independent entrepreneurs who use the chain's systems and pay royalty fees to the company. Franchising has not caught on in music retail, in part because of the relatively low margins on product. But margins on used CDs are high, which makes the business potentially more profitable.

"We will continue to expand both company and franchised stores," says Grizzle. "[CD Plus.com] will expand primarily company stores." CD Warehouse's store mix is about 75 company-owned and 265 franchised; for CD Plus.com, it's 146 company-owned and eight franchised.

"It's a merger in the true sense," says Albo. "Jerry and I had dinner one evening, and we realized we saw the direction of the industry in the same light. We found each other's companies were about the same size and, despite having a slightly different [product] mix, operated similarly. We each saw a huge crossover potential working together."

CD Plus.com emerged in January when two Toronto-based retailers, Rock Entertainment and CD Plus, merged their operations to create a 100-store chain (*Billboard*, Feb. 6). Albo's Rock Entertainment operated 90 stores under the names National Records, Record Baron, Music City, Musiplax, and AVE, primarily in secondary market locations.

CD Plus, operated by David Cubitt and Bill Birss, operated 10 Ontario warehouse-style stores. Since January, CD Plus.com has purchased several small Canadian retail chains, including Big K, Urban Sound Exchange, and DJ's.

"Over the next 12 months, all [Canadian] stores will convert to CD Plus.com," says Albo.

## 2 Exit Amid MCPS-PRS Restructure

BY DOMINIC PRIDE

LONDON—A restructuring at U.K. authors' rights body Mechanical Copyright Protection Society/Performing Right Society (MCPS-PRS) has resulted in the departure of two senior figures (*Billboard Bulletin*, Oct. 1).

Graham Churchill, director of enforcement, is expected to leave at the end of this year, and Mark Isherwood, director of new technology, has exited the organization, which was formed in 1998 to handle the operations of the PRS and MCPS. Both Churchill and Isherwood are veterans of the MCPS.

Anti-piracy work handled by Churchill's department will move to the organization's business affairs section, while audit work will be handled by finance execs. Isherwood's five-strong new-technology team will report to information systems.

PRS veteran Terri Anderson has been appointed executive officer of the MCPS-PRS alliance, working alongside John Hutchinson, chief executive of the MCPS-PRS alliance in a newly created chief executive office. Anderson will retain responsibility for the communications tasks formerly covered by the planning and corporate communications division, which she has headed until now.

Diana Derrick, director of international, becomes head of a new company, PRS Overseas Ltd., which will deal with the fledgling rights societies in Malta, Cyprus, and certain Caribbean territories.

It is understood that Hutchinson will take on more of an active role in dealing with other rights bodies internationally.

Hutchinson was appointed CEO of the PRS in November 1995 and became CEO of MCPS in November 1996. He helmed the merged operation when it was launched in January 1998. The organization reports to both PRS and MCPS boards.



**Clive And The Artist.** Members of the media and the record industry attended a private listening event recently at New York's Equitable Building for the first public hearing of "Rave Un2 The Joy Fantastic," the new album by The Artist Formerly Known As Prince, which features the new single "The Greatest Romance Ever Sold." The highlight of the invitation-only event, hosted by Arista president/CEO Clive Davis, was a one-hour performance by The Artist and his band. Shown at the event, from left, are Davis and The Artist.

## Atomic To Sell 4AD's Catalog Online

BY MARILYN A. GILLEN

NEW YORK—Atomic Pop, the online music company whose acts include Public Enemy and the Gas Giants, is fueling up its alternative music offerings via a long-term digital distribution pact with U.K. indie label 4AD.

Under the exclusive deal, announced Oct. 6 (*Billboard Bulletin*, Oct. 6), the Santa Monica, Calif.-based Atomic Pop will make tracks and albums from the entire 4AD catalog—as well as future new releases—available for sale via download on its Web site, [atomicpop.com](http://atomicpop.com), beginning later this month. Downloads will be offered in the MP3 and Liquid Audio formats.

Terms of the deal were not disclosed.

Atomic Pop will reach out to other online partners for placement of 4AD music, according to Al Teller, Atomic Pop's founder and CEO. "We will be looking at select online sites and retailers to maximize exposure for their music," says Teller.

"Maximizing exposure" was the primary impetus for 4AD's decision

to ally with Atomic Pop in the download realm, says Martin Mills, chairman of 4AD.

"While we have our own Web site, which works very nicely, we felt that Atomic Pop offered a very appealing package—it is truly an entertainment destination on the Web," Mills says. "It creates a lot of great reasons for people to go there, which is what you want when you want to sell music to them. We looked at a lot of options for exploiting our copyrights online, and Atomic Pop was the best that we found."

4AD's site, at [www.4ad.com](http://www.4ad.com), does sell some downloads but functions primarily as a mail-order CD operation, Mills notes.

The focus at Atomic Pop's site will be squarely on downloads, although the pact does encompass making tracks available for the creation of custom compilations, according to Teller.

"It's every single and every song ever released," says Mills of the material to be sold online via download. "One of the really attractive things about the download world is

the ability to make available things like old B-sides and long-deleted singles. 4AD has been a real collectors' label—we have very devoted fans—and there will be things they can acquire through the site that they couldn't get anywhere else."

4AD's past and current acts include Dead Can Dance, Throwing Muses, the Pixies, the Breeders, Lush, Gus Gus, Bauhaus, the Cocteau Twins, and Thievery Corporation.

Teller says that Atomic Pop will consider cutting similar deals with other labels as it continues to grow its business, which launched in February.

"But we will be very selective in our arrangements," Teller says of any future licensing and distribution pacts. "We are looking for meaningful content."

Atomic Pop also has just announced that it is to receive an equity investment of approximately \$10 million from the Rare Medium Group, a New York-based Internet investment firm. Rare Medium will also provide Internet development services to Atomic Pop.

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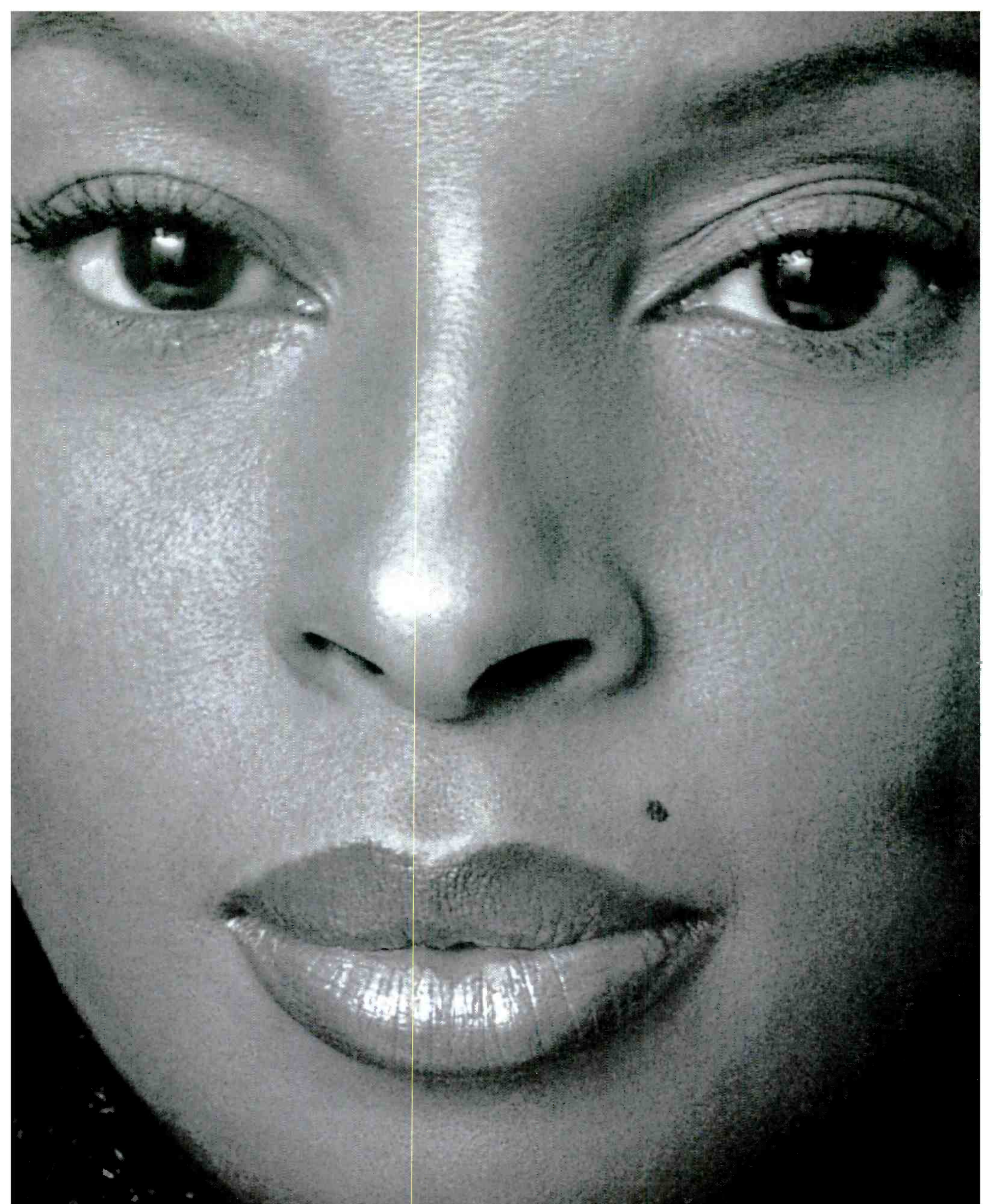


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# Female Brit R&B Acts Get Boost

## MOBO Awards Ceremony Expected To Entice More Buyers

BY DOMINIC PRIDE

LONDON—Britain's broad range of female R&B talent is most likely to feel the commercial benefits of the fourth Music of Black Origin (MOBO) Awards, held Oct. 6 at the Royal Albert Hall here (*Billboard Bulletin*, Oct. 7).

Double winners Kele LeRoc and Beverley Knight were keenly set upon by media at the awards and the morning after, while LeRoc's duet with 1st Avenue/Mercury trio Honeyz was one of the highlights of the show, which aired Oct. 7 on the Channel 4 network.

LeRoc won best single for "My Love" and best newcomer. The double win comes despite her parting company earlier this year with Wildcard/Polydor, which still holds worldwide rights to the album "Everybody's Somebody."

LeRoc remains signed to 1st Avenue Records; its co-managing director, Oliver Smallman, says negotiations for a new deal that began before the awards are going to be given extra impetus now.

"You couldn't have written the

script better," says Smallman, who adds that not being involved with a marketing label does not necessarily have to have a negative impact on LeRoc's career.



"In an ideal world I would not have the artist out of a deal at the time of the awards. But she remains just as talented," he says. "The people voted

for the artist; that's the important thing."

Smallman says he is concentrating on the next album, which will be made with U.S. producer Dexter Simmons.

Parlophone Rhythm Series artist Knight, winner of best album for "Prodigal Sista" and best R&B act, used her acceptance speech to encourage the British industry to show long-term support for its R&B acts. "U.K. record labels should have the caliber of artists of those in the U.S.—if they would just believe," she said.

Ian Dawson, head of the rock and pop category at the 115-store HMV, says that LeRoc and Knight will be among the beneficiaries of the MOBOs, which have already been promoted in-store with point-of-sale material and free distribution of a special MOBO magazine.

"It's acts like Kele and Beverley who have done reasonably well already who will see a difference," he notes. "The TV show is as important as the announcement of the winners in those terms."

Dawson says that the show makes a difference for buyers who may have been uncertain about albums from winners in key categories. He also believes that U.S. acts performing—such as Jay-Z, Destiny's Child, Red Man, and Method Man—will also reap the benefits of the show's broadcast on Channel 4. International syndication for the show is handled by London-based NBD Television. A deal with BET is being discussed, the company says, and the show is being sold at the current MIPCOM TV fair in Cannes.

Other performers included RCA U.K.'s Another Level; Honeyz dueting with LeRoc; and Tina Turner, who was the recipient of the outstanding achievement award. Turner performed her new Parlophone/Capitol single, "When The Heartache Is Over," and concluded the show with "Let's Stay Together."

"When I started my solo career, it started here in Britain," said Turner. "The British people have always supported me."

Honored with the lifetime achievement award was promoter Erskine Thompson, who died earlier this year. Thompson worked with such acts as Chaka Demus & Pliers and laid the groundwork for much of the success of today's black music industry. DJ Pete Tong paid tribute to him, saying, "He was one of the first people in this country to bang on doors at magazines and radio stations for black music. He played a part in the mainstream acceptance of this music today."

The MOBOs aim to celebrate all music that has its origins in the black

(Continued on page 93)



**Run Devil Run.** Paul McCartney presented his new release, "Run Devil Run," to a select crowd at a recent Capitol Records listening party at Los Angeles' House of Blues. The event's guests included Rod Stewart, Brian Wilson, Gwen Stefani, and fellow Capitol recording acts Dave Koz and the Moffatts. McCartney was also recognized for achieving album sales of more than 60 million units since 1970. Shown at the party, from left, are McCartney; Steve Rosenblatt, VP of marketing for Capitol Records; and Roy Lott, president/CEO of Capitol Records.

# Moseley's New Label Plans Partnerships

BY DEBORAH EVANS PRICE

NASHVILLE—Jeff Moseley, former president of Provident Music Group's Benson Records, is launching M2.0 Communications, a new label to be distributed by Word Distribution. The Brooklyn Tabernacle Choir is the first act signed to the new venture.

"I just really felt like it was time to start out on my own," says Moseley, who resigned his Benson post last fall and exited in April. "[The company] started out as M2, which really combined my passions of music and ministry. Those would be the two M's, but then due to copyright concerns I had to add the point 0."

Moseley adds, "As I thought about it, it's just like software version 2.0. This is like the second version of my life. The first 20 years were in the corporate environment. Hopefully, the second will [see me doing] it a little bit different." The company has set up offices south of Nashville in the Cool Springs area.

Moseley says the new company will concentrate on a small, focused roster of artists that will be in a partnership with the label. "The way we came up with the model for the concept was [by asking], 'How can there be more of a true partnership in the current business environment?' I came to the realization that there couldn't be in the current environment, and that was OK," Moseley says. "The current business model works well for 99% of the people, but there's 1% or 2% of the artists who want to try something different."

Though he declined to cite specifics of the artist/label relationship, Moseley says, "It is a true

partnership creatively and financially, and as such, it would be fair to say that for a certain level of artists, they have a chance to take a little more risk creatively because their rewards financially are a little greater than in the traditional business structure."

The Brooklyn Tabernacle Choir is a 276-member, 27-year-old organization that has recorded 18 albums under the direction of Carol Cymbala. Joey Vazquez, music administrator and bass player for the choir, says, "We were looking to do something different to try to reach more people outside the traditional markets. Jeff seemed to have some answers for us."

Prior to his tenure with Benson, Moseley had worked for the Word and Star Song labels. "I started out at Word, and when I walk in the building, it feels like home to me," says Moseley of his decision to sign with Word for distribution.

Word Distribution president Mark Funderburg says, "He's really a multitiered business executive. He knows the business so well, it made even our contract [negotiations] so quick."

In recent years, there has been a proliferation of Christian artists who have started their own labels, including CeCe Winans, Toby McKeehan, Bill Gaither, Newsboys, and Michael W. Smith. For those who don't want to start their own label but want more creative control, Moseley feels M2.0 is just the place.

"I feel like there are a lot of artists who have the ideas and resources to launch their own labels but haven't actually done that," says Moseley. "That's one of the niches I'd like to serve."



MOSELEY



## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jay Landers is appointed VP of A&R for Walt Disney Records in Burbank, Calif. He was senior VP of A&R at EMI (Sector) and Angel Records.

**Jim Campbell** is named VP of international marketing for RCA Records in New York. He was VP of artist marketing for BMG Canada.

**Wayne Cherin** is appointed national director of sales for Universal/Motown Records Group in New York. He was VP of sales for Island Records.

**Mark Flaherty** is named director of catalog development for Zomba Label Group in New York. He was VP of sales and marketing for Volcano Records.

**Bill Wadell** is named associate director of business and legal affairs for MCA Records in Universal City,



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Calif. He was a trial attorney for Long and Levit.

**Vicki Aubin** is named U.S. label operations manager of Earache Records in New York. She was convention manager at CMJ.

**Monica Seide** is promoted to publicity manager for Warner Bros. Records in Burbank, Calif. She was a publicity assistant.

**Alyssa Miller** is appointed manager of publicity for Jive Records in

New York. She was coordinator of publicity for the Work Group.

**Shannon McSweeney** is named manager of A&R for Artemis Records in New York. She was manager of artist development and touring for Island/Def Jam Music Group.

**Jason Olaine** is appointed A&R manager for the Verve Music Group in New York. He was artistic director at Yoshi's.

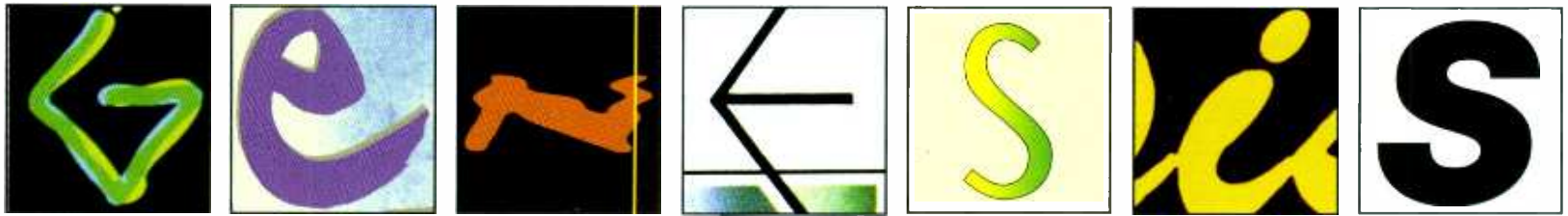
**PUBLISHERS.** Heavy Harmony Music promotes **Christopher M. Kollenburn** to VP of business affairs and **Jude Stabler** to special projects coordinator of television and film music usage in Canoga Park, Calif. They were, respectively, director of business affairs and assistant to the CEO.

**Curtis Green** is promoted to senior creative director for Famous Music in Nashville. He was creative director.

**Michael Riggs** is promoted to income tracking manager for Sony/ATV Tree Publishing in Nashville. He was senior income tracking analyst.

**RELATED FIELDS.** Whitman, Breed, Abbott and Morgan LLP names **Donald G. Norris** and **Douglas F. Galanter** both litigators in Los Angeles. They were litigators for Norris and Galanter LLP.

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# Artists & Music

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## Shankar/Menuhin: 'West Meets East' Angel Reissue Refurbishes A Classic Collaboration

**BY BRADLEY BAMBARGER**  
NEW YORK—It's perhaps hard to imagine now, but there was a time when the musical divide between West and East was much greater, when "crossing over" took a bold stroke of imagination. One of the first such moves came from the hands of sitarist Ravi Shankar and violinist Yehudi Menuhin, whose Grammy-winning 1967 "West Meets East" duet LP on Angel/EMI helped usher in a new world of music.

Shankar and Menuhin collaborated on two further volumes of "West Meets East," in 1968 and 1977. On Nov. 2, Angel reissues a newly remastered single-disc version of "West Meets East," compiling all the

Shankar/Menuhin material from the long out-of-print albums (which included solo performances and duets with other artists).

In the U.K., some of the Shan-



MENUHIN AND SHANKAR

kar/Menuhin duets were reissued in the late '80s via EMI's HMV Classics budget line, exclusive to HMV stores. But the new, improved

"West Meets East: The Historic Shankar/Menuhin Sessions" is the latest entry in Angel's extensive Shankar series, which has featured the four-disc "In Celebration" boxed set, the best-selling album "Chants Of India" (Billboard, May 3, 1997), and ongoing reissues of Shankar's original World Pacific/EMI albums.

For the 79-year-old Shankar, the reissue of "West Meets East" has special significance, as a tribute to his great friend Menuhin, who passed away this year at age 82 (Billboard, March 27). As a teen, (Continued on page 97)



## Nile Shares 'World' View On River House

**BY JIM BESSMAN**

NEW YORK—Seven years after the release of his last studio recording, acclaimed New York-based singer/songwriter Willie Nile is back, on his own, with the self-produced, self-released "Beautiful Wreck Of The World."

The disc, on Nile's River House Records, comes out Oct. 31 on Halloween and will be available via Nile's Web site, willie-nile.com, while he sorts through various domestic and European distribution possibilities.



NILE

"I've been out of the loop, though not creatively," says Nile, whose last studio release was the 1992 Polaris EP "Hard Times In America." His last full studio album was "Places I Have Never Been," which Columbia issued in 1991. A live set, "Live In Central Park," came out on Archive Recordings in 1997; it documented a 1980 concert the day after Nile, then supporting his acclaimed Arista self-titled debut album, completed a tour opening for the Who.

"This record opens the door again," Nile continues. "I'm back, alive and well, living in New York City, and with my best album to date."

Nile had been writing and recording material for the last few years, he says, while "waiting around for the right situation." Like other critically lauded singer/songwriters with past major-label experience but without a current deal, he realized the potential of doing it all himself via the Internet.

"I made the record myself and own it—and like how honest it sounds," says Nile. The artist is also self-managed and self-booked; he has been playing intermittently the last two

years with his band the Worry Dolls, consisting of Nile on vocals, guitars, and keyboards; John Mellencamp guitarist Andy York on lead guitar and backing vocals; and former Marry Me Jane members Brad Albetta on bass and Rich Pagano on drums and backing vocals.

"We'd been getting good reaction to the new stuff at shows, and I wanted to put it on tape before Andy went out on tour with Mellencamp," says Nile, who also self-publishes through Willie Nile Music (ASCAP). "But it sounded so good that it felt like an album."

"Beautiful Wreck Of The World" also features Black 47's Chris Byrne, who plays *uilleann* pipes on the title track and tin whistle on "Oatmeal," and Willie Nelson harmonica player Mickey Raphael, who contributes to "On The Road To Calvary," a song dedicated to Nile's late friend Jeff Buckley.

Marketing plans include indie radio promotion. Nile also will seek testimonials from his many estimable artist friends for use in print ads and will perform throughout the Northeast.

"I'm glad to see he's still plugging away," says Marty Boratin, buyer for Buffalo store New World Record. "He hasn't lost a step as far as his songwriting goes."

Bill Weston, PD at Providence, R.I., classic rock station WWRX, is also excited by "Beautiful Wreck Of The World."

"I've been hearing songs from it the last year and a half at his shows, and it's great to finally hear them with a full instrumentation and production on the record."

## Luaka/Virgin In 'Zone' For 4th Zap Mama Set

**BY ELENA OUMANO**

Afro-European group Zap Mama has always been about music escaping the control of categories, the better to dream of human possibilities.

"A Ma Zone," due Oct. 19 on Luaka Bop via its new distributor, Virgin Associated Labels, continues a progression toward musical and social democracy that began with Zap's 1993 self-titled debut and '94's "Sabsylma" follow-up. On those sets, five mostly European women—brought together and led by Congolese/Belgian singer/musician Marie Daulne—put an alluring pop spin on central African pygmy nature songs.

1997's "Seven" wove male voices and Western instruments into Mama's a cappella polyphony and expanded the references to include—among others—American blues, U.K. jungle, Zairean soukous, even the ululations of North Africa's nomadic Turaqs.

On "Zone," the fourth album, Daulne works with some of "Seven's" personnel plus her sister Anita and other new members. Here, she anchors her pan-African sensibilities to the percussive dynamics of her



ZAP MAMA

roots in American hip-hop—breakbeats, human beat box, and rap, particularly in collaborations with the Roots and Black Thought on lead single "Rafiki" (Friendship in Swahili);

Speech for the playful "M'toto" (Children in Swahili); and This Kid Named Miles for "Kemake" (based on a ritual African game song).

"Call Waiting," a modern love tune, and "Gbo Mata," springboarding off PlayStation beeps, work another Zap concern—the need to embrace, not run from, technology, thereby humanizing it. A collaboration with "Soul Makossa" saxman/vocalist Manu Dibango on "Allo 'Allo" keys into another Zap signature, homage to the ancestors.

"Seven" made a passage from the a cappella world to the instrumental world, and now I say, 'I'm in my zone,'" says Daulne of the new set, "starting what I've wanted to start for a long time. The title is also a play on 'amazon.' I feel like an urban amazon, and 'Wepe' and 'W'Happy Mama' are about that, about women

(Continued on page 100)

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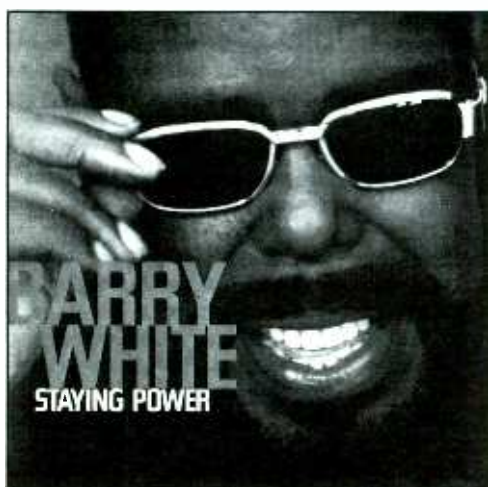


November 1st



October

In honor of Barry's new autobiography, "Love Unlimited" coming October 19th and new single "The Longer We Make Love" featuring Lisa Stansfield



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## Foo Fighters Had 'Nothing To Lose'

### Act Recorded 3rd Set Without Label, Then Signed With RCA

BY LARRY FLICK

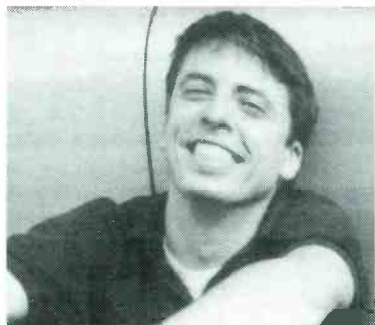
NEW YORK—For Foo Fighters front man Dave Grohl, the best part about recording the band's stellar third collection, "There Is Nothing Left To Lose," was doing so without a label.

The album was cut in the basement of Grohl's home in Virginia shortly after the band exercised its key man clause and left Capitol following last year's departure of former president Gary Gersh (*Billboard*, July 4, 1998). Grohl describes the recording experience as "intoxicating at times. We were left completely to our own devices."

He adds, "One of the advantages of finishing the record before we had a new label was that it was purely our creation. It was complete and not open to outside tampering."

Once the songs were done, the band set out to find a new home. It didn't take long for Grohl and cohorts Chris Shiflett, Taylor Hawkins, and Nate Mendel to choose RCA. "From the start, it felt like it would be a good partnership," says Grohl.

RCA will issue "There Is Nothing



GROHL of the FOO FIGHTERS

Left To Lose" worldwide Nov. 9. The set will also carry the band's own imprint logo, Roswell Records.

"We're working with the Foo Fighters at the perfect time," says David Gottlieb, VP of marketing at RCA. "This is the most comfortable the band has ever come across on record. It's no longer the guy from Nirvana who started a band after Kurt Cobain died. Dave Grohl has developed into a strong artistic presence of his own."

Gottlieb says the label's first task has been "getting the Foo Fighters brand out there" and creating

opportunities for the band to be visible in a wide variety of settings.

In early September, the label set up an Internet site for the band ([www.foofighters.com](http://www.foofighters.com)) that offered frequently updated news on the act, as well as 30-second samples of songs from the album.

Around the same time, the band played two gigs at the "Gravity Games," an extreme-sports program on NBC-TV. Portions of the band's performances will air every *(Continued on page 44)*



**Teens Who Rock.** Ng/Artemis recording act Kittie is aiming to add a hard-rock edge to the ongoing teen music movement with an eponymous disc that it gleefully describes as "Britney Spears meets Slayer." The London, Ontario-based quartet is trekking across the U.S. in promotion of its first single, "Brackish." Pictured, from left, are band members Fallon Bowman, Mercedes Lander, Morgan Lander, and Tanya Candler.

## Point Music's 'British Rock Symphony' To Get Online Push

NEW YORK—With a stellar lineup featuring Ann Wilson, Roger Daltrey, and Thelma Houston performing chestnuts by Led Zeppelin, the Beatles, and the Rolling Stones, the Point Music/Universal Classics album "British Rock Symphony" will be launched with an Internet-intensive marketing campaign.

For starters, the label has set up several contests offering signed CDs via classic rock radio stations, as well as a Web site designed to promote the album ([www.britishrock.com](http://www.britishrock.com)), which is due in stores Nov. 9.

Throughout October, the label will also issue an interactive E-mail postcard to roughly 10,000 people. Designed and issued by Consumernet, an Internet marketing company, the postcard will provide information about the album and its participating artists, as well as an audio sample of one tune, a link to the album's Web site, and a link to Getmusic.com, where you can purchase the album online.

"This is a far more effective way of reaching people," says Randy Dry, director of marketing/artist development, crossover music, at Universal Classics. "With Consumernet, we're able to target the classic-rock audience via their extensive database."

Although there will not be an official single, the label has serviced the entire album to rock radio, and it is directing programmers toward a Wilson/Paul Rodgers version of the Beatles' "Norwegian Wood."

The album was inspired by a New

York show in April 1999 that offered 54 songs by an array of British rock icons collectively reinterpreted by a symphony, a choir, and a variety of singers. Among the set's highlights are Houston's gospel-flavored reading of the Stones' "Ruby Tuesday" and Wilson and Daltrey's theatrical interplay on Led Zep's "Kashmir."

"When I heard the tracks with the symphony, I got goose bumps," says



WILSON

Wilson, who also offers a stirring version of "Stairway To Heaven." "Singing these songs was a thrill I'll not soon forget."

Wilson, Daltrey, and

Rodgers were among the singers on hand for two performances of the album at Royal Albert Hall and Ragley Hall. The shows were taped for a PBS television special that will air in late November exclusively on New York's WLIW. Other PBS stations will get the show in March, which is when a concert tour promoting the set will begin.

Organized by David Fishof, the tour will hit the U.S., Canada, Europe, Asia, South America, Australia, and New Zealand. Shows will play in various cities simultaneously. The headlining singers, who are still to be confirmed, will rotate to various shows.

LARRY FLICK

## Plot Thickens In Boy Group/Label Saga; Island/Def Jam Shuts Down Enclave Label

**BEGINNINGS:** No, we're not talking about the Chicago song. We're talking about how, according to a number of sources, the "complications" between BMG, Jive, 'N Sync, and Backstreet Boys are just starting.

While sources tell us that BMG is looking into filing suit against Jive for signing 'N Sync (not like you need a crystal ball for that one, folks), a BMG representative had no comment on any action. As you may recall, when 'N Sync moved from BMG worldwide (and RCA in the U.S.) to Jive two weeks ago, BMG's response was that "'N Sync is a BMG act, and we protect and enforce our rights vigorously" (*Billboard*, Sept. 25).

Jive now knows how BMG felt, because at the beginning of October, sources say, Backstreet Boys' attorneys sent a letter to Jive co-founder Clive Calder claiming the label is in breach of contract and, therefore, the multi-platinum act is no longer on the label. A source acknowledges that Backstreet Boys are upset about 'N Sync's move from RCA to Jive but denies that is the only reason for the Backstreet Boys' discontent (*Billboard Bulletin*, Oct. 5). "The band wants off the label for X, Y, and Z," says the source. "They're tired of being exploited. Their unhappiness [with the label] is rooted in their feeling of betrayal and deceit."

A Jive representative says only that "Backstreet Boys are signed to a long-term exclusive recording agreement to Jive Records." When asked if, as unlikely as it may be, Backstreet Boys had any kind of clause in their contract that would allow them off the label should Jive sign a similar act, the representative says, "We do not comment on the terms of our artists' contracts."

As usual, the potential big loser in all this is the fan base. The shelf life of teen bands is notoriously short (even though we fully expect some members of Backstreet Boys and 'N Sync to have successful solo careers after the acts run their course). So should any legal action prevent these bands from working on their new albums in some timely fashion, it would be extremely foolhardy. The move has already skated 'N Sync's new album from a tentative 1999 release on RCA well into 2000.

**PICTURE PERFECT:** Portrait Records, the Columbia imprint started by John Kalodner earlier this year, has signed former Poison guitarist C.C. DeVille and his band *the Stepmothers*. "It's a three-piece, and the songs are very good," says Kalodner. "I love Poison, but I signed this project on its own merits." The project, which will be produced by *Night Ranger/Damn*

*Yankees' Jack Blades*, is expected to come out in February.

In other Portrait news, Kalodner has signed two new bands to the roster: *Mars Electric*, a Birmingham, Ala., rock band that Kalodner likens to *matchbox 20*, and hard-rock San Antonio band *Union Underground*.

Additionally, Portrait intends to put together some "supergroups." The first such effort, still unnamed, will include DeVille, Blades, drummer *Bobby Blotzer* from *Ratt*, and *Great White* vocalist *Jack Russell*. That album will come out next summer.

Portrait's first release was by *Great White*, which is coming off a *Billboard* Mainstream Rock Tracks hit with "Rollin' Stoned," which peaked at No. 8 in August.

Furthermore, Portrait will start releasing compilations in March with the debut of "Naughty Platinum," a collection of '80s rock tracks.

**ENCLAVE EXIT:** Island/Def Jam Music Group has shuttered the Enclave, leading to the departure of Enclave head *Tom Zutaut* and his assistant *Annis Jones* (*Billboard Bulletin*, Oct. 4).

Zutaut started the Enclave as an EMI Music-distributed imprint in 1995. In 1997, it moved over to Mercury after EMI Music closed it down. It had seemingly survived the merger between Mercury parent PolyGram and Universal. At least that's how it seemed to Zutaut.

"It would have been nice to have some kind of heads-up warning," says Zutaut, who had 18 months remaining on his contract. "I would have been thinking more seriously about the next step. I really thought I was part of the new team here. I thought these guys are great and then, boom, instant casualty."

Among the acts signed to the Enclave, some of which may be kept by Island/Def Jam, are *Drain STH*, *Nashville Pussy*, *Full Devil Jacket*, *California*, and *Anna Wilson*. Zutaut, who can be reached at [tomzutaut@aol.com](mailto:tomzutaut@aol.com), retains the Enclave name.

In other Island/Def Jam news, senior VP of West Coast operations *John Vlautin* is leaving the label on Friday (15) to open his own public relations firm.

**MEN OF DISTINCTION:** Phil Collins and his manager, *Tony Smith*, will receive the 1999 Silver Clef Award from the Nordoff-Robbins Music Therapy Foundation at a Nov. 2 dinner . . . *Elton John*, that's Sir Elton to you, has been named *MusiCares* person of the year. *MusiCares*, which is a charity arm of the National Academy of Recording Arts and Sciences, will honor John at a dinner Feb. 21.



by Melinda Newman

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INSTRUMENTS**

# Margaret Becker Explores A String-Laden 'Kind Of Love' On Sparrow

**BY DEBORAH EVANS PRICE**  
 NASHVILLE—Long before the current crop of female singer/songwriters staked their claim on the charts, New York native Margaret Becker was already a dominant force in Nashville's contemporary Christian music scene, with her soulful vocals and insightful

lyrics. Those qualities continue to serve her well on her 11th Sparrow release, "What Kind Of Love," due Nov. 16.

"It just seems so naturally Margaret," says Nick Barre, the label's director of artist development, of the Dove Award-winning artist's new release. "There's always been

a wonderful diversity to her music in the past. To me, this set encapsulates the best moments of her previous work, [with] songs and production that are so relevant in today's marketplace."

Becker, winner of SESAC's Christian songwriter of the year award, says she had a definite

direction in mind for the new release before entering the studio.

"From listening to different things over the past couple of years, I've loved the fact that strings were becoming more acceptable on pop recordings," she says. "I thought, 'Next time I go in, that's what I want to do.' I'm going

to take strings and make that be the one theme that pulls the entire record together."

Becker continues, "I asked [producer Tedd T.] to keep that in mind



BECKER

as he was producing, and he was brilliant. We took everything from strings from the '60s to small string quartets to sampled strings—just strings everywhere, all different applications. It's an equal blend of retro guitars and retro keys married under modern production values. It's definitely a pop album, but it still has leanings toward guitar-oriented types of writing."

A longtime Sparrow writer, Becker is a prolific tunesmith who says she has no trouble creating enough material for each new release. For this collection, she notes that the prevailing theme in her writing examines "where faith and experience don't meet, where they don't intersect with one another. Where does that leave you as a person who has strong leanings for both, and how do you rectify the differences?"

She adds that the material "speaks a lot about trying to make sense out of the nonsensical moments of life and understanding—even in the worst of times, even in the most disjunct moments of our life—there's still a balance. Even when it seems to elude us, it's still there. It's that peace that surpasses understanding, and this album is about holding onto that."

Among the cuts Becker is most pleased with are the title cut, co-written with Chris Eaton; "Poor In Paradise," a tune she co-wrote with Lowell Alexander; and "All That's Left." "That song is really a perfect commentary on what life has been like for me," she notes.

Barre feels the collection will find a solid home at Christian/AC radio, where several cuts of Becker's have previously enjoyed support. "One of the cornerstones of the marketing plan will be a strong emphasis on radio," says Barre, adding that there will also be an Internet promotion ([www.maggieb.com](http://www.maggieb.com)) that will offer fans frequent news updates, among other items.

(Continued on page 20)

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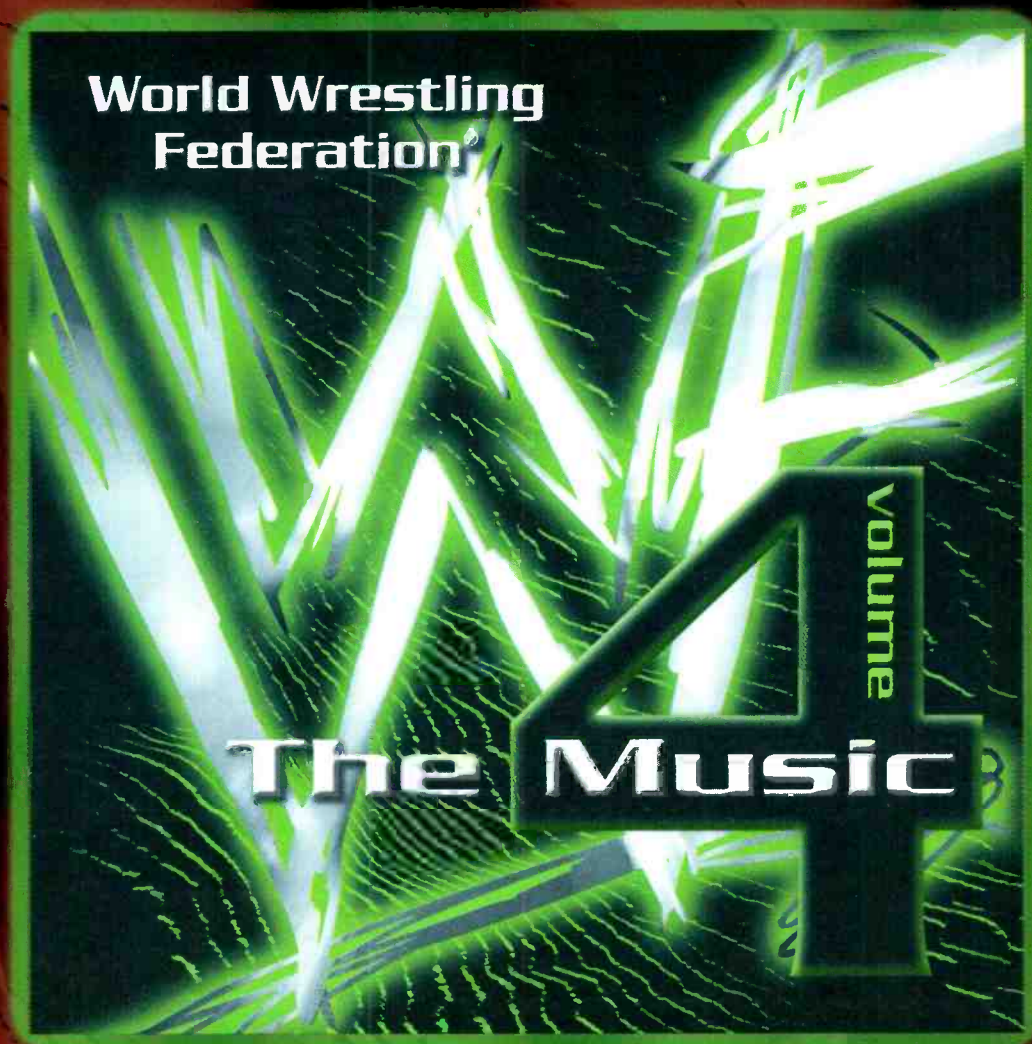
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## Spears, Chicks Log 7 Million In September Certifications

BY CLAY MARSHALL

LOS ANGELES—Britney Spears has done it one more time.

Her Jive debut, "... Baby One More Time," was certified in September for shipments of 7 million units by the Recording Industry Assn. of America (RIAA), eclipsing LeAnn Rimes' 1996 "Blue" to become the best-selling album by a teenage female artist.

Dixie Chicks' "Wide Open Spaces" (Monument/Sony Nashville), already the best-selling recording ever by a country duo or group, also reached the 7 million unit mark, a level achieved earlier this year by the Backstreet Boys and 'N Sync.

After garnering her first platinum and gold single honors last month, Christina Aguilera earned simultaneous awards for her self-titled RCA debut, which hit gold, platinum, and double-platinum sales levels.

The "Tarzan" soundtrack also swung to double-platinum status—Walt Disney Records' sixth multi-platinum soundtrack to do so in the last decade—as did "Supernatural," the Arista comeback effort by Santana. Though "Supernatural" is now Santana's sixth multi-platinum recording, the album's "Smooth" became the



SPEARS

band's first gold single.

Meanwhile, two female artists reached familiar single plateaus. TLC collected its ninth gold single for "Unpretty" (LaFace/Arista), while Whitney Houston picks up her 20th gold single for "My Love Is Your Love." She now has two fewer than Madonna, the female artist with the most gold singles.

Tasting their first platinum album successes were DJ supreme Fatboy Slim (Astralwerks), R&B quartet Destiny's Child (Colum-

bia), and country acts Lonestar (BNA Entertainment) and Lee Ann Womack (Decca/MCA Nashville). Puff Daddy (Bad Boy/Arista) also scored his first solo platinum album.

Acts achieving gold album status for the first time were DreamWorks hard rockers Buckcherry and Powerman 5000, rapper Memphis Bleek (Roc-A-Fella/Def Jam), popsters LFO (Arista) and Lou Bega (RCA), Latin jazz act Buena Vista Social Club (Nonesuch/Atlantic), and retro-funkers Len (Work/Epic).

A complete list of September RIAA certifications follows.

### MULTI-PLATINUM ALBUMS

**Britney Spears**, "... Baby One More Time," Jive, 7 million.

**Dixie Chicks**, "Wide Open Spaces," Monument/Sony Nashville, 7 million.

**Barenaked Ladies**, "Stunt," Reprise, 4 million.

**Dave Matthews Band**, "Before These Crowded Streets," RCA, 3 million.

**Kid Rock**, "Devil Without A Cause," Lava/Atlantic, 3 million.

**Christina Aguilera**, "Christina Aguilera," RCA, 2 million.

**Smash mouth**, "Astro Lounge," Interscope, 2 million.

**Santana**, "Supernatural," Arista, 2 million.

Various artists, soundtrack, "Tarzan," Walt Disney, 2 million.

**Lenny Kravitz**, "5," Virgin, 2 million.

### PLATINUM ALBUMS

**Cake**, "Prolonging The Magic," Capricorn, its second.

**Christina Aguilera**, "Christina Aguilera," RCA, her first.

**Smash mouth**, "Astro Lounge," Interscope, its second.

**Lee Ann Womack**, "Lee Ann Womack," Decca/MCA Nashville, her first.

**Lonestar**, "Lonely Grill," BNA Entertainment, its first.

**Puff Daddy**, "Forever," Bad Boy/Arista, his first.

**Destiny's Child**, "The Writing's On The Wall," Columbia, its first.

**Fatboy Slim**, "You've Come A Long Way, Baby," Astralwerks, his first.

Various artists, "Now 2," Universal-EMI-Zomba/Virgin.

### GOLD ALBUMS

**Buckcherry**, "Buckcherry," DreamWorks, its first.

**Eric Clapton**, "Blues," Polydor/Universal, his 18th.

**Insane Clown Posse**, "Forgotten Freshness," Island, its second.

**Alice In Chains**, "Nothing's Safe," Columbia, its fifth.

**Maxwell**, "Unplugged," Columbia, his third.

**Len**, "You Can't Stop The Bum Rush," Work/Epic, its first.

**702**, "702," Motown, its second.

**Memphis Bleek**, "Coming Of Age," Roc-A-Fella/Def Jam, his first.

**Powerman 5000**, "Tonight The Stars Revolt!," DreamWorks, its first.

**Jim Brickman**, "Destiny," Windham Hill, his fourth.

**Van Morrison**, "Back On Top," Vir-

gin, his sixth.

**Mötley Crüe**, "Greatest Hits," Beyond Music, its ninth.

**Buena Vista Social Club**, "Buena Vista Social Club," Nonesuch/Atlantic, its first.

**LFO**, "LFO," Arista, its first.

**Puff Daddy**, "Forever," Bad Boy/Arista, his first.

**Lee Ann Womack**, "Some Things I Know," Decca/MCA Nashville, her second.

**Christina Aguilera**, "Christina Aguilera," RCA, her first.

**Lou Bega**, "A Little Bit Of Mambo," RCA, his first.

**Kenny Rogers**, "She Rides Wild Horses," Dreamcatcher, his 25th.

**Mobb Deep**, "Murda Muzik/Mobb Muzik," Loud, its third.

Various artists, "One And Only Love Album," Universal TV.

Various artists, "Wow Worship: Today's 30 Most Powerful Worship Songs," Integrity/Word/Epic.

Various artists, "Now 2," Universal-EMI-Zomba/Virgin.

Various artists, "Disney's Princess Collection," Walt Disney.

Various artists, "Wow—The '90s: 30 Top Christian Songs," Word/Epic.

Various artists, "Violator—The Album," Violator/Def Jam.

### GOLD SINGLES

**Santana**, "Smooth," Arista, its first.

**TLC**, "Unpretty," LaFace/Arista, its

ninth.

**Vitamin C**, "Smile," Elektra, her first.

**Whitney Houston**, "My Love Is Your Love," Arista, her 20th.

**JT Money**, "Who Dat," Free World, his first.

## Atlantic Plans AOL Preview

### Stone Temple Pilots Track Available For Download

BY EILEEN FITZPATRICK

LOS ANGELES—Atlantic Records will preview the new Stone Temple Pilots album "No. 4" with a promotion and download in conjunction with America Online's recently acquired music Web sites, Spinner.com and Winamp.com.

Until the album's Oct. 26 street date, Winamp.com will offer a free download of a live version of the first single, "Down" (*Billboard* **Bulletin**, Oct. 6). Winamp's version was recorded last month at an invitation-only concert in Las Vegas.

In addition, numerous online retailers will be linked to Winamp, allowing consumers to pre-order the title. Online retail links include Trans World Entertainment, Musicland Stores, Tower Records, and CDnow.

Meanwhile, Spinner.com will stream the album version of "Down" on its audio channel and conduct an online contest. The contest, which is linked to the band's own Web site, will award STP merchandise and an autographed guitar from the band.

The promotion will also test AOL's new corporate synergy between Winamp and Spinner, both of which the company acquired in June.

A spokeswoman for Spinner says that both sites are an integral part of AOL's movement into the music

category, and several other promotions are in the works.

Like other labels, Atlantic is testing the online area with one-off deals centered on the release of new albums. Last month, Atlantic conducted a paid download promotion on numerous online retail sites of the Tori Amos single "Bliss" from her new album, "to venus and back" (*Billboard*, Aug. 21). Retailers could also make the track available for free. First-week sales for the album were 112,000 units, according to SoundScan.

"The Tori promotion was very successful, and we have always wanted to do something with AOL," says Atlantic Group co-chairman/co-CEO Val Azzoli. "They're the 800-pound gorilla, and the possibility of an ongoing relationship with them would be great."

Azzoli says that AOL's 5 million user base most appealed to the label, as well as its ability to deliver a secured download and open the promotion to many online retailers. Security for the download will be provided by Mjuice.com.

But Azzoli says that the label will continue to make deals with other Internet companies.

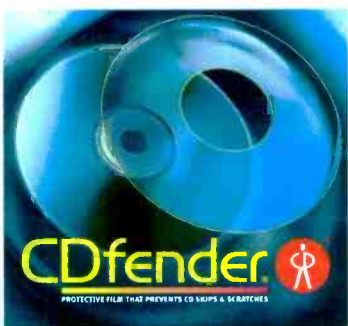
"We're entering uncharted territory," he says, "and we want to try many different things with many different people."

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	First Union Center Philadelphia	Sept. 13-25	\$7,394,085 \$67.50/\$37.50	114,822 six sets	Electric Factory Concerts
BRUCE SPRINGSTEEN	FleetCenter Boston	Aug. 21-27	\$5,469,060 \$67.50/\$37.50	88,894 five sets	Don Law Co.
BRUCE SPRINGSTEEN	United Center Chicago	Sept. 27-30	\$3,779,768 \$67.50/\$37.50	57,833 three sets	Jam Productions
BACKSTREET BOYS, ETC.	First Union Center Philadelphia	Sept. 29-30	\$1,458,580 \$38.50/\$29.50	38,757 two sets	Electric Factory Concerts
BACKSTREET BOYS, ETC.	MCI Center Washington, D.C.	Sept. 18-19	\$1,377,715 \$38.50/\$29.50	36,836 two sets	Cellar Door
CELINE DION, COREY HART	FleetCenter Boston	Sept. 24	\$1,130,203 \$75.50/\$30.50	18,845 seated	Don Law Co.
CHER, CYNDI LAUPER, JULIO IGLESIAS JR.	National Car Rental Center Sunrise, Fla.	Sept. 23	\$841,294 \$75.25/\$35.25	13,338 14,141	Cellar Door
CHER, CYNDI LAUPER, JULIO IGLESIAS JR.	Allstate Arena Rosemont, Ill.	Sept. 18	\$839,235 \$75.25/\$35.25	13,159 seated	The Entertainment Group, SFX Entertainment
ALANIS MORISSETTE, TORI AMOS, JOHN K. CHAVEZ	Irvine Meadows Amphitheatre Irvine Calif.	Sept. 25-26	\$815,534 \$45/\$28	27,234 two shows	SFX Entertainment
CHER, CYNDI LAUPER, JULIO IGLESIAS JR.	Orlando Arena Orlando Fla.	Sept. 25	\$700,947 \$75.25/\$35.25	11,542 17,712	Cellar Door

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# Billboard

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### NEW TALENT RANKS HIGH ON BILLBOARD TALENT NET

Serving as an important tool for talent scouts everywhere, the BTN TOP 10 and RADIO BTN TOP 50 are the first online new talent hit lists to provide an accurate reflection of what an international online audience considers to be the most hip and talented artists around. Full Devil Jacket, Pat McGee Band, Radiostar and Jill Sobule are all artists that have previously held rankings on the BTN Top10 and/or Radio BTN Top 50 and are now signed to recording contracts.

For more information go to [www.billboardtalentnet.com](http://www.billboardtalentnet.com)

### Top 10 Favorite Artist Picks

September 24, 1999

#### The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Solid Frog	Rock	1
2	Sinboy	Electronic, Techno	5
3	Judy Calem	Pop	1
4	Max Menius	Pop, Rock	1
5	SparkleJet	Rock	1
6	Slack Season	Rock, Alternative	1
7	Cindy Alexander	Pop, Rock	8
8	Eliot Popkin	Pop, Folk	3
9	Kill Hannah	Alternative, Gothic	4
10	Q	Alternative, Electronic	8

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

### Radio BTN Favorite Song Requests

September 24, 1999

#### The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	I Had A Dream...All The World Is Blue, Ava	Dance, Electronic	2
2	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	10
3	Clearview, Swim	Alternative, Rock	8
4	Can't Take It All, Cindy Alexander	Pop, Rock	18
5	Running In The Rain, Scott Howard	Pop, Rock	14
6	The Way, Grumpy	Heavy Metal, Hard Rock	1
7	Buttercup, Sinboy	Electronic, Techno	4
8	Call Me Psycho T.C., The Pack	Hip Hop, R'n B	2
9	Tubby, Smelt	Rock, Pop	1
10	And The Story Goes Like This, Everett B. Walters	Jazz, R'n B	5

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

### New Talent Spotlight

#### The Most Outstanding And Available Acts On BTN

#### YOU WERE SPIRALING

You Were Spiraling is a NJ-based modern rock outfit formed by keyboardist/vocalist/songwriter Tom Brislin, who also doubles as the piano player for rock icon Meatloaf. YWS has played live extensively in the New York Metropolitan area, and the band's latest release "The Hello CD" was distributed on John Flansburgh's (They Might Be Giants) label Hello Recording Club in 1997. "Mature jazz virtuosity leaks through their electric/acoustic pianos and organ, but kids could go pop crazy for The Hello CD," says Keyboard Magazine.



Genre: Rock  
From: New Jersey  
Deals sought: Any

For further artist details log on to [www.billboardtalentnet.com/youwerspiraling](http://www.billboardtalentnet.com/youwerspiraling)

For details about these and other up and coming artists visit our website at [www.billboardtalentnet.com](http://www.billboardtalentnet.com)

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

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## Artists & Music

### BECKER

(Continued from page 16)

Barre says media will also play an important role in promoting Becker's new release. "Due to her writing skills and her maturity, she's open to coverage in a lot of places where they don't necessarily cover Christian music per se. Margaret has something no amount of marketing dollars can buy, and that's respect. There's just a respect that opens up doors for a lot of publicity opportunities that we normally wouldn't have."

Jeremy Potter, senior music buyer for the Wheaton, Ill.-based

*'[The material] speaks a lot about trying to make sense out of the nonsensical moments of life and understanding—even in the worst of times, even in the most disjunct moments of our life—there's still a balance'*

—MARGARET BECKER—

Lemstone chain, agrees, adding that in addition to her songwriting, Becker's burgeoning status as an author is key to her career growth.

"I think that Margaret is an incredible songwriter," says Potter, "and last year's book 'With New Eyes,' that she published with Harvest House, was really a delight to read. She is at once hilarious and poignant."

"She performed at our annual convention in 1998 and was a big hit," Potter continues. "When you see Margaret live, she manages to penetrate you in a way I don't think her albums have always captured."

Becker, who is managed by Proper Management and booked by William Morris, is now on the road with Ashley Cleveland for their Stories and Strings tour.

Becker has also been gaining exposure via her participation in the Aspiring Women conferences. Barre says the label is utilizing direct mail to spotlight her appearances at the conferences. He says there will also be some cross-promotion between Becker's album and the new "Heaven And Earth" album on Sparrow, which features Becker and Nichole Nordeman, Michelle Tumes, Jennifer Knapp, and Rebecca St. James.

Becker is also working on another book, "Growing Up Together," due out from Harvest House next June. The book will be a collection of stories about the experiences shared by siblings.

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**SWANKY JOHN:** What a rare treat it is to encounter a great singer who is not straining to also be a lyricist, producer, arranger, etc. **John Whitley** is an engaging young artist who clearly understands the interpretative power of the voice as well as the nearly lost art of focusing exclusively on using that voice to shape and personalize the words of other lyricists.

The New York-based vocalist has cut two lovely, truly essential discs: 1997's "History Remembers," a collaboration with musician/composer **Peter Saxe**, and the forthcoming "Simply Gershwin," on which he pays tribute to **George and Ira Gershwin** in an intimate piano/vocal setting. Both sets deftly straddle the line between widely accessible adult pop and theatrical cabaret. On the former set, Whitley breathes cinematic depth into Saxe's delicate melodies and rich, storyteller lyrics. The two are at their best on the painfully sad "Memories Of David" and on "Ernie & Bert (Living Together)," which playfully muses on a potential context of the "Sesame Street" characters' relationship.



WHITLEY

"Simply Gershwin" is a trickier assignment for Whitley—one that he completes quite well for such a young man. He brings a warm sense of humor and honesty to well-worn tunes like "It Ain't Necessarily So," "Who Cares," and "Summertime." Even the most discerning aficionado of Gershwin would be impressed.

After digesting both albums, it's hard not to wonder what would happen if Whitley were to be mentored by a seasoned producer like **David Foster** or **Walter Afanasieff**. Perhaps a savvy A&R exec can make that happen.

For more information, contact Whitley at 212-539-3167.

**DEAD-END ROCK:** Remember when rock'n'roll meant a spree of cranked-up guitars and tunes about hookin' up? **The Dead-End Kidz** apparently do, and they're not willing to give up that sound in favor of trend-hopping.

Consisting of **John Erigo** (vocals), **Mike LoBianco** (guitar), **Scott Carlson** (guitar), **Tom Mahalko** (drums), and **Kevin Edell** (bass), the band is currently playing clubs along the East Coast in promotion of "D.E.K.," a self-made disc that doesn't try to be more than the soundtrack to a hard-rock party. The songs are loose and fondly reminiscent of **Kiss** circa "Cold Gin" and "Detroit Rock City." The sonic quality of "D.E.K." is a little raw, but you get the point. The boys have chops, and you can tell that their stage show kicks hard.

Check out one of their shows to see for yourself.

For show dates and other details, call Erigo at 516-944-2397.

**TRUST THE MELODY:** We've been following **Kevin McCluskey's** career for a little while now. He caught our ear last year with his self-made disc, "This Distant Light," an 11-song collection of wonderfully soulful acoustic-pop tunes.

The Boston-based artist spent much of last year dividing his time between promotional club dates and his day job as an assistant professor at the Berklee College of Music, where he teaches courses on the music business. Among his juicier gigs last year was touring the former Soviet Union for two months with **Patty Larkin**, **John Fahey**, and **Vance Gilbert**.

McCluskey has just completed his second disc, "Trust," on which he grows toward a more roots-rock sound that lands somewhere between **John Fogerty** and **John Gorka** on the style meter. This is tasty stuff that would sound perfect on triple-A and mainstream rock radio. His wider creative scope should make him a far more attractive major-label prospect. If you need further proof after hearing his recordings, investigate one of his gigs. McCluskey will begin another round of shows in the coming weeks.

For further information, call 617-522-8299.



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**SPECIAL INTRODUCTORY WEEKEND RATES FROM \$150 PER NIGHT.**

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	28	<b>TRAIN</b> AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
2	10	15	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
3	<b>NEW</b>		<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
4	7	26	<b>STATIC-X</b> WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
5	2	2	<b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
6	<b>NEW</b>		<b>ANGIE STONE</b> ARISTA 19092 (10.98/16.98)	BLACK DIAMOND
7	5	14	<b>SLIPKNOT</b> I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
8	4	2	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
9	<b>NEW</b>		<b>GUSTER</b> HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
10	14	3	<b>IYANLA VANZANT</b> HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
11	6	18	<b>MOBY</b> V2 27049* (16.98 CD)	PLAY
12	9	6	<b>JIMMIE'S CHICKEN SHACK</b> ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
13	<b>NEW</b>		<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
14	13	24	<b>OLEANDER</b> REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
15	15	9	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
16	12	17	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
17	17	10	<b>BOYZONE</b> RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
18	11	18	<b>TAL BACHMAN</b> COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
19	18	9	<b>G. LOVE &amp; SPECIAL SAUCE</b> OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
20	<b>NEW</b>		<b>INDIA</b> RMM 284023 (8.98/14.98)	SOLA
21	<b>NEW</b>		<b>YOUNGSTOWN</b> HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
22	29	17	<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b> MASTERTONE 8562/POINT (13.98/16.98)	THE IRISH TENORS
23	21	26	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
24	16	5	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
25	20	5	<b>VITAMIN C</b> ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C

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	22	20	<b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
27	43	7	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
28	19	30	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
29	8	2	<b>STEREOLAB</b> ELEKTRA 62409/EEG (10.98/16.98)	COBRA AND PHASES GROUP PLAY VOLTAGE IN THE MILKY NIGHT
30	26	8	<b>KOTTONMOUTH KINGS</b> SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
31	<b>NEW</b>		<b>GET UP KIDS</b> VAGRANT/DOG HOUSE 340*/CAROLINE (14.98 CD)	SOMETHING TO WRITE HOME ABOUT
32	28	2	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98)	AMBER
33	50	9	<b>BASEMENT JAXX</b> XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)	REMEDY
34	27	8	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
35	<b>RE-ENTRY</b>		<b>TRACIE SPENCER</b> CAPITOL 34287 (10.98/16.98)	TRACIE
36	23	3	<b>AIR SOURCE</b> /ASTRALWERKS 6264*/CAROLINE (10.98 CD)	PREMIERS SYMPTOMES
37	<b>NEW</b>		<b>VICENTE FERNANDEZ</b> SONY DISCOS 83186 (8.98 EQ/13.98)	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
38	24	3	<b>THE CANTON SPIRITUALS</b> VERITY 43135 (10.98/16.98)	LIVE EXPERIENCE 1999
39	32	26	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
40	31	16	<b>OUT OF EDEN</b> GOTEE 2806 (10.98/15.98)	NO TURNING BACK
41	37	2	<b>YANKEE GREY</b> MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
42	<b>RE-ENTRY</b>		<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
43	41	2	<b>CARLTON PEARSON</b> ATLANTIC 46006/AG (10.98/15.98)	LIVE AT AZUSA 3
44	40	8	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
45	25	2	<b>DOPE</b> EPIC 63632 (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
46	35	5	<b>LOS HURACANES DEL NORTE</b> FONOVISA 0766 (7.98/11.98)	NORTENO 2000
47	48	54	<b>SHAKIRA</b> ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
48	42	3	<b>TERRY DEXTER</b> UNIVERSITY 46899/WARNER BROS. (10.98/16.98)	TERRY DEXTER
49	33	27	<b>LO FIDELITY ALLSTARS</b> SKINT/SUB POP 69654/CRG (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
50	<b>NEW</b>		<b>LINDA EDER</b> ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE

## POPULAR UPRIISINGS

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

**THE LOW-DOWN ON SPLASHDOWN:** **Splashdown** is the latest offering from **Glen Ballard's** Java Records, which is affiliated with Capitol Records. Before



**Solo Clannad Singer.** Máire Brennan may be best known as the lead singer of Celtic group Clannad, but she has also established a solo career. Her next solo album, "Whisper To The Wild Water," is due Oct. 19 on Word Records. Brennan says, "The sound and melodies on this album relate to images inspired by my surroundings and that I've jotted down. On this album, I wasn't afraid to explore deeper territories."

signing to Java, the Boston-based rock band released an independent album, "Stars & Garters," which received some airplay on local rock stations WBCN and WFNX.

The band's first album for Java, "Blueshift," was executive-produced by Ballard and is expected to be released later this year. A **Splashdown** EP, "Redshift," has already been released on Java/Capitol.

Splashdown's music reflects a slew of influences, such as science fiction, Middle Eastern culture, and glam rock. The band—lead singer/pianist **Melissa Kaplan**, guitarist/bass player **Adam Buhler**, and programmer/keyboardist **Kasson Crooker**—stands out from the pack because it doesn't have a drummer.

Says Buhler of the band's sound, "No matter how crazy we get in the studio, we won't do something unless we can play it on an acoustic guitar and piano. We like to think there's a lot going on in our music, that this is an information-rich album."

The band played select dates at the 1999 Lilith Fair and plans to tour following the release of its next album.

**CROONING WITH MILTON:** Veteran world beat



**Sapp's Gospel.** Notable gospel artist Marvin Sapp is planning a U.S. tour this fall in support of his next album, "Nothing Else Matters," which is set for a Nov. 16 release on Myrrh Records. His 1997 Word/Epic Records album, "Grace And Mercy," reached No. 11 on the Top Gospel Albums chart.

singer **Milton Nascimento** has received critical acclaim for his music and has released several albums over the years. His set "Nascimento" won the 1997 Grammy for best world music album. His latest album, "Crooner," is due Nov. 16 on Warner Bros. Records.

The Brazilian native has already charted with three previous albums: 1996's "Encontros E Despedidas (Meetings And Farewells)" peaked at No. 7 on the Top Jazz Albums chart. And on the Top World Music Albums chart, 1994's "Angelus" reached No. 8, while 1991's "Txai" was a No. 1 hit.

**KOMBO BLASTS OFF:** **Kombo** is a jazz duo consisting of veterans **Ron Pedley** and **Jon Pondel**. Pondel was previously in the acid-jazz band **Jazzhole** (which recorded for Atlantic Records), and both musicians were also in the band **Uncle Festive**.

**Kombo's** debut album on GRP Records, "The Big Blast," was produced by **Bud Harner** and features veteran musicians **Gregg Bis-**

sonette and **Matt Bissonette** on drums and bass guitar, respectively. The first single from the album is

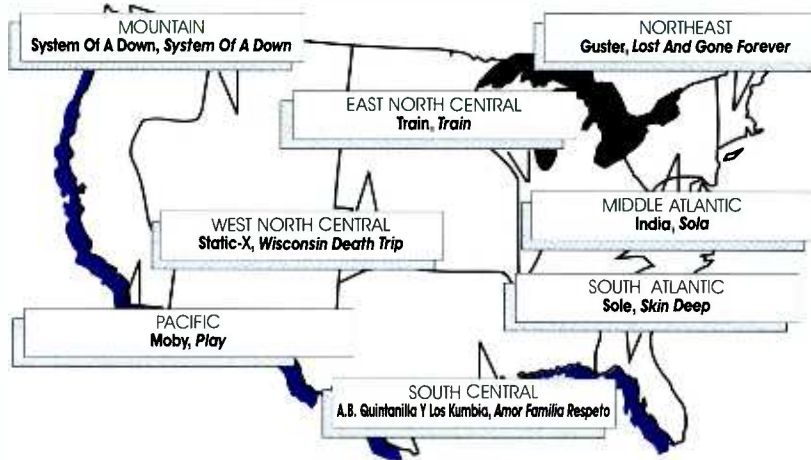


**Breakbeat Debut.** Bristol, England-based **Roni Size** received considerable acclaim as a leader of the drum'n'bass movement with his project **Reprazent**, whose 1997 album, "New Forms," won the U.K.'s Technics Mercury Music Prize, given to artists for the artistic merit of their albums. Now **Size** returns with a new project, **Breakbeat Era**, whose debut EP, "Ultra Obscene," is on XL/1500 Records. **Breakbeat Era** features **Size**, singer/songwriter **Leonie Laws**, and producer **DJ Die**.

"Talk The Talk."

**Kombo** has been playing clubs in the Los Angeles area and has also appeared at this year's Catalina Jazz Trax Festival.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Static-X Wisconsin Death Trip
  2. Sole Skin Deep
  3. Train Train
  4. System Of A Down System Of A Down
  5. Slipknot Slipknot
  6. Brad Paisley Who Needs Pictures
  7. Angie Stone Black Diamond
  8. Ideal Ideal
  9. Oleander February Son
  10. Lorie Line Simply Grand

- MIDDLE ATLANTIC**
1. India Sola
  2. Amber Amber
  3. Angie Stone Black Diamond
  4. Guster Lost And Gone Forever
  5. Iyanla Vanzant In The Meantime — The Music That Tells The Story
  6. Train Train
  7. System Of A Down System Of A Down
  8. Dave Koz The Dance
  9. Static-X Wisconsin Death Trip
  10. Moby Play

# THE SOUND OF FILM

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- SINGLES & SCORES: A PERFECT BLEND
- MARKETING OF THE SOUNDTRACK
- ACHIEVING THE FILM'S VISION THROUGH MUSIC



FEATURING KEYNOTE BY:

**GLEN BRUNMAN**

EXECUTIVE VP SONY MUSIC SOUNDTRAX

THROUGH VIDEO-CONFERENCING,  
THE NEW YORK AND LOS ANGELES PANELS UNITE

### NEW YORK

**Darren Higman**- VP of Soundtracks, Atlantic Records  
**Lori Silfen**- Sr. VP of Music Business and Legal Affairs, New Line Cinema  
**Catherine Applefeld Olson**- Billboard Magazine  
**Alex Steyermark**- Music Supervisor for "He Got Game", "I Know What You Did Last Summer", "Do The Right Thing"  
**Peter Gelb**- President, Sony Classical  
**Randy Spendlove**- Sr. VP of Music & Soundtracks, Miramax  
**Barry Cole**- Music Supervisor for "Sling Blade" and "Next Stop Wonderland"  
**Sue Devine**- ASCAP  
**Ira Deutchman**- Producer "54", "Kiss Me Guido"  
**Ted Hope**- Producer, "The Brothers McMullen", "The Ice Storm"  
**Howard Shore**- Composer "Crash", "Seven", "Silence of the Lambs", "Ed Wood", and many more ...

### LOS ANGELES

**Robert Kraft**- President of Fox Music  
**Glen Lajeski**- VP of Product Management Disney Music  
**Stewart Copeland**- Composer "Wall Street" and "Very Bad Things"  
**George S. Clinton**- Composer "Austin Powers"  
**Kathy Nelson**- President of Disney Music  
**Doreen Ringer Ross**- BMI  
**Jacquie Perryman**- Soundtrack Executive  
**Mark Isham**- Composer "A River Runs Through It"  
**John McNaughton**- Director "Wild Things", "Mad Dog & Glory", and many more ...

### SEMINAR LOCATIONS

#### New York

The Knitting Factory,  
74 Leonard Street  
212-219-3006 12pm-6 pm EST

#### Los Angeles:

The El Rey Theater,  
5515 Wilshire Blvd.  
9:00 am-3 pm Pacific Time

### REGISTRATION

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### SNL 25: THE MUSICAL PERFORMANCES

Volumes 1 and 2

EXECUTIVE PRODUCERS: Michael Ostin and Ryan Shiraki  
DreamWorks 0044-50205/6

For much of its tenure, "Saturday Night Live" has been the prime outlet for live rock on TV, with anyone who was anyone appearing on the show over the years—sometimes to historic effect. While a series of recordings documenting the best of these performances always seemed like an obvious project, it took the program's 25th birthday to make it a reality. Although a boxed set would've perhaps been more apt, these two discs ably offer a fair sampling of just what has made "SNL" such an exciting venue. Perhaps too much space is allotted to current pop hitmakers, with mediocre performances from Jewel and Oasis, and awful ones from TLC and Alanis Morissette. But the Beastie Boys' "Sabotage" and Lenny Kravitz's "Are You Gonna Go My Way" rock the house, while Beck's poetic rendition of "Nobody's Fault But My Own" approaches the sublime. The historic performances include Nirvana faking "Smells Like Teen Spirit" before launching into "Rape Me," and Elvis Costello & the Attractions aborting "Alison" in favor of a riveting "Radio, Radio." Also on the classic tip is a vibrant version of "Only The Good Die Young" by Billy Joel, and a wild "Scary Monsters (And Super Creeps)" from David Bowie just a few years ago. Annie Lennox is in touching form with "Why," as is Eric Clapton with "Wonderful Tonight" (despite a rather obtrusive, dated synth backup). And, ironically, another real highlight is Randy Newman's witty, big-hearted turn on "I Love L.A."

#### LINDA EDER

It's No Secret Anymore

PRODUCERS: Linda Eder, Frank Wildhorn  
Atlantic 83236

Recorded during her seventh and eighth months of pregnancy (it was a boy!), "It's No Secret Anymore" finds Broadway darling Linda Eder delivering a collection of what she calls "contemporary standards" with a verve and confidence that only comes from spending time on the stage. On "Romancin' The Blues," Eder is at her late-night sultry best, while "Even Now" finds the singer entering the over-the-top power-ballad territory dominated by artists like Celine Dion. For the swingin' fabulosity that is "You Never Remind Me," Eder makes her special someone feel even more special by singing, "You never remind me of anyone who/Reminds me of anyone other than you." Tracks like "Havana" and "Never Dance," both culled from the upcoming Frank Wildhorn musical "Havana," smolder with a Latin ferocity that would surely bring an extra swivel to the hips of Ricky Martin. In fact, Atlantic may want to consider remixing one of these tropical tunes for clubland, which fiercely embraced the club restructurings of Eder's "Something To Believe In."

### COUNTRY

#### JIM LAUDERDALE & RALPH STANLEY AND THE CLINCH MOUNTAIN BOYS

I Feel Like Singing Today

PRODUCERS: Jim Lauderdale, The Clinch Mountain Boys  
Rebel CD-1755

Putting one of today's most innovative singer/songwriters with the elder

### SPOTLIGHT



#### INDIA

Sola

PRODUCERS: Isidro Infante, India, K.C. Porter  
RMM 82840

Media hype surrounding the recent Spanish-to-English crossover trend has mysteriously left out India, a powerhouse vocalist who has been contributing to dance, jazz, and rap albums since the late '80s. When not collaborating with the likes of Tito Puente, Puff Daddy, and former husband "Little" Louie Vega, this high-voltage Nuyorican performer, with a distinctive vocal prowess, has been releasing top-selling salsa discs. These albums routinely ascend to the upper reaches of The Billboard Latin 50. "Sola" should easily follow suit. This winning, nine-song set features a savvy blend of India's trademark salsa numbers (the set's first single, "Hielo," and "Déjame Volver Contigo") and heart-tugging bolero moments ("Que Te Pedí" and "Si Vuelves Tú"), which were recorded as a tribute to legendary vocalist La Lupe. And then there's the K.C. Porter-produced version of the title track, a sublime merging of climactic salsa shaker and slow-shuffling ballad. With this song, India has the potential to score her first chart-topper on the Hot Latin Tracks chart. Beyond that, it further validates her as a multifaceted singer for whom the sky is the limit—in both Spanish and English.

statesman of bluegrass music turns out to be not such a leap as some might imagine. Jim Lauderdale is thoroughly grounded in the roots of country music, and his respect for bluegrass legend Ralph Stanley is evident in this collection of traditional songs and Lauderdale originals. Lauderdale has been co-writing lately with Grateful Dead songwriter Robert Hunter; their co-compositions are interesting indeed. For instance, "I Will Wait For You" combines bluegrass' often-eerie images—"blood red birds" singing in

### SPOTLIGHT



#### ANGIE STONE

Black Diamond

PRODUCERS: various  
Arista 19092

Arista fortifies its already formidable roster of R&B/soul-stirring females with this striking solo debut by Angie Stone, formerly of critically acclaimed neo-soul trio Vertical Hold. The versatile Stone, who has collaborated with the likes of Jill Jones and D'Angelo, leaves no stone unturned as she takes listeners on a musically rich and empowering journey through life's many ups and downs. Recalling such '70s divas as Aretha Franklin, Chaka Khan, and Roberta Flack, this sister-girl from South Carolina definitely heads the commandments of soul: smooth, mellow grooves paired with emotion-packed lyrics. But she does so in a manner that is uniquely her own. Ex-boyfriend D'Angelo guests on "Everyday," and Stone revisits Marvin Gaye's classic "Trouble Man," slightly altering the lyrics to reflect a woman's point of view. Additional heat on this stunning debut is provided by producers Ali Shaheed Muhammad, Aaron "Freedom" Lyles, and DJ U-Neek, among others. For those lamenting the lack of honest R&B/soul, stop worrying. With "Black Diamond," it's back where it belongs.

the sky and "Seven horses dressed in gray/Come to bear my heart away"—with a heartfelt sense of loss. Lauderdale's and Stanley's voices meld well; Lauderdale's younger, smoother voice forms a perfect counterpoint to Stanley's ageless, haunting, lonesome bluegrass laments.

### JAZZ

#### JERRY GRANELLI & BADLANDS

Crowd Theory

PRODUCERS: Jerry Granelli, J. Anthony Granelli and Tony Reif

Songlines 1526

Ageless traps vet Jerry Granelli has

### SPOTLIGHT



#### MELISSA ETHERIDGE

Breakdown

PRODUCERS: Melissa Etheridge, John Shanks  
Island 1036

Don't pass final judgment on Etheridge's first album in four years by the tone of its lead single, "Angels Would Fall," a pleasant if overly familiar arena rocker cast in the same mold as her past hits. It's only indicative of a portion of the album's overall sound. In fact, just when it seems safe to write "Breakdown" off as fine but formulaic, Etheridge throws a wicked curveball in the form of "Mama, I'm Strange," a white-knuckled, wholly relatable examination of adolescent alienation, wrapped in a fresh arrangement of quasi-psychedelic guitars and skittling hip-hop-derived beats. From there, "Breakdown" takes on a completely different complexion. "Scarecrow" is a gut-wrenching take on the murder of Matthew Shepard, while the sweetly romantic "My Lover" and the pensive "Sleep" are folk-flavored tunes showing Etheridge at her most vocally intimate. Etheridge may never venture too far from musically familiar ground, but these stellar cuts prove that there are ways to grow and intrigue listeners without leaving a comfort zone.

bonded with his edgy young Badlands septet for another essay in spontaneous combustion. A distinct improvement over last year's diffuse "Enter, A Dragon," the more composed "Crowd Theory" brims with energy and incident, including excellent work from reed men Chris Speed, Briggan Krauss, and Peter Epstein. There are *longueurs* and squiggly bits here and there, but that is overcome by a surfeit of strong material, particularly from the leader's pen. In particular, his tuneful "Tango" should turn many heads. Distributed in North America by Allegro.

### LATIN

#### LÍMITE

En Concierto

PRODUCERS: Jesús "Chuy" Carrillo, Gerardo Padilla  
Universal Latino 153782

After four studio albums, Límite—popular purveyors of Mexican *cumbia* grooves fronted by charismatic lead singer Alicia Villareal—arrives with a (primarily) live two-disc set that shines the spotlight on its greatest hits. The discs find the outfit performing with much skill. And Villareal coos, pleads, and bulls her way through such fan favorites as "Sólo Contigo," "El Príncipe," and "No Rompas Mi Corazón." The latter is a rousing cover of country nugget "Achy Breaky Heart," performed as a duet with Caballo Dorado. With this set, Villareal, who clearly is the biggest female border singer since Selena, has matured into a confi-

### SPOTLIGHT



#### ZZ TOP

XXX

PRODUCERS: Billy F. Gibbons, Lone Wolf Production  
RCA 67850

The title of ZZ Top's new album could be a reference to any number of things, including a rating for a particular type of film, a brand of beer, or the number of years the band has been together. Whatever the reason, "XXX" finds ZZ Top responsible for a great, greasy, and gritty record for the millennium's end. Featuring eight new studio recordings and four live tracks, the album marks a return to form for the hirsute trio. The live material includes three new tracks (a cover of the Elvis Presley chestnut "[Let Me Be Your] Teddy Bear," "Hey Mr. Millionaire," "Belt Buckle") and one ZZ Top classic ("Pincushion," from the album "Antenna"). Of the new studio tracks, "Fearless Boogie" is currently being embraced by mainstream rock radio. But be warned: the barroom zeal of this track is not wholly indicative of the album. That said, radio should be fair to the band (it's been 30 years, after all) and support a track like the truly pathfinding "Poke Chop Sandwich." In the meantime, don't let the beards fool ya'. "That little ol' band from Texas" is only growin' one way: tighter.

dent songstress. She amply imprints her gritty belting style into the grooves of the leadoff single, "Alma Rebelde," one of three new studio tracks on "En Concierto."

### CLASSICAL

#### ★ CHOPIN: EVENING AROUND AN 1831 PLEYEL

Janusz Olejniczak, piano; Ensemble Mosaïques, Christoph Coin

PRODUCER: Yolanta Sikura  
Opus 111 30-286

This is the finest entry in Opus 111's ambitious but uneven seven-volume series commemorating the 150th anniversary of Chopin's death. Originally recorded a few years ago as the soundtrack to the French Chopin bio-pic "La Note Bleue"—with Polish period piano specialist Janusz Olejniczak playing the composer—this album revolves around the evocatively archaic sonorities of an 1831 Pleyel fortepiano. Olejniczak plays the instrument with an expressiveness and abandon that few possess, even on modern concert grands. The opening Prelude Op. 28 No. 4 is set as if in amber, and the Etude Op. 10 No. 12 is beautifully untamed. Christoph Coin's chamber Ensemble Mosaïques joins in for the Larghetto of the Second Piano Concerto to limpid effect. Fans of Olejniczak's poetic ways should also see his two-disc volume of polonaises and mazurkas, also in the Chopin series. The French Opus 111 label is distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.

### VITAL REISSUES®

#### HANK WILLIAMS

Live At The Grand Ole Opry

PRODUCERS: Colin Escott, Kira Florita  
Mercury Nashville 314-546-466-2

With last year's Grammy-winning, definitive 10-CD boxed set on Hank Williams ("The Complete Hank Williams"), Mercury Nashville had finally made up for years of serious neglect and egregious tampering by MGM and PolyGram with this country pioneer's recorded catalog. Now, Mercury Nashville presents a two-CD set of Williams' appearances at the Grand Ole Opry. Disc one includes mementos like "Lovesick Blues" from his performances between June 18, 1949,

and July 5, 1952. (In August 1952, the Opry dropped Williams from its program for drunkenness and no-shows; six months later he died at the age of 29.) These recordings are taken from Armed Forces Radio Service (AFRS) transcriptions of the 30-minute NBC broadcast segments of the Opry, popularly known as the Prince Albert Opry. Disc two is a complete AFRS Prince Albert show from Feb. 18, 1950, with two performances by Williams and others by Red Foley, Minnie Pearl, Wally Fowler & the Oak Ridge Quartet, Claude Sharpe & the Old Hickory Singers, and comics Jamup and Honey.

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



## SINGLES

EDITED BY CHUCK TAYLOR

### POP

► **MARCY PLAYGROUND** *It's Saturday* (3:15)  
 PRODUCER: John Wozniak  
 WRITER: J. Wozniak  
 PUBLISHERS: WB Music/Wozniak Publishing, ASCAP  
**Capitol 7087** (CD promo)  
 Like most rock/pop outfits these days, Marcy Playground welcomes its forthcoming "Shapeshifter" set with a song that ups the edge and turns on the guitars. A far cry from debut single "Brick," this catchy track is craftily executed, with several intriguing and hooky twists to keep listeners on their toes. The lyric is frothy, mourning the sad fact that it's Saturday and lead singer/songwriter/producer John Wozniak is just too sick to enjoy the night: "With Ginseng and fresh-squeezed juice/With wheat grass on some hot chicken soup/It just might keep me alive a couple days." This song takes to task anyone who might wonder about the sophomore jinx, after Marcy hit No. 1 on modern and active rock radio and scored a double-platinum album last time around. An effortlessly likable song that should have no trouble taking this trio back to the top.

★ **PRETENDERS** *Popstar* (3:33)  
 PRODUCER: Stephen Hague  
 WRITERS: C. Hynde, A. Seymour  
 PUBLISHERS: Hynde House of Hits, PRS; EMI Music Publishing/Clive Banks Songs/Adam Seymour, ASCAP  
**Warner Bros. 4206** (CD promo)  
 The mighty Pretenders follow up previous ballad "Human" with a breakneck track that cuts right to the pop jugular, with a commentary on the inane ways that stars are created today. Co-penned by lead Chrissie Hynde and Adam Seymour, the song is packed with sly lines that jump right out, underscoring a playfully biting sentiment: "You're someone everyone knows/And all the designers send out all their new clothes/Well, then she starts to look like Kylie Minogue/She might even get her picture in Vogue/Lord, they don't make 'em like they used to/Should've just stuck with me." All this, set to a persuasive, guitar-fueled beat and comfortable, organic instrumentation. Kitschy, wildly amusing, and vintage Pretenders. Adult top 40, modern AC, this is a go. From the album "Viva El Amor!"

**BREE SHARP** *America* (2:53)  
 PRODUCER: Mike Rogers  
 WRITERS: Sharp, Austin, DiLego  
 PUBLISHER: not listed  
**Trauma Records 130** (CD promo)  
 Bree Sharp threw a fun curveball radio's way with her debut release, "David Duchovny," about her adoration for the "X-Files" star. Here, she's ready to show what she's really about, with an uptempo pop tune that has a '50s hand-clapping quality. The intro sounds much like Sixpence None The Richer's current "There She Goes"; however, the lyric, which Sharp wrote, turns things inward, with a take on how many of us mindlessly view the news and the tragedies of war on cable TV, happy-go-lucky remote controls in hand. Peppy production and Sharp's sing-along vocal only add to the irony of the seriousness behind the message. Adult top 40 and modern adult: This could turn on listeners, provided it gets the right promotional push from Trauma Records.

### R & B

★ **IMAJIN** *Flava* (3:42)  
 PRODUCERS: Night & Day  
 WRITERS: G. Hughes, T. Martinez, J. Skinner  
 PUBLISHERS: Zomba Enterprises Inc./Food Stamp Muzik/Conversation Tree Enterprises, ASCAP  
**Jive 42572** (CD promo)  
 Last year, Imajin debuted on the scene with "Shorty (You Keep Playing With My

Heart)" and had a respectable run with video and radio play, introducing itself to a preteen female audience. As the group returns with its new single, "Flava," Imajin has the opportunity to fill a vast void in the R&B market for a young teen male group. While many R&B groups include members who are in their teens, few are targeted to that preteen audience. Other groups have tried and failed in recent years, but it's been a while since acts like Immature, Boyz II Men, or the early New Edition have pushed a true teen phenomenon for R&B. The first few chords of "Flava" may have you thinking, "This sounds familiar." That's because you're hearing a sample of Mint Condition's 1991 hit "Breakin' My Heart (Pretty Brown Eyes)." It would be fitting if this was an effort to pay homage to Mint Condition, who, like Imajin, are a full-fledged band and not just a singing group. "Flava" has an innocent-enough message, so as not to offend parents, without being too corny for the kids. There's no sexual innuendo or streetwise slang here. Something parents will be happy to have their daughters hearing on the radio.

### COUNTRY

► **ALABAMA** *Small Stuff* (3:59)  
 PRODUCERS: Don Cook, Alabama  
 WRITERS: M. Collie, H. Kanter, E. Stevens  
 PUBLISHERS: Daniel Island Music/How Ya' Doin' Publishing/Leiper's Fork Music/Tender Vittles Music/ESP Music, BMI  
**RCA 65879** (CD promo)  
 After scoring a country hit with a cover of the 'N Sync pop smash "God Must Have Spent A Little More Time On You," Alabama releases a strong follow-up in this encouraging ballad from its wonderful "Twentieth Century" album. The lyric puts life's irritating factors—traffic, taxes, mortgages, and leaky roofs—in perspective, as Randy Owen's warm, soothing lead vocal urges us not to sweat the small stuff. It's a positive anthem for troubled times that country audiences should easily relate to. The understated production gives Owen's engaging vocal talents plenty of room to shine. Looks like another hit from a veteran outfit that continues to set the standard for groups in country music.

**LEE ANN WOMACK** *Don't Tell Me* (3:50)  
 PRODUCER: Mark Wright  
 WRITERS: B. Miller, J. Miller  
 PUBLISHERS: Bug Music/Tinkie Tunes Music/Martha Road Music, ASCAP  
**MCA 72105** (CD promo)  
 The newest single from Lee Ann Womack's "Some Things I Know" album is a pretty, poignant ballad about dealing with lost love. Penned by Julie and Buddy Miller, this affecting ballad should win immediate attention. Following in the tradition of country's best weepers, the song boasts an emotionally heart-wrenching lyric and stark fiddle- and steel-guitar-laced production. For her part, Womack does justice to the strength of the song by turning in a vocal performance that aches with longing and regret. Her heart-in-throat vocals are reminiscent of the glory days of Loretta Lynn and Tammy Wynette, when there was nothing so moving as a great country ballad brought to life by a hauntingly beautiful voice.

### ROCK TRACKS

► **MATTHEW SWEET** *What Matters* (3:36)  
 PRODUCERS: Jim Scott, Fred Maher, Greg Leisz, Matthew Sweet  
 WRITER: M. Sweet  
 PUBLISHERS: EMI Blackwood Music/Charm Trap Music, BMI  
**Volcano Records 37233** (CD promo)  
 Matthew Sweet was around near the beginning of modern rock as we know it today and still sounds as fresh and vital as his early musings way back when. This boppy, cleverly produced track is perhaps his most credible bid for crossover success ever. It's as joyous and hooky as anything out there, and with Sweet's history, modern rock and top 40 should take it to heart

with compassion (read: instant phones). From the opening notes to the final chorus, Sweet sounds inspired and happy to be here. So will listeners the first time they get a load of this no-holds-barred hit. Welcome this with open arms. And skip the radio edit; soak up every second of the extended 4:13 album version. From his latest, "Reverse," due Oct. 12.

★ **BARENAKED LADIES** *Get In Line* (3:38)  
 PRODUCER: David Kahne  
 WRITERS: S. Page, E. Robertson  
 PUBLISHERS: WB Music/T.C.F. Music Publishing, ASCAP; Treat Baker Music, SOCAN  
**Reprise/Elektra 1398** (CD promo)  
 After four wonderful releases from the Barenaked Ladies' multi-platinum U.S. breakthrough album, it's time to see what the guys have been up to lately. This campy, fun-loving track from the soundtrack to the Fox TV series "King Of The Hill" serves as a little gift for those fans who know just how goofy these guys can be. That's not to say there's not substance here, at least in the instrumentation and alluring chorus, but the lyric here is a big chuckler about fellows who want to be "my girlfriend's best friend," folks stalking lead Steven Page, his "strange, pentagram-shaped rash," and so on. The refrain: "Everybody get in line/Everybody turn and cough/Everything will be all right if you just lay off." This one takes a couple of spins but in no time is as familiar and golden as the No. 1 "One Week"—though not as manic. Great stuff, divinely signature, and a perfect tonic for the chilly breezes of autumn.

**PAUL McCARTNEY** *No Other Baby* (4:17)  
 PRODUCERS: Chris Thomas, Paul McCartney  
 WRITERS: Bishop, Watson  
 PUBLISHER: Raspe Music  
**Capitol 13851** (CD promo)  
 A melancholy-sounding Paul McCartney delivers this simple song of want with a craving that can't help but call to mind the recent passing of his wife, Linda. Acoustically delivered with a simple composite of guitars, drums, organ, and bass, the song conveys the singer's craving for the woman across the hall in two quick verses and three serene choruses. No doubt, anything new from this ex-Beatle is an event, and modern AC, adult top 40, and AC stations should give this pleasant vehicle all the attention given any dear friend who makes a welcome return. First single from the album "Run Devil Run," which hit the street Oct. 5.

**FATBOY SLIM** *The Rockafeller Skank* (4:00)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Astralwerks/Skint 69932** (CD promo)  
 Fatboy Slim probably didn't make a lot of

new friends with his oddball performance on the recent MTV Video Music Awards, but this follow-up to his wonderful top 40 breakthrough, "Praise You," possesses the mettle to stir as much interest from new converts as from those who are already fans of his mix of shuffling beats, hip-hop percussion, and retro elements from every corner of left field imaginable. "The Rockafeller Skank" is not as immediate nor as radio-friendly as that previous release, but with a couple of spins, its "Batman"-esque thematics and stop-and-start pacing are so imposing that the track's appeal overtakes any notion that radio music must follow any particular construction mantra. More a groove than an actual song, "Skank" would be a perfect entry point in weekend mix shows, with plenty of potential to add a little relish to Fatboy's base at modern rock. Served in three different edits, all wonderfully imaginative.

**FOO FIGHTERS** *Learn To Fly* (3:52)  
 PRODUCERS: Adam Kasper, Foo Fighters  
 WRITERS: Foo Fighters  
 PUBLISHERS: M.J. Twelve Music/Flying Earform Music/Living Under a Rock Music, BMI  
**RCA 65861** (CD promo)  
 Foo Fighters preview their forthcoming album, "There Is Nothing Left To Lose," with an uptempo track about the search for something to make life a little safer, a little more certain, "something to help me burn out bright." There's an old-school Southern rock feel to this song, which lets the light shine consistently amid a wall of guitars, percussion complete with splashy cymbal crashes, and a melody that itches like a mosquito bite before the song has passed by the first time. This is a major moment in the career of a band that has persistently crafted accessible music with an edge that deserves the respect of modern rock radio. Play it loud, play it proud. Exceptional stuff.

### AC

**STYX** *Number One* (4:34)  
 PRODUCER: Tommy Shaw  
 WRITER: T. Shaw  
 PUBLISHER: Tranquility Base Songs, ASCAP  
**CMC 87313** (CD promo)  
 While naysayers may be quick to look the other way, Styx's latest release from the album "Brave New World" is already grabbing AC stations by the neck, even given its rock-edged verses. So how about that? The magic is in the lyric, which reaps the bounty of knowing a loved one inside and out. This is the song that re-establishes the rejuvenated band's vim, bringing forth an edge buried to the point of nonrecognition in their previous soggy ballads. With proper nur-

### NEW & NOTEWORTHY

**RUDY** *Do It Like Us* (3:50)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Platinum Entertainment/Red Velvet 9575** (CD promo)  
 Church-choir-bred R&B singer/songwriter Rudy is off to a running start with this world-in-his-hands debut, "Do It Like This"—so beautifully and soulfully sung that radio will have no choice but to think long and hard about placing another clone girl-group track in front of this rousing phenom. Singing since the age of 6 at his papa's South Carolina church and currently a freshman at Furman University, this enticing new entertainer may just have to put that education on hold if this song garners the attention it deserves. Rudy has already warmed up for the likes of Allure and BLACKstreet and performed in gospel shows, at ASCAP's recent tribute to Teddy Riley in New York, and before the tough audiences of the Apollo Theatre—winning the newcomers' competition three

times. Soon enough he's likely to join the ranks of his idols, thanks to the full-bodied production here and a voice that will make R. Kelly shudder. Make it a point: Contact Platinum Entertainment at 770-664-9262.

**PYT** *Something More Beautiful* (3:24)  
 PRODUCERS: Aberg, Rein, Hansson  
 WRITERS: Aberg, Rein  
 PUBLISHERS: Eclectic, ASCAP; Madhouse/BMG Music/Chrysalis, BMI  
**Epic 42724** (CD promo)  
 In the tradition of the sound of so many British youth groups out there (Steps, B\*Witched, Soap, A\*Teens) comes this ultra-cute ditty, as hooky as a hand-knit shawl and as immediate and inviting as much of what top 40 is serving in plenitude these days. The theme centers on wanting a little something more from that boy that's the apple of the lead singer's eye. Those top 40 stations that lean to the younger core with uptempo dance-oriented material may find this dazzling tune a catch in the can.

### DANCE

**HANNAH JONES** *Was That All It Was* (4:17)  
 PRODUCERS: not listed  
 WRITERS: Conlon, Ustry, Butler  
 PUBLISHER: Warner/Chappell  
 REMIXERS: Razor 'N' Guido, Lenny Fontana  
**Nervous 20389** (CD-5)  
 Covering a disco classic is not always the easiest thing to do. Rarely does the cover version come close to the vibrancy of the original. Fortunately, that's not the case here. First recorded by Jean Carne in the '70s, "Was That All It Was" has been revisited by British club diva Hannah Jones, whom many know from her previous dancefloor hit, "You Only Have To Say You Love Me." Although Jones' remake has been available as an import for several months, it took savvy U.S. independent Nervous to realize the great potential in these sweltering grooves. In fact, with the new mixes commissioned by Nervous, the grooves are that much more on fire. Razor 'N' Guido inject the song with signature synth stabs, drumrolls, and ample drama, while Lenny Fontana's Powerhouse mix wickedly borrows a riff or two from Saturday Night Band's disco chestnut "Come On Dance, Dance." This is essential stuff, kids.

**CAMILLE YARBROUGH** *Take Yo' Praise* (4:45)  
 PRODUCER: not listed  
 WRITER: C. Yarbrough  
 PUBLISHER: Songs Of PolyGram International, BMI  
 REMIXERS: Grey Doyle, Ethnicrobot  
**Vanguard 746** (CD-5)  
 First things first: Camille Yarbrough's sublime "Take Yo' Praise" formed the formidable foundation of Fatboy Slim's crossover smash "Praise You," which recently snagged three awards at the 1999 MTV Video Music Awards. That said, those who embraced "Praise You" need to give praise to—as well as play to—Camille Yarbrough's "Take Yo' Praise." Culled from the singer's 1975 album, "The Iron Pot Cooker," which Vanguard is scheduled to reissue in January, "Take Yo' Praise" may be too gritty, too real for many club DJs and radio programmers. That is unfortunate, because it's glorious. In addition to the original soul version of "Take Yo' Praise," the single features funky-up mixes by Greg Doyle and Ethnicrobot. Also included as a bonus track is a Fatboy Slim remix of Jean Jacques Perrey's "E.V.A.," which in its original form has been heavily sampled by the likes of Ice-T, House Of Pain, and Gang Starr. Contact 310-829-9355.

### RAP

**J-SHIN** *One Night Stand* (4:34)  
 PRODUCERS: C-Rock, Big Lee  
 WRITERS: J-Shin, L. Scott  
 PUBLISHERS: First-N-Gold Publishing, BMI; Juicy Tyme Inc., ASCAP  
**Slip-N-Slide/Atlantic 8975** (CD promo)  
 As the latest artist to come out of the Trick Daddy camp, J-Shin has the chance to have the next big breakout hit from the Dirty South with his debut single, "One Night Stand." This one's a simple, singsong ballad that could have easily been sung as a duet by Bobby Womack and Betty Wright in the mid-'70s. J-Shin's youthful yet strong vocals blend perfectly with the more experienced presence of Xscape's LaTocha Scott. And with Xscape no longer together, this sets Scott up nicely for a solo career. Although "One Night Stand" has a slightly homey feel, it's the type of record that lights up the phone lines, like last year's chart-topper "Be Careful" by R. Kelly protégé Sparkle or the early-'90s hit "Knockin' Da Boots" by H-Town. Heading into the fall, this record should be a winner all over mainstream R&B radio and could possibly even find its way onto adult R&B stations, considering its retro feel.

# Reviews & Previews



## MADELINE IN HOLLYWOOD

Golden Books Family Entertainment/Sony Wonder  
25 minutes, \$9.98 VHS

The little French girl tackles Tinseltown in her latest animated adventure, a fun and frolicking story of unlikely friendship in the most unlikely of places. Narrated by Christopher Plummer, the tale unfolds as Madeline lands the chance to co-star in a major movie with one of her favorite child actresses, Sugar Dimples. The part means a temporary relocation for Madeline and her pals from the orphanage to Hollywood, where they quickly learn those who appear sweet onscreen are often big sourpusses in real life. Despite the brooding Sugar's attempts to have Madeline kicked off the set, the real star of the day finally succeeds at showing her Hollywood counterpart the true meaning of friendship.

## MYSTERIES OF EGYPT

National Geographic Home Video/Warner Home Video  
90 minutes, \$19.95

Actor and native Egyptian Omar Sharif plays master storyteller in this artistic take on the documentary, which weaves legendary tales with historical fact to create a haunting, lasting picture of Egypt. Sharif and his onscreen granddaughter (actress Kate Maberly) literally walk through history as they weave in and out of the great pyramids and statues, and Maberly bombards Sharif with as many questions about their heritage as a pyramid has bricks. The format is unusual for a documentary, and it will probably be initially jarring to those who prefer the straightforward approach. Viewers who give it a chance will find a refreshing presentation, particularly as a way to engross children in history. The tape also includes a somewhat gratuitous half-hour making-of documentary that provides an insider's look at how the program came together.

## THE PLOT TO KILL LINCOLN

Goldhill Home Media  
52 minutes, \$29.95

President Abraham Lincoln was the first U.S. president to be murdered, and although the events surrounding his assassination by actor John Wilkes Booth have been dissected numerous times before, some questions still remain. Nearly 140 years later, some historians are still investigating the potentially conspiratorial nature of the event; they point to the many enemies Lincoln had in both the North and South during his presidency, including Vice President Andrew Johnson and Secretary of War Edwin Stanton. The video features commentary from historians and family members of some of the myriad people tangled in the Lincoln assassination web. Re-enactments retrace Booth's movements during the days before the assassination, and they re-create the historical event. In the end, viewers are left to determine whether the creators of this program make a strong enough case. Contact: 805-373-1603.

## SUSHI AT HOME MADE EASY

Sushi Entertainment  
70 minutes, \$19.95

Shig Chiba, the owner and chef of North Hollywood's Chiba Sushi Bar, lets viewers in on many of his secrets in this straightforward homespun tape that could've been titled "Sushi For Dummies." In the video, filmed entirely in the kitchen, Chiba walks step by step through the art of sushi-making. He touches on everything from the necessary utensils, cooking temperatures, and ingredients down to the final presentation. Using his good humor throughout, he provides several options for non-

seafood sushi, even how to concoct great-looking and -tasting sushi from leftovers. And the various segments—from "shaping rice" to "cut rolls"—are listed on the back of the sleeve along with the times they appear on the tape. While the content of the tape is indeed meaty, the production values of "Sushi" are somewhat unprofessional. The picture is not always totally in focus, and the volume is a bit distorted. Contact: 323-653-7874.

## HULK HOGAN'S ROCK'N'WRESTLING

WWF Home Video

45 minutes, \$12.95 each

Remember that mid-'80s CBS series that presented the over-the-top antics of animated likenesses of then World Wrestling Federation (WWF) champs like Andre the Giant, Captain Lou Albano, and Junkyard Dog? Chances are the lion's share of the WWF's youngest cheerleaders don't, but that won't stop them and the rest of the growing fan base from stocking up on this slice of ringside nostalgia. Licensed from DIC Entertainment, the programs are packaged two per tape in three tapes for the WWF's inaugural release slate. The WWF plans to eventually release all 26 episodes. The shows are pure '80s kitsch, not groundbreaking in either story lines or animation. Nevertheless, like it or not, they are a part of our popular culture, and their revival on video is likely to be bigger than their initial TV run ever was.

## ENTER\*ACTIVE BY CARRIE BELL

### PENPEN TRIICELON

Infogames

Sega Dreamcast

Despite it being a racing game, "PenPen Triicelon" and its animal racers move at a turtle's pace as they waddle, swim, belly-surf, and hop through 12 detailed theme lands, complete with lighting and weather effects. But the game is aimed at young children, so we'll let the lack of speed slide. Plus, the lovable characters (like Sneak the Penoctopus or Jaw the Penshark) and the option to dress them up when you win prizes will be a big hit with the Pokémon crowd. Race against up to four of your friends in a split-screen mode, take your PenPen to the championship and awards ceremony when you play the computer opponents, or try to better your skills and speed in the time trial. It's a sweet, nonviolent game that doesn't offer much of a challenge to the more experienced gamer.

### STAR WARS EPISODE I: THE PHANTOM MENACE

LucasArts

PC and PlayStation

Simply put: The bigger the fan you are of the "Star Wars" franchise, the more you will enjoy this game. "The Phantom Menace" pretty strictly follows the plot of this summer's biggest film (although there are some side quests to partake in), and it

allows you to take on the roles of Obi-Wan Kenobi, Qui-Gon Jinn, Queen Amidala, and Captain Panaka as you fight to make the Galactic Republic peaceful again. As in the film, the most annoying part is Jar Jar Binks, and try as you might, your lightsaber won't shut him up. The PC version's graphics look better, but the PlayStation controller is better suited to waving your lightsaber around when fighting off droids and Darth Maul and when traveling through the exotic locales of Naboo, Coruscant, and Mos Espa. The looking-down-from-the-ceiling point of view is hard to get used to. Searching for clues and solving puzzles will stump even the most experienced action/adventure video-game fan.

### WWF ATTITUDE

Acclaim Sports

PlayStation

There has been a whole onslaught of games cashing in on the comeback of professional wrestling. "WWF Attitude" is no exception, but it sure is fun to throw your opponents against the ropes or body-slam them when they least expect it. With more than 40 World Wrestling Federation superstars, including Stone Cold Steve Austin, the Undertaker, and Sable; 20 game modes (including King of the Ring, Survivor Series, and Steel Cage); 400 moves; the create-your-own-pay-per-view-event or -wrestler options;

and commentary by Shane McMahon and Jerry "the King" Lawler, it is bound to get your testosterone flowing (even if you are a gal who normally plays "Tetris"! ). You can even escape the ring and wrestle in the aisle. All the soap opera and pageantry that make WWF so entertaining is included, with specialty finishing moves, taunts, faces that actually look like the real guys, title bouts and belts, and illegal weapons.

## AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

### THE ROAD TO MARS

By Eric Idle

Read by the author

Soundelux Audio Publishing

3 hours (abridged), \$17.95

ISBN 1-55935-318-X

Former Monty Python trouper Eric Idle gives a lively performance of this amusing, tongue-in-cheek sci-fi parody. Idle's many years in comedy have served him well, and his deft timing and comic delivery add greatly to the humor here, although he doesn't always differentiate the characters' voices enough. The tale concerns two down-and-out comedians and their android (who unbeknown to them is researching humor for a book) slogging around the galaxy struggling with drunk audiences and unscrupulous club managers in an attempt to get to the "big time"—Mars. Along the way, they inadvertently get caught up in murder and conspiracies. Idle's book has that uniquely British comic sensibility that worked so well in Douglas Adams' "Hitchhiker's Guide To The Galaxy" series (and, for that matter, in many of Monty Python's sketches): unfailing reasonableness combined with utter absurdity.

### HEARTS IN ATLANTIS

By Stephen King

Read by Stephen King and William Hurt

ISBN 0-671-58235-6

Simon & Schuster Audio

21 hours (unabridged), \$59.95

In these five loosely linked stories, Stephen King looks at how Vietnam shaped the lives of a cross-section of young Americans: a young boy in 1960 whose discovery of shadowy, malevolent beings foreshadows horrors to come; a college student in the mid-'60s who, with his friends, becomes so helplessly addicted to late-night card games that studies are neglected, even though the students' very lives hinge on passing grades, since flunking out means being eligible for the draft; a girl who was the first girlfriend of the young boy in the first story and later the girlfriend of the hapless college student in the second story, who becomes a radical anti-war protester, with tragic results; Vietnam vets in the '90s (former college buddies of the card-playing student), still struggling to come to terms with their war experiences 30 years after the fact; and, finally, coming full circle, the young boy from the first story, now a 50-year-old man. This thoughtful, insightful book is riveting, with King's characters fully realized and fully believable. William Hurt's reading of the first story, "Low Men In Yellow Coats," perfectly captures both the innocence and powerlessness of a child. Although he does not create character voices per se, he does an excellent job of differentiating which character is speaking by pitching his voice higher or lower and by vividly projecting the characters' emotions. His voice is also rich and pleasant to listen to. After Hurt, it's something of a shock to switch to King's own flat, nasal, Andy Rooney-ish tone. As the author, King does have a legitimate interpretation and knows where he wants the emphasis to fall. But he is no professional reader, and it shows. King makes no effort to differentiate characters at all, and his voice is not nearly as pleasing as Hurt's. King is certainly adequate and listenable, but one wishes Hurt had read the entire book. Hurt does return for the short final story, though.

## IN PRINT

### PATTI SMITH: AN UNAUTHORIZED BIOGRAPHY

By Victor Bockris and Roberta Bayley

Simon & Schuster

336 pages, \$25

Patti Smith is the ultimate rock 'n'roll fan. Weaned on Little Richard, the Rolling Stones, and Bob Dylan, Smith created a persona for herself by synthesizing the best her idols had to offer and transforming the influences into something wholly individual. In this entertaining and informative biography, Smith's journey from poet to rock star to wife and mother and back again is detailed via conversations with friends and foes alike, along with a healthy dose of her own comments taken from the numerous interviews she has given over the years.

The reader comes away from Victor Bockris and Roberta Bayley's "Patti Smith: An Unauthorized Biography" with a portrait of a woman whose belief in herself overshadowed any doubts she or others may have had about her talent. The book begins at a key point in Smith's history: a 1971 poetry reading that the authors pinpoint as the start of her "transformation into a rock icon." That night, the then 25-year-old poet arrived with a big bang, mesmerizing those in the audience. After a few years as a rock critic, Smith eventually hooked up with fellow music journalist Lenny Kaye, and the nascent Patti Smith Group was born.

Mixing poetry with blistering rock music, Smith's 1975 recorded debut, "Horses," is still one of the most compelling albums ever. It set

her off on a course that would eventually see her opening for the Rolling Stones, as well as headlining European stadiums.

Throughout the book, Smith's romantic entanglements provide the reader with a fascinating glimpse of the New York underground of the early '70s. Sam Shepard, Television guitarist Tom Verlaine, Robert Mapplethorpe, and Jim Carroll are just some of the men with whom Smith has been linked. But the central figure in Smith's love life is her late husband, former MC5 guitarist Fred "Sonic" Smith, with whom she carried on a clandestine affair for two years before they made their union known to the world.

It is here in the book where the "unauthorized" part cannot do the subject justice. Although he seems like basically a decent person, Fred Smith is portrayed as an old-fashioned, almost sexist husband with

Victor Bockris and Roberta Bayley



MIKE VILLANO



**Video Vibe.** Untouchables/LaFace artist Donell Jones recently completed the video for "U Know What's Up," the second single from his sophomore album, "Where I Wanna Be." Celebrating at the wrap party, from left, are LaFace VP of A&R Kawan "KP" Prather, Jones, model Beverly Peele, video director David Nelson, labelmate Usher, and LaFace marketing VP Lisa Cambridge.

## 'Christmas Album' Straddles Formats

### MCA Uses Soundtrack-Like Promos With Hopes Of Titanic Sales

BY JIM BESSMAN

NEW YORK—MCA Records' new Christmas album compilation, "My Christmas Album," not only brings together veteran R&B artists but also showcases developing acts and new signings.

The 16-track set, being released Nov. 2, also features two "interludes" by the Multi School Jazz Band—a group of Los Angeles high school students.

"I wanted to call attention to the fact that while so many schools have cut back on music programs, they

still have students with potential to become professional musicians," says Steve Corbin, MCA's senior VP of operations/R&B and executive producer of the album. "It's important to encourage kids to continue to play instruments because you never know what will happen. These kids are really impressive."

Indeed, the Multi School Jazz Band, which performs brief strands of "Merry Christmas Baby" and "This Christmas," are joined on "My Christmas Album" by the estimable likes of Patti LaBelle, Gladys Knight, Mary J. Blige, K-Ci & JoJo, Chanté Moore, Aaron & Damion Hall, Jesse Powell, and Rahaan Patterson. Also starring are new acts Darryl "Day" Pearson, Ametria, Pam & Dodi, and Youth Edition, along with Avant from Magic Johnson Music and RCA

artist Cherokee.

The songs consist of Christmas classics and originals and are all-new recordings. The participating artists chose the tunes they sang.

"I looked at the roster and knew we had great performers who could make a nice present for fans," says Corbin. "But we're trying not to call it an R&B record per se because it has elements of R&B, blues, jazz, funk, and gospel. It appeals to everybody."



"My Christmas Album" cover art.

MCA senior director of marketing Marilyn Batchelor also cites the broad appeal of "My Christmas Album," comparing it to a movie soundtrack—at least from a marketing standpoint. "We're working it like a soundtrack, in terms of targeting multiple formats," she notes.

Thus, in late October, MCA is (Continued on page 84)

## Guy's MCA Reunion Album Wraps Up; We Say 'Yeah' For Yolanda; It's Showtime For Sisquo

**IT'S A GUY THING:** The highly anticipated Guy reunion album is a wrap after just five weeks. "III" is the aptly chosen title for the likely 2000 release; its first single, "Dancin'," hits stores in four weeks.

The "Future" crew—Teddy Riley, Aaron Hall, and Damion Hall—is back with a vengeance, says MCA VP A&R/R&B music Jeff Redd, who executive-produced the new "feel-good" album with Riley at the latter's Virginia Beach, Va., studio. It's been 11 years since the first Guy incarnation, with Timmy Gatling, ushered in the new jack swing era.

"Music is turning back to strong R&B again, especially with the success of groups like Backstreet Boys and 98°," says Redd. "'Dancin' is a midtempo R&B groove that takes you back to the early '80s and the Fatback Band and Maze. I told Teddy, 'Now's the time to take R&B to the next level,' what I call new bold soul: great songs and great performers."

Redd plans to carry the reunion theme further with a new set next year from Jodeci. He's also working on Melky Sedeck's second project and "in conversations with New Edition about their next album." Then there's his dream tour idea: Mary J. Blige, Guy, and Jodeci.

**ALBUM PLAY:** Former RCA artist Rome (The Rhythm & the Blues, Billboard, Sept. 4) resurfaces on Ground Level-distributed JTJ Records, armed with his sophomore album, the Nov. 23 release "Rome 2000—Thank You." According to the singer, the first single will likely be "Thank You," with release set for the end of October. Additional tracks include "Heaven Must Have Sent You," a cover of Marvin Gaye & Tammi Terrell's "Your Precious Love" with new vocalist Kieasha Haynic-Broussard.

Speaking of new albums, Toronto Raptor-in-training Percy Miller—aka Master P—releases a 21-song set of originals through No Limit Records on Oct. 26. "Only God Can Judge Me" features the production talents of Beats By The Pound, Jermaine Dupri, and Rico Lumpkins, among others.

Master P and the No Limit Allstars join Outkast, DMX, Ja Rule, 'N Sync, and others on the "Light It Up" soundtrack from Yab Yum/Elektra, coming Nov. 9; the first single was the September

release title track by Master P and crew, immediately followed by "How Many Wanna" by Ja Rule. The Fox 2000 Pictures/Edmonds Entertainment film about a neglected Queens, N.Y., high school stars Usher, Forest Whitaker, Vanessa L. Williams, and Judd Nelson; it bows nationwide Nov. 12.

"Born Again" is the title of Notorious B.I.G.'s second posthumous Bad Boy/Arista album, which arrives in stores Dec. 7. The set is the follow-up to his multi-platinum-selling 1997 "Life After Death."

**THE WORD ACCORDING TO YOLANDA:** After her recent performance at L.A.'s House of Blues, Yolanda Adams had all of us in the audience singing her praises—especially after her gut-stirring performance of the single "Yeah," from her debut Elektra album, "Mountain High . . . Valley Low." The label is aiming to take the gospel fave to the mainstream arena; the album has already conquered Billboard's Top Gospel Albums chart, entering the fold last week at No. 1.



by Gail Mitchell



**LEGAL BRIEFS:** U.S. District Court in Newark, N.J., was the site of a status conference on Oct. 1 on behalf of the lawsuit filed in November 1998 by production entity New Ark Entertainment against artist Lauryn Hill, Ruffhouse Records, Columbia Records, Sony Music Entertainment, Sony/ATV Tunes, Hill manager Jayson Jackson, and Sony/ATV VP Suzette Williams. According to New Ark attorney Peter Harvey, depositions are slated to be taken in November. At issue: The members of the New Ark collective—Vada Nobles, Rasheem Pugh, Johari Newton, and Tejumold Newton—allege they didn't receive proper credit as co-producers and co-writers on the multi-platinum "The Miseducation Of Lauryn Hill."

**MULTIMEDIA MOVES:** Last issue Billboard reported on Dru Hill member Sisqo's plan to pursue TV and film roles. A week later he's on the set of Showtime's "Line's," portraying a rap star whose moneymaking musical talent is coveted by another label impresario who resorts to "less than businesslike methods," according to "Line's" co-executive producer Tim Reid. The episode is expected to run next year.

## Capitol's David Linton Looking To Restore Label's R&B Image

*Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, David Linton, was tapped earlier this year to help spearhead Capitol's re-entry into R&B—signaled by Tracie Spencer's first release in nine years, "Tracie." Linton is a former radio GM and PD whose background includes executive promotion posts at Warner Bros., Island, and Arista.*

**What's your game plan for the R&B division?**

We plan to become a major player, but we want to control the growth. Our goal is to select the right artists. We're not going to sign up a lot of artists for a quick fix or set up a bunch of production deals. We're looking for the right partners who will carry us long-term. It's all about developing a catalog with strong artists and songs. Upcoming projects include Vega, a male quartet whose album will be released on Freeworld Records, the joint venture between Capitol and producer/CEO Dallas Austin. We'll also be expanding the staff with a few more key players.

**Where do you expect the division to be a year from now?**

Hopefully, we'll be restored to a loftier, respected position in the company. We want people to associate the

words "quality" and "competitive" with Capitol's urban product. When I was in radio, if product came in from a certain label, it immediately went on the turntable or into the CD player. We want to restore that image to Capitol.

**What trends do you see?**

We're going to see a return to live bands and real musicianship. Hip-hop will continue to grow and become more global, while gospel music will also expand by merging with other forms of music.

**What one thing would you change about the record industry?**

The lack of patience, especially in the urban arena. Urban artists are expected to hit almost immediately, whereas in the rock arena "patience" is the key word in breaking acts,

say over three albums. We're beginning to see that change, with labels showing stick-to-it-ness in breaking acts like the Fugees and Next.

**What's your biggest career accomplishment to date?**

It hasn't happened yet because I haven't reached the limits of where I can go. The biggest is yet to come.

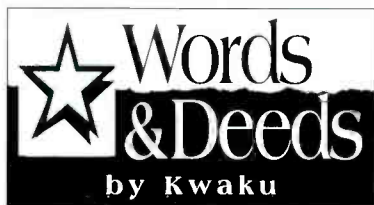
**What haven't you accomplished that you still want to do?**

That is always evolving, but I would love to grow into a senior executive post where my format isn't in the title.



David Linton is senior VP of R&B promotion and marketing at Capitol Records.

# U.K. Scratch DJs Enter ITF Championship



**SCRATCHING YOUR WAY TO THE TOP:** Back in the day, pioneering DJs like **Kool Herc**, **Afrika Bambaataa**, and **Grandmaster Flash** were able to rock the crowds with their record selection skills and turntable dexterity. Now the hip-hop or scratch DJ—also known as a turntablist—is often replaced by a DAT machine at many live rap shows.

But turntablists are beginning to shed their endangered-species tags, thanks to a growing number of DJ-centered clubs and competitions. Adding fuel to the fire: The International Turntablist Federation (ITF) will stage its advancement class championships in the U.K. for the first time on Oct. 31.

"The U.K. is considered the DJ

capital of Europe, so it's obvious the U.K. needs to be represented at the world championships," says **Pasha Kamber**, VP of San Francisco-based ITF. Established in 1996, the organization now has 16 chapters operating in 12 countries.

Furthermore, adds Kamber, "the Disco Mix Club is based out of England, so it's crucial ground for us."

It's not surprising that turntablism

is flourishing. Turntable sales are outstripping those of electric guitars, while this year's Mercury Music prize winner—classically trained musician **Talvin Singh**—counts the turntable as one of his instruments. And the U.K. Musicians' Union recently announced it would now allow DJs to join its ranks.

Indeed, there are pockets around the "Planet Hip-Hop" where die-hards are more interested in what can be created from the wheels of steel than what comes out of a rapper's mouth. In fact, London's Lyrical Lounge and the new Bigger and Deffer in Birmingham are just two of the many British clubs where DJs and their art form are lauded and appreciated.

"Rappers do have huge international mainstream success," concedes **DJ Onions**, owner of Turntablist's World DJ store in Crowthorne. "But the DJs are the true players, using the turntable as an instrument—actually manipulating sounds."

"A great deal of people still love DJing, spin on their backs at the



**DATU FAISON'S RHYTHM SECTION**

**AMPED:** Not many artists are able to step away from group situations onto the solo scene and score a No. 1 with their first single, especially not in the rap arena. In fact, prior to this issue, only three rap songs have hit No. 1 on Hot R&B Airplay since that radio chart began using Broadcast Data Systems (BDS) back in 1992. **Q-Tip** joins those elite few as "Vivrant Thing" (Violator/Def Jam/IDJMG) from the Violator compilation album hits No. 1 on that list this issue.

"Vivrant" fetches an audience of 39.7 million from airplay on 79 R&B stations. The song moves 12-9 on the Hot R&B Singles & Tracks chart, based largely on audience impressions, which constitute 95% of its total chart points, since there is only 12-inch vinyl available at retail. Needless to say, Q-Tip couldn't have had a better setup, as "Breathe & Stop," the first track from his forthcoming album, hits radio the first week of November. His solo debut, "Amplified" (Arista), then hits stores the 23rd of that month. The other rap songs to hit No. 1 on the airplay list prior to Q-Tip: **Arrested Development's** "People Everyday" (Chrysalis/EMI) in 1992, the **Notorious B.I.G.'s** "Mo Money Mo Problems" (Bad Boy/Arista) in 1997, and **Lauryn Hill's** "Doo Wop (That Thing)" (Ruffhouse/Columbia) in 1998.

**JUST SAY NO:** Dancehall is to reggae what hip-hop is to R&B—music of the youth culture talking about topics most relevant to it, and in the purest terms of what its listeners know.

Over the past few years, several of those songs have charted on the Hot Rap Singles or Hot R&B Singles & Tracks chart, but sex has always been one of dancehall's main topics. Since many programmers, and listeners for that matter, are just captured by the rhythms and really don't know the meaning of many songs, a couple have gotten away with saying some pretty racy things.

For instance, **Mr. Vegas's** "Heads High" (Greensleeves) bows at No. 75 on Hot R&B Singles & Tracks based on audience alone. The song draws an audience of more than 4.7 million listeners for the week based on airplay at 13 BDS-monitored stations. In the record, Mr. Vegas' hook says, "Heads high/Kill them with the no/Just make the man know you no blow." Hello out there? The song had been a big club and mix-show hit before the bow on Hot R&B Singles & Tracks. Since there is only a limited-edition import available for the single, both albums containing the hit are the sole gainers on the Top Reggae Albums chart. "Reggae Gold 1999" (VP) rises 2-1 on that list, while Vegas' "Heads High" set re-enters the chart at No. 8.

**Beenie Man's** "Slam" (Island Jamaica/IDJMG) single saw a No. 75 peak on the Hot R&B Singles & Tracks list back in 1995 for its verses about the girl who's the best in bed.

**STORE HAND:** **R. Kelly's** "If I Could Turn Back The Hands Of Time" (Jive) bullets at No. 6 on Hot R&B Singles & Tracks despite losing 5.2 million in audience. The record's saving grace was its 16% gain on the core store-based Hot R&B Singles Sales chart, the largest gain in a down sales week. That increase wins "Turn Back The Hands" the Greatest Gainer/Sales on the Hot R&B Singles list and an automatic bullet.



breaking jams, and go mad over second-hand copies of electro. These are the true heads, the children of the hip-hop culture," adds **Jon Saxon**, ITF's U.K. representative. "Crossing over is the flip side of the coin, a way of paying the bills. The other side is the love, practicing 24 hours a day in your room and competing in battles."

The ITF championships are coming to the U.K. at an opportune time: the country has some very exciting scratch specialists. "Since the rise of **Scratch Perverts**, battle DJs have feared the U.K.'s presence," notes **DJ Kwikit**, the 1997-98 Ill Skillz Battle DJ. "Now the U.K. has such DJs as **DJ Leon**, **Excel**, **Prime Cuts**, **TigerStyle**, **Gripsta**, **Sparra**, and **DJ Loop**, who can challenge the best of what the U.S. and the rest of the world can throw at them."

Some 30 turntablists will be battling it out for the U.K. title during **BAD's** hip-hop night, competing to impress the audience and judges with their technical skills, "vinyl compositions," and originality. It will be judged by two-time ITF world DJ champion and **5th Platoon** crew member **Vin Roc** and **Invisible Skratch Piki** member **Shortkut**, both of whom will also showcase their turntable talents.

The U.K. winner will join fellow champions from other ITF-affiliated

(Continued on page 54)

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>▶ No. 1 ◀</b>	
1	1	1	5	<b>I WANT IT ALL</b> ● (C) (D) (T) G-FUNK 73721/RESTLESS †	<b>WARREN G FEATURING MACK 10</b> 4 weeks at No. 1
2	2	2	7	<b>JIGGA MY N****</b> (C) (D) (T) ROC-A-FELLA 562201/DJMG	JAY-Z
3	3	3	5	<b>SIMON SAYS</b> (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
4	4	4	11	<b>U-WAY (HOW WE DO IT)</b> (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
5	5	5	14	<b>JAMBOREE</b> ● (C) (D) (T) (X) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
6	6	7	5	<b>PIMPIN' AIN'T NO ILLUSION</b> (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
7	7	10	4	<b>BIZARRE</b> (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
8	<b>NEW ▶</b>		1	<b>P.E. 2000</b> (C) (D) (T) BAD BOY 79276*/ARISTA †	PUFF DADDY FEATURING HURRICANE G
9	10	9	13	<b>IT'S YOUR THING</b> (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
10	8	6	5	<b>LUV AT FIRST SIGHT</b> (C) (D) (T) HOO GANGIN' 53564/PRIORITY	CHILLDRIN OF DA GHETTO FEAT. SOULTRE
				<b>▶ GREATEST GAINER ◀</b>	
11	28	25	8	<b>BOUNCE TO THE OUNCE</b> (C) (D) (T) DUCK DOWN 53495/PRIORITY †	O.G.C.
12	9	11	5	<b>TAKE A LICK</b> (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
13	<b>NEW ▶</b>		1	<b>SATISFY YOU</b> (C) (D) (T) BAD BOY 79283/ARISTA †	PUFF DADDY FEATURING R. KELLY
14	<b>NEW ▶</b>		1	<b>MANCHILD</b> (C) (D) (T) WU-TANG 53576/PRIORITY	SHYHEIM FEATURING TEKITHA
15	18	27	4	<b>EGO TRIPPING</b> (T) (X) PRG 0412*/DEH TYME	LT. STITCHIE FEATURING MAD LION
16	14	15	4	<b>FRONTLINE</b> (C) (D) (T) SUMTHING ELSE 108 †	FACE OF DEATH
17	13	12	21	<b>WATCH OUT NOW</b> (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEATURING YELLAKLAW
18	19	—	2	<b>GOTTA MAN</b> (T) RUFF RYDERS 497085*/INTERSCOPE †	EVE
19	16	13	3	<b>WHOLE LOT OF GANGSTAS DIE</b> (C) (D) (T) SHANTY TOWN 1005/HOLLAND GROUP †	FLEXX G. FEAT. KURUPT AND ALKATRAZ
20	15	16	16	<b>PLAY AROUND</b> (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
21	12	18	9	<b>RHYME MANIA '99</b> (C) (D) (T) REPLAY 36002	LARGE PROFESSOR AND NEEK THE EXOTIC
22	21	17	18	<b>NO PIGEONS</b> ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
23	11	14	12	<b>B-BOY DOCUMENT 99</b> (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
24	45	—	4	<b>JUMP UP</b> (C) (D) (T) DUCK DOWN 53491/PRIORITY	BLACK MOON
25	29	21	8	<b>TEXAS 2000</b> (C) (D) (T) PRIORITY 53492 †	MR. MIKE
26	17	8	9	<b>THUG ONES</b> (C) (D) (T) PENALTY 7268/TOMMY BOY	HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP
27	23	22	27	<b>WHO DAT</b> ● (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
28	20	20	14	<b>WILD WILD WEST</b> ● (C) (D) (T) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
29	26	19	13	<b>FREAK WITH ME</b> (C) (D) (T) DOC HOLLYWOOD 5000*/WHITE LION	TEE KEE & DIAMON RA'MONE
30	31	23	19	<b>LET ME KNOW</b> (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	CAM'RON
31	27	30	5	<b>IT'S MINE</b> (T) LOUD/COLUMBIA 79265*/CRG	MOBB DEEP FEATURING NAS
32	25	31	14	<b>VIVRANT THING</b> (T) VIOLATOR/DEF JAM 562170*/DJMG †	Q-TIP
33	30	29	16	<b>TRU HOMIES</b> (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
34	<b>NEW ▶</b>		1	<b>SHOW N PROVE (POWER OF GOD)</b> (T) LOUD 1871* †	INSPECTAH DECK
35	22	26	8	<b>LIVIN THAT GHETTO LIFE</b> (C) (D) (T) BIG J 1002 †	FIFTEEN
36	32	28	32	<b>HOLLA HOLLA</b> (M) (T) (X) MURDER INC./DEF JAM 566959*/DJMG †	JA RULE
37	33	37	6	<b>TEAR IT OFF</b> (T) DEF JAM 562330*/DJMG †	METHOD MAN/REDMAN
38	42	44	14	<b>WORLDWIND (THIS IS WHAT IT SOUNDS LIKE)</b> (C) (D) (T) DUCK DOWN 53484/PRIORITY †	BLACK MOON
39	39	32	20	<b>COME GET IT</b> (C) (D) (T) (X) OFF LINE/TVT SOUNDTRAX 8311*/TVT †	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY
40	36	42	41	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b> ● (C) (D) (T) ROC-A-FELLA 566977/DJMG †	JAY-Z
41	43	—	3	<b>DEFEAT</b> (T) GEE STREET 33563*/V2	AFU-RA
42	35	39	5	<b>SYMPHONY 2000</b> (T) JIVE 42605*	TRUCK FEAT. BIG PUN, KOOL G RAP AND KRS-ONE
43	24	24	22	<b>COLD FEET</b> (M) (T) (X) FRANCIS 2118* †	40K CREW
44	41	38	41	<b>MORE FREAKY TALES</b> (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
45	<b>RE-ENTRY</b>		5	<b>HOW TO ROB</b> (T) COLUMBIA 79252*/CRG	50 CENT FEATURING THE MADD RAPPER
46	34	33	20	<b>ALL I KNOW</b> (D) (T) MCA 55597 †	RAHZEL
47	48	45	3	<b>RAP LIFE</b> (T) LOUD 79266* †	TASH FEATURING RAEKWON
48	50	—	32	<b>IT AIN'T MY FAULT 2/SOMEBODY LIKE ME</b> (C) (D) (T) NO LIMIT 53470/PRIORITY †	SILK THE SHOCKER FEAT. MYSTIKAL
49	37	46	8	<b>DRINKS ON ME</b> (X) THUMP STREET 2267* †	T.W.D.Y.
50	<b>RE-ENTRY</b>		41	<b>WHO LET THE DOGS OUT?</b> (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH

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

# Billboard TOP R&B ALBUMS

OCTOBER 16, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>◀ No. 1/GREATEST GAINER ▶</b>						
1	57	—	2	<b>METHOD MAN/REDMAN</b> DEF JAM 546609*/DJMGM (11.98/18.98) 1 week at No. 1	BLACKOUT!	1
2	1	1	3	<b>EVE</b> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
3	2	—	2	<b>BRIAN MCKNIGHT</b> MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	2
4	3	4	48	<b>JUVENILE ▲</b> CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	2
5	5	3	7	<b>MARY J. BLIGE</b> MCA 111929* (11.98/17.98)	MARY	1
<b>◀ Hot Shot Debut ▶</b>						
6	<b>NEW ▶</b>	—	1	<b>MAC</b> NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	6
7	6	5	7	<b>PUFF DADDY ▲</b> BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
8	<b>NEW ▶</b>	—	1	<b>LOST BOYZ</b> UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	8
9	8	6	10	<b>HOT BOYS</b> CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	1
10	9	7	8	<b>MOBB DEEP ●</b> LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
11	7	2	3	<b>OL' DIRTY BASTARD</b> ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
12	4	—	2	<b>TERROR SQUAD</b> MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	4
13	14	14	24	<b>B.G. ●</b> CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
14	15	13	10	<b>DESTINY'S CHILD ▲</b> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
15	12	10	28	<b>LIL' TROY ●</b> SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) <b>HS</b>	SITTIN' FAT D'OWN SOUTH	6
16	10	11	5	<b>SOUNDTRACK</b> EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	9
17	11	—	2	<b>KANE &amp; ABEL</b> EASTWEST 62450*/EEG (10.98/16.98)	RISE TO POWER	11
18	18	19	21	<b>SNOOP DOGG</b> NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
19	19	16	28	<b>SILK ●</b> ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
20	20	18	23	<b>ERIC BENET</b> WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
21	13	8	7	<b>NOREAGA</b> PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	3
22	21	15	29	<b>GINUWINE ▲</b> 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
23	16	12	8	<b>VARIOUS ARTISTS ●</b> VIOLATOR/DEF JAM 558941*/DJMGM (10.98/16.98)	VIOLATOR THE ALBUM	1
24	22	9	3	<b>PROJECT PAT</b> HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	9
25	23	—	2	<b>IDEAL</b> NOONTIME 47882*/IRGIN (10.98/16.98) <b>HS</b>	IDEAL	23
26	<b>NEW ▶</b>	—	1	<b>ANGIE STONE</b> ARISTA 19092 (10.98/16.98) <b>HS</b>	BLACK DIAMOND	26
27	17	17	15	<b>MISSY "MISDEMEANOR" ELLIOTT</b> THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	JA REAL WORLD	1
28	<b>NEW ▶</b>	—	1	<b>SMOKEY ROBINSON</b> MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
29	24	21	24	<b>VARIOUS ARTISTS ▲</b> RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
30	29	29	46	<b>WHITNEY HOUSTON ▲</b> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
31	30	26	10	<b>BARRY WHITE</b> PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
32	<b>NEW ▶</b>	—	1	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (10.98/16.98) <b>HS</b>	SKIN DEEP	32
33	28	25	15	<b>K-CI &amp; JOJO ▲</b> MCA 111937* (10.98/17.98)	IT'S REAL	2
34	40	42	47	<b>112 ▲</b> BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
35	38	31	47	<b>R. KELLY ▲</b> JIVE 41625* (19.98/24.98)	R.	1
36	26	23	5	<b>MAGIC</b> NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	9
37	25	20	6	<b>MADE MEN</b> RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	9
38	27	22	7	<b>SOUNDTRACK</b> COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	8
39	36	32	18	<b>JENNIFER LOPEZ ▲</b> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
40	37	36	19	<b>JA RULE ▲</b> MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) <b>HS</b>	VENNI VETTI VECCI	1
41	39	33	32	<b>TLC ▲</b> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
42	31	24	5	<b>THE BEATNUTS</b> VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	10
43	49	43	3	<b>IYANLA VANZANT</b> HARMONY 1799 (11.98/17.98) <b>HS</b>	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	43
44	34	30	32	<b>EMINEM ▲</b> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
45	35	28	9	<b>MEMPHIS BLEEK ●</b> ROC-A-FELLA 538991*/DJMGM (10.98/16.98)	COMING OF AGE	1
46	42	38	14	<b>FIEND</b> NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
47	32	34	13	<b>TOO SHORT ●</b> SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
48	41	39	24	<b>CASE ●</b> DEF SOUL 538871*/DJMGM (10.98/16.98)	PERSONAL CONVERSATION	5

49	50	49	5	<b>TERRY DEXTER</b> UNIVERSITY 46899/WARNER BROS. (10.98/16.98) <b>HS</b>	TERRY DEXTER	49
50	53	—	2	<b>YOLANDA ADAMS</b> ELEKTRA 62439*/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW	50
51	48	50	49	<b>DRU HILL ▲</b> DEF SOUL 524542/DJMGM (10.98/17.98)	ENTER THE DRU	2
52	46	41	58	<b>LAURYN HILL ▲</b> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
53	47	48	53	<b>DEBORAH COX ▲</b> ARISTA 19022 (10.98/16.98) <b>HS</b>	ONE WISH	14
54	45	46	16	<b>702 ●</b> MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
55	43	47	49	<b>98 DEGREES ▲</b> MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	33
56	44	40	19	<b>TRU</b> NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
57	33	27	6	<b>PRINCE</b> WARNER BROS. 47522 (11.98/16.98)	THE VAULT... OLD FRIENDS 4 SALE	27
58	51	44	8	<b>COKO</b> RCA 67766* (10.98/16.98)	HOT COKO	14
59	59	61	42	<b>DMX ▲</b> RUFF RYDERS 538640*/DJMGM (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
<b>◀ PACESETTER ▶</b>						
60	94	84	14	<b>TRACIE SPENCER</b> CAPITOL 34287 (10.98/16.98) <b>HS</b>	TRACIE	19
61	63	65	72	<b>DMX ▲</b> RUFF RYDERS 558227*/DJMGM (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
62	65	55	54	<b>TRICK DADDY ●</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) <b>HS</b>	WWW.THUG.COM	7
63	68	51	10	<b>MACY GRAY</b> EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	ON HOW LIFE IS	32
64	62	57	49	<b>FAITH EVANS ▲</b> BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
65	52	52	7	<b>VARIOUS ARTISTS</b> UTV 564891/DJMGM (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	31
66	54	35	5	<b>5TH WARD BOYZ</b> PRIORITY 50125* (10.98/16.98)	P.W.A. THE ALBUM... KEEP IT POPPIN'	26
67	<b>NEW ▶</b>	—	1	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98) <b>HS</b>	THE DANCE	67
68	56	37	4	<b>MR. MIKE</b> PRIORITY 50031* (10.98/16.98)	RHAPSODY	36
69	78	69	32	<b>BONEY JAMES</b> WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
70	55	54	19	<b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
71	61	53	54	<b>JAY-Z ▲</b> ROC-A-FELLA 558902*/DJMGM (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
72	75	77	59	<b>THE TEMPTATIONS ●</b> MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
73	67	59	5	<b>O.G.C.</b> DUCK DOWN 50116*/PRIORITY (10.98/16.98)	THE M-PIRE SHRIEK BACK	38
74	89	71	19	<b>CHANTE MOORE</b> SILAS 111674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
75	69	62	14	<b>MERCEDES</b> NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
76	82	66	26	<b>PASTOR TROY</b> MADD SOCIETY 8035 (10.98/16.98) <b>HS</b>	WE READY I DECLARE WAR	45
77	88	83	54	<b>KIRK FRANKLIN ●</b> GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
78	76	78	45	<b>2PAC ▲</b> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
79	71	64	29	<b>SOUNDTRACK ▲</b> ROCK LAND 490314*/INTERSCOPE (11.98/17.98)	LIFE	2
80	64	58	12	<b>SOUNDTRACK ●</b> JIVE 41686* (11.98/17.98)	THE WOOD	2
81	<b>NEW ▶</b>	—	1	<b>FREDDIE JACKSON</b> ORPHEUS 409/NEROS (11.98/17.98)	LIFE AFTER 30	81
82	80	80	14	<b>KENNY G ●</b> ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
83	60	63	27	<b>NAS ▲</b> COLUMBIA 68773*/CRG (11.98 EQ/17.98)	I AM...	1
84	95	79	18	<b>BLAQUE</b> TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
85	74	56	12	<b>LIL' KEKE</b> JAMDOWN 1011 (10.98/15.98) <b>HS</b>	IT WAS ALL A DREAM	51
86	84	89	7	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4009/MARDI GRAS (10.98/15.98)	UNDISPUTED QUEEN	84
87	58	60	12	<b>CHRIS ROCK</b> DREAMWORKS 450055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER	23
88	<b>NEW ▶</b>	—	1	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB	88
89	<b>NEW ▶</b>	—	1	<b>INSPECTAH DECK</b> LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	89
90	93	96	21	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b> PRA/GRP 059956/AVG (16.98 CD)	THE SONG LIVES ON	53
91	72	75	19	<b>SLICK RICK ●</b> DEF JAM 558936*/DJMGM (10.98/16.98)	THE ART OF STORYTELLING	1
92	66	45	5	<b>YUNGSTAR</b> STRAIGHT PROFIT 0012/DEF SOUL (11.98/16.98) <b>HS</b>	THROWED YUNG PLAYA	44
93	90	72	6	<b>MESHELL NDEGECELLO</b> MAVERICK 47439/WARNER BROS. (10.98/16.98)	BITTER	40
94	73	67	66	<b>MAXWELL ▲</b> COLUMBIA 68968*/CRG (10.98 EQ/16.98)	EMBRYA	2
95	83	73	11	<b>EPMD</b> DEF JAM 558928*/DJMGM (10.98/16.98)	OUT OF BUSINESS	2
96	91	97	4	<b>CHRIS MOUTAS</b> ICU 8881/JWP (10.98/14.98)	HERE I AM...	88
97	87	68	20	<b>EIGHTBALL &amp; M.J.G. ●</b> SUAVE HOUSE 153251/UNIVERSAL (10.98/16.98)	IN OUR LIFETIME	1
98	96	76	19	<b>JT MONEY</b> TONY MERCEDES/FREELAND 50060*/PRIORITY (10.98/16.98)	PIMPIN ON WAX	8
99	86	82	8	<b>NORMAN BROWN</b> WARNER BROS. 47300 (10.98/16.98)	CELEBRATION	50
100	<b>NEW ▶</b>	—	1	<b>VARIOUS ARTISTS</b> TOMMY BOY 1348* (11.98/16.98)	GET CRUNK	100

Albms with the greatest sales gains this week. ●Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time 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/EPI Communications, and SoundScan, Inc.

# DONELL JONES *Where I Wanna Be*

Including the hit single "U Know What's Up" featuring Left Eye

## In-Stores Oct. 12TH

# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	3	18	<b>VIVRANT THING</b>	Q-TIP (VIOLATOR/DEF JAM/IDJMG) 1 wk at No. 1
2	2	21	<b>BACK THAT THANG UP</b>	JUVENILE FEAT. MANNY FRESH & U.I. WAYNE (CASH MONEY/UNIVERSAL)
3	1	18	<b>SO ANXIOUS</b>	GIMWINE (550 MUSIC/EPIC)
4	5	17	<b>WE CAN'T BE FRIENDS</b>	DEBORAH COX WITH R.L. (ARISTA)
5	6	8	<b>GOTTA MAN</b>	EVE (RUFF RYDERS/INTERSCOPE)
6	4	20	<b>SPEND MY LIFE WITH YOU</b>	ERIC BENET FEAT. TAMIA (WARNER BROS.)
7	7	10	<b>BLING BLING</b>	B.G. (CASH MONEY/UNIVERSAL)
8	8	9	<b>BUG A BOO</b>	DESTINY'S CHILD (COLUMBIA)
9	10	10	<b>UNPRETTY</b>	TLC (LAFACE/ARISTA)
10	14	9	<b>BACK AT ONE</b>	BRIAN MCKNIGHT (MOTOWN)
11	9	32	<b>FORTUNATE</b>	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
12	17	13	<b>MY LOVE IS YOUR LOVE</b>	WHITNEY HOUSTON (ARISTA)
13	12	7	<b>HEARTBREAKER</b>	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
14	21	13	<b>GET GONE</b>	IDEAL (NOONTIME/VIRGIN)
15	13	12	<b>GIRLS' BEST FRIEND</b>	JAY-Z (EPIC)
16	20	8	<b>U KNOW WHAT'S UP</b>	DONELL JONES (LAFACE/ARISTA)
17	15	17	<b>MEETING IN MY BEDROOM</b>	SILK (ELEKTRA/VEE)G
18	11	14	<b>ALL THAT I CAN SAY</b>	MARY J. BLIGE (MCA)
19	16	21	<b>WHAT YA WANT</b>	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
20	26	7	<b>SATISFY YOU</b>	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
21	19	28	<b>BEAUTY</b>	DRU HILL (DEF SOUL/IDJMG)
22	18	23	<b>NEVER GONNA LET YOU GO</b>	FAITH EVANS (BAD BOY/ARISTA)
23	25	17	<b>ALL N MY GRILL</b>	MISS "MISDEMEANOR" ELLIOTT (THE GOLD MINE/EASTWEST/EEG)
24	22	12	<b>B-PLEASE</b>	SNOOP DOGG FEAT. KZIBIT & NATE DOGG (NO LIMIT/PRIORITY)
25	23	31	<b>HAPPY EVER AFTER</b>	CASE (DEF SOUL/IDJMG)
26	27	7	<b>GOT YOUR MONEY</b>	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEE)G
27	28	16	<b>LOVE YOU LIKE I DID</b>	112 (BAD BOY/ARISTA)
28	32	6	<b>24/7</b>	KEYON EDMONDS (RCA)
29	24	11	<b>IF I COULD TURN BACK THE HANDS OF TIME</b>	R. KELLY (JIVE)
30	31	27	<b>WHERE MY GIRLS AT?</b>	702 (MOTOWN)
31	34	13	<b>QUIET STORM</b>	MOBB DEEP (LOUD)
32	29	22	<b>TELL ME IT'S REAL</b>	K-CI & JOJO (MCA)
33	33	23	<b>EVERYONE FALLS IN LOVE</b>	TANTO METRO & OEVONTE (VP/550 MUSIC/EPIC)
34	30	22	<b>BILLS, BILLS, BILLS</b>	DESTINY'S CHILD (COLUMBIA)
35	37	6	<b>15 MINUTES</b>	MARC NELSON (COLUMBIA)
36	35	4	<b>STILL D.R.E.</b>	DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
37	61	2	<b>GET IT ON TONITE</b>	MONTELL JORDAN (DEF SOUL/IDJMG)

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	<b>LATELY</b>	TYRESE (RCA)
2	—	1	<b>ANYWHERE</b>	112 FEATURING LIL'Z (BAD BOY/ARISTA)
3	1	2	<b>WANNA BE A BALLER</b>	LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)
4	2	3	<b>NO SCRUBS</b>	TLC (LAFACE/ARISTA)
5	6	11	<b>EX-FACTOR</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
6	3	10	<b>YOU</b>	JESSE POWELL (SILAS/MCA)
7	4	28	<b>TOO CLOSE</b>	NEXT (ARISTA)
8	12	26	<b>DOO WOP (THAT THING)</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
9	5	4	<b>DID YOU EVER THINK</b>	R. KELLY (JIVE)
10	18	24	<b>CAN I GET A...</b>	JAY-Z FEAT. AMIL (OF MAJOR DONZ) & JA (DEF JAM/IDJMG)
11	11	8	<b>ALMOST DOESN'T COUNT</b>	BRANDY (ATLANTIC)
12	10	2	<b>808</b>	BLAQUE (TRACK MASTERS/COLUMBIA)
13	9	20	<b>LOVE LIKE THIS</b>	FAITH EVANS (BAD BOY/ARISTA)
14	7	7	<b>YOU ARE EVERYTHING</b>	DRU HILL (DEF SOUL/IDJMG)
15	15	5	<b>IF YOU (LOVIN' ME)</b>	SILK (ELEKTRA/VEE)G
16	8	3	<b>CHANTE'S GOT A MAN</b>	CHANTE MOORE (SILAS/MCA)
17	14	9	<b>SWEET LADY</b>	TYRESE (RCA)
18	25	11	<b>NANN</b>	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
19	20	41	<b>ARE YOU THAT SOMEBODY?</b>	AALIYAH (BLACKGROUND/ATLANTIC)
20	16	3	<b>HOLLA HOLLA</b>	JA RULE (MURDER INC./DEF JAM/IDJMG)
21	—	1	<b>WATCH OUT NOW</b>	THE BEATNUTS FEAT. YELAKLAW (VIOLATOR/LOUD)
22	24	12	<b>WHAT'S IT GONNA BE?</b>	BUSTA RHYMES FEAT. JANET (FLYMODE/ELEKTRA/VEE)G
23	19	29	<b>HOME ALONE</b>	R. KELLY FEATURING KEITH MURRAY (JIVE)
24	22	17	<b>THE LOVE WE HAD (STAYS ON MY MIND)</b>	DRU HILL (DEF SOUL/IDJMG)
25	21	4	<b>IT'S NOT RIGHT BUT IT'S OKAY</b>	WHITNEY HOUSTON (ARISTA)

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

## R&B SINGLES A-Z

72	1 * 2 * 3	(EMI Blackwood, BMI/Janice Combs, BMI/Sadyah, BMI/Zomba, BMI/Kieruff, BMI/Mugsy Boy, BMI/Fingaz Goal, ASCAP/Copyright Control) HL
19	15 MINUTES	(Pink Jeans, SESAC/Zomba, ASCAP/Hitco South, ASCAP/A Sat On The Charts, ASCAP/Talibus, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MIT, SESAC) HL/WBM 24/7 (C-Town, BMI)
36	4, 5	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Control, ASCAP/Money From Missouri, ASCAP/Money Man, BMI) HL
26	ALL N MY GRILL	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Gnat Body, ASCAP/Chrysalis, ASCAP) WBM
23	ALL THAT I CAN SAY	(Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP) HL
18	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
10	BACK THAT THANG UP	(Money Mack, BMI)
79	BALLERS	(Tefnoise, BMI)
25	BEAUTY	(North Avenue, ASCAP/Manuiti L.A., ASCAP/Philip Weatherston, ASCAP)
98	BETTER THAN ME	(Bubba G, BMI/Noontime, ASCAP/Party Girl, BMI/Street Warfare, BMI/Warner-Tamerlane, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP) WBM
37	BILLS, BILLS, BILLS	(Shak'em Down, BMI/Hitco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL
84	BIZARRE	(Diggs Family, BMI/One Shot Deal, SESAC/EMI April, ASCAP) HL
15	BLING BLING	(Money Mack, BMI)
94	BOUNCE TO THE OUNCE	(Swole, ASCAP/The Boy Toy, ASCAP/Sluggah, ASCAP/Air God, ASCAP)
28	B-PLEASE	(WB, ASCAP/Air Nothing Going On But Funkin, ASCAP/Writing Black Folks, ASCAP) WBM
73	BRING IT ALL TO ME	(K.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Trifari, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkens, ASCAP/Sony/ATV Tunes, ASCAP) HL
16	BUG A BOO	(Shak'em Down, BMI/Hitco, BMI/Windswest Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM
78	DAMN (SHOULD'VE TREATED U RIGHT)	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Slavery, BMI) HL
58	DEEP INSIDE	(Mary J. Blige, ASCAP)
90	DO THE BUS A BUS	(T.Zah's, BMI/Warner-Tamerlane, BMI/ma Play Jason, ASCAP) WBM
88	DOWN BOTTOM	(Feelis, ASCAP/Dead Game, ASCAP/Money Mack, BMI/Swizz Beatz, ASCAP)
86	DOWN, DOWN, DOWN	(Way 2 Quik, ASCAP/Protons, ASCAP/Royl Rock, BMI/Sheppard Lane, BMI/Vertical Joynde, ASCAP)
76	DO YOU LIKE IT... DO YOU WANT IT...	(Justin Combs, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Sony/ATV Songs, BMI/Def Jam, ASCAP) HL
69	DO YOU WANNA	(Bocar, ASCAP/Black Book, ASCAP)
89	EASY TO LOVE	(Gosmoke, ASCAP)
97	EGO TRIPPING	(B.M., ASCAP)
43	EVERYONE FALLS IN LOVE	(Shocking Vibes, BMI/Dubplate, PRS/Tony Kelly, BMI/Universal-Songs Of PolyGram International, BMI/Greensleeves, PRS) HL/WBM
47	EVERYTHING IS EVERYTHING	(Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP/Jermaine, ASCAP) HL
17	FORTUNATE	(Zomba, BMI/R.Kelly, BMI) WBM
4	GET GONE	(Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
42	GET IT ON TONITE	(Not Listed)
21	GIRLS' BEST FRIEND	(Karima, BMI/Warner-Tamerlane, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Colpix, BMI/Sony/ATV Songs, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP) HL/WBM
59	GIVE YOU WHAT YOU WANT (FA SURE)	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Ectasoul, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravan O'Kedar, SESAC/Monetam, BMI) HL
12	GOTTA MAN	(Blondie Rockwell, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karima, BMI) WBM
29	GOT YOUR MONEY	(The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI) HL
27	HAPPILY EVER AFTER	(Baby Spike, ASCAP/Gifted Source, ASCAP)
75	HEADS HIGH	(Dubplate, PRS/Greensleeves, PRS)
1	HEARTBREAKER	(Sony/ATV Songs, BMI/rye, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/Ai Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM
56	HE CAN'T LOVE U	(Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, BMI)
82	HODDY HODDY	(Big P, BMI)
71	HOT BOYZ	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
77	HYPNOTIZE CASH MONEY (PLAYER WHY YA HATER???)	(Tefnoise, BMI)
70	I DON'T CARE	(Gambie-Huff, BMI/Monetam, BMI/WB, ASCAP) WBM
6	IF I COULD TURN BACK THE HANDS OF TIME	(Zomba, BMI/R.Kelly, BMI) WBM
49	IF YOU LOVE ME (Mint Factory)	(Karinia, ASCAP/EMI April, ASCAP) HL
61	I SEE YOU IN A DIFFERENT LIGHT	(Realsongs, ASCAP) WBM
33	IT'S ALL ABOUT YOU (NOT ABOUT ME)	(Jungle Fever, BMI/EMI Solvang, BMI/Designa, BMI/Almo, ASCAP/Lightgirl, ASCAP) HL/WBM
87	IT'S MINE	(Juvenile Hell, ASCAP/BMG, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Tiarra's Daddy's, ASCAP/Zomba, ASCAP/III Will, ASCAP)
89	IT'S YOUR THING	(Big P, BMI)
67	I WANNA KNOW	(Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP) HL
11	I WANT IT ALL	(Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP) HL/WBM
40	JAMBOREE	(Naughty, ASCAP/WB, ASCAP/Celedia, BMI) WBM
30	JIGGA MY N****	(Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
68	LET IT REIGN	(Base Pipe, ASCAP/Woopeteeew, ASCAP/Real N' Ruff, ASCAP/WB, ASCAP/Bridgeport, BMI/Gangsta Boogie, ASCAP) WBM
80	LET ME GET IT	(Beane Tribe, ASCAP/EMI April, ASCAP/Soundtron Tunes, BMI) HL
32	LOVE YOU LIKE I DID	(Karinia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
92	LUV AT FIRST SIGHT	(COG, ASCAP/D. Rolison, ASCAP/Chicken Hawk, ASCAP)
96	MANCHILD	(Rugged Child, ASCAP/Firm Body, BMI)
22	MEETING IN MY BEDROOM	(2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM
95	MI AMIGA	(Three Five, BMI)
3	MY LOVE IS YOUR LOVE	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HL
14	NEVER GONNA LET YOU GO	(Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI) HL
48	NO MORE RAIN (IN THIS CLOUD)	(Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/Copyright Control/October 12 th, ASCAP/Hitco South, ASCAP/Windswest, ASCAP/Universal-PolyGram International, ASCAP)
57	NOTHIN' TO SOMETHIN'	(2000 Watts, ASCAP/WB, ASCAP/Divided, BMI/Zomba, BMI) WBM
62	OH NO (Gute 1202)	(BMI/Jose Luis Gotcha, BMI/EMI Blackwood, BMI/The Waters Of Nazerath, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
100	THE ONE	(Big On Blue, BMI/Rashida, BMI/Warner-Tamerlane, BMI/A Sat On The Charts, ASCAP/Hitco South, ASCAP) WBM
85	P.E. 2000	(Justin Combs, ASCAP/EMI April, ASCAP/Easy Mark, ASCAP/Thelma's Boy, BMI/Yellow Man, BMI/Butter Jinx, BMI/Bring The Noise, BMI/Def, BMI) HL
83	PIMPIN' AIN'T NO ILLUSION	(Zomba, ASCAP/Pimp My Pen International, ASCAP/Zomba, BMI/T. Shaw, BMI/JaBrain, BMI)
38	QUIET STORM	(Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG, ASCAP/Sugarhill, BMI/Twenty Nine Black, BMI)
20	SATISFY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes,

# Hot R&B Singles Sales

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



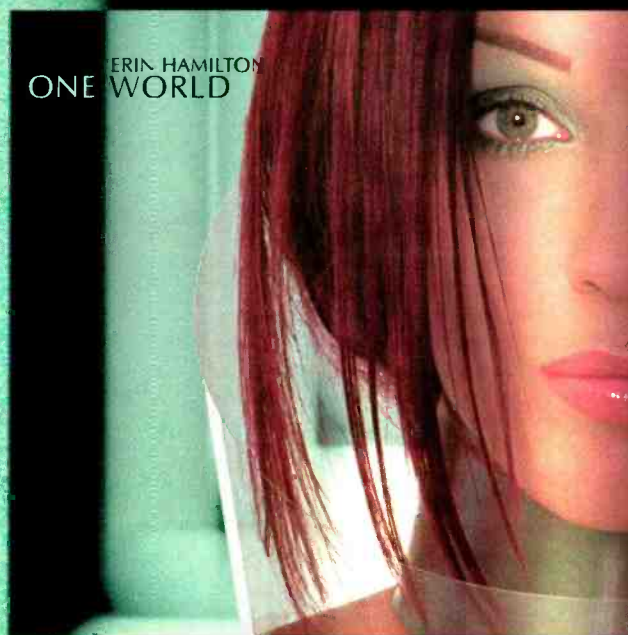
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	1	3	<b>HEARTBREAKER</b>	MARIAH CAREY FEAT. JAY-Z (COLUMBIA) 2 wks at No. 1
2	2	4	<b>WE CAN'T BE FRIENDS</b>	DEBORAH COX WITH R.L. (ARISTA)
3	3	5	<b>MY LOVE IS YOUR LOVE</b>	WHITNEY HOUSTON (ARISTA)
4	4	3	<b>IF I COULD TURN BACK THE HANDS OF TIME</b>	R. KELLY (JIVE)
5	6	12	<b>GET GONE</b>	IDEAL (NOONTIME/VIRGIN)
6	5	5	<b>I WANT IT ALL</b>	WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
7	9	6	<b>U KNOW WHAT'S UP</b>	DONELL JONES (LAFACE/ARISTA)
8	7	16	<b>SPEND MY LIFE WITH YOU</b>	ERIC BENET FEAT. TAMIA (WARNER BROS.)
9	11	5	<b>15 MINUTES</b>	MARC NELSON (COLUMBIA)
10	8	7	<b>UNPRETTY</b>	TLC (LAFACE/ARISTA)
11	10	7	<b>NEVER GONNA LET YOU GO</b>	FAITH EVANS (BAD BOY/ARISTA)
12	13	7	<b>JIGGA MY N****</b>	JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
13	14	2	<b>STAY THE NIGHT</b>	IMX (MCA)
14	15	9	<b>SOUTHERN GUL</b>	ERYKAH BADU FEAT. RAHZEL (MOTOWN)
15	16	5	<b>SIMON SAYS</b>	PHAROAHE MONCH (RAWKUS/PRIORITY)
16	12	3	<b>YA DI YA</b>	GINA THOMPSON (EASTWEST/EEG)
17	17	11	<b>IT'S ALL ABOUT YOU (NOT ABOUT ME)</b>	TRACIE SPENCER (CAPITOL)
18	18	4	<b>YOU NEED A MAN</b>	SHANICE (LAFACE/ARISTA)
19	19	11	<b>U-WAY (HOW WE DO IT)</b>	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ARISTA)
20	73	2	<b>STAYING POWER</b>	BARRY WHITE (PRIVATE MUSIC)
21	20	14	<b>JAMBOREE</b>	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)
22	21	5	<b>PIMPIN' AIN'T NO ILLUSION</b>	UGK FEAT. KOOL ACE & TOO SHORT (JIVE)
23	24	3	<b>BIZARRE</b>	U-GOD (WU-TANG/PRIORITY)
24	22	6	<b>I DON'T CARE</b>	NO QUESTION (ASSORTED/PHILADELPHIA INTERNATIONAL)
25	23	23	<b>FORTUNATE</b>	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
26	—	1	<b>P.E. 2000</b>	PUFF DADDY FEAT. HURRICANE G (BAD BOY/ARISTA)
27	26	16	<b>BILLS, BILLS, BILLS</b>	DESTINY'S CHILD (COLUMBIA)
28	28	13	<b>IT'S YOUR THING</b>	MERCEDDES FEAT. MASTER P (NO LIMIT/PRIORITY)
29	25	5	<b>LUV AT FIRST SIGHT</b>	CHILDREN OF DA GHETTO (HOO BANGIN'/PRIORITY)
30	61	7	<b>BOUNCE TO THE OUNCE</b>	O.G.C. (DUCK DOWN/PRIORITY)
31	38	2	<b>LET ME GET IT</b>	VEGA (FREEWORLD/CAPITOL)
32	—	1	<b>VIBE OF LOVE</b>	4U (HOLLAND GROUP)
33	27	5	<b>TAKE A LICK</b>	AKINLEY (VOLCANO/JIVE)
34	—	1	<b>SATISFY YOU</b>	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
35	—	1	<b>MANCHILD</b>	SHYHEIM FEAT. TEKITHA (WU-TANG/PRIORITY)
36	49	3	<b>EGO TRIPPING</b>	LIL STITCHIE FEAT. MAD LION (PRG/DEH TYME)
37	37	4	<b>FRONTLINE</b>	FACEZ OF DEATH (SOMETHING ELSE)
38	42	23	<b>CHANTE'S GOT A MAN</b>	CHANTE MOORE (SILAS/MCA)
39	36	21	<b>WATCH OUT NOW</b>	THE BEATNUTS FEAT. YELAKLAW (VIOLATOR/LOUD)
40	32	14	<b>EVERYTHING IS EVERYTHING/EX-FACTOR</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
41	50	2	<b>GOTTA MAN</b>	EVE (RUFF RYDERS/INTERSCOPE)
42	34	6	<b>MI AMIGA</b>	STRONG (UN-D-NYABLE/PLATINUM)
43	41	3	<b>WHOLE LOT OF GANGSTAS DIE</b>	FLEXX G. (SHANTY TOWN/HOLLAND GROUP)
44	29	12	<b>BETTER THAN ME</b>	TERRY DEXTER (UNIVERSITY/WARNER BROS.)
45	40	10	<b>PLAY AROUND</b>	LIL' CEASE (QUEEN BEE/UNDEAS/ATLANTIC)
46	35	11	<b>TELL ME IT'S REAL</b>	K-CI & JOJO (MCA)
47	48	31	<b>MY FAVORITE GIRL</b>	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
48	31	9	<b>RHYME MANIA '99</b>	LARGE PROFESSOR AND NEEK THE EXOTIC (REPLAY)
49	52	18	<b>NO PIGEONS</b>	SPORTY THEIZ FEAT. MR. WOODS (ROCA-BLOCK/RUFFHOUSE/COLUMBIA)
50	46	19	<b>IT'S NOT RIGHT BUT IT'S OKAY</b>	WHITNEY HOUSTON (ARISTA)



RECORDING PRESENTS

# ERIN HAMILTON ONE WORLD

The highly anticipated debut album from the  
dance diva of the new millennium.



THE TEMPLE

TAKE ME AS I AM

DREAM WEAVER

SWEET ANGEL

SATISFIED

MELT

A QUIET UNDERSTANDING

WHEN IT RAINS

THE FLAME

ONE WORLD

IN STORES  
OCTOBER 12, 1999



The first dance single from the album:

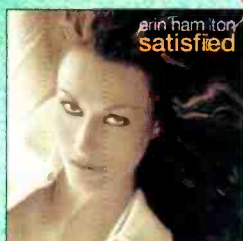
*the temple*

includes mixes by:

Razor 'N Guido & Solar City

In stores November 2

ALSO AVAILABLE FROM TRAX RECORDING



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY		ARTIST
				TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
<b>▶ No. 1 ◀</b>						
1	1	2	7	<b>SITUATION (1999 MIXES)</b>	MUTE/KINETIC 44740/REPRISE	YAZ
2	2	3	9	<b>RHYTHM IS MY BITCH</b>	WAVE 50046	KEVIN AVIANCE
3	6	10	5	<b>HEARTBREAKER</b>	COLUMBIA 79261 †	MARIAH CAREY FEATURING JAY-Z
4	3	6	8	<b>JINGO (REMIX)</b>	SALSOU 9014	CANDIDO
5	8	23	4	<b>WAITING FOR TONIGHT</b>	WORK PROMO/ERG †	JENNIFER LOPEZ
6	4	1	12	<b>ALL OR NOTHING</b>	WARNER BROS. 44774 †	CHER
7	12	18	6	<b>DON'T LOSE THE MAGIC</b>	4 PLAY 1026	SHAWN CHRISTOPHER
8	10	14	6	<b>BODY ROCK</b>	INTERSCOPE 471461	LOUCHIE LOU & MICHIE ONE
9	15	29	4	<b>THAT'S THE WAY LOVE IS</b>	NERVOUS 20395	BYRON STINGILY
10	5	4	9	<b>FIVE FATHOMS (LOVE MORE)</b>	ATLANTIC 84530 †	EVERYTHING BUT THE GIRL
11	11	7	10	<b>WALKING</b>	ATLANTIC 84514 †	POCKET SIZE
12	14	21	7	<b>I NEED TO KNOW</b>	COLUMBIA 79251 †	MARC ANTHONY
13	18	25	5	<b>I LUV YOU MORE</b>	KING STREET 1097	KIMARA LOVELACE
14	9	12	8	<b>GIVE IT TO ME</b>	JELLYBEAN 2557	DRAMA KIDZ
15	22	34	4	<b>WAITING FOR THE SUN</b>	TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
16	19	28	6	<b>LOVE STORY</b>	MUSIC PLANT 055	GEORGIE PORGIE
17	13	13	8	<b>JOY 4 PLAY</b>	1024	DENI HINES
18	20	31	5	<b>MOVE ON</b>	GROOVILICIOUS 087/STRICTLY RHYTHM	VICKI SUE ROBINSON
19	7	5	10	<b>YOU CONTAGIOUS</b>	1006	JUDY ALBANESE
20	24	32	5	<b>I LIKE THE SOUNDS</b>	DEFINITY 005	STUDIO 45 PRESENTS LE PAMP PLAY HOUSSÉ
21	26	35	4	<b>B WITH U</b>	R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
22	17	9	11	<b>ANYTHING FOR LOVE</b>	GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
23	34	37	3	<b>BETTER THAN ME</b>	UNIVERSITY PROMO/WARNER BROS. †	TERRY DEXTER
24	16	8	12	<b>BODYROCK</b>	V2 27595 †	MOBY
<b>▶ POWER PICK ◀</b>						
25	39	—	2	<b>LOVE IS THE HEALER</b>	EPIC PROMO	DONNA SUMMER
26	37	—	2	<b>MAKE IT RIGHT</b>	ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
27	41	—	2	<b>SUN IS SHINING</b>	EDEL IMPORT	BOB MARLEY VS. FUNKSTAR DE LUXE
28	23	15	11	<b>THANK YOU</b>	ATLANTIC 84516	TRUE SOLACE
29	28	30	6	<b>BLAXTRAXX 3 (FUNKY NASSAU)</b>	TOMMY BOY SILVER LABEL 2018/TOMMY BOY	MR. SPRING
30	25	16	8	<b>HELL'S BELLS</b>	TWISTED 155541/MCA	MICHAEL T. DIAMOND
31	38	45	3	<b>READY FOR THE WEEKEND</b>	STONEY BOY 1022/WAAGO	NIGHTVISION
32	27	17	10	<b>BILLS, BILLS, BILLS</b>	COLUMBIA 79176 †	DESTINY'S CHILD
33	21	19	9	<b>WER*SHIP</b>	NERVOUS 20387	DJ ESCAPE
34	44	—	2	<b>WAS THAT ALL IT WAS</b>	NERVOUS 20389	HANNAH JONES
35	45	—	2	<b>KEEP THE PARTY JUMPIN'</b>	AM 01002	JEANIE TRACY
36	36	41	4	<b>LET IT GO</b>	JELLYBEAN 2558	RE-EDOG
37	46	—	2	<b>YOUR EYES</b>	UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
38	31	27	7	<b>PHUTURE 2000</b>	MOONSHINE 88465 †	CARL COX
39	43	—	2	<b>CAN'T GET ENOUGH</b>	TWISTED 155619/MCA	SOULSEARCHER
<b>▶ HOT SHOT DEBUT ◀</b>						
40	<b>NEW ▶</b>	1	1	<b>GOTTA HAVE LOVE</b>	JELLYBEAN 2561	PLASMIC HONEY
41	47	—	2	<b>MI CHICO LATINO</b>	CAPITOL PROMO	GERI HALLIWELL
42	30	26	11	<b>DEEVA FEEVA</b>	PLAYLAND 53489/PRIORITY	GLASGOW FUNK TRACS
43	32	24	10	<b>JUMBO</b>	JBO PROMO/V2 †	UNDERWORLD
44	49	—	2	<b>HERE COMES THE RAIN AGAIN</b>	TRAX 12225/DAMIAN	SHERYL LEE RALPH
45	40	38	4	<b>ONE FOR SORROW</b>	JIVE 42590 †	STEPS
46	50	50	3	<b>GET GET DOWN</b>	MOODY 9624 †	PAUL JOHNSON
47	29	11	15	<b>CANNED HEAT</b>	WORK 79162/ERG †	JAMIROQUAI
48	<b>NEW ▶</b>	1	1	<b>(JUST) ME AND YOU</b>	STRICTLY RHYTHM 12577	NEW VISION
49	35	20	13	<b>MY LOVE IS YOUR LOVE</b>	ARISTA 13729 †	WHITNEY HOUSTON
50	42	43	3	<b>ART OF MAKING LOVE</b>	TRIGGER IMPORT/BMG	DJ DIABLO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES		ARTIST
				TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
<b>▶ No. 1 ◀</b>						
1	1	17	3	<b>HEARTBREAKER</b>	(T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
2	3	2	6	<b>MY LOVE IS YOUR LOVE</b>	(T) (X) ARISTA 13729 †	WHITNEY HOUSTON
3	2	1	3	<b>I NEED TO KNOW</b>	(T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
4	4	3	21	<b>SEXUAL (LI DA DI)</b>	(T) (X) TOMMY BOY 381 †	AMBER
5	5	4	12	<b>BOOM, BOOM, BOOM!!!</b>	(T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
6	11	12	63	<b>THE ROCKAFELLER SKANK</b>	(T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
7	10	9	14	<b>I WILL GO WITH YOU (CON TE PARTIRO)</b>	(T) (X) EPIC 79202 †	DONNA SUMMER
8	8	8	47	<b>BELIEVE</b>	(T) (X) WARNER BROS. 44576 †	CHER
9	9	7	35	<b>BLUE MONDAY</b>	(T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
10	6	5	3	<b>FIVE FATHOMS (LOVE MORE)</b>	(T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
11	7	6	10	<b>BAILAMOS</b>	(T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
12	12	10	4	<b>SITUATION/DON'T GO (1999 MIXES)</b>	(T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
<b>▶ GREATEST GAINER ◀</b>						
13	15	16	8	<b>9PM (TILL I COME)</b>	(T) (X) RADIKAL 99004 †	ATB
14	14	14	58	<b>SUAVEMENTE</b>	(T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
15	13	11	32	<b>PRaise YOU</b>	(T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
16	16	13	22	<b>STRONG ENOUGH</b>	(T) (X) WARNER BROS. 44644 †	CHER
17	17	21	8	<b>STOMP TO MY BEAT</b>	(T) (X) PLAYLAND 53454/PRIORITY †	JS-16
18	18	20	23	<b>IT'S OVER NOW</b>	(T) (X) ARISTA 13656 †	DEBORAH COX
19	24	26	71	<b>PUSSY</b>	(T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
20	19	18	7	<b>DISCO INFERNO</b>	(T) (X) JELLYBEAN 2554	CYNDI LAUPER
21	21	19	4	<b>UNPRETTY</b>	(T) LAFACE 24424/ARISTA †	TLC
22	22	24	12	<b>BODYROCK</b>	(T) (X) V2 27595 †	MOBY
23	23	25	54	<b>MUSIC SOUNDS BETTER WITH YOU</b>	(X) ROULE 38561/VIRGIN †	STARDUST
<b>▶ HOT SHOT DEBUT ◀</b>						
24	<b>NEW ▶</b>	1	1	<b>(YOU DRIVE ME) CRAZY</b>	(T) JIVE 42606 †	BRITNEY SPEARS
25	30	34	76	<b>MY ALL/FLY AWAY (BUTTERFLY REPRISE)</b>	(M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
26	29	—	2	<b>CAN'T GET ENOUGH</b>	(T) (X) TWISTED 155619/MCA	SOULSEARCHER
27	28	22	9	<b>SOL, ARENA Y MAR</b>	(X) WEA LATINA 29289	LUIS MIGUEL
28	25	23	20	<b>IT'S NOT RIGHT BUT IT'S OKAY/ I WILL ALWAYS LOVE YOU</b>	(T) (X) ARISTA 13680 †	WHITNEY HOUSTON
29	27	32	33	<b>BODY</b>	(T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
30	20	15	9	<b>NO MORE PAIN AND LIES</b>	(M) (T) (X) JWP 8885/ICU †	CHRIS MOUTAS FEATURING MR. SOOP
31	37	39	35	<b>I STILL BELIEVE</b>	(M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
32	43	42	31	<b>NOTHING REALLY MATTERS</b>	(T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
33	26	27	16	<b>BILLS, BILLS, BILLS</b>	(T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
34	36	35	11	<b>RED ALERT</b>	(T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
35	31	30	9	<b>LET FOREVER BE</b>	(T) (X) FREESTYLE DUST/ASTRALWERKS 95999/VIRGIN †	THE CHEMICAL BROTHERS
36	32	31	44	<b>WE LIKE TO PARTY!</b>	(T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
37	49	43	3	<b>MAMBO NO. 5 (A LITTLE BIT OF...)</b>	(T) RCA 65842 †	LOU BEGA
38	44	44	37	<b>ALL I HAVE TO GIVE</b>	(T) (X) JIVE 42563 †	BACKSTREET BOYS
39	35	28	24	<b>GIVE IT TO YOU</b>	(T) (X) INTERSCOPE 497052 †	JORDAN KNIGHT
40	40	36	4	<b>SO WHAT!</b>	(T) (X) WARNER BROS. 44709	JANE'S ADDICTION
41	38	29	18	<b>IF YOU HAD MY LOVE</b>	(T) (X) WORK 79164/EPIC †	JENNIFER LOPEZ
42	34	37	32	<b>JACKIE'S STRENGTH</b>	(T) (X) ATLANTIC 84442/AG †	TORI AMOS
43	39	38	41	<b>SKIN</b>	(T) (X) NERVOUS 20356 †	CHARLOTTE
44	45	41	10	<b>ALL STAR</b>	(X) UNDER THE COVER 0995	SMACK
45	33	33	24	<b>LIVIN' LA VIDA LOCA</b>	(M) (T) (X) C2/COLUMBIA 79153/CRG †	RICKY MARTIN
46	<b>RE-ENTRY</b>	68	68	<b>PLASTIC DREAMS (REVISITED)</b>	(T) (X) EPIDROME 78758/EPIC †	JAYDEE
47	<b>RE-ENTRY</b>	8	8	<b>A WOMAN'S GOT THE POWER</b>	(T) (X) UNIVERSAL 156313	JENNIFER HOLLIDAY
48	<b>NEW ▶</b>	1	1	<b>BODY ROCK</b>	(T) (X) INTERSCOPE 471461	LOUCHIE LOU & MICHIE ONE
49	42	—	5	<b>ANYTHING FOR LOVE</b>	(T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
50	<b>RE-ENTRY</b>	4	4	<b>SING IT BACK</b>	(T) (X) ECHO/F-111 44687/WARNER BROS. †	MOLOKO

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

## DANCE TRAX

(Continued from page 32)

Believe In Miracles"); the latter is a rough-hewn gem that the two men of Basement Jaxx have been sneaking into their legendary DJ sets. Out now on Astralwerks/XL Recordings.

Victoria Newton—the former lead singer for British act Strike ("U Sure Do," recently rereleased with new 1999 mixes)—makes her solo debut with a dazzling remake of All About Eve's "Martha's Harbour." Culled from the singer's greatly anticipated forthcoming album,

"Live For Today," the Richard Phillips-produced "Harbour," with its hypnotic synth fills and galloping beats, is truly uplifting and anthemic. It also wickedly merges a commercial pop sensibility with sinewy trance undertones.

For added pleasure, remixers Mike Koglin, Floorplay, Blu (aka Jono Gant), Landscape, and Sicario inject the track with equal parts trance, house, and ambience. Fresh Records U.K. made this sin-

gle available Oct. 4.

Michelle Crispin, a winner of the New Artist Discoveries contest at the sixth annual Billboard Dance Music Summit, is poised for crossover success with the Robbie Hoffman-produced "Superstar" on Los Angeles-based Lovegroove Records.

A hook-laden ode to club DJs around the world, "Superstar," released Tuesday (12), is funky and festive. Of the six versions, we can't

help but salivate over the house-induced Star mix and Greg Rules' Electro mix. Now, if only we could get our hands on a copy of Crispin's forthcoming debut album.

**F**OR THE RECORD: In an article on Strictly Hype Recordings (Billboard, Oct. 2), an incorrect address for the company's Web site was given. The correct address is [www.ucmusic.com](http://www.ucmusic.com).

In the same issue, "Old Tracky

Bastard" was credited to the wrong artist on the Hot Dance Breakouts/Maxi-Singles Sales chart. The correct artist is Junior Sanchez—and not Armand Van Helden.

Last week's Dance Trax column gave incorrect label information regarding "David Mancuso Presents The Loft." The collection arrived via Nuphonic U.K. and will be marketed and distributed in the U.S. by Studio K7 Records.





**The George And Tony Show.** George Strait lent MCA Nashville president Tony Brown a pair of rabbit ears at the label's post-CMA Awards party. Shown, from left, are Universal Music Group (UMG) chairman/CEO Doug Morris, UMG president Zach Horowitz, Vince Gill, Strait, Norma Strait, Trisha Yearwood, Brown, Laura Dern, Billy Bob Thornton, Marty Stuart, and MCA Nashville chairman Bruce Hinton.

## Hill's 'Breathe' Benefits From CMAs

### Warner/Reprise Has Int'l Plans For Songstress' Fourth Set

BY CHET FLIPPO

NASHVILLE—Her performance of "Breathe" was one of the musical highlights of the recent Country Music Assn. (CMA) Awards show, but it very nearly didn't happen for Faith Hill.

She was one of two artists who had elected to sit out performing on the show—the other being George Jones (Billboard, Oct. 2). Hill had been scheduled by the show's organizers to sing her then-current single, "The Secret Of Life," but she preferred to do her forthcoming

single, "Breathe," from the upcoming album of the same name.

"It was a matter of artistic differences," says Hill.

Her manager, Gary Borman, says, "We don't normally go into something like this, but to set the record straight, the show's TV committee informed us of their concept for Faith, and we declined [to perform] for artistic reasons. We were unhappy but accepted the decision, but then CBS intervened."

Warner/Reprise Nashville president Jim Ed Norman says, "Faith was very happy to accept the wishes of the committee, and she planned to be at the show to support [husband] Tim [McGraw] and to support her nomination. She equally felt that she should perform what she feels best doing. It was never a matter of a boycott, as some media reports claimed. I'm as concerned as anyone — as is Faith—that we have a great CMA show. Differences of opinion make country music great. Then, CBS stepped in and said, 'We really want Faith on the show.'"

So she sang "Breathe," which debuted at No. 47 on the Billboard Hot Country Singles & Tracks chart last issue and is at No. 35 this issue.

Radio obviously welcomed it. KMLE Phoenix PD Jeff Garrison says, " 'Breathe' is doing spectacularly here. We've had it on since the day before the CMAs show, and the requests have been very strong. With every album, Faith's vocals get better and better. I really believe that she captures the sound of what's going on right now in country music."

Warner/Reprise senior VP of promotion Jack Purcell says the company had 500 copies of the single prepared the day before the CMA Awards show after getting the final, approved mix that morning and also sent it via Digital Generation Systems to radio the morning of the show (Sept. 22).

"The awards show is the most important night of the year, and stations want to keep their listeners current," says Purcell. "We have a lot of things in the works for the rest of the year." Among those, he notes, are a "win it before you can buy it" campaign the weekend before the album release, which is Nov. 9; a Nov. 8 radio world premiere; and, on the album's street date, a closed-circuit show at all Wal-Mart stores.

"This album's been seven years in setup," says Borman. "This is all the same team that started with her seven years ago. Musically,

Faith's continuing to evolve. She's really challenging herself musically and vocally. The scope of this album is pretty broad. There are some pop-leaning things, but they don't lean too far. With this project, the marketing is coming after the music. The music's almost done. Now it's our job to figure out how to market it."

Indeed, as of press time, Hill said she was still hopping from studio to studio to finish last-minute work on the album. "We've got three studios going at once to finish this record right now. I am really proud of this album," says Hill. "I wanted to experience a lot of different instrumentation on this record, and with [co-producers] Byron [Gallimore] and Dann [Huff], we have that.

There's lots of music on this album, a huge variety of stuff."

Norman says Warner/Reprise is totally committed to what he calls "our biggest rollout ever. She has never sung better, and this is an absolutely fabulous record.

Her visibility is going to be incredibly high, from her Cover Girl print and TV campaign to an intense media campaign for the album. She was on the cover of TV Guide the week of the CMA Awards, and this fall she'll be all over magazines and TV and on billboards everywhere. The momentum behind this album is fantastic."

Other facets of the marketing and publicity campaign, he notes, are still being finalized.

Internationally, says Warner/Reprise senior VP Bob Saporiti, Hill is ready. "We've been chipping away with her around the world for years, and it's paying off. Her last record, 'This Kiss,' was top 10 in at least a dozen markets around the world, and she has a gold record and a platinum single in Australia," Saporiti says. "She's been doing great in Germany, England, and Scandinavia. We've sold 1.2 million on her outside the U.S. in her career, and we expect much more. Our Canadian campaign, where she was triple-platinum, will mirror everything we do here in the U.S. Faith has genuinely become a worldwide as well as a world-class artist."

Borman says media will figure hugely in the album campaign. "She just shot the cover for the December issue of Glamour magazine," he notes, adding that Faith's Cover Girl campaign will be ongoing this fall. "And we have Internet plans and TV performances. 'Rosie [O'Donnell]' and 'The Tonight Show' are two, for now."

Hill is booked by Creative Artists Agency.



HILL

## Cledus T. Turns 'Juddmental'; Rodriguez Goes On Trial; Stevens Speaks Out

**CHECKING IN WITH:** Cledus T. Judd tells Nashville Scene that Music Row very nearly didn't have Cledus T. Judd to kick around anymore.

The musical parodist, whose third album, "Juddmental," will be released Oct. 26 on Razor & Tie, says, "When I got to the emergency room, the doctor later told me that if I had gotten there 20 minutes later, I would have been dead. I was born with a heart defect and didn't know it till then. Last year, my heart rate got up to 274 beats a minute, and I drove myself to the hospital, and they got it down to normal and said it was a one-time thing. Nine months later, I came off tour and it went up to 286 beats a minute, and they had to hit me really hard. They did heart surgery the next morning."

After he recovered, he says, Michael Peterson paid him a high compliment. "Michael came up to me at the TNN Awards and told me, 'Hey, man, don't go anywhere. We need you in this business.' That was a big compliment. He didn't say 'I.' He said 'we.' It got to me. I choked up and had to turn around and leave."

Judd says his career is back on track, and his hard work is paying off. "I ain't never had a charted single, and I'm closing in on almost a million records," Judd says with seeming astonishment. "I owe my career to CMT. Anybody says videos don't sell records is full of shit. I may not be a great singer, but one thing I do got is image. Good or bad, but you throw a Judd video in with the rest of them, and you'll remember it. You may cuss it, but you'll remember it. I've had nine incredibly successful videos now. I think people are taking me seriously now."



JUDD

Judd says he plans a campaign to have respect for comedy reinstated in country. "None of the industry awards shows recognize comedians," he notes. "Give them a chance. There's a huge tradition of comedy in country. Let's respect it."

**PEOPLE:** Country singer Johnny Rodriguez's trial for murder began Oct. 7 in Uvalde, Texas. He's on trial for allegedly killing an acquaintance he believed to be an intruder in his mother's home. Rodriguez is also scheduled to perform at the sixth annual Freddy Fender Day in Fender's hometown of San Benito, Texas, on Nov. 6. The event raises money for scholarships for area students.

**ON THE ROW:** The new issue of The Journal of Country Music, from the Country Music Foundation, has an interesting editorial mix. Stories on brother and sister Steve and Stacey Earle share the cover with "Gay Country Artists Speak Out." The latter subject, rarely mentioned in country music circles, is beginning to, as some would say, come out.



San Francisco country artist Doug Stevens is forming the Lesbian and Gay Country Music Assn.

In the wake of Maverick Music being acquired by Warner/Chappell, Maverick's Nashville office is being shuttered. Maverick Nashville VP Whitney

Daane will announce plans soon.

The 10th annual Vince Gill Celebrity Basketball Game and Concert is scheduled for Nov. 10 at Belmont University's Striplin Gym. In its history, the event has raised about \$500,000 for Belmont scholarship programs. Dozens of artists are scheduled to take part.

**PLACES:** One of Nashville's most venerable recording studios has changed hands. The SoundShop, on Division Street, has been sold by Buddy Killen to longtime SoundShop manager and engineer Mike Bradley for \$1.6 million. Producer Don Cook is a 25% partner.

Bradley says he really had no intention of being a studio owner, but when Killen began getting serious offers for the shop, he decided to move on it. He began there 25 years ago, when much of the studio's business was doing jingles.

Over the past three decades, says Bradley, acts ranging from Joe Tex to Paul McCartney to Neil Diamond to Alabama, which cut its most recent hit there, have made the SoundShop home.

He plans no immediate changes to the place, which has two 48-track studios. "I just plan to try to get more people in here," Bradley says, "and let people know that Don and I don't have it tied up all the time."



by Chet Flippo



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	17	<b>No. 1</b> SOMETHING LIKE THAT B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
2	2	4	12	I LOVE YOU M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE RCA ALBUM CUT †	2
3	3	2	15	READY TO RUN P.WORLEY,B.CHANCEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
4	9	13	16	I'M ALREADY TAKEN S.WARINER (T.RYAN,S.WARINER)	STEVE WARINER (V) CAPITOL 58786	4
5	7	9	14	WHAT DO YOU SAY TO THAT T.BROWN,G.STRAIT (J.LAUDERDALE,M.MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	5
6	4	3	27	YOU HAD ME FROM HELLO B.CANNON,N.WILSON (K.CHESENEY,S.EWING)	KENNY CHESNEY (V) BNA 65745	1
7	6	6	28	AMAZED D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (V) BNA 65755 †	1
8	5	5	21	LITTLE MAN K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	3
9	13	15	20	LONELY AND GONE J.SCAIFE (G.CROWE,D.GIBSON,B.MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	9
10	8	8	25	LESSON IN LEAVIN' B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
11	10	10	24	I'LL STILL LOVE YOU MORE T.BROWN,T.YEARWOOD (D.WARREN)	TRISHA YEARWOOD (V) MCA NASHVILLE 172089 †	10
12	14	16	14	HOME TO YOU G.FUNDIS (A.SMITH,S.LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	12
13	12	14	18	SHE'S IN LOVE C.CHAMBERLAIN (K.STEGALL,D.HILL)	MARK WILLS (V) MERCURY 566746 †	12
14	16	18	14	I'LL GO CRAZY D.MALLOY,J.G.SMITH (A.GRIGGS,L.WILSON,Z.TURNER)	ANDY GRIGGS RCA ALBUM CUT	14
15	18	21	7	WHEN I SAID I DO C.BLACK (C.BLACK)	CLINT BLACK RCA ALBUM CUT †	15
16	17	19	11	MISSING YOU B.GALLIMORE,R.DUNN,K.BROOKS (M.LEONARD,C.SANFORD,J.WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	16
17	11	7	24	THE SECRET OF LIFE B.GALLIMORE,F.HILL (G.PETERS)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	4
<b>AIRPOWER</b>						
18	25	28	7	COME ON OVER R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 172123	18
19	22	23	22	LIGHTNING DOES THE WORK N.WILSON,B.CANNON (C.BROCK,J.HADLEY,K.GARRETT)	CHAD BROCK (C) (D) (V) WARNER BROS. 16984/WRN †	19
20	26	31	7	HE DIDN'T HAVE TO BE F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT †	20
21	19	17	32	WRITE THIS DOWN T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 172095 †	1
22	23	26	17	ALL THINGS CONSIDERED R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT)	YANKEE GREY (C) (D) (V) MONUMENT 79248 †	22
23	15	12	20	(NOW YOU SEE ME) NOW YOU DON'T M.WRIGHT (T.LANE,D.LEE,J.BROWN)	LEE ANN WOMACK (V) MCA NASHVILLE 172111	12
24	20	20	26	MAKE UP IN LOVE W.WILSON,D.STONE (D.ORTON,T.RAMEY)	DOUG STONE ATLANTIC ALBUM CUT	19
25	24	24	8	IT DON'T MATTER TO THE SUN D.WAS (G.KENNEDY,W.KIRKPATRICK,T.SIMS)	GARTH BROOKS AS CHRIS GAINES (C) (D) (V) CAPITOL 58788	24
26	28	29	10	A MAN AIN'T MADE OF STONE J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,R.LERNER,F.GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	26
27	30	32	13	ORDINARY LOVE D.HUFF (B.DIPIERO,D.TRUMAN,C.WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	27
28	29	33	7	BIG DEAL W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	28
29	31	39	5	WHAT DO YOU SAY D.MALLOY,R.MCINTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	29
30	33	35	9	STEAM J.SCAIFE (L.ANDERSON,B.REGAN)	TY HERNDON (C) (D) (V) EPIC 79269 †	30
31	32	34	11	LIVE, LAUGH, LOVE D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	31
32	34	36	14	ARE YOUR EYES STILL BLUE R.HERRING (S.MCANALLY,S.MANDILE,J.WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	32
33	27	27	15	YOU GO FIRST (DO YOU WANNA KISS) B.GALLIMORE (K.CHATER,L.G.CHATER,C.RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	25
34	35	38	10	SMOKE RINGS IN THE DARK T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	34
35	47	—	2	BREATHE B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	35
36	36	41	15	A MATTER OF TIME W.ALDRIDGE (J.SELLERS,A.ROBOFF,C.WISEMAN)	JASON SELLERS (C) (D) (V) BNA 65784 †	36
37	38	40	10	WHEN YOU LOVE SOMEONE K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW (V) MERCURY 172130 †	37
38	41	47	4	PUT YOUR HAND IN MINE B.J.WALKER,JR. (S.EWING,J.W.BARBER)	TRACY BYRD RCA ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	49	—	2	POP A TOP K.STEGALL (N.STUCKEY)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	39
40	48	53	7	SHE THINKS MY TRACTOR'S SEXY B.CANNON,N.WILSON (J.COLLINS,P.OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	40
41	40	42	11	LOVE TRIP S.BOGARD,J.STEVENS,S.HENDRICKS (J.KILGORE,G.GRAND,B.JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	40
42	39	44	8	IT'S A LOVE THING M.ROLLINGS (K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	39
43	44	46	7	THE QUITTIN' KIND D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	JOE DIFFIE (C) (D) (V) EPIC 79268	43
44	42	48	5	DON'T LIE P.WORLEY (C.BIGGERS,F.ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	42
45	37	37	18	YOU'VE GOT A WAY R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
46	43	43	12	CRUSH M.SPIRO (C.MAJESKI,S.SMITH,S.RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	43
47	52	54	7	THIS WOMAN NEEDS D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISSY LYRIC STREET ALBUM CUT †	47
48	46	49	7	POWER WINDOWS M.SPIRO (B.FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	46
49	53	60	3	WHEN LOVE FADES J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	49
50	45	45	17	SURE FEELS REAL GOOD R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRIS 16933/WRN †	39
51	50	51	8	AFTER A KISS B.DIPIERO (S.D.JONES,C.D.JOHNSON)	PAM TILLIS ARISTA NASHVILLE SOUNDTRACK CUT †	50
52	59	61	5	SMILE D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR BNA ALBUM CUT	52
53	54	55	6	GOODBYE EARL B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
54	69	—	2	IT WAS T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	54
55	62	73	4	IT'S A BEAUTIFUL THING C.FARRER (J.STEELE,C.WISEMAN)	PAUL BRANDT (C) (D) (V) REPRIS 16926/WRN	55
56	51	50	18	YOU'RE STILL BEAUTIFUL TO ME B.WHITE,D.GEORGE (R.J.LANGE,B.ADAMS)	BRYAN WHITE (C) (D) (V) ASYLUM 64035 †	39
57	57	56	7	THINKING ABOUT LEAVING P.ANDERSON (R.CROWELL,D.YOAKAM)	DWIGHT YOAKAM REPRIS ALBUM CUT/WRN †	54
58	56	59	5	THAT'S THE WAY LOVE GOES M.HAGGARD (L.FRIZZELL,S.D.SHAFFER)	MERLE HAGGARD WITH JEWEL TBA ALBUM CUT/BNA	56
<b>HOT SHOT DEBUT</b>						
59	<b>NEW</b>	—	1	DON'T MAKE ME BEG W.C.RIMES (F.ROGERS)	STEVE HOLY CURB ALBUM CUT †	59
60	68	—	2	WHEREVER YOU ARE M.C.CARPENTER,B.CHANCEY (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	60
61	75	—	4	MY BEST FRIEND B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	61
62	55	75	3	I'M DIGGIN' IT T.BROWN,J.TEAUF (D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	55
63	<b>NEW</b>	—	1	SMALL STAGUE D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA RCA ALBUM CUT	63
64	67	65	6	COWBOY TAKE ME AWAY B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	64
65	<b>NEW</b>	—	1	HERE COMES MY BABY R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	65
66	71	62	14	START OVER GEORGIA P.WORLEY,B.J.WALKER,JR.,C.RAYE (C.RAYE,S.WRAY)	COLLIN RAYE EPIC ALBUM CUT	39
67	<b>NEW</b>	—	1	STUFF THAT MATTERS J.LEO (D.MARTIN)	TARA LYN HART COLUMBIA ALBUM CUT †	67
68	66	—	2	MOVE IT ON OVER R.SALL,T.TRITT (H.WILLIAMS)	TRAVIS TRITT WITH GEORGE THOROGOOD ASYLUM SOUNDTRACK CUT	66
69	74	68	5	GOODNIGHT D.CRIDER,S.BOGGUSS (C.BLACK,D.HUNT)	SUZY BOGGUSS PLATINUM ALBUM CUT †	66
70	72	58	9	ON MY WAY TO YOU V.GILL (S.ISAACS,T.MENSY)	SONYA ISAACS LYRIC STREET ALBUM CUT †	54
71	<b>NEW</b>	—	1	AIN'T NO SHORT WAY HOME R.CHANCEY (B.DIPIERO,J.PHOTOLOGO)	THE OAK RIDGE BOYS PLATINUM ALBUM CUT †	71
72	<b>NEW</b>	—	1	STAMPEDE G.BROWN (C.LEDOUX)	CHRIS LEDOUX (V) CAPITOL 58800	72
73	58	57	9	ALL I WANT IS EVERYTHING B.J.WALKER,JR. (M.BERG,M.CHAPMAN)	MINDY MCCREARY BNA ALBUM CUT †	57
74	<b>NEW</b>	—	1	ON EARTH AS IT IS IN TEXAS C.YOUNG,B.CHANCEY (D.DODD,B.BEAVERS)	DERYL DODD COLUMBIA ALBUM CUT	74
75	70	74	10	BABY'S GOT MY NUMBER DELIOUS,A.SMITH (A.SMITH,R.COOK)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531	60

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

OCTOBER 16, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	<b>No. 1</b> IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 6 weeks at No. 1	GARTH BROOKS AS CHRIS GAINES
2	<b>NEW</b>	—	1	BIG DEAL CURB 73086	LEANN RIMES
3	2	3	28	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
4	4	5	8	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
5	5	4	15	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
6	3	2	21	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
7	16	—	2	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
8	6	6	14	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
9	7	8	21	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
10	8	7	19	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
11	9	—	2	STEAM EPIC 79269/SONY	TY HERNDON
12	12	11	122	HOW DO I LIVE CURB 73022	LEANN RIMES
13	13	16	7	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	10	29	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
15	14	13	20	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
16	10	9	26	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
17	20	18	7	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
18	15	15	27	SINGLE WHITE FEMALE MCA NASHVILLE 172092	CHELY WRIGHT
19	18	14	31	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
20	19	17	25	ALMOST HOME COLUMBIA 79148/SONY	MARY CHAPIN CARPENTER
21	17	12	24	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	<b>RE-ENTRY</b>	—	7	SURE FEELS REAL GOOD WARNER BROS. 16933/WRN	MICHAEL PETERSON
23	23	21	6	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE
24	22	23	4	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
25	<b>RE-ENTRY</b>	—	70	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA

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

### COUNTRY CORNER



by Wade Jessen

**BLACK AGAIN:** With Hot Shot Debut honors at No. 8 on Top Country Albums, **Clint Black's** "D'lectrified" (RCA) scans more than 18,000 and enters The Billboard 200 at No. 79. Each of Black's four prior sets of new, nonseasonal material released during the SoundScan era has posted bigger opening weeks: "The Hard Way" bowed on the country chart with approximately 58,000 units in the Aug. 1, 1992, issue; "No Time To Kill," a 1993 release, entered with 54,000; "Nothin' But The Taillights" scanned 26,000 in August '97; "One Emotion" entered in '94 with approximately 19,000.

"When I Said I Do," the lead single from "D'lectrified," features harmony vocals by Black's wife, **Lisa Hartman Black**. It gains 404 detections to jump 18-15 on Hot Country Singles & Tracks, with airplay at 153 monitored stations. Susquehanna Broadcasting's KPLX Dallas is the airplay leader with 48 plays this issue and 320 spins to date.

"D'lectrified" is an acoustic project that includes duets with **Bruce Hornsby** and **Kenny Loggins** and a cover of **Eric Idle's** "Galaxy Song," from the Monty Python '80s cult film "The Meaning Of Life."

**BUILD A FENCE AROUND IT:** It's no secret that country radio is holding onto bigger hits longer than at any time during the monitored airplay era, which began in 1990, but **Tim McGraw** firmly established a pattern of multiple-week dominance with his No. 1 songs some four years before it became fashionable.

"Don't Take The Girl," which became McGraw's first No. 1 on Memorial Day weekend in 1994, spent two weeks at the top of the page. Each of McGraw's subsequent No. 1 songs has followed suit with more than one week atop the radio chart, and two such singles have logged six straight weeks.

This issue, McGraw's "Something Like That" (Curb) controls Hot Country Singles & Tracks for a fourth consecutive week, despite a decline of 18 detections. Even with the spin deficit, "Something Like That" outruns **Martina McBride's** country-to-AC crossover song, "I Love You" (RCA), by 394 plays. McBride's song gains 301 plays to encore at No. 2.

**MORE SAWDUST, PLEASE:** Austin, Texas-based honky-tonk troupe the **Derailers** (Sire) appear on Top Country Albums for the first time, as "Full Western Dress" bows with approximately 2,000 units at No. 69.

The group issued three prior sets that didn't enter our charts: "Live Tracks" in 1995, "Jackpot" in 1996, and "Reverb Deluxe" in 1997.

"The Right Place" is the lead single from the new album and is being worked at country stations. According to Broadcast Data Systems, the accompanying videoclip aired 18 times this issue week (see Video Monitor, page 89).

**FOOTNOTE:** **Garth Brooks'** "In . . . The Life Of Chris Gaines" (Capitol) is ineligible to chart on Top Country Albums due to its pop/rock content but bows at No. 2 on The Billboard 200 (see Between the Bullets, page 100).

## 'More' To Come From Adkins On Capitol

BY CHET FLIPPO

NASHVILLE—It's been fully two years since Trace Adkins had new music in the marketplace, due in large part to reorganization at his label, Capitol Nashville. Adkins was discovered and signed by former label head Scott Hendricks, who was replaced by Pat Quigley.

As a result, says Adkins, "I emerged out of the situation as comfortable as I think I possibly could. Anytime things like that happen, there's going to be anxiety about the future. But that's not my job to worry about that stuff."

Adkins says he's spent much of the time developing a strong follow-up to his last album. "We very painstakingly found what we thought were the right songs," he says. The resulting album, "More . . ." was moved up to Nov. 2 due to the success of the first single, "Don't Lie," which is at No. 44 on this issue's Hot Country Singles & Tracks chart.

"Trace was in a situation where his new product—when it came out—had to be very, very strong for him to remain a valid act in the format," says WKKX St. Louis PD Jeff Allen. "And he's definitely done it. The single is absolutely fabulous, and we're getting great phones on it. I think he's hit a home run with the single."

"He has a rare voice," says Quigley, "and we're very happy with the record that they've made. It really showcases his voice. 'Don't Lie' is a real song about real people. So we came with a ballad [for the first single], which is very unusual. We played the record for a number of radio stations, and 'Don't Lie' came back as a can't-miss song."

"We'll support this project with television, which is a first for Trace, and we'll support it with radio advertising," continues Quigley. "The TV advertising is unusual for me because I don't like to use videoclips. I like to film the commercial. But the video he's done is so powerful that a lot of the footage in the commercial is going to be about the song 'Don't Lie.'"

"For the rest of this year," says Adkins, "I'll finish up the Brooks & Dunn tour and then do nothing for a while. By my choice. This has been a

very hard year, and I just want to take some time to sit back and watch this music perform and give it a chance to survive on its own merits.

"Artists always say this is the best album they've ever made," he continues. "But I really do believe that this is the best album I've ever made. For a lot of reasons. If you think you kind of got to know Trace Adkins from the first two albums, you really ought to listen to this one because you'll get a lot more insight."

"I was really allowed to do this one the way I wanted to," Adkins says. "I really have to take my hat off to Capitol Records because they trusted me, and they said, 'Here's the budget, here's the money; go make the album



ADKINS

and bring it to us when you're done.' What a wonderful freedom that is. I got to cut what I wanted to cut and do it the way I wanted to."

Since Adkins had been away from radio for a while, says Capitol executive VP Bill Catino, "we conducted focus-group studies to see what the strongest songs would be from the project and at the same time explore the consumers' reaction to Trace Adkins, since he hadn't had anything out in two years, and we wanted to try to get a feel for what his image is now and what they most like about Trace."

"We were pleasantly surprised by the results: He's very well-liked by the public," Catino continues. "Everybody remembered 'Every Light In The House'; everybody remembered 'Thinkin' Thing' and 'Turned On.' I was pleased with the response. Very

similar to the response we've gotten from radio, with comments like, 'Strongest country album since Tim McGraw's "Everything"' to 'Trace Adkins puts country back into country music.'"

At retail, says Capitol VP of sales Bill Kennedy, "Trace will be the holiday spokesperson for Dillard's [department-store chain]. There's a huge cross-promotion where he'll be featured on the cover of their Christmas catalog, not only for mail-order but also their in-store distribution. They're printing 4 million catalogs."

"They'll have a 10-track Christmas CD compilation with Trace on that cover as well," continues Kennedy. "Included with the catalog will be a bounce-back coupon to all Sam Goody locations for a great holiday cross-promotion. There'll also be some [public-service] announcements tied into a donation to Ronald McDonald House."

"We're also tying in pre-sale listening parties with radio in the top 10 markets," says Catino. "We just completed a two-week blitz at 124 monitored radio stations, where my staff went out and invited radio staff and special guests to listen to the entire project prior to the single release. We'll now go back in with Trace being present for an opportunity for listeners. He'll talk about it cut by cut; he can autograph the cover; they can pre-order the album. We've never really done this before in pre-selling releases."

"We're also advertising on TV and radio in his top 10 markets. Trace also has a very active fan club, with over 8,000 members, which is huge. We'll do a pre-mailing to them, with a fan club contest to win a backstage [pass] and dinner with Trace. We're also tying in radio station Web sites to play new snippets of the album project, as well as the purchase option. We're using countrytune.com to help establish the link source."

On the retail side, says Kennedy, "we're working with Liquid Audio as a partner with our retailers."

Adkins is managed by Borman Entertainment and booked by the William Morris Agency, and his publishing is by Warner/Chappell.

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

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

51	<b>AFTER A KISS</b> (EMI April, ASCAP/Sound Island, ASCAP/Windswept, ASCAP/Blakemore Avenue, ASCAP) HL/WBM	46	<b>CRUSH</b> (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
71	<b>AIN'T NO SHORT WAY HOME</b> (Sony/ATV Tree, BMI/WB, ASCAP/After Berger, ASCAP/Patricia James, ASCAP) HL/WBM	44	<b>DON'T LIE</b> (EMI April, ASCAP/Sea Gayle, ASCAP) HL
73	<b>ALL I WANT IS EVERYTHING</b> (Hillbilly, BMI/Wedge-wood Avenue, BMI/Windswept Pacific, BMI/Tall Girl, BMI/Bug, BMI) WBM	59	<b>DON'T MAKE ME BEG</b> (EMI April, ASCAP/Sea Gayle, ASCAP) HL
22	<b>ALL THINGS CONSIDERED</b> (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM	53	<b>GOODBYE EARL</b> (EMI Blackwood, BMI/Rising Gorge, BMI) HL
7	<b>AMAZED</b> (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	69	<b>GOODNIGHT</b> (EMI Blackwood, BMI/Flybridge, BMI/Neon Sky, ASCAP/Check Yes, ASCAP) HL
32	<b>ARE YOUR EYES STILL BLUE</b> (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM	20	<b>HE DIDN'T HAVE TO BE</b> (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
75	<b>BABY'S GOT MY NUMBER</b> (Notes To, ASCAP/Maver-ick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Song Island, BMI/Golly Rogers, BMI) HL/WBM	65	<b>HERE COMES MY BABY</b> (Mainstay, BMI)
28	<b>BIG DEAL</b> (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM	12	<b>HOME TO YOU</b> (Arius Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
35	<b>BREATHE</b> (Capitol, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI)	14	<b>I'LL GO CRAZY</b> (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
18	<b>COME ON OVER</b> (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	11	<b>I'LL STILL LOVE YOU MORE</b> (Realsongs, ASCAP) WBM
64	<b>COWBOY TAKE ME AWAY</b> (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL	2	<b>I LOVE YOU</b> (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
		4	<b>I'M ALREADY TAKEN</b> (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM
		62	<b>I'M DIGGIN' IT</b> (Burg-Isle, BMI/Starstruck Angel, BMI) HL
		25	<b>IT DON'T MATTER TO THE SUN</b> (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
		55	<b>IT'S A BEAUTIFUL THING</b> (Windswept, ASCAP/Yellow

	Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	23	<b>IT'S A LOVE THING</b> (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
42		74	<b>IT WAS</b> (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP)
54		10	<b>LESSON IN LEAVIN'</b> (Chappell & Co., ASCAP/Sail-maker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
		19	<b>LIGHTNING DOES THE WORK</b> (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
		31	<b>LITTLE MAN</b> (WB, ASCAP/Yee Haw, ASCAP) WBM
		38	<b>LIVE, LAUGH, LOVE</b> (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Mat-ters, ASCAP/Famous, ASCAP) HL
		9	<b>LONELY AND GONE</b> (House Of Integrity, BMI/Little Tornados, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
		41	<b>LOVE TRIP</b> (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
		24	<b>MAKE UP IN LOVE</b> (Universal-MCA, ASCAP/O-Tex, BMI) HL/WBM
		26	<b>A MAN AIN'T MADE OF STONE</b> (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalecia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
		36	<b>A MATTER OF TIME</b> (Starstruck Writers Group, ASCAP/Aubne Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
		16	<b>MISSING YOU</b> (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI) HL/WBM
		68	<b>MOVE IT ON OVER</b> (Acuff-Rose, BMI/Hiriam, BMI/Rightsong, BMI) HL/WBM
		61	<b>MY BEST FRIEND</b> (Careers-BMG, BMI/Silverkiss,

	BMI) HL	66	<b>START OVER GEORGIA</b> (Bristar, BMI/EMI Blackwood, BMI) HL
		30	<b>STEAM</b> (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
		67	<b>STUFF THAT MATTERS</b> (Myth Maker, ASCAP/Sony/ATV Canada, SOLAN)
		50	<b>SURE FEELS REAL GOOD</b> (Warner-Tamerlane, BMI/Fixed Points, BMI/High Fidelity, ASCAP) WBM
		58	<b>THAT'S THE WAY LOVE GOES</b> (Acuff-Rose, BMI) HL
		57	<b>THINKING ABOUT LEAVING</b> (Sony/ATV Cross Keys, ASCAP/Coal Dust West, BMI/Warner-Tamerlane, BMI) HL/WBM
		47	<b>THIS WOMAN NEEDS</b> (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) WBM
		5	<b>WHAT DO YOU SAY TO THAT</b> (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL
		29	<b>WHAT DO YOU SAY</b> (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
		15	<b>WHEN I SAID I DO</b> (Blackened, BMI) WBM
		49	<b>WHEN LOVE FADES</b> (Tokeco Tunes, BMI/Wacissa River, BMI)
		37	<b>WHEN YOU LOVE SOMEONE</b> (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)
		60	<b>WHEREVER YOU ARE</b> (Way Walk, ASCAP) CLM
		21	<b>WRITE THIS DOWN</b> (Neon Sky, ASCAP/Arving, BMI/Cotler Bay, BMI) HL/WBM
		33	<b>YOU GO FIRST (DO YOU WANNA KISS)</b> (Chater, BMI/Paddy's Head, SOCAN) WBM
		6	<b>YOU HAD ME FROM HELLO</b> (Acuff-Rose, BMI) HL/WBM
		56	<b>YOU'RE STILL BEAUTIFUL TO ME</b> (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
		45	<b>YOU'VE GOT A WAY</b> (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
		72	<b>STAMPEDE</b> (LehsemSongs, BMI)

# Billboard TOP COUNTRY ALBUMS

OCTOBER 16, 1999

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

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
<b>◀ No. 1 ▶</b>						
1	1	1	5	<b>DIXIE CHICKS</b> ▲ <sup>2</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	100	<b>SHANIA TWAIN</b> ▲ <sup>13</sup> MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	4	5	22	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
4	3	3	3	<b>MARTINA MCBRIDE</b> RCA 67824/RLG (10.98/16.98)	EMOTION	3
5	5	4	88	<b>DIXIE CHICKS</b> ▲ <sup>2</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
6	6	—	2	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
7	7	6	18	<b>LONESTAR</b> ▲ <sup>3</sup> BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
<b>◀ Hot Shot Debut ▶</b>						
8	<b>NEW</b> ▶	1	1	<b>CLINT BLACK</b> RCA 67823/RLG (10.98/16.98)	D'ELECTRIFIED	8
9	8	9	81	<b>JO DEE MESSINA</b> ▲ <sup>3</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
10	9	10	76	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
11	10	8	31	<b>KENNY CHESNEY</b> ● <sup>3</sup> BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
12	11	13	31	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
13	12	16	15	<b>GEORGE JONES</b> ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
14	14	11	21	<b>SHEDAISSY</b> LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
15	13	7	6	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
16	15	—	2	<b>RANDY TRAVIS</b> DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
17	18	15	46	<b>GARTH BROOKS</b> ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
18	16	12	6	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
19	17	18	74	<b>MARK WILLS</b> ▲ <sup>3</sup> MERCURY 536317 (10.98/16.98) <b>HS</b>	WISH YOU WERE HERE	8
20	19	35	22	<b>STEVE WARINER</b> CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
21	22	19	57	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
22	23	23	18	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	22
23	24	24	20	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
24	20	14	9	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
25	27	25	19	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
26	21	—	2	<b>HANK WILLIAMS JR.</b> CURB 77953 (10.98/16.98)	STORMY	21
27	25	20	21	<b>KENNY ROGERS</b> ● <sup>3</sup> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
28	31	28	26	<b>MONTGOMERY GENTRY</b> COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
29	26	17	3	<b>MINDY MCCREARY</b> BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
30	32	31	20	<b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98) <b>HS</b>	SINGLE WHITE FEMALE	15
<b>◀ GREATEST GAINER ▶</b>						
31	44	45	8	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RISE WITH BOB	24
32	30	21	3	<b>JOHN PRINE</b> OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
33	29	32	16	<b>ALABAMA</b> RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
34	34	29	72	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
35	36	26	6	<b>BRYAN WHITE</b> ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
36	28	47	60	<b>VINCE GILL</b> ● <sup>3</sup> MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
37	39	34	17	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17

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
38	33	22	19	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
39	35	37	64	<b>TRISHA YEARWOOD</b> ● <sup>3</sup> MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
40	37	33	8	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18881 (10.98/16.98) <b>HS</b>	LOVE IN THE REAL WORLD	14
41	38	41	6	<b>MERLE HAGGARD</b> TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
42	40	30	14	<b>LYLE LOVETT</b> CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
43	<b>NEW</b> ▶	1	1	<b>JOHN BERRY</b> DREAMWORKS 165005/INTERSCOPE (10.98/16.98)	WILDEST DREAMS	43
44	41	—	2	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
45	43	40	23	<b>CHAD BROCK</b> WARNER BROS. 47071/WRN (10.98/16.98) <b>HS</b>	CHAD BROCK	38
46	45	36	28	<b>LILA MCCANN</b> ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
47	46	39	58	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
48	42	27	6	<b>KRIS KRISTOFFERSON</b> ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
49	48	43	26	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
50	50	46	25	<b>SAMMY KERSHAW</b> MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
51	49	42	60	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
52	51	44	28	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (8.98/12.98) <b>HS</b>	HEART SHAPED WORLD	31
53	47	38	4	<b>DOUG STONE</b> ATLANTIC 83206/AG (10.98/16.98)	MAKE UP IN LOVE	38
54	54	—	2	<b>GEORGE STRAIT</b> MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	54
<b>◀ PACESETTER ▶</b>						
55	66	—	2	<b>REBA MCENTIRE</b> MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	55
56	55	52	28	<b>PATTY LOVELESS</b> EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
57	53	49	67	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
58	52	63	60	<b>THE WILKINSONS</b> GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	16
59	59	51	103	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
60	57	50	32	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
61	56	60	34	<b>EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON</b> ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
62	62	54	69	<b>CLAY WALKER</b> ● <sup>3</sup> GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
63	64	55	64	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
64	60	48	25	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
65	58	53	70	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
66	61	58	50	<b>TOBY KEITH</b> ● <sup>3</sup> MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
67	68	59	36	<b>ROY D. MERCER</b> VIRGIN 46854 (9.98/15.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 5	13
68	67	65	33	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
69	<b>NEW</b> ▶	1	1	<b>THE DERAILERS</b> SIRE 31062 (10.98/16.98)	FULL WESTERN DRESS	69
70	65	57	54	<b>LEE ANN WOMACK</b> ● <sup>3</sup> DECCA 170040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20
71	70	61	97	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL 56599 (10.98/16.98)	SEVENS	1
72	63	—	48	<b>SARA EVANS</b> RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	11
73	72	62	62	<b>DIAMOND RIO</b> ● <sup>3</sup> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
74	69	68	30	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
75	73	66	47	<b>SOUNDTRACK</b> ▲ <sup>3</sup> 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3

○ 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**<sup>®</sup>

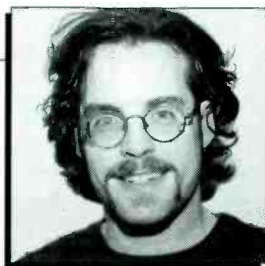
OCTOBER 16, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	122
2	2	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (10.98/17.98) <b>HS</b>	THE WOMAN IN ME	243
3	3	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	110
4	4	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	107
5	6	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	215
6	5	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	206
7	11	<b>WILLIE NELSON</b> ● <sup>3</sup> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	265
8	7	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	278
9	9	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	288
10	10	<b>CHARLIE DANIELS</b> ▲ <sup>3</sup> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	246
11	8	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	110
12	12	<b>PATSY CLINE</b> ▲ <sup>3</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	654
13	16	<b>GEORGE JONES</b> ▲ <sup>3</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	419

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	<b>PATSY CLINE</b> MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	42
15	17	<b>JOHNNY CASH</b> ● <sup>3</sup> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	122
16	14	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA NASHVILLE 111394 (10.98/16.98)	SOUVENIRS	184
17	15	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 111047 (10.98/15.98)	WHEN LOVE FINDS YOU	268
18	—	<b>DAVID ALLAN COE</b> COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	3
19	25	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	363
20	18	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	108
21	19	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 442035 (11.98/17.98)	GREATEST HITS VOLUME 2	597
22	20	<b>HANK WILLIAMS</b> MERCURY 536029 (7.98/11.98)	20 OF HANK WILLIAMS GREATEST HITS	103
23	24	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY 514422 (10.98/16.98)	SHANIA TWAIN	152
24	21	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/IDJMG (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	163
25	—	<b>TRAVIS TRITT</b> ▲ <sup>3</sup> WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	203

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.

## Classical KEEPING SCORE



by Bradley Bamberger

**MILLER'S TALE:** "It was a total party," says Miller Theatre executive director **George Steel**, exaggerating only slightly as he describes the atmosphere of the first 20/21 Club forum, held late last month at his venue on the campus of Columbia University in New York. A joint venture with Deutsche Grammophon and retailer HMV, the 20/21 Club is an excuse for artists and audience to commune on the topic of contemporary music, under the aegis of the label's 20/21 line and Miller's Theatre of Ideas symposia series. The inaugural event revolved around violinist **Gil Shaham** and his new 20/21 disc devoted to **Arvo Pärt** compositions.

More than 300 people attended the free 20/21 event, with Steel and Universal Classics senior VP **Albert Imperato** moderating the discussion session with Shaham. HMV had Shaham CDs for sale in the lobby—and sold out its considerable complement of Pärt albums. "Believe it or not," Imperato says, "the line to buy CDs was longer than the line for the free pizza and beer. Seriously, that night was one of my favorite experiences since I've been in the record business. By just playing the record and talking about it, we got the kind of response that everyone in this business hopes for. I think putting on similar 20/21 Club events around the country would be one of the smartest things we could do next year."

Steel adds, "When Albert cooked up this idea of having 20/21 events at Miller, I loved it. I agree with him that the act of people listening to music together is so important, particularly with new music. Also, concerts and recordings are such reciprocal experiences, and presenters and record companies can do a lot more to enhance that." The next Miller 20/21 event is planned for Jan. 27, with the **Emerson Quartet** on hand to examine the **Shostakovich** quartets—marking the release of the group's complete set, via 20/21.

Since Steel began programming the Miller season two years ago, the theater has reclaimed its place as an oasis of intrepid culture; even in a city as rich as New York, the Miller Theatre stands out, and that is due not only to Columbia's benevolent hand but to Steel's consummate taste and enterprising zeal. Before coming to Columbia, Steel was a managing producer at New York's 92nd Street Y. But he is as much musician as administrator, having trained as a choirboy at Washington Cathedral and later at Yale. The 32-year-old Steel still sings (as a counter-tenor), as well as composes and conducts his own **Vox Vocal Ensemble**. His enthusiasm for music is evident in the way he will greet a guest in his score-bedeviled office not by shaking hands but by excitedly running to the piano to demonstrate the piquant dissonances in an obscure 16th-century mass.

Firmly convinced that "me too" programming is a dead end, Steel has revitalized the 680-seat Miller Theatre by renewing its mandate as a leader in presenting the new and uncommon. Earlier in the century Miller hosted the unveiling of such works as **Charles Ives'** tone poem "The Unanswered Question" and **Benjamin Britten's** chamber opera "Paul Bunyan." In that spirit, Miller opened its '98 season with a vivid production of "entartete musik" composer **Viktor Ullman's** satiric opera "Kaiser Von Atlantis," hardly seen since its 1944 premiere in the Theresienstadt concentration camp.

This year's opener teamed **Kristjan Järvi's Absolute Ensemble** with such jazz soloists as pianist **Kenny Drew Jr.** and trombonist **Dave Taylor**. Dubbed "Jazz Concertante," the evening showcased famous hybrids by **George**

**Gershwin** and **John Adams**, along with new pieces by **Daniel Schnyder** and **Lepo Sumera**. The entire Miller 1999-2000 season centers on new works, with 35 composer-based programs (often played by young new-music specialists). "Portrait" evenings dedicated to such composers as **Thomas Adès**, **Magnus Lindberg**, and **Edgard Varèse** are part of the fare, as are "composers in person" nights with visits from the likes of *echt*-New Yorker **John Zorn**, Azerbaijani **Franghiz Ali-Zadeh**, and Estonian **Erkki-Sven Tüür**.

"Last season, our most successful concerts—commercially and artistically—were in a monthlong series of 10 new-music shows," Steel says. "So this year, I thought the impact would be greater if we built the season around new music. Many of the concerts center on a single composer because I believe that's the way for people to really get a sense of whether or not they like his or her music—which is hard to do by just hearing one piece in a long evening. Also, I don't think the best way to introduce people to classical music is necessarily with **Mozart** or **Beethoven**. It might be better to start with something written last week by a composer from two blocks down the street."

In November, Paris' electro-acoustic IRCAM ensemble resides at Miller for a week's worth of performances and symposia, and the chamber opera continues with **Peter Maxwell Davies'** "The Juggler Of Notre Dame" and the premiere of **Andy Pape's** "Houdini The Great" (a co-production with the Danish Wave Festival). Yet contemporary music isn't Miller's sole focus; in fact, the music closest to Steel's heart is of the early variety—"although most of that music is so old that it might as well be new," he points out.

Miller co-produces its early music events with St. Paul's Chapel and the intimate, palazzo-like Teatro of Casa Italiana. Steel has curated a feast of a season at these two Columbia-associated venues, with the **Tallis Scholars** and **Ars Nova** singing **Byrd** and the **Vox Ensemble** performing concerts of rarely heard music by **Clemens Non-Papa**, **Lotti**, and **Caldara**. Also, Canadian countertenor **Daniel Taylor** makes his New York recital debut, and the new **Gotham City Baroque Orchestra** plays the concerti grossi of **Corelli**.

Columbia provides Miller with a budget just shy of its operating expenses, with the short-all covered by ticket sales and outside fund-raising. Steel and his youthful staff promote Miller's offerings via its Internet site ([www.columbia.edu/cu/arts/miller](http://www.columbia.edu/cu/arts/miller)) and Columbia's newspaper *The Spectator*, as well as various other New York publications and a sizable E-mail list. The Miller Theatre and St. Paul's are each equipped with ISDN lines for live broadcasts on Columbia's **WKCR** and other outlets. Steel is also working with the Columbia for-profit venture **Morningside Ventures** to disseminate Miller arts content via Webcasts and distance-learning programs. He also plans to publish his editions of scores (such as those of Tudor composer **Robert Parsons**) on the Miller site, with MP3 recordings to match.

The Miller bawliwick doesn't just entail music but incorporates sound into an overall vision. This season's Theatre of Ideas is crowned by "What Is Humanism In 20th Century America?," a set of lectures by renowned Columbia professor **Edward Said**. There are also evenings of dance (including works by Korean choreographer **Eun Me Ahn**) and film (highlighting director **Elia Kazan**). As likely to attend a dance event as a new-music concert (and as drawn to pop or world music as classical), Columbia art history grad student **Nuit Banai** is a signal Miller fan. She says, "The most important thing about the Miller Theatre is that it doesn't just promote one art—it promotes *culture*."

Such comments thrill Steel, who stresses that the sheer newness of what's on exhibit at Miller can make its offerings less imposing than those of more hallowed halls. "Hardly any of us has ever heard or seen this stuff, so everyone is on equal footing here; there's very little snobbery. And I try to keep the events informal, like an art opening. Everything at Miller is an invitation to learn—and to enjoy doing it."



## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	78	<b>ANDREA BOCELLI</b> ● PHILIPS 46203 (10.98/17.98)	<b>NO. 1</b> ARIA — THE OPERA ALBUM
2	2	98	<b>ANDREA BOCELLI</b> ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	4	2	<b>YO-YO MA</b> SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
4	3	26	<b>VARIOUS ARTISTS</b> VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
5	5	10	<b>VARIOUS ARTISTS</b> CIRCA 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
6	6	3	<b>RENEE FLEMING</b> DECCA 466314 (10.98 EQ/17.98)	STRAUSS HEROINES
7	9	2	<b>JOSE CURA</b> ERATO 27317 (17.98 CD)	VERISMO
8	7	34	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
9	8	6	<b>DENYCE GRAVES</b> RCA VICTOR 35092 (17.98 CD)	VOCE DI DONNA
10	12	88	<b>YO-YO MA</b> SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
11	10	59	<b>CARRERAS-DOMINGO-PAVAROTTI (LEVINE)</b> ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
12	13	35	<b>ANDRE RIEU</b> PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
13	RE-ENTRY		<b>DON CAMPBELL</b> SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
14	15	3	<b>RAMON VARGAS</b> RCA VICTOR 14642 (17.98 CD)	L'AMOUR L'AMOUR
15	14	46	<b>WYNTON MARSALIS</b> SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	29	<b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	<b>NO. 1</b> VOICE OF AN ANGEL
2	3	24	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
3	2	17	<b>SARAH BRIGHTMAN</b> ● REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	22	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
5	5	4	<b>EDGAR MEYER/JOSHUA BELL</b> SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
6	6	2	<b>VARIOUS ARTISTS</b> DECCA 466600 (10.98 EQ/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
7	7	40	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (10.98 EQ/16.98)	STEPMOM
8	8	58	<b>LONDON SYMPHONY ORCHESTRA (HORNER)</b> ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
9	9	20	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
10	11	10	<b>JOHN WILLIAMS/ITZHAK PERLMAN</b> SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGE
11	10	5	<b>KRONOS QUARTET</b> NONESUCH 79542 (17.98 CD)	PHILIP GLASS: DRACULA
12	12	14	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
13	13	27	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
14	14	102	<b>LONDON PHILHARMONIC (SCHOLLES)</b> POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
15	15	63	<b>VANESSA-MAE</b> VIRGIN 45443 (9.98/16.98)	STORM

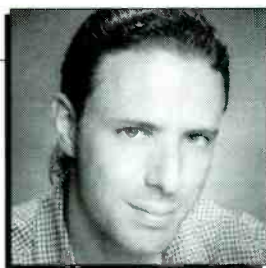
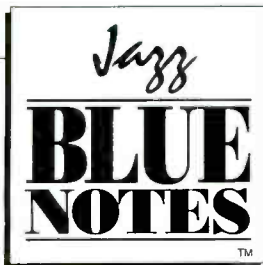
● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. HS indicates past or present Heatsseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

### TOP CLASSICAL MIDLINE

- VARIOUS MOZART FOR YOUR MIND PHILIPS
- I SOLISTI VENETI (SCIMONE) ALBINONI'S ADAGIOS ERATO
- VARIOUS BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL
- VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS SIMPLY THE BEST NIGHT AT THE OPERA ERATO
- VARIOUS THE GREATEST OPERA SHOW ON EARTH DECCA
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR YOUR MORNING WORKOUT PHILIPS
- VARIOUS MOZART AT MIDNIGHT PHILIPS
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- VARIOUS BEETHOVEN FOR RELAXATION RCA VICTOR
- VARIOUS THE GREATEST CHORAL SHOW ON EARTH DECCA

### TOP CLASSICAL BUDGET

- VARIOUS CLASSICAL MIX POINT CLASSICS
- JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
- VARIOUS CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY
- VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
- VARIOUS CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY
- VARIOUS CLASSICAL MASTERPIECES: CLASSICAL FAVORITES MADACY
- VARIOUS CLASSICAL MASTERPIECES: BEST OF BEETHOVEN MADACY
- VARIOUS CLASSICAL MASTERPIECES: CLASSIC MEDITATION MADACY
- VARIOUS CLASSICAL MASTERPIECES: BEST OF MOZART MADACY
- VARIOUS CLASSICAL MASTERPIECES: CLASSICAL PIANO MADACY
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS CLASSICAL MASTERPIECES: BEST OF BACH MADACY
- VARIOUS CLASSICAL MASTERPIECES: BEST OF VIVALDI MADACY



by Steve Graybow

**P**IANIST Joseph Diamond may be a relative unknown, but he refuses to let that stop him from reaching jazz consumers. Diamond's independent release, "Not Your Typical New Yorker," on his own Basileus label, is being stocked in major retail accounts, selling on sheer artistic merit and Diamond's own unflappable belief in his music. A little bit of New York-style tenacity has not hurt, either.



DIAMOND

"Ten years ago, you made a demo and sent it to record labels, hoping to get a deal," says Diamond. "It doesn't have to work that way anymore. If you know what you are doing, you can produce something on your own that is as professional as anything out there."

Diamond's music, which combines his love for traditional Latin jazz with slick, smooth production and well-crafted melodies, is as adventurous as it is accessible. "I've been playing music since childhood, and I've always had a love for Latin music and salsa," says Diamond, who studied classical music at the University of Miami before transferring to Jackie McLean's jazz program at the University of Hartford, in Connecticut. "Not being Latin, I had to really study the music. Latin music just feels good. It

has an infectious quality."

Diamond's aggressive campaign to have "Not Your Typical New Yorker" stocked at retail is a textbook example of grass-roots marketing. "I contacted Craig Neely [jazz department manager] at the HMV store on 34th Street [in Manhattan] and gave him a CD to listen to," says Diamond. "He began playing it in the store, and he took five discs on consignment. Three days later, they were sold out based on in-store play, so I brought in five more, and they got sold. Finally, HMV took 25 on consignment and put my CD in a listening post."

Capitalizing on his success at the Midtown retailer, Diamond brought his music to other New York stores, placing discs in retail bins on consignment. Diamond says that each store sold "10 or more copies, just from people hearing it on listening posts."

According to Neely, "The CD has done incredibly well for an independent consignment deal. We've sold approximately 50 pieces from in-store play and listening posts alone." Neely credits Diamond for bringing in "a well-produced, attractive package with great songs," noting that Diamond "gave the staff promotional pieces, creating awareness for the product amongst everyone on the floor."

Diamond says that he has since worked out deals in Huntsville, Ala.; Memphis; and Portland, Ore. "I sent the CD to radio stations and then worked out consignment deals with local retail stores," he says. Diamond hopes to affiliate himself with a distributor but says that "it is hard to have a distributor pick up a deal for one CD. They like to deal with larger labels that have multiple CDs to offer."

"I feel like this can be a real success story," says Diamond. "I want people to see that if you have the initiative and good product, you can succeed in this business."

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<b>No. 1</b>		
1	NEW		<b>TONY BENNETT</b>	RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL <small>1 week at No. 1</small>
2	1	17	<b>DIANA KRALL</b>	VERVE 050304/VG	WHEN I LOOK IN YOUR EYES
3	2	18	<b>HARRY CONNICK, JR.</b>	COLUMBIA 69618/CRG	COME BY ME
4	3	68	<b>VARIOUS ARTISTS</b>	32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
5	4	2	<b>THE MAHAVISHNU ORCHESTRA</b>	LEGACY/COLUMBIA 65959/CRG	THE LOST TRIDENT SESSIONS
6	5	2	<b>BILL FRISELL &amp; ELVIS COSTELLO</b>	DECCA 559865/UNIVERSAL	THE SWEETEST PUNCH - THE NEW SONGS OF COSTELLO & BACHARACH
7	6	15	<b>VARIOUS ARTISTS</b>	NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
8	9	6	<b>BOBBY CALDWELL</b>	SIN-DROME 8932	COME RAIN OR COME SHINE
9	7	11	<b>THE PHIL COLLINS BIG BAND</b>	ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
10	14	2	<b>THE RAMSEY LEWIS TRIO</b>	NARADA 47996/VIRGIN	APPASSIONATA
11	18	10	<b>JANIS SIEGEL</b>	MONARCH 1021	THE TENDER TRAP
12	8	20	<b>VARIOUS ARTISTS</b>	32 JAZZ 32130	JAZZ FOR A LAZY DAY
13	11	35	<b>MILES DAVIS</b>	LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
14	12	4	<b>WYNTON MARSALIS</b>	SONY CLASSICAL/COLUMBIA 69872/CRG	MR. JELLY LORD - STANDARD TIME VOL. 6
15	10	4	<b>NANCY WILSON</b>	COLUMBIA 65542/CRG	GREATEST HITS
16	13	35	<b>VARIOUS ARTISTS</b>	32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
17	NEW		<b>BRAD MEHLDAU</b>	WARNER BROS. 47463	ART OF THE TRIO 4: BACK AT THE VANGUARD
18	16	22	<b>REGINA CARTER</b>	VERVE 547177/VG	RHYTHMS OF THE HEART
19	17	57	<b>VARIOUS ARTISTS</b>	32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
20	15	28	<b>CASSANDRA WILSON</b>	BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
21	NEW		<b>VARIOUS ARTISTS</b>	32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
22	19	67	<b>DIANA KRALL</b>	IMPULSE/JGRP 059825/VG	STEPPIN' OUT - THE EARLY RECORDINGS
23	21	48	<b>VARIOUS ARTISTS</b>	32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
24	RE-ENTRY		<b>MIKE STERN</b>	ATLANTIC 83219/AG	PLAY
25	25	7	<b>JEFF "TAIN" WATTS</b>	COLUMBIA 69551/CRG	CITIZEN TAIN

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
			<b>No. 1</b>																							
1	1	14	<b>KENNY G</b> ●	ARISTA 19085	CLASSICS IN THE KEY OF G	<small>14 weeks at No. 1</small>																				
2	NEW		<b>DAVE KOZ</b>	CAPITOL 99458 HS	THE DANCE																					
3	2	32	<b>BONEY JAMES</b>	WARNER BROS. 47283	BODY LANGUAGE																					
4	5	24	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b>	PRA/GRP 059956/VG	THE SONG LIVES ON																					
5	4	98	<b>KENNY G</b> ▲ <sup>2</sup>	ARISTA 18991	KENNY G GREATEST HITS																					
6	3	8	<b>NORMAN BROWN</b>	WARNER BROS. 47300	CELEBRATION																					
7	6	11	<b>INCOGNITO</b>	TALKIN' LOUD/BLUE THUMB 546371/VG HS	NO TIME LIKE THE FUTURE																					
8	7	18	<b>PAUL HARDCASTLE</b>	TRIPPIN' N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III																					
9	8	4	<b>JONATHAN BUTLER</b>	N-CODED 4203/WARLOCK	STORY OF LIFE																					
10	9	49	<b>KIRK WHALUM</b>	WARNER BROS. 47124 HS	FOR YOU																					
11	11	2	<b>BRIAN CULBERTSON</b>	ATLANTIC 83237	SOMETHIN' BOUT LOVE																					
12	12	6	<b>BOB JAMES</b>	WARNER BROS. 47355	JOY RIDE																					
13	14	14	<b>DOWN TO THE BONE</b>	INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II																					
14	15	28	<b>3RD FORCE</b>	HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD																					
15	10	12	<b>RICHARD ELLIOT</b>	BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR																					
16	13	20	<b>THE RIPPINGTONS FEAT. RUSS FREEMAN</b>	PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ																					
17	18	18	<b>SPYRO GYRA</b>	WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC																					
18	19	18	<b>MICHAEL FRANKS</b>	WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH																					
19	17	15	<b>BELA FLECK</b>	WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2																					
20	16	8	<b>HIROSHIMA</b>	WINDHAM HILL JAZZ 11464/WINDHAM HILL	BETWEEN BLACK & WHITE																					
21	23	10	<b>EARL KLUGH</b>	WINDHAM HILL JAZZ 11383/WINDHAM HILL	PECULIAR SITUATION																					
22	20	25	<b>ROGER SMITH</b>	MIRAMAR 23141	BOTH SIDES																					
23	22	9	<b>TOWER OF POWER</b>	LEGACY/550 MUSIC 69829/EPIC	SOUL VACCINATION: TOWER OF POWER LIVE																					
24	24	8	<b>CANDY DULFER</b>	N-CODED 4204/WARLOCK	WHAT DOES IT TAKE																					
25	25	4	<b>KEIKO MATSUI</b>	COUNTDOWN 17788/ULG	KEIKO MATSUI LIVE																					

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



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## AES Reflects Healthy Industry On The Verge Of A New Era

**C**ONFIRMING anecdotal evidence that the pro audio industry is healthier than ever as it heads into the new millennium, the Audio Engineering Society (AES) reports that 20,100 people attended its 107th convention, held Sept. 24-27 at the Jacob Javits Convention Center in New York. Furthermore, 404 companies exhibited at the show,

and the AES used a larger area of Javits than in past years.

Both the attendance and exhibitor totals break the previous records in those categories, which were logged at last fall's AES conference in San Francisco, according to AES representatives.

Although the AES does not break down its attendance by geographi-



by Paul Verna

cal region, a casual stroll of the trade-show floor revealed a true global village, with studio owners, manufacturers, producers, engineers, students, and other industry participants pouring in from every continent.

Many conventiongoers remarked that the 107th AES would be remembered for taking place at a critical juncture in the life of the industry, with the second digital revolution just around the corner and manufacturers ready to embrace it with high-resolution gear.

Indeed, the digital movement took on new force with the introduction—and refinement—of 24-bit/96-kilohertz converters, recorders, editors, processors, etc. (Special note to Gateway Mastering owner **Bob Ludwig**: I plan to take

you up on your challenge to list all the 24-bit/96-kHz gear present at AES; stay tuned to this space for an item devoted to that topic.)

Although the planned fourth-quarter launch of DVD Audio seems destined to be pushed back until early 2000, the imminent debut of that format was the subtext to many of the efforts of AES exhibitors, from Alesis' 20-bit M20, which it touts as a high-resolution mastering and mix-down medium, to the new Euphonix S-5 console, which is the first large-scale digital mixer to feature 96-kHz sampling.

The "other" new high-resolution sound carrier, Super Audio CD, was also in evidence at the AES, albeit in a less public forum. Sony and Philips held demonstrations of the audiophile-targeted format, which is based on their proprietary Direct Stream Digital (DSD) encoding process, and workstation developer Sonic Solutions displayed its DSD-compatible software at its booth.

A related format that showed tremendous growth at the show was surround sound. As **Tomlinson Holman**, founding editor of the year-old Surround Professional

magazine, noted in a recent editorial: "In early 1996 only 120 like-minded people could be collected under one roof to even consider the possibility of home multichannel music media . . . Things have certainly changed . . . Almost 20 million American households own a home theater system."

Even without the benefit of statistics, the developments in surround technology were palpable. These days, it is unusual for manufacturers of consoles, workstations, recorders, processors, microphones, amplifiers, speakers, and other studio gear to overlook the needs of 5.1-channel clients.

Never mind that mixing and mastering studios that have outfitted themselves to accommodate multichannel work are not finding a great demand for it, at least in the music arena. There is still a widespread faith in the industry that 5.1—unlike quad—will take off in a big way.

While many of the surround-sound demos took place off the main AES floor—including an outstanding presentation by monitor manufacturer Genelec—the Bryston/PMC booth took the prize for the most compelling multichannel presentation on site.

The subject matter was **the Beatles'** highly touted "Yellow Submarine," which was shown on a large screen and played in 5.1-channel audio from the DVD release.

With material as compelling as that, attendees flocked to the booth to soak in the splendor of the remixed tracks. Indicative of both the Beatles' universal appeal and the high level of interest in the new audio format, attendees of all ages, ethnic groups, and genders sat in on the demo. It was a simple but brilliant marketing move that probably scored Bryston extra foot traffic.

**T**EC TALK: Now in their 15th year, the Mix Foundation's Technical Excellence and Creativity (TEC) Awards are firmly entrenched as the professional audio industry's most closely followed—and most often cited—barometer of success.

Handed out every year at the fall AES Convention, the TEC Awards also present a premium opportunity to schmooze with the leading lights of the industry and witness historical speeches and presentations.

This year's banquet ranked high on the excitement scale, with pop star **Sting** receiving the Les Paul Award from **Les Paul** himself and legendary producer/engineer **Tom Dowd** being inducted into the TEC Awards Hall of Fame.

Dowd was introduced with a stellar video that highlighted his impossibly rich career, with a credit list that includes—in alphabetical order—the **Allman Brothers Band**, **Solomon Burke**, **Eric Clap-**  
*(Continued on next page)*



**Simple Plans For Crockett.** Walking Angel recording artist Billy Crockett, left, recorded his ninth album, "Simple Plans," at Palmyra Studios in Palmer, Texas, with engineer Gordon Garrison, right. The album, which celebrates the work of Habitat for Humanity International, hit stores Sept. 14.

## TLC/Destiny's Child Producer Briggs On A Winning Streak

BY GAIL MITCHELL

**LOS ANGELES**—You might say Kevin Briggs is on a roll. The songwriter/producer has notched back-to-back No. 1 hits this year on both The Billboard Hot 100 and Hot R&B Singles & Tracks charts with LaFace's TLC ("No Scrubs") and Columbia's Destiny's Child ("Bills, Bills, Bills").

So it's understandable that this musical bard—with his penchant for lyrics and melodies—is often referred to by a nickname that plays off the literary Bard himself: She'kspere.

"Music became my way of expressing myself," says Briggs. "When people started hearing what I was doing, they'd say, 'You express yourself well with music . . . Your beats are like poetry.'"

The twentysomething artist began sounding off musically at an early age. "I was brought up around music," he recalls. At the age of 6 the Long Beach, Calif., native was learning the violin. From there it was on to the trumpet and then the drums at 13. At-home mini-concerts found Briggs and his father—a professional bass player—trading notes with his brother on piano and his mother on vocals.

During his teen years, Briggs opted to stay away from music. "Then one day I decided I wanted to do something with my life that I loved doing and that I did semi-well," says Briggs. "So I figured I would use the talent I was gifted with."

He moved actively into production in 1995, "driven to succeed and make worldly music that relates to people of all ages." His first professional production gig: remixing the track "After 12, Before 6" on Sam Salter's 1997 LaFace album "It's On Tonight."

And it's been on ever since. His production résumé lists such artists as Mya, Montell Jordan, Blaque, B 4 Dark, JT Money, Jermaine Dupri, Cha Cha, and 'N Sync. Current projects include Salter's upcoming sophomore album; the title track on the Columbia soundtrack "The Best Man," featuring Faith Evans and due Tuesday (12); the song "Ex-Girlfriend" on Mariah Carey's upcoming album; and work with Irish phenomenon Sinéad O'Connor.

Destiny's Child's second single, "Bug-A-Boo," is one of five songs he co-produced and co-wrote on its current album. Signed with Hiteco Music since 1998, Briggs often collaborates with partner and EMI writer Kandi Burgess.

When questioned about his formula for prolific production, Briggs says, "I don't have a basic process. It depends on how I'm moved. Sometimes I come up with a melody or

track first, or I may come up with the lyric first. Or Kandi may have a melody or lyric, and I'll produce from that aspect. It all depends on how the starting point is introduced to me."

Although he tries to spend as much time in advance with the artists, sometimes "the first encounter is when we actually have to work in the studio," he says. "But before we get down to the meat and potatoes of the situation, I try to feel them out and see where they're trying to go with their project. I always try to challenge myself and them. I'm not afraid to try anything."

Briggs relies a great deal on his intuitive skills in the production process, sometimes tag-teaming with Burgess to help acts open up.

"I don't ever want artists to feel like they're working on a song because 'the label wants us to do it, and we don't want to because we're not feeling it,'" says Briggs. "I get a better return on their creativity when I build a rapport and make them feel they're a part of the project. I'm very driven by people, their personalities, and things of that nature. If I don't get that—and that's only happened on rare occasions—then it's hard for me to work."

For the past two years, Briggs has been based in Atlanta, an R&B/hip-hop

production hotbed that has lured such industry players as L.A. Reid, Dupri, Dallas Austin, and Organized Noize.

"[All of them] were pretty much holding things down," says Briggs, "but there was definitely a lot of room for guys like myself to come in and make their own haven. And that's what I've tried to do."

"I'm trying to create a team," he continues. "As an individual, I'm Kevin Briggs. But She'kspere is the collective of five people who look out for my best interests day by day. Without them, there's no way I could be free enough to really think about being creative."

He is partners with fellow producer Chris "Tricky" Stewart (JT Money, Tyrese, Solé, Tamar) in Atlanta-based Triangle Sound, a 5,000-square-foot recording facility. Says Briggs of the professional relationship, "I have She'kspere Productions; Tricky has Red Zone. But we throw things back and forth, so we can cover more territory that way."

Briggs' influences range from Quincy Jones and David Foster to Tim and Bob and Al B. Sure! And while Jones and Sure! have done stints in front of the mike, Briggs harbors no such desire.

"That's not my thing," he asserts. "My thing is to make sure I'm the force behind those who are in front of the mike. Certainly not everything I've done has been a TLC or Destiny's Child success. But I think I've pretty well been blessed."



BRIGGS

PRO  
FILE

## STUDIO MONITOR

(Continued from preceding page)

ton, Chicago, Derek & the Dominos, Dr. John, the Drifters, Aretha Franklin, Iron Butterfly, King Curtis, Ben E. King, Kenny Loggins, Lulu, Lynyrd Skynyrd, Herbie Mann, Eddie Money, David "Fathead" Newman, Wil-

son Pickett, the Rascals, Otis Redding, Dusty Springfield, and Rod Stewart.

Atlantic Records founder **Ahmet Ertegun**, who employed Dowd as staff producer/engineer for years, introduced him with a captivating

story about first meeting the young Dowd at a local studio. Ertegun's class and charisma was one of the highlights of the banquet, as was the presence of another Atlantic veteran, **Arif Mardin**.

The TEC Award winners in the institutional achievement category were Right Track Recording (recording studio), **Bob Ludwig's Gateway Mastering** (mastering facility), Record Plant Remote (remote recording facility), Russ Berger Design Group (acoustics/facility design company), Showco (sound reinforcement company), and Todd-AO Studios (audio post-production facility).

Creative achievement winners were **Gary Rydstrom** (audio post-production engineer), **Kooster McAllister** (remote/broadcast recording engineer), **Dave Kob** (sound reinforcement engineer), **Ted Jensen** (mastering engineer), **Glen Ballard** (record producer), and **Ed Cherney** (recording/mixing engineer).

Products receiving awards in the technical achievement category were the Apogee PSX-1000 (ancillary equipment), Bryston 9B-ST Pro (amplifier technology), TC Electronic Gold Channel (microphone preamplifier technology), Sonic Foundry Acid (computer software and peripherals), Neumann M147 (microphone technology), Meyer PSW-6 cardioid

subwoofer (sound reinforcement loudspeaker technology), JBL LSR-28P (studio monitor technology), Kurzweil Audio Elite System (musical instrument technology), TC Electronic M3000 (signal processing technology/hardware), TC Works Master X (signal processing technology/software), Otari Radar II (recording devices/storage technology), Digidesign Pro Tools |24 Mix (workstation technology), Harrison Live Performance Console (sound reinforcement console technology), Mackie Digital 8 Bus (small-format console technology), and Solid State Logic Axiom-MT (large-format console technology).

Billboard extends its congratulations to all the above winners.

**ON A PERSONAL NOTE:** It was a thrill to moderate the AES Platinum Producers Panel, a talk-show-style round table of producers, engineers, and mixers conceived by **Lisa Roy**, a Nashville-based industry consultant who served as the special events chair for the convention.

The panel's six participants were award-winning producer/engineers **Al Schmitt**, **Elliot Scheiner**, **Frank Filipetti**, and **David Reitzas**; mixing specialist **Mick Guzauski**; and the legendary **Phil Ramone**, who was honored—and roasted—by the other panelists.

The event began with audio high-

lights from the careers of the various participants, all of whom have worked with Ramone on various projects. While the music played, photos of Ramone from all stages of his life were projected on a screen, drawing chuckles and appreciative applause from the audience, depending on the photo.

The audio portion of Ramone's presentation included comedy material he engineered for Mad magazine spoof albums in the early '60s and a clip of a teenage Ramone playing the violin on the TV show "The Ted Mack Happy Hour." Thanks to **Dennis Diken of the Smithereens** for unearthing those rare recordings from his extensive collection.

### FOR THE RECORD

A Studio Monitor item last issue misstated the affiliations of Leslie Ann Jones, Ed Cherney, and Chris Stone. Jones is chairwoman of the National Academy of Recording Arts and Sciences' Board of Governors and ambassador at large of the Music Producers Guild of the Americas (MPGA). Cherney is chairman of MPGA, and Stone is a consultant to MPGA.



**Masters Of Their Craft.** The Music Producers Guild of the Americas (MPGA) and the Mastering Engineers Guild of America (MEGA) collaborated for a panel discussion titled "High Resolution Audio—Where Are We Now?" at the Audio Engineering Society Convention, held Sept. 24-27 at the Jacob Javits Convention Center in New York. Topics included 5.1-channel audio and second-generation digital formats. Shown in the back row, from left, are producer/engineers and MPGA representatives Elliot Scheiner, Chuck Ainlay, and Ed Cherney and moderator Ed Outwater, formerly of the Warner Music Group. In front, from left, are MEGA members Denny Purcell, Bob Ludwig, and Bernie Grundman. (Photo: David Goggin)

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## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 9, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	HEARTBREAKER Mariah Carey Feat. Jay-Z/M. Carey, DJ Clue (Columbia)	HEARTBREAKER Mariah Carey Feat. Jay-Z/M. Carey, DJ Clue (Columbia)	SOMETHING LIKE THAT Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	I WANT IT ALL Warren G Feat. Mack 10/Warren G (Restless)	SCAR TISSUE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle	OCEANWAY (Nashville) Julian King	TRAC KEN PLACE (Los Angeles) Manny Marroquin	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000 G plus	SSL 4000 G plus	Neve 8078 80 channel	SSL 9000	SSL 6000
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348 HR	Sony 3348	Studer A827
MIX MEDIUM	Ampex 499	Ampex 499	Quantegy 467	Quantegy 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	QUAD (New York) Dana Jon Chappelle	QUAD (New York) Dana Jon Chappelle	IMAGE (Los Angeles) Chris Lord-Alge	LARRABEE (Los Angeles) Manny Marroquin	THE VILLAGE (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000 G plus	SSL 4000 G plus	SSL 5046G	SSL 9000	Neve 8048
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Quantegy 467	Studer A800
MASTER MEDIUM	Quantegy GP9	Quantegy GP9	Quantegy GP9	Quantegy 499	BASF 900
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	BERNIE GRUNDMAN Brian Gardner	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	UNI/BMG	BMG	WEA

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# Artists & Music

## FOO FIGHTERS HAD 'NOTHING TO LOSE'

(Continued from page 14)

Sunday throughout October.

In mid-September, the band did club dates in New York and Los Angeles to test some of the album's new material and break in Shiflett, who recently replaced former guitarist Franz Stahl. At this point, the band is planning to hold off on a traditional concert tour until early 2000. However, it will do several radio-sponsored one-off shows during the holiday season.

Following the two club dates, Foo Fighters started a press/promo trek through the U.K., continental Europe, and Japan that will run until Oct. 13.

While the band has been abroad, RCA's been working the promo-only first single, the anthemic, guitar-driven "Learn To Fly," to mainstream and modern rock radio. This issue, the track is No. 4 on the Modern Rock Tracks chart and No. 8 on the Mainstream Rock Tracks chart.

"This is a record that could and should become a pop crossover hit," says Susan Ray, assistant music director at KQRK Odessa, Texas. "It has a such a strong hook. It stands apart from all of the other rock tracks on the air right now."

Marlon Creaton, manager of the San Francisco-based indie retail outlet Record Kitchen, agrees, adding that the album "has an overall feel that's different from the other rock records due this quarter. It rocks hard, but it's melodic—and it doesn't hammer you over the head."

Once the band returns from Europe, a string of television and radio appearances are planned. Already confirmed is "The Howard Stern Show," Nov. 1; "Saturday Night Live," Nov. 6; and "Late Show With David Letterman," Nov. 30. Also, Grohl will appear on "Late Night With Conan O'Brien" Nov. 5, without the band.

MTV had the world premiere of the video for "Learn To Fly" on Oct. 7, while VH1 has already committed to adding the clip, which is directed by Jesse Peretz, in new rotation. The video will also be available on the CD version of "There Is Nothing Left To Lose," along with photos of the band, song lyrics, a link to its Web site, and a link to a different Foo Fighters site that will offer what Gottlieb calls "a lot of surprise goodies."

All of this activity sits well with Grohl, who accurately views this album—produced by the band with Adam Kasper—as the act's most assured. "A lot of it had to do with the circumstances by which it was made," he says. "The title of the album says it all; we just wrote and played like all bets were off. No one was forcing us to be there, so it had to be fun—and the songs had to be the best we could possibly come up with at the time."

Part of that is due to the addition of Shiflett to the lineup. "After Franz left, we auditioned about 35 people," Grohl says. "Chris was the best guitarist and best singer out of the bunch. Plus, he fit in with rest of

us so well."

Shiflett comes to Foo Fighters after a stint with No Use For A Name. He can be heard on that band's current album, "More Bet-

*"I'm extremely proud of these songs. We're getting more comfortable with each record"*

—DAVE GROHL—

Smear announced he was leaving atop New York's Radio City Music Hall, during the Foo Fighters' performance at the 1997 MTV Music Video Awards.

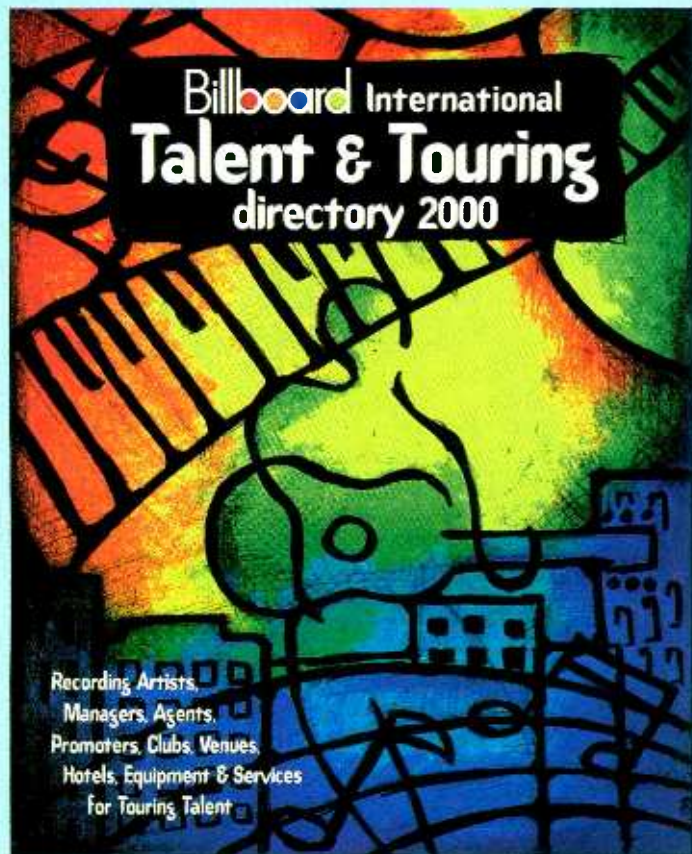
While such personnel shifts might taint the potency of some bands, the act's evolution seems to have only fortified Grohl and established him as the band's unflappable creative anchor. Evidence of this can be found in such standout, hitworthy new tunes as "Breakout," "Generator," and "Gimme Stitches," which deftly combine classic pop melodies with post-punk aggression. Even Grohl—who is published by EMI-Virgin Songs—acknowledges that he's hitting a solid stride as a tunesmith.

"I'm extremely proud of these songs," he says. "We're getting more comfortable with each record. The first one [1995's self-titled debut] was good but kind of weird. We always refer to [1997's "The Colour & The Shape"] as our first album. This one shows us with our shit together. That's a good thing."

terness," on Fat Wreck Chords.

Managed by John Silva and Gary Gersh at G.A.S. Entertainment, Foo Fighters have had something of a rotating cast since their 1995 inception. Original drummer William Goldsmith left in March 1997 over "creative differences" and was replaced by Hawkins. Guitarist Pat

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## Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ NO. 1 ▶	
1	NEW		PLAINS WINDHAM HILL 11465	GEORGE WINSTON
		1 week at No. 1		
2	5	6	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
3	8	30	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
4	1	99	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA
5	2	36	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
6	3	25	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
7	4	2	ENTER THE HEART DAYSTAR 16	ESTEBAN
8	6	3	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
9	7	35	ONE WORLD GTSP 559673	JOHN TESH
10	9	24	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
11	10	20	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
12	12	3	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
13	RE-ENTRY		SPIRIT HOLLYWOOD 162174	PETER BUFFETT
14	13	88	GRAND PASSION GTSP 539804	JOHN TESH
15	14	100	TRIBUTE ▲ VIRGIN 44981	YANNI
16	11	6	SIMPLY GRAND TIME LINE 16	LORIE LINE
17	16	80	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
18	15	49	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
19	17	10	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
20	19	52	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
21	21	27	LAND OF FOREVER REAL MUSIC 8801	2002
22	18	14	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
23	22	2	VOICES HIGHER OCTAVE 47840/VIRGIN	DOUGLAS SPOTTED EAGLE
24	20	72	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
25	RE-ENTRY		ADIEMUS III-DANCES OF TIME OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS

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

# Songwriters & Publishers

ARTISTS & MUSIC

## True Story Behind Brooks As Gaines Capitol Set Gleans Kennedy/Kirkpatrick/Sims Catalog

BY CHET FLIPPO

NASHVILLE—"He reminds me of George Lucas," says Wayne Kirkpatrick of Garth Brooks apropos his latest project, "In The Life Of Chris Gaines" (Capitol), in which Brooks reprises the greatest hits of faux rocker Chris Gaines' career. "He had the prequels and sequels all lined up."

Kirkpatrick and fellow Nashvillians Gordon Kennedy and Tommy Sims are the primary songwriters of the Gaines oeuvre. They're also the backbone of the Gaines backing band. All three are veteran Nashville singers/songwriters who wrote the song "Change The World," which won a Grammy from Eric Clapton's performance.

Just as Gaines, in Brooks' elaborately concocted biography of the newborn rock singer, was a member of the rock group Crush, so in real life were his songwriters.

Most of these songs, says Gordon Kennedy, were demos that they did as members of Crush in the early '90s and pitched to such groups as Fleetwood Mac.

They were initially unaware of the Chris Gaines concept. "The idea for the movie pre-existed our involvement in it," says Kennedy. "One day I was working on a session for [Brooks], and he said, 'Oh, by the way, bring me some songs because we're doing a movie.' That grew into a couple of our songs being placed on hold. Then he called back and said he wanted three more songs on hold, and, 'Can we utilize some of the tracks you guys used on your demos?' These three songs were from like '91. So he just started combing through our catalog for songs."

It built from there, adds Kirk-



Pictured, from left, are Tommy Sims, Wayne Kirkpatrick, and Gordon Kennedy.

patrick. "As he started going through our material, it got bigger than we ever thought it would be."

The first two songs put on hold were "Maybe" and "It Don't Matter To The Sun," followed by "White Flag," "Digging For Gold," and "My Love Tells Me So."

Subsequently, Kennedy says, Brooks asked for more material. Eventually, 12 of the album's 13 songs were Kennedy/Kirkpatrick/Sims songs in one fashion or another (the Chet Powers/Cheryl Wheeler medley that comprises "Right Now" being the exception). Co-writers with the trio on some songs were Trisha Yearwood, Tony Arata, Phil Madeira, Andrew Logan, and Mike More. Two songs were solo compositions: Sims' "Drifin' Away" and Kennedy's "Way Of The Girl."

The early demos, says Kirkpatrick, were "really well done. That's when Gordon and I were pursuing a band, and they were real production deals." Two songs—"Lost In You" and "It Don't Matter To The

Sun"—appear on the album in their original demo form, with Brooks/Gaines replacing Sims' vocal.

"We were Crush," says Kennedy, "and now when you read Gaines' bio, he was in the group Crush. He has made it so that we actually got the deal."

In fact, on the album, Kennedy sings lead on "My Love Tells Me So." "That's from the period when Chris was in Crush but wasn't the lead singer yet. The lead singer ultimately dies in an accident, and then Chris becomes lead singer," notes Kennedy.

"What Garth did was find the songs he wanted and then made the story that would work with the songs," he says. "We knew there would be a movie, but we didn't know there would be a greatest-hits album first and then a soundtrack to go with the movie later. He's sitting on a bunch of songs now for the soundtrack."

One exception to songs being plucked from their catalog for the greatest-hits album, they say, is the song "Unsigned Letter." "Garth called and said he needed a song about an unsigned letter for the plot line," says Kirkpatrick, so he and Kennedy wrote one.

Next, they say, in addition to performing as Crush with Gaines on selected showcase dates, they may go back and record the Gaines albums from which the greatest hits supposedly came.

"By putting the Gaines persona out there now," says Kirkpatrick, "he wants everyone to become familiar with him and for him to become believable. As of now, we ourselves have not actually seen Chris yet, although we've heard him."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "THERE SHE GOES"

Written by L.A. Mavers  
Published by Go! Discs Music Ltd. (BMI)

When a band breaks through with a big hit single, the next release is critical to the act's career development and continued momentum.

**Sixpence None The Richer** enjoyed a smash this year with "Kiss Me," a single that peaked in June at No. 2 on *The Billboard Hot 100* and *Adult Contemporary* charts. On *Airplay Monitor's* charts, the song hit No. 1 on the top 40 mainstream radio chart and No. 2 on the top 40 adult chart. When looking for the right song to follow "Kiss Me," the band and executives at its label, *Squint*

*Entertainment*, found the perfect candidate in "There She Goes." A modern rock tune previously recorded by the La's, the song peaked at No. 49 in 1991. "There She Goes" gets a vibrant new treatment from Sixpence members Matt Slocum on guitars and cello, drummer Dale Baker, bassist Justin Cary, rhythm guitarist Sean Kelly, and lead vocalist Leigh Nash.



"We've been a fan of the La's for a long time," says Leigh Nash. "We decided to cover the song live, and it was going over really well in our live performances. Everybody loved the song. Whether they remembered the band's name or

not, they really liked that song, and it immediately struck a chord with them. I think the record label probably noticed that. They encouraged us to record it, and so we did. It came out so well they suggested it be the single... I think it was a good decision. That second single is so important."

Asked what attracted them to the song initially, Nash replies, "It's just a perfect pop song. The band was just really your typical British pop band—so sassy. Their version of that song is such a brilliant version. It's just so great. It seemed like a perfect song to redo with a girl singing it. It's different enough yet still the same great song."

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
HEARTBREAKER	Mariah Carey, Shawn Carter, Shirley Elliston, Lincoln Chase, Narada Michael Walden, Jeffrey Cohen	Sony/ATV Songs/BMI, Rye/BMI, EMI Blackwood/BMI, Lil Lu Lu/BMI, Al Gallico/BMI, WB/ASCAP, When Words Collide/ASCAP, See No Evil/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
SOMETHING LIKE THAT	Rick Ferrell, Keith Follese	Mr. Noise/BMI, We Make Music/BMI, Encore Entertainment/BMI, Bud Dog/ASCAP, Follazoo/ASCAP
<b>HOT R&amp;B SINGLES</b>		
HEARTBREAKER	Mariah Carey, Shawn Carter, Shirley Elliston, Lincoln Chase, Narada Michael Walden, Jeffrey Cohen	Sony/ATV Songs/BMI, Rye/BMI, EMI Blackwood/BMI, Lil Lu Lu/BMI, Al Gallico/BMI, WB/ASCAP, When Words Collide/ASCAP, See No Evil/ASCAP
<b>HOT RAP SINGLES</b>		
I WANT IT ALL	Warren Griffin, D. Rolison, Eterlene Jordan, Randy Debarge, El Debarge	Warren G/ASCAP, WB/ASCAP, Real N' Ruff/ASCAP, Jobete/ASCAP
<b>HOT LATIN TRACKS</b>		
DIMELO (I NEED TO KNOW)	Marc Anthony, Cory Rooney	Sony/ATV Songs/BMI, Cori Tiffani/BMI, Copyright Control

## B&H Buys Works Of Early Classical Crossover Composer Rachmaninoff

**THE POP SIDE:** The world of classical music is not ordinarily the subject of Words & Music, but **Sergei Rachmaninoff**, the great 20th-century composer, has had his music used in the pop realm.

First, the news. In an arrangement with the Rachmaninoff estate, Boosey and Hawkes has acquired a "substantial number" of the composer's works, including the oft-recorded "Rhapsody On A Theme Of Paganini." The arrangement provides Boosey and Hawkes with global ownership of some 40 additional works and arrangements for the full life of the copyright.

Back to Rachmaninoff's pop world: The good news is that the main theme from his second piano concerto was the basis of 1946 hits for both **Frank Sinatra** and **Ray Noble**, under the title of "Full Moon And Empty Arms." The bad news is that **Robert Wright** and **George Forrest**, who had been so successful adapting the music of **Grieg** ("Song Of Norway") and **Borodin** ("Kismet") to the musical theater, fared miserably with their adaptation of Rachmaninoff melodies for a 1965 show called "Anya," which ran for 16 performances. As **Stanley Green**, the late musical theater chronicler, told this writer after seeing the show, "It's no 'Anya Toes.'"

third album for the Reunion label, which she co-produced with **Dan Marnien**.

**THE NET UNDER REVIEW:** The California Copyright Conference launches the first part of the two-part discussion "The Internet Roundtable: A Futurist Look At The Net" Oct. 26 at the Sportsmen's Lodge in Studio City, Calif., starting at 6:30 p.m. The dinner meeting will feature **Jim Griffin** of Cherry Lane Digital/One House; **Scott Harrington**, a partner in the Los Angeles law firm of Manatt, Phelps & Phillips; **Dean Kay**, CEO of Liochelle Music and a songwriter; and **John Parres**, Internet specialist at Artist Management Group in Beverly Hills,



by Irv Lichtman

Calif. The moderator will be **Ron Sobel**, assistant VP at ASCAP. For more information and reservations, call 818-848-6783.

**FAMILY AFFAIR:** Four sons who follow in their parents' footsteps, along with the parents of two of them, will appear together Oct. 30 at the 92nd Street Y in New York to perform in a work created by folklorist/writer **Oscar Brand**. The production, "Ready, Aim, Fire! America At War And In Peace," contains 53 songs culled from the folk and Tin Pan Alley idioms. Brand will appear with his son **Jordan Brand**; **Melanie** with her son **Beau Scherkerkyck**. Also on the program are **Jonathan Pickow** (son of **Jean Ritchie**) and **Josh White Jr.** (son of **Josh White**).

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. "Austin Powers: The Spy Who Shagged Me," vocal selections.
2. "Star Wars: Episode 1—The Phantom Menace."
3. **Backstreet Boys**, "Millennium."
4. "Bruce Springsteen Complete," guitar edition.
5. **Jim Brickman**, "The Gift."

# Latin 50 Shows 2nd-Month Sales Slide

**SEPTEMBER SLIDES:** Despite a strong debut from WEA Latina superstar Luis Miguel, the weekly sales averages of titles appearing on The Billboard Latin 50 in September dropped for the second month in a row, primarily due to weakness in the tropical/salsa and regional Mexican artists.

The four-week sales period compiled by SoundScan from Sept. 1 to Sept. 28 revealed a 6% decline in weekly sales tallies (177,500 units to 167,000 units) from August to September.

Dragging the market down was a 15% decline in the weekly sales tallies in tropical/salsa product and a 6% dip in the regional Mexican discs. However, Luis Miguel's "Amarte Es Un Placer" helped the weekly sales numbers of pop titles rise 3%.

The Billboard Latin 50: September: 667,500 units; weekly average: 167,000 units. August: 888,000 units; weekly average: 177,500 units. September 1998: 433,500 units; weekly average: 113,500 units.

Pop genre chart: September: 300,500 units; weekly average: 75,000 units. August: 361,500 units; weekly average: 72,500 units. September 1998: 222,500 units; weekly average: 55,500 units.

Tropical/salsa genre chart: September: 205,000 units; weekly average: 51,500 units. August: 303,500 units; weekly average: 61,000 units. September 1998: 122,000 units; weekly average: 30,500 units.

Regional Mexican genre chart: September: 136,000 units; weekly average: 34,000 units. August: 191,500 units; weekly average: 38,500 units. September 1998: 86,000 units; weekly average: 21,500 units.

**STATESIDE BRIEFS:** Buena Vista Social Club's eponymous disc on World Circuit/Nonesuch/AG has been certified gold by the Recording Industry Assn. of America. It is the group's first gold certification.

Argentine rockers **Fabulosos Cadillacs** kicked off their 19-date U.S./Canada trek Oct. 1 with a raucous, but unsatisfying, show at Luis Muñoz Marín Amphitheater in San Juan, Puerto Rico. Playing before about 8,000 rowdy fans jammed into the 6,000-seat venue, the Cadillacs failed to live up to expectations, as they played a lot of material from their latest Ariola/BMG Latin album, "La Marcha Del Golazo Solitario," at the expense of many of their ska-



by John Lannert

infused classics, which their admirers had come to hear. Jose "Pepe" Dueño was the promoter.

Catalina Recalde has been appointed director of integrated marketing at MTV Latin America. She previously was group manager of Johnson & Johnson Mexico.

The popular off-Broadway production "Quién Mató A Héctor Lavoe?" has extended its run until Nov. 28. The play, starring Domingo Quiñones, is being staged at the 47th Street Theater in New York.

KBNO Denver has been dropped from the list of Hot Latin Tracks reporters because the regional Mexican station has ceased operation. The total number of stations reporting to Hot Latin Tracks is now 94; 61 of those stations are regional Mexican reporters.

On Sept. 21 in Los Angeles, Antonio Acevedo was sentenced to serve 16 months in a California state prison following conviction on felony charges of trademark counterfeiting. Acevedo was arrested in February at his Vernon, Calif., store, in which more than 2,000 counterfeit and pirated CDs and CD-Rs were confiscated.

**ARGENTINA NOTAS:** A new music expo called CD Music Buenos Aires is set to take place March 31 at Buenos Aires' 10,000-square-meter convention center Centro de Exposiciones de la Ciudad. Organized by Argentine and Spanish industryites, the expo is being sponsored by the Cultural Area of City Government and will feature booths, performances, and an industry forum.

Argentine techno composer Sergio Bermejo has released a self-titled disc by his studio act **Malevo Evolution** in the U.S. through Manhattan Records. After putting out several albums in Argentina with three different bands, Bermejo created Malevo, which mixes electronic music with tango, in 1992.

BMG Latin has just dropped "Tal Cual Es," the latest disc from Argentinian pop crooner **Diego Torres**. Recorded in Buenos Aires, Madrid,

Miami, and New York with producer Cachorro López, "Tal Cual Es" sports guest appearances by well-known names, including Arturo Sandoval, Ketama, Ed Calle, and Carlos Franzetti. The leadoff single, "La Última Noche," is the main theme of the hit Argentine film "La Venganza."

James Brown performed two sell-out shows Sept. 10-11 at Buenos Aires' 8,000-seat Luna Park Arena. Yes also sold out Luna Park on Sept. 12. Unfortunately, in neighboring Chile shows by Brown and Yes were canceled due to poor ticket sales. Chilean promoter Providencia Televisión blamed the puny sales on the country's current economic malaise.

**CHART NOTES, RADIO:** Marc Anthony's "Dímelo" (Columbia/Sony Discos) remains firmly in place as the top track this issue with 15.9 million audience impressions, down a mere 100,000 impressions from last issue. "I Need To Know," the top 10 English counterpart to "Dímelo," topped the Hot Dance Music/Maxi-Singles Sales chart two issues ago.

Further, "Dímelo" represents the fifth different domestic label on Sony to scale Hot Latin Tracks, as "Dímelo," a Columbia single, follows chart-topping tunes by artists signed to Epic (**Gloria Estefan**), 550 Music

(Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
18 A CAMBIO DE QUE (Not Listed)	3
3 ALGUNA VEZ (F.I.P.P. BMI)	20
20 ALMA REBELDE (San Angel)	31
31 ATADO A TU AMOR (World Deep Music, BMI)	8
8 BAILAMOS (Rive Droite, ASCAP/PRS, ASCAP)	10
10 BELLA (SHE'S ALL I EVER HAD) (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)	27
27 CANDELA (World Deep Music, BMI)	34
34 CUANDO LA BRISA LLEGA (Gran Caiman Songs, BMI)	16
16 DE HOY EN ADELANTE (Rubet, ASCAP/Universal-MCA, ASCAP)	14
14 DEJATE QUERER (PSO, ASCAP/Peermusic, ASCAP)	1
1 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)	21
21 EL NIAGARA EN BICICLETA (Redomi, BMI)	15
15 EL PEOR DE MIS FRACASOS (Crisma, SESAC)	2
2 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)	32
32 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)	12
12 ESTAS ENAMORADA (JKE, ASCAP)	23
23 ETERNAMENTE (Not Listed)	36
36 HIELO (Mexican, ASCAP)	17
17 LA PERSONA EQUIVOCADA (Erami, ASCAP/WB, ASCAP)	24
24 LAGRIMAS (Fonomusic, ASCAP)	5
5 LLEGAR A TI (Ventura, ASCAP)	9
9 LOCO (M.A.M.P., ASCAP)	6
6 MAS GRANDE QUE GRANDE (Don Cat, ASCAP/Warner-Tamerlane, BMI)	29
29 ME IRE (Warner/Chappell)	39
39 MI VIDA SIN TU AMOR (F.I.P.P., BMI)	11
11 NECESITO DECIRTE (Seg Son, BMI)	37
37 NO LE RUEGES (M.A.M.P.)	26
26 NO ME AMES (BMG Songs, ASCAP/Warner-Tamerlane, BMI)	40
40 NUNCA TE OLVIDARE (EMI April, ASCAP)	4
4 O TU O NINGUNA (El Pedrosillo)	7
7 PERO DILE (Not Listed)	25
25 QUE TE VAS (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)	22
22 SANTO, SANTO (F.I.P.P., BMI)	28
28 SE ME OLVIDO OTRA VEZ (BMG, ASCAP)	13
13 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)	30
30 TE PIDO Y TE RUEGO (Not Listed)	33
33 TE QUIERO MUCHO (Copyright Control)	19
19 TIEMBLO (CD Elvis, BMI/Sony/ATV Latin, BMI)	35
35 TOTAL YA SE FUE (Ser-Ca, BMI)	38
38 TRAIGO UNA PENA (Warner/Chappell, ASCAP)	

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	6	MARC ANTHONY	DIMELO
2	2	4	7	RICARDO MONTANER	EL PODER DE TU AMOR
3	10	16	7	CHRISTIAN CASTRO	ALGUNA VEZ
4	13	—	2	LUIS MIGUEL	O TU O NINGUNA
5	11	11	6	JACI VELASQUEZ	LLEGAR A TI
6	4	20	3	EDNITA NAZARIO	MAS GRANDE QUE GRANDE
7	8	22	4	VICTOR MANUELLE	PERO DILE
8	3	2	18	ENRIQUE IGLESIAS	BAILAMOS
9	6	19	24	ALEJANDRO FERNANDEZ	LOCO
10	5	7	15	RICKY MARTIN	BELLA
11	17	5	39	CONJUNTO PRIMAVERA	NECESITO DECIRTE
12	7	10	9	LIMITE 21	ESTAS ENAMORADA
13	18	25	6	ALEJANDRO FERNANDEZ	SI HE SABIDO AMOR
14	9	6	15	GILBERTO SANTA ROSA	DEJATE QUERER
15	14	18	20	MARCO ANTONIO SOLIS	EL PEOR DE MIS FRACASOS
16	20	9	19	MILLIE	DE HOY EN ADELANTE
17	16	13	7	MELINA LEON WITH VICTOR MANUELLE	LA PERSONA EQUIVOCADA
18	24	23	9	CORVO	A CAMBIO DE QUE
19	19	14	10	ELVIS CRESPO	TIEMBLO
20	25	—	2	LIMITE	ALMA REBELDE
21	32	37	25	JUAN LUIS GUERRA 440	EL NIAGARA EN BICICLETA
22	12	3	10	SO PRA CONTRARIAR & GLORIA ESTEFAN	SANTO, SANTO
23	RE-ENTRY	2	2	VICENTE FERNANDEZ	ETERNAMENTE
24	27	26	18	LOS TIGRES DEL NORTE	LAGRIMAS
25	34	31	11	GEORGE LAMOND	QUE TE VAS
26	23	17	23	JENNIFER LOPEZ WITH MARC ANTHONY	NO ME AMES
27	30	35	3	NOELIA	CANDELA
28	26	24	18	MANA	SE ME OLVIDO OTRA VEZ
29	22	32	5	LUIS FONSI	ME IRE
30	35	33	4	TIRANOS DEL NORTE	TE PIDO Y TE RUEGO
31	15	8	10	CHAYANNE	ATADO A TU AMOR
32	NEW	1	1	CARLOS PONCE	ESCUCHAME
33	37	—	2	LOS RIELEROS DEL NORTE	TE QUIERO MUCHO
34	28	28	13	TONNY TUN TUN	CUANDO LA BRISA LLEGA
35	NEW	1	1	LOS INVASORES DE NUEVO LEON	TOTAL YA SE FUE
36	NEW	1	1	INDIA	HIELO
37	NEW	1	1	CONJUNTO PRIMAVERA	NO LE RUEGES
38	21	12	11	FRANCO DE VITA	TRAIGO UNA PENA
39	RE-ENTRY	19	19	CHRISTIAN CASTRO	MI VIDA SIN TU AMOR
40	RE-ENTRY	19	19	ENRIQUE IGLESIAS	NUNCA TE OLVIDARE

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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## NOTAS

(Continued from preceding page)

(Celine Dion), C2 (Ricky Martin), and Work (Jennifer Lopez). Congrats to Sony Discos for making songs by these stars No. 1 hits on Hot Latin Tracks.

On the genre charts, **Conjunto Primavera's** "Necesito Decirte" (Fonovisa) continues to dominate the regional Mexican genre chart for the fourth week running on 8.3 million impressions, up 1.4 million from last issue. "Necesito Decirte," which first scaled the regional Mexican genre chart in the April 3 issue (!), has topped that chart for a total of 19 weeks.

**Ricardo Montaner's** "El Poder De Tu Amor" (WEA Latina) remains atop the pop genre chart for the third straight week on 10.8 million impressions, down 100,000 from last issue.

**Víctor Manuelle's** "Dile" (Sony Discos) rises 3-1 on the tropical/salsa genre chart on 10.1 million impressions, up 500,000 from last issue.

New to the top 10 of Hot Latin Tracks this issue is **Jaci Velásquez**, a contemporary Christian music star in the English market whose lovely spiritual ballad "Llegar A Ti" (Sony Discos) jumps 11-5.

**CHART NOTES, RETAIL:** Though sales of **Luis Miguel's** "Amarte Es Un Placer" (WEA Latina) continue in free fall, sales of titles on The Billboard Latin 50, which is unpublished this issue, continue to hold steady, thanks in part to **Víctor Manuelle's** ojo-popping bow at No. 2 on the chart with his salsa disc "Inconfundible" (Sony Discos).

Sales of "Amarte Es Un Placer" crater 30% to 17,500 units, according to SoundScan. In its first two weeks of release, sales of Luis Miguel's chart-topping CD have tanked 50%. The disc, which stays put at No. 1 on the pop genre chart, drops 57-85 on The Billboard 200.

"Inconfundible," the top tropical/salsa title this issue, enters The Billboard 200 at No. 96, the highest debut on that chart by a *salsero* since labelmate **Marc Anthony** bowed at No. 74 in 1997 with "Contra La Corriente," released by RMM, his label at the time. "Inconfundible" sells 15,000 pieces this issue.

Unfortunately, only four titles by Latino artists hit The Billboard 200 this issue, the lowest tally this year.

After a three-week absence, **Selema's** "All My Hits—Todos Mis Éxitos" (EMI Latin) returns to the apex of the regional Mexican genre chart with 4,500 units, up 1,000 pieces from last issue.

The record 105-week run on The Billboard Latin 50 by **Buena Vista Social Club's** eponymous disc on World Circuit/Nonesuch/AG comes to a close, as the disc failed to qualify for the upper half of The Billboard 200 (Latin Notas, Billboard, Oct. 9).

Also exiting the chart this issue because of the two-year release rule on The Billboard Latin 50 is a Buena Vista spinoff disc, "Introducing . . . **Rubén González**" (World Circuit/Nonesuch/AG), featuring that most sublime of pianists, **Rubén González**. González's set spent 59 weeks on The Billboard Latin 50.

**India's** "Sola" (RMM) enters The Billboard Latin 50 this issue at No. 7, which is three notches lower than her entry in 1997 with "Sobre El Fuego." However, the 5,500 units moved by "Sola" is 3,000 pieces higher than "Sobre El Fuego."

**SALES STATFILE:** The Billboard Latin 50: this issue: 160,500 units; last issue: 161,000 units; similar issue last year: 117,500 units.

Pop genre chart: this issue: 69,000 units; last issue: 78,000 units; similar

issue last year: 55,000 units.

Tropical/salsa genre chart: this issue: 50,500 units; last issue: 47,500 units; similar issue last year: 34,000 units.

Regional Mexican genre chart: this issue: 32,500 units; last issue: 31,500 units; similar issue last year: 23,000 units.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires and **Karl Ross** in San Juan, Puerto Rico.

## Sony Discos Celebrates 20th Anniversary

Sony Discos recently held its 20th-anniversary national convention Aug. 16-19 at the Ritz Carlton Hotel in Marina Del Rey, Calif. The confab featured product and marketing presentations and three nights of showcase performances highlighted by the convention-closing Latin American Bandstand, which featured performances by **Elvis Crespo**, **Charlie Zaa**, **Banda Arkangel R-15**, **La Oreja De Van Gogh**, and **Gizelle D'Cole**. (Photos by Rosa Marie Alvarez)



During the convention, Sony Discos presented an award to **Frank Welzer**, president of Sony Music Latin America, for his successful association with Sony Discos. Shown, from left, are **Abel de Luna**, senior VP/GM of Sony's Regional Mexican division; **Jorge Meléndez**, VP of finance and operations at Sony Discos; **Rosana Mattioli**, director of special marketing at Sony Discos; **Jeff Young**, VP of sales and distribution at Sony Discos; **Welzer**; **Oscar Llord**, president of Sony Discos; **Bill García**, national promotions director at Sony's Tropical division; **Jorge Pino**, senior VP/GM of Sony Latin; **Carmen Alfanno**, director of music publishing at Sony Discos; **Jorge Gazmey**, A&R director at Sony's Tropical division; and **José Rosario**, VP/GM of Sony's Tejano division.



Sony Discos artist **Elvis Crespo** received a gold certification from the Recording Industry Assn. of America for his latest album, "Píntame." Shown, from left, are **Jorge Meléndez**, VP of finance and operations at Sony Discos; **Oscar Llord**, president of Sony Discos; **Carlos Pérez**, Northeast promotions director at Sony's Tropical division; **Crespo**; **Bill García**, national promotion director at Sony's Tropical division; **Jeff Young**, VP of sales and distribution at Sony Discos; **Edgardo Barreto**, Crespo's manager; **José Gazmey**, A&R director at Sony's Tropical division; **Frank Welzer**, president of Sony Music Latin America; and **Rick Dobbis**, executive VP of Sony Music International.



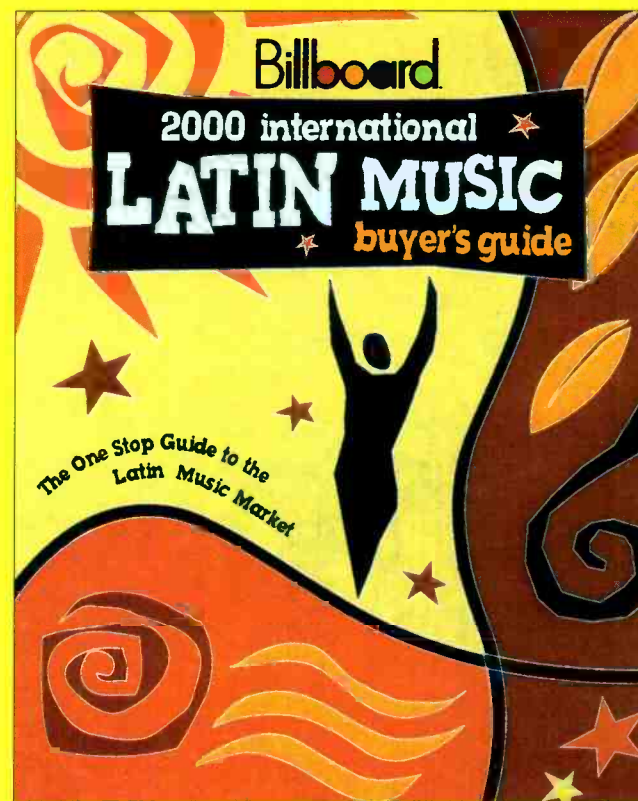
Sony Discos recording artist **Melina León** performed at the Aug. 17 showcase. León dropped her label debut, "Con Los Pies Sobre La Tierra," in August.



Sony Discos recording artist **Gizelle D'Cole** appeared Aug. 18 at the Latin American Bandstand showcase. Her label bow is due Nov. 9.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## British-Asian Scene On Brink Of Mainstream

BY NYAY BHUSHAN  
and DOMINIC PRIDE

LONDON—In the wake of Talvin Singh's victory at the Technics Mercury Music Prize ceremony, British-Asian talent looks poised to be given a fresh appraisal by labels and the public, say observers here.

Acts and labels alike are keen to stress the individuality of their music, which ranges from mainstream pop to scientific drum'n'bass to R&B or jazz-flavored styles. What has united them until now is the resistance of mainstream media to air the music.

Singh's Mercury Prize win with his Universal/Island album "OK" (Billboard, Sept. 18) has whetted the appetite of adventurous music fans, but observers are uncertain whether it will help achieve the long sought-after goal of crossing the music over into the mainstream.

Universal/Island says the album has sold 70,000 units in the U.K., including some 40,000 since the Mercury Prize. A new album is being readied for next year.

Ross Allen, A&R manager working with Singh and label head of subsidiary Island Blue, says the first track he has heard for Singh's next set is already more mainstream.

"There's already more there with a song structure," says Allen. "It will be more accessible, and it's unlikely he will be working with an Indian string orchestra. The aim is to get a simpler sound so we can get him out and tour on the next set."

Nitin Sawhney is touring the U.K. and the rest of Europe with a nine-strong band (featuring soul singer Sanchita Farnique, Indian vocalist Jayanta Bose, and rapper and "human beatbox" JC001) to promote his latest Outcaste

Records album, "Beyond Skin" (Global Music Pulse, Billboard, Sept. 25). Unlike on his previous tours, all U.K. dates are sold out, and he is adding extra nights in larger venues.

This year's response to his tours is far greater than previous outings in the mid-'90s, he says. "What's changing is that it's going into the mainstream. We've had such positive response from the media. No one has really put the record down in reviews."

Sawhney is pleased that for the week of Sept. 25, when his album debuted at No. 44 on the U.K. album chart, it was sandwiched between Madonna and Robbie Williams, a sign that his music is regarded as mainstream.

"If you look at Talvin winning the Mercury Prize, me having a record in the top 50, and Cornershop having a No. 1 single, you can't call that underground," he says.

Shabs, label chief of 5-year-old Outcaste, is hoping for mainstream listings for "The Immigrant," the first single from "Beyond Skin," to be released Oct. 25. "We're still at the stage of being critically acclaimed," says Shabs. "We're waiting for that nontraditional entry point such as what happened with Ladysmith Black Mambazo or Buena Vista Social Club." The acts were introduced to U.K. audiences via a commercial and a documentary, respectively.

Sawhney's current album's mix of jazz, soul, R&B, hip-hop, and Indian classical influences is not Asian music but "the cross-cultural experience of someone living in Britain," says Shabs. "The market is moving much closer to

what we are doing. I think we're close to impact."

Hassan Choudhury, director of international marketing at Warner Music U.K., was keen to maximize exposure for WEA U.K.'s breakthrough British-Asian act Black Star Liner on the back of that act's nomination for the Mercury Prize. He says, "There should be new interest in this kind of music, which has been around for a while even though we hardly see Asian acts on the charts. I think it's not just Asian music that was highlighted at the Mercuries, but Eastern music."

In addition to Black Star Liner's next album, due in the second half of 2000, WEA U.K. is looking at the debut release by Amar, a young female vocalist from Birmingham who was signed by the major a couple of years ago. Former Warn-

er U.K. chairman Rob Dickens was personally involved with the deal.

Amar's debut album, tentatively titled "Outside," is due early next year on Blanco Y Negro/Warner. It yielded its first single Oct. 8. The track, "Red Sky," is in English, although the album has some Hindi lyrics as well.

Blanco Y Negro's label chief, Geoff Travis, says the Amar project is being handled from the music outward rather than in terms of marketing goals. "My strategy is always to make some wonderful music. We wanted Amar to find her voice as a young Asian in an articulate and interesting manner."

Amar first tasted success with Singh on the track "Jaun," which was featured on the groundbreaking 1997



SAWHNEY

## Zaman/SOB Branches Out OLI Set, Shankar Project On Artist's Plate

BY DOMINIC PRIDE

LONDON—Indian cuisine doesn't offer anything resembling pies, but if it did, then State Of Bengal (SOB) would have a finger in every one of them.

Sam Zaman, the British-Asian breakbeat fusion act's key composer, DJ, and producer, is not content with just putting his energies behind SOB's album, "Visual Audio," released here on indie One Little Indian (OLI) and in Europe via Virgin Germany in March this year.

As well as regular stints as a DJ here and overseas, he is also the main force behind one of the Real World label's more intriguing projects, "Walking On" by the Ananda Shankar Experience and State Of Bengal, which debuted Oct. 4 in the U.K.

From a studio in Brick Lane in London's East End, he is also working with the Bengali community in that area to help musicians reach a wider audience.

Zaman had been working with classical composer and musician Ananda Shankar, who died in March of cardiac arrest at 56 (Billboard, April 10). He toured with him and was just putting the finishing touches on the album when Shankar died.

"I believe strongly he would have wanted the record to come out," says

Zaman.

With the backing of Real World's and Virgin's international marketing muscle, the project should take the music further toward the larger audiences Zaman wants it to reach.

"It's important to try and take these elements somewhere else outside the community," says Zaman.

SOB's first album, "Visual Audio," has sold 13,000 copies to date in the U.K. and internationally, with strong sales in France and Italy, says OLI, plus an unverified 200 cassette sales in India. So far the album has no U.S. licensee or

distributor.

The album's title reflects the "sketch" nature of each track, whether it's the airport bustle of "Flight IC408" or the frenetic pace of "Chittagong Chill," which, says Zaman, reflects a time of student unrest in the Bangladesh city when "mass decapitations were taking place, and we had to all get away from what was going on and chill."

Both of these tracks stood out from Island Records' 1997 "Anokha: Soundz Of The Asian Underground" compilation, which was among the key releases to bring the Asian sound to the mainstream public.

Like most artists tagged as "Asian Underground" by the British media,



ZAMAN

(Continued on page 84)

## Belgian Neighboring-Rights Law Kicks In

BY MARC MAES

BRUSSELS—As of Friday (15), all Belgian enterprises making use of recorded music will have to pay neighboring-rights royalties to artists and labels.

Belgium updated its copyright law—dating back to 1886—in 1994. That legislation made provision for establishing neighboring rights, and in 1996, the Belgian government agreed to establish an executive committee to draw up the parameters and amounts to be paid.

On June 5 this year, details of the new royalty charges—effective Friday (15)—were published. Revenues will be collected from the public performance of recorded music (including radio broadcasts) in some 200,000 sites in Belgium, ranging from clubs

to hairdressers.

Three organizations have been appointed to collect and administer the neighboring rights under the new legislation. Artists (through authors' rights bodies Microcam and Uradex) and record companies (through labels' body SIMIM) have a 50% split of the proceeds.

Microcam, founded 10 years ago, represents 2,350 classical and popular artists, including pop singer Axelle Red, jazz artist Toots Thielemans, and dance act Praga Khan. Uradex, founded in 1974, represents 1,300 artists, dancers, and actors.

SIMIM, formed in 1995 (Billboard, Nov 25, 1995), represents most of the Belgian record industry. It was formed in the wake of the

## Japanese Display DVD Products

BY STEVE McCLURE

CHIBA, Japan—DVD-related products attracted the most attention among the consumer products on display at the media preview of the annual Japan Electronics Show, held Oct. 5 at the Nippon Convention Center west of Tokyo.

Besides a wide array of DVD Video players displayed by several Japanese electronics firms, Pioneer Corp. and Matsushita Electric Industrial exhibited prototype DVD Video recorders. Pioneer's DVD recorder, set to go on sale early next year in Japan, will retail for between 250,000 and 300,000 yen (\$2,358-\$2,830), according to the company.

No pricing details were available concerning Matsushita's DVD recorder, which will likely go on sale under the Panasonic brand name at roughly the same time as the Pioneer product.

The Pioneer display featured prototype rewritable DVD Video discs from Victor, Matsushita, Hitachi, Ricoh, Mitsubishi, and TDK, as well as Pioneer. Following the recent unveiling by Matsushita and Pioneer of their DVD Audio players, Victor Co. of Japan exhibited a prototype combined DVD Audio/Video player, which the firm says will go on sale toward the end of the year in Japan, priced at about 400,000 yen (\$3,744.36).

Sanyo Technosound displayed a prototype DVD Audio mini-component system, the DC-DV2000, as well as a prototype memory card-based Solid State Audio Player, set to go on sale next spring in Japan.



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# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 10/11/99		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	OUR DAYS AMI SUZUKI SONY
2	NEW	TOMODACHI NO UTA YUZU SENHA & CO
3	NEW	COME CLOSE TO ME TAKAKO UEMARA TOY'S FACTORY
4	1	LOVE MACHINE MORNING MUSUME ZETIMA
5	3	GARDEN SUGAR SOUL FEATURING KENJI WARNER
6	5	TENSHI NO TAMEIKI MARIYA TAKEUCHI WARNER
7	4	A AYUMI HAMASAKI AVEX TRAX
8	NEW	1999 SIAM SHADE SONY
9	2	GEKKOH T.M.R-E ANTINOS
10	6	SQUALL EIKO MATSUMOTO BMG/FUNHOUSE
11	NEW	JEALOUSY NANASE AIKAWA CUTTING EDGE
12	9	APOLO PORNO GRAFFITTI SONY
13	8	KOKODEWA NAI, DOKOKAE GLAY UNLIMITED
14	12	GOLDFINGER '99 HIROMI GO SONY
15	15	YUME NO SHIZUKU TAKAKO MATSU POLYDOR
16	NEW	IN YOUR EYES RINA CHINEN SONY
17	7	AS TIME GOES BY HIRO TOY'S FACTORY
18	NEW	MAGIC OF LOVE TAIYO TO CISCO MOON ZETIMA
19	NEW	DEEP BRAHMAN TOY'S FACTORY
20	11	STILL GROWIN' UP GLOBE AVEX TRAX
<b>ALBUMS</b>		
1	1	GLOBE CRUISE RECORD 1995-2000 AVEX TRAX
2	NEW	ERIC CLAPTON BEST OF WARNER MUSIC
3	NEW	MAX MAXIMUM COLLECTION AVEX TRAX
4	4	YOSUI INOUE GOLDEN BEST FOR LIFE
5	2	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM
6	NEW	THE ALFEE ORB TOSHIBA-EMI
7	NEW	STEVIE WONDER BALLAD COLLECTION POLYDOR
8	5	THE BRILLIANT GREEN TERRAZO2001 SONY
9	3	SADS SAD BLOOD ROCK'N'ROLL TOSHIBA-EMI
10	7	MR. CHILDREN 1/42 TOY'S FACTORY
11	6	STING BRAND NEW DAY POLYDOR
12	9	BACKSTREET BOYS MILLENNIUM JIVE/AVEX TRAX
13	20	FUJIKO HEMMING LA CAMPANELLA VICTOR
14	8	THE BEATLES YELLOW SUBMARINE SONGTRACK TOSHIBA-EMI
15	NEW	DAVID BOWIE 'HOURS...' TOSHIBA-EMI
16	12	HIKARU UTADA FIRST LOVE TOSHIBA-EMI
17	10	MR. BIG GET OVER IT EASTWEST
18	11	YMO YMO GO HOME! TOSHIBA-EMI
19	14	VARIOUS ARTISTS DEAR YUMING: YUMI ARAI/YUMI MATSUTOYA COVER COLLECTION SONY
20	13	SHIKAO SUGA SWEET KITTY

GERMANY (Media Control) 10/05/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 HANSA
2	3	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL
3	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
4	5	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
5	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA
6	8	1,2,3... RHYMES GALORE D.J. TOMEKK VS. GRANDMASTER FLASH ARIOLA
7	4	SUMMER SON TEXAS MERCURY
8	7	DU TRAEGST KEINE LIEBE IN DIR ECHT EDEL
9	6	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
10	16	OUTA SPACE MELLOW TRAX POLYDOR
11	10	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
12	19	IHR SEID SO LEISE AQUAGEN ZOMBA
13	9	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA
14	NEW	VATER UNSER E NOMINE POLYDOR
15	13	DEAR JESSIE ROLLERGIRL UNIVERSAL
16	NEW	NEW YORK CITY BOY PET SHOP BOYS EMI
17	17	FOREVER TONIGHT CHRISTINA WUNDERLICH & KIRSTEN HALL ARIOLA
18	11	FASTERHARDERSCOOTER SCOOTER EDEL
19	NEW	I GOT A GIRL LOU BEGA ARIOLA
20	NEW	GOTT TANZTE DJ TAYLOR & FLOW EAM
<b>ALBUMS</b>		
1	NEW	STING BRAND NEW DAY MOTOR/UNIVERSAL
2	1	ECHT FREISCHWIMMER EDEL
3	2	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST
4	4	BAP TONFILM EMI
5	NEW	ROSENSTOLZ ZUCKERSCHLAMPEN: LIVE POLYDOR
6	5	SOUNDTRACK EISKALTE ENGEL VIRGIN
7	NEW	SCOOTER BACK TO THE HEAVYWEIGHT JAM EDEL
8	6	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
9	NEW	TOM JONES RELOAD GUT/V2
10	7	SOUNDTRACK NOTTING HILL MERCURY
11	NEW	ZZ TOP XXX RCA
12	9	TEXAS THE HUSH MERCURY
13	8	RAMMSTEIN LIVE AUS BERLIN MOTOR/UNIVERSAL
14	15	BLOODHOUND GANG ONE FIERCE BEER COASTER MOTOR/UNIVERSAL
15	3	TYPE O NEGATIVE WORLD COMING DOWN CONNECTED
16	10	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III EMI
17	NEW	NINE INCH NAILS THE FRAGILE MOTOR/UNIVERSAL
18	19	THE BEATLES YELLOW SUBMARINE SONGTRACK EMI
19	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA
20	NEW	CREED HUMAN CLAY EPIC

U.K. (Copyright CIN) 10/02/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA
2	2	S CLUB PARTY S CLUB 7 POLYDOR
3	3	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY
4	NEW	GOIN' DOWN MELANIE C VIRGIN
5	4	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA RCA
6	5	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
7	6	SUN IS SHINING BOB MARLEY CLUB TOOLS
8	7	WE'RE GOING TO IBIZA! VENGABOYS POSITIVA
9	NEW	SUNSHINE GABRIELLE GO BEAT
10	NEW	I TRY MACY GRAY EPIC
11	NEW	THE AWAKENING YORK MANIFESTO
12	8	THE LAUNCH DJ JEAN AM-PM
13	11	BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS GUT
14	NEW	NEW YORK CITY BOY PET SHOP BOYS PARLOPHONE
15	9	GET DOWN PAUL JOHNSON DEFECTED
16	10	MICKEY LOLLY POLYDOR
17	12	(MUCHO MAMBO) SWAY SHAFT WONDERBOY
18	NEW	RUN FOR YOUR LIFE NORTHERN LINE GLOBAL TALENT
19	NEW	LIBERATION MATT DAREY PRESENTS MASH UP INCENTIVE
20	13	BAILAMOS ENRIQUE IGLESIAS INTERSCOPE/POLYDOR
<b>ALBUMS</b>		
1	NEW	TOM JONES RELOAD GUT
2	2	SHANIA TWAIN COME ON OVER MERCURY
3	4	TRAVIS THE MAN WHO INDEPENDIENTE
4	1	LEFTFIELD RHYTHM & STEALTH HIGHER GROUND/HARD HANDS
5	NEW	STING BRAND NEW DAY A&M
6	3	SUPERGRASS SUPERGRASS PARLOPHONE
7	9	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
8	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA
9	5	GOMEZ LIQUID SKIN HUT
10	NEW	NINE INCH NAILS THE FRAGILE ISLAND
11	17	MACY GRAY ON HOW LIFE IS EPIC
12	RE	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO
13	7	MARTINE MCCUTCHEON YOU, ME & US INNOCENT
14	8	ANDREA BOCELLI SOGNO POLYDOR
15	11	BOYZONE BY REQUEST POLYDOR
16	NEW	EVERYTHING BUT THE GIRL TEMPERAMENTAL VIRGIN
17	RE	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY
18	6	OCEAN COLOUR SCENE ONE FROM THE MODERN ISLAND
19	12	VENGABOYS THE PARTY ALBUM! POSITIVA
20	14	TLC FANMAIL LAFACE/ARISTA

FRANCE (SNEP/IFOP/Tite-Live) 10/04/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA VOGUE/BMG
2	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
3	3	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
4	NEW	SOUVIENS-TOI DU JOUR MYLENE FARMER POLYDOR/UNIVERSAL
5	5	ALLER PLUS HAUT TINA ARENA COLUMBIA
6	4	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
7	6	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
8	13	MON ANGE NATHALIE CARDONE COLUMBIA
9	9	JAMAIS LOIN DE TOI LAAM DL/EMI
10	7	LA PLAYA LA CLINIQUE VIRGIN
11	8	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
12	11	LA MANIVELLE WAZOO UNE MUSIQUE/SONY
13	17	GET DOWN PAUL JOHNSON HOT TRACKS/SONY
14	14	JUSQU'AU BOUT DE LA NUIT EMILE & IMAGES UNE MUSIQUE/SONY
15	12	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL
16	13	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARIOLA/BMG
17	NEW	SUMMER SON TEXAS MERCURY/UNIVERSAL
18	16	ALL 'N MY GRILL MISSY ELLIOTT & MC SOLAAR ELEKTRA/WARNER
19	NEW	SUN IS SHINING BOB MARLEY EDEL
20	18	DADDY COOL REMIXES BONEY M VOGUE/BMG
<b>ALBUMS</b>		
1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	NEW	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
3	NEW	STING BRAND NEW DAY POLYDOR/UNIVERSAL
4	2	BEN HARPER BURN TO SHINE VIRGIN
5	3	CELINE DION AU COEUR DU STADE COLUMBIA
6	4	FRANCIS CABREL HORS SAISON COLUMBIA
7	5	TINA ARENA IN DEEP COLUMBIA
8	7	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
9	6	MANU CHAO CLANDESTINO VIRGIN
10	8	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA/BMG
11	9	LOU BEGA A LITTLE BIT OF MAMBO VOGUE/BMG
12	13	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
13	10	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
14	11	THE OFFSPRING AMERICANA COLUMBIA
15	12	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
16	14	ZEBDA ESSENCE ORDINAIRE BARCLAY/UNIVERSAL
17	RE	CHER BELIEVE WEA
18	NEW	EVERYTHING BUT THE GIRL TEMPERAMENTAL VIRGIN
19	NEW	HUBERT FELIX THIEFAINE THIEFAINE EN CONCERT A BERCY EPIC
20	16	TRYO MAMAGUBIDA YELENS/SONY

CANADA (SoundScan) 10/16/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG
2	2	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA/SONY
3	3	BAILAMOS ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL
4	4	LAST KISS PEARL JAM EPIC/SONY
5	5	LOST IN YOU GARTH BROOKS AS CHRIS GAINES EMI
6	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/BMG
7	6	ARRIBA JOEE UNIVERSAL
8	8	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY... ELTON JOHN MERCURY/UNIVERSAL
9	7	THE DAY THE WORLD WENT AWAY NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
10	18	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
11	9	I NEED TO KNOW MARC ANTHONY COLUMBIA/SONY
12	11	SHE'S ALL I EVER HAD RICKY MARTIN C2/COLUMBIASONY
13	NEW	TRIBUTE TO WAYNE GRETZKY 1999 CHERYL LESCOM INDY
14	19	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE OVERBROOK/COLUMBIA/SONY
15	12	9 P.M. (TILL I COME) (IMPORT) ATB NUMUZIK
16	14	IF YOU HAD MY LOVE (IMPORT) JENNIFER LOPEZ WORKSONY
17	15	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIASONY
18	RE	RENDEZ-VOU BASEMENT JAXX XL/BEGGARS BANQUET
19	10	NEW DAY WYCLEF JEAN FEATURING BONO RUFF-HOUSE/C2/SONY
20	NEW	VIVRANT THING (IMPORT) Q-TIP VIOLATOR/DEF JAM/IMG
<b>ALBUMS</b>		
1	NEW	CREED HUMAN CLAY EPIC/SONY
2	1	OUR LADY PEACE HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH COLUMBIASONY
3	NEW	METHOD MAN & REDMAN BLACKOUT! DEF JAM/UNIVERSAL
4	3	LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG
5	NEW	GARTH BROOKS IN... THE LIFE OF CHRIS GAINES EMI
6	7	VARIOUS ARTISTS PLANET POP 2000 BMG
7	6	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL
8	5	BACKSTREET BOYS MILLENNIUM JIVE/BMG
9	11	SANTANA SUPERNATURAL ARIOLA/BMG
10	2	NINE INCH NAILS THE FRAGILE NOTHING/INTERSCOPE/UNIVERSAL
11	8	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG
12	4	MATTHEW GOOD BAND BEAUTIFUL MIDNIGHT UNIVERSAL
13	9	RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY
14	13	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
15	10	M.C. MARIO DANCE 2002 SONY
16	15	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG
17	12	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
18	16	VENGABOYS THE PARTY ALBUM! ISBA/DEF INTERNATIONAL
19	NEW	STING BRAND NEW DAY A&M/INTERSCOPE/UNIVERSAL
20	NEW	VARIOUS ARTISTS ALL STARS 2000 PLR/EMI

NETHERLANDS (Stichting Mega Top 100) 10/09/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	THE ROAD AHEAD CITY TO CITY EMI
2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
3	7	GET DOWN PAUL JOHNSON NEWS
4	3	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
5	6	HET BANANENLIED DE BOSWACHTERS MUSIC NET
6	10	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA
7	4	BLUE (DA BA DEE) EIFFEL 65 BMG
8	8	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
9	5	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG
10	16	HEARTBREAKER MARIAH CAREY COLUMBIA
11	13	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
12	9	VAMOS A LA PLAYA MIRANDA ROADRUNNER
13	11	BAILAMOS ENRIQUE IGLESIAS MERCURY/UNIVERSAL
14	NEW	R U KIDDIN' ME ANOUK DINO
15	12	THE SAILOR SONG TOY-BOX EDEL
16	14	SUPER TROUPER A*TEENS POLYDOR/UNIVERSAL
17	NEW	(MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL
18	15	THE RIGGA-DING-DONG-SONG PASSION FRUIT EPIC
19	20	IF I LET YOU GO WESTLIFE BMG
20	NEW	THE DOLPHIN'S CRY LIVE MERCURY/UNIVERSAL
<b>ALBUMS</b>		
1	1	FRANS BAUER SAMEN MET JOU KOCH
2	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
3	NEW	ILSE DELANGE DEAR JOHN WARNER
4	9	ACDA EN DE MUNNIK OP VOORRAAD LIVE S.M.A.R.T./SONY
5	3	A*TEENS THE ABBA GENERATION POLYDOR/UNIVERSAL
6	4	SOUNDTRACK NOTTING HILL MERCURY/UNIVERSAL
7	18	STING BRAND NEW DAY POLYDOR/UNIVERSAL
8	NEW	LIVE THE DISTANCE HERE MERCURY/UNIVERSAL
9	5	LEE TOWERS COUNTRY ROADS FORCE
10	6	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
11	NEW	ELVIS COSTELLO THE VERY BEST OF MERCURY/UNIVERSAL
12	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER/UNIVERSAL
13	NEW	BZN THE BEST DAYS OF MY LIFE MERCURY/UNIVERSAL
14	NEW	ABBA 25 JAAR NA 'WATERLOO' DEEL 2 POLYDOR/UNIVERSAL
15	14	BLOF BOVEN EMI
16	7	ABBA 25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL
17	12	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
18	13	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA
19	11	TOY-BOX FANTASTIC EDEL
20	NEW	RENE FROGER I DON'T BREAK EASY HIHI, HE'S SO DUTCH! DINO

AUSTRALIA (ARIA) 10/04/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG
2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
3	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA
4	9	UNPRETTY TLC BMG
5	4	IF YA GETTIN' DOWN FIVE BMG
6	3	LAST KISS PEARL JAM EPIC
7	5	I KNEW I LOVED YOU SAVAGE GARDEN WARNER
8	8	2 TIMES ANN LEE BMG
9	7	ALL STAR SMASH MOUTH INTERSCOPE/UNIVERSAL
10	6	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
11	15	SMOOTH SANTANA BMG
12	13	SILENCE DELIRIUM NETTWERK/FESTIVAL
13	11	SHE'S SO HIGH TAL BACHMAN COLUMBIA
14	17	IF I LET YOU GO WESTLIFE BMG
15	10	BOOM, BOOM, BOOM, BOOM! VENGABOYS SHOCK
16	14	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
17	NEW	EVERYWHERE YOU GO TAXIRIDE WARNER
18	18	WEIR KILLING HEIDI WARNER
19	12	WILD WILD WEST WILL SMITH FEATURING DRU HILL & KOOL MO DEE COLUMBIA
20	NEW	SING IT BACK MOLOKO MUSHROOM/FESTIVAL
<b>ALBUMS</b>		
1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
2	3	BEN HARPER BURN TO SHINE EMI
3	NEW	TEMPERAMENTAL EVERYTHING BUT THE GIRL VIRGIN
4	14	VENGABOYS THE PARTY ALBUM! SHOCK
5	9	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
6	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	2	NINE INCH NAILS THE FRAGILE INTERSCOPE/UNIVERSAL
8	6	RICKY MARTIN RICKY MARTIN COLUMBIA
9	5	SOUNDTRACK SONGS FROM DAWSON'S CREEK COLUMBIA
10	11	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA
11	13	SANTANA SUPERNATURAL BMG
12	NEW	BARBRA STREISAND A LOVE LIKE OURS COLUMBIA
13	10	BOYZONE BY REQUEST POLYDOR/UNIVERSAL
14	12	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL
15	4	LEFTFIELD RHYTHM & STEALTH COLUMBIA
16	7	YOU AM I SATURDAY NIGHT, 'ROUND TEN BMG
17	16	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
18	NEW	MARK LIZOTTE LOST SOUL COMPANION FESTIVAL
19	RE	SILVERCHAIR NEON BALLROOM MURMUR/SONY
20	15	REGURGITATOR... ART WARNER

ITALY (Musica e Dischi/FIMI) 10/04/99		
THIS WEEK	LAST WEEK	SINGLES
1	1	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG
2	3	50 SPECIAL LUNA POP HITMANIA/UNIVERSAL
3	4	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
4	2	IL MIO NOME E' MAI PIU' LIGAJOVA/PELU WEA
5	6	MI CHICO LATINO GERI HALLIWELL EMI
6	8	IF YOU BELIEVE SASHA WEA
7	5	UNA VITA DA MEDIANO LIGABUE WEA
8	7	KISS ME SIXPENCE NONE THE RICHER CGD/EAST WEST
9	10	SITTING DOWN HERE LENE MARLIN VIRGIN
10	11	BRAND NEW DAY STING UNIVERSAL
11	13	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY
12	12	IF YA GETTIN' DOWN FIVE BMG
13	NEW	SUN IS SHINING BOB MARLEY EDEL
14	9	UN RAGGIO DI SOLE JOVANOTTI MERCURY
15	15	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
16	17	SHE'S ALL I EVER HAD RICKY MARTIN COLUMBIA
17	16	BEAUTIFUL STRANGER MADONNA MAVERICK/WEA
18	14	IL CORAGGIO DELLE IDEE RENATO ZERO FONOPOLI/SONY
19	NEW	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN
20	18	SCAR TISSUE RED HOT CHILI PEPPERS WEA
<b>ALBUMS</b>		
1	1	LIGABUE MISS MONDO WEA
2	2	JARABE DE PALO LA FLACA VIRGIN



# HITS OF THE WORLD

CONTINUED

## EUROCHART 10/05/99 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BLISS CO
2	2	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA LAUTSTARK/BMG
3	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
4	5	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
5	4	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
6	7	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR
7	8	SUMMER SON TEXAS MERCURY
8	6	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA
9	NEW	SUN IS SHINING BOB MARLEY CLUB TODLS
10	10	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY
<b>ALBUMS</b>		
1	NEW	STING BRAND NEW DAY A&M
2	1	SHANIA TWAIN COME ON OVER MERCURY
3	NEW	TOM JONES RELOAD GUT/72
4	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
5	2	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT
6	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS
7	4	SOUNDTRACK NOTTING HILL ISLAND
8	7	LOU BEGA A LITTLE BIT OF MAMBO LAUTSTARK/BMG
9	10	ECHT FREISCHWIMMER EDEL
10	9	TEXAS THE HUSH MERCURY

## MALAYSIA (RIM) 10/05/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	FAYE WONG LOVERS & STRANGERS EMI
2	4	VARIOUS ARTISTS MAX 5 SONY/BMG/WARNER
3	2	VARIOUS ARTISTS FRESH 2 WARNER/EMI
4	6	A GU TAN BLUE BLUR 22 LOVE ME FOREVER ROCK
5	3	VARIOUS ARTISTS BEST '99 MUSIC STREET
6	5	SITI NURHALIZA PANCAWARNA SUWAH
7	NEW	M. NASIR SRI KANDI CINTA KU BMG
8	RE	ALEX TO 3D 24BIT (ALEX TO BEST COLLECTION) ROCK
9	RE	BOYZONE BY REQUEST UNIVERSAL
10	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/FORM

## IRELAND (IRMA/Chart-Track) 09/30/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA
2	2	THE LAUNCH DJ JEAN AM/PM
3	3	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA RCA
4	4	THESE DAYS BRIAN KENNEDY & RONAN KEATING COLUMBIA
5	NEW	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
6	6	IRIS GOO GOO DOLLS HOLLYWOOD/EDEL
7	7	SUN IS SHINING BOB MARLEY CLUB TODLS
8	8	(MUCHO MAMBO) SWAY SHAFT WONDERBOY
9	NEW	S CLUB PARTY S CLUB 7 POLYDOR
10	5	2 TIMES ANN LEE ZYX
<b>ALBUMS</b>		
1	NEW	CHRISTY MOORE TRAVELLER COLUMBIA
2	1	VARIOUS ARTISTS BIG HITS 99 GLOBAL/SONY/WARNER
3	7	SHANIA TWAIN COME ON OVER MERCURY
4	6	STEREOPHONICS PERFORMANCE & COCKTAILS V2
5	9	PAUL BRADY NOBODY KNOWS—THE BEST OF RYKODISC
6	NEW	TOM JONES RELOAD GUT
7	3	ASLAN MADE IN DUBLIN EMI
8	RE	TRAVIS THE MAN WHO INDEPENDIENTE
9	10	DAVID GRAY WHITE LADDER IHT
10	5	LEFTFIELD RHYTHM & STEALTH HIGHER GROUND/HARD HANDS

## AUSTRIA (Austrian IFPI/Austria Top 40) 09/30/99

THIS WEEK	LAST WEEK	SINGLES
1	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
2	1	BLUE (DA BA DEE) EIFFEL 65 BMG
3	5	SUMMER SON TEXAS UNIVERSAL
4	4	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
5	3	TWIST NO. SEX A KLANA INDIANA EMI
6	6	GOTT TANZTE D.J. TAYLOR & FLOW MUSICA
7	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
8	8	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL
9	NEW	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
10	RE	ALONG COMES MARY BLOODHOUND GANG UNIVERSAL
<b>ALBUMS</b>		
1	NEW	STING BRAND NEW DAY UNIVERSAL
2	1	SOUNDTRACK EISKALTE ENGEL VIRGIN
3	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL
4	3	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III EMI
5	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
6	NEW	PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS 6 UNIVERSAL
7	NEW	DIE PALDAUER PURES GLUECK KOCH
8	9	THE BEATLES YELLOW SUBMARINE SONGTRACK EMI
9	4	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/LOTUS
10	5	SOUNDTRACK NOTTING HILL UNIVERSAL

## SPAIN (AFYVE/ALEF MB) 09/30/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	EL EXTRANJERO BUNBURT CHRYSALIS
2	3	I WILL GO WITH YOU DONNA SUMMER EPIC
3	1	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
4	4	SANTO SANTO SO PRA CONTRARIAR RCA
5	2	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA ARIOLA
6	NEW	MAMMA MIA A*TEENS UNIVERSAL
7	NEW	FIVE FATHOMS EVERYTHING BUT THE GIRL VIRGIN
8	7	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
9	6	I GOT A GIRL LOU BEGA ARIOLA
10	NEW	MI CHICO LATINO GERI HALLIWELL EMI
<b>ALBUMS</b>		
1	1	LUIS MIGUEL AMARTE ES UN PLACER WEA
2	2	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
3	3	CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR
4	4	PRESUNTOS IMPLICADOS ORIGINAL VERSION WEA
5	5	KETAMA TOMA KETAMA MERCURY/UNIVERSAL
6	6	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
7	9	VONDA SHEPARD ALLY MCBEAL (TV SOUND-TRACK) EPIC
8	NEW	MOLOTOV APOCALYPHIT POLYDOR/UNIVERSAL
9	7	MANA TODO MANA—GRANDES EXITOS WEA
10	8	CHAYANNE ATADO A TU AMOR COLUMBIA

## HONG KONG (IFPI Hong Kong Group) 09/26/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SAMMI CHENG LOVE YOU VERY MUCH WARNER
2	2	LEON LAI NONE BUT ME SONY
3	NEW	NICHOLAS TSE 1999/GRATEFUL FOR YOUR LOVE '99 EGG/FITTO
4	1	FAYE WONG LOVERS & STRANGERS EMI
5	NEW	ANDY LAU 99/ANDY LAU LIVE IN CONCERT 99 MUSIC IMPACT
6	7	KELLY CHEN KEEP ON LOVING ME GO EAST
7	NEW	VICKI ZHAO MAGIC OF LOVE AVEX TRAX
8	4	EASON CHAN BLESSED WEDDING CAPITAL ARTISTS
9	3	VARIOUS ARTISTS TRIBUTE TO ALAN TAM UNIVERSAL
10	RE	CECILIA CHEUNG ANY WEATHER UNIVERSAL

## BELGIUM (Promuvi) 10/08/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	2	MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG
3	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
4	3	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
5	9	2 NEW YORK DJ PETER PROJECT BYTETZOMBA
6	NEW	SUMMER SON TEXAS MERCURY/UNIVERSAL
7	6	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
8	5	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
9	NEW	IF I LET YOU GO WESTLIFE BMG
10	10	BILLS, BILLS, BILLS DESTINY'S CHILD SONY
<b>ALBUMS</b>		
1	1	JOHNNY HALLYDAY SANG PUR SANG MERCURY/UNIVERSAL
2	2	CELINE DION AU COEUR DU STADE SONY
3	3	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
4	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
5	5	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL
6	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA
7	6	TEXAS THE HUSH MERCURY/UNIVERSAL
8	NEW	JO VALLY 101 HITS CHR/ARCADE
9	NEW	STING BRAND NEW DAY POLYDOR/UNIVERSAL
10	10	TLC FANMAIL BMG

## SWITZERLAND (Media Control Switzerland) 10/10/99

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 BMG
2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
3	3	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
4	NEW	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL
5	6	SUMMER SON TEXAS UNIVERSAL
6	7	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/MUSIK VERTRIEB
7	NEW	TOGETHER DJ ROBO EMI
8	4	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
9	8	FOREVER TONIGHT CHRISTIAN WUNDERLICH & KIRSTEN HALL BMG
10	NEW	
<b>ALBUMS</b>		
1	1	CELINE DION AU COEUR DU STADE SONY
2	NEW	STING BRAND NEW DAY UNIVERSAL
3	2	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
4	3	SOUNDTRACK NOTTING HILL UNIVERSAL
5	4	SHANIA TWAIN COME ON OVER UNIVERSAL
6	5	CHRISTINA AGUILERA CHRISTINA AGUILERA BMG
7	6	GOLA WILDI ROSS SOUND SERVICE/PHONAG
8	7	LOU BEGA A LITTLE BIT OF MAMBO BMG
9	NEW	ECHT FREISCHWIMMER PHONAG
10	NEW	CHRIS DEBURGH QUIET REVOLUTION UNIVERSAL

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**THE BACKSTREET BOYS** and **Britney Spears** head the list of nominations for the sixth MTV European Music Awards show, which takes place Nov. 11 in Dublin's Point Theatre. **The Backstreet**s got four nods for best group, pop act, album ("Millennium"), and song ("I Want It That Way"). Spears is up for best female, breakthrough artist, pop act, and song for "... Baby One More Time." **The Cardigans**, **Boyzone**, **TLC**, **the Offspring**, and **Lauryn Hill** received three nominations each. Among the acts slated to appear are Spears, the Cardigans, Mariah Carey, the Corrs, Marilyn Manson, the Offspring, Sean "Puffy" Combs, Whitney Houston, and Underworld. Ronan Keating of Boyzone will host the event. The show will air live on all of MTV's networks.

DOMINIC PRIDE

**GERMAN TEEN BAND Echt** has built on its youthful following to achieve credibility on a broader basis with its second album, "Freischwimmer" (Free-Style Swimmer). Released on the Hamburg-based Laughing Horse label (distributed by edel) in late September, it debuted at No. 1 on the German chart in the Oct. 2 issue of Billboard. The five-piece band, whose members' average age is 17, performs German-language rock ballads and shows the influence of Pearl Jam. Alexander Abraham, head of marketing at Laughing Horse, attributes the act's success to the airplay afforded the single "Du Traegst Keine Liebe In Dir" (You Carry No Love Within) and regular live performances. "We were able to prove that Echt [Real] is a veritable band and not a teen phenomenon," Abraham says. The band kicks off a sold-out tour of 32 German cities later this month.

ELLIE WEINART

**JUAN DIMARCOS GONZALEZ**, leader of the Afro-Cuban All Stars, is to receive the first Womex Award for his outstanding contribution to world music in promoting Cuban culture. The award will be given at the expo and trade fair for world and roots music, to be held Oct. 29-31 in Berlin. In addition to leading the All Stars, whose second album, "Distino,"



GONZALEZ

Diferente," will be released in late October on World Circuit, Gonzalez was A&R consultant on the Grammy-winning "Buena Vista Social Club," produced by Ry Cooder in Havana. "We couldn't have made the album without Marcos. His energy and contribution was phenomenal," Cooder says. Womex '99 will host 100 exhibitors; it will offer a special focus on the music of Brazil, to tie in with the country's 500th-anniversary celebration next year.

NIGEL WILLIAMSON

**DUTCH COUNTRY STAR Ilse DeLange**, one of the few overseas artists who is directly signed to Warner Music Nashville, this month releases a live album titled "Dear John." For the Benelux market only, DeLange and American producer Barry Beckett have already started selecting songs for her second studio album, the follow-up to last year's "World Of Hurt," which went triple-platinum at home (300,000 units) and gold in Belgium (25,000 units). "Dear John" is a tribute to the American singer/songwriter John Hiatt and includes nine covers of his songs recorded at Amsterdam's Paradiso club.

**IRISH SIBLING BAND the Corrs** recorded an "MTV Unplugged" session Oct. 5 in Bray Studios near Dublin (*Billboard Bulletin*, Oct. 5). The set will be released Nov. 15 outside North America through Warner Music International. The album will feature material from the band's first two million-selling albums, plus a brace of new songs, and will be produced by Mitchell Froom. The group is at home in Ireland writing material for the third studio album, due for international release next spring.

DOMINIC PRIDE/NIGEL WILLIAMSON

**REGGAE/DANCE ACT Salmonella Dub** picked up no fewer than eight awards last month at the alternative "b.net" New Zealand Music Awards, including best album, best song, and best live act. Now signed to Virgin NZ, the act released its third album, "Killervision," in July, and it peaked at No. 7 on the New Zealand chart. "b.net" was formed two years ago as a loose alignment of New Zealand's seven student radio stations, and the awards ceremony is an alternative to the mainstream New Zealand Music Awards.

DAVID MCKICKEL

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# Canadian R&B Acts Ready For Liftoff

BY LARRY LeBLANC

TORONTO—Despite being forever maligned as a fledgling movement without superstars, Canada's R&B/hip-hop community no longer wants to ride tourist class.

Industry figures here suggest that Canadian R&B/hip-hop is on the verge of a real breakthrough, bolstered by mainstream acceptance in Canada of U.S.-based acts like Puff Daddy, Lauryn Hill, Jay-Z, Mary J. Blige, Wu-Tang Clan, and Master P.

## Canada's R&B Acts Lack A Club Circuit

TORONTO—National touring offers Canadian rock acts a workable outlet for exposure, but there's no comparable viable club circuit for most Canadian R&B and hip-hop artists.

Of those acts, only Maestro, Love Inc., the Rascalz, and Boomtang Boys can tour Canada on their own. Other Canadian R&B and hip-hop artists must either hook up with tours by major U.S. acts or become part of a DJ road crew like Baby Blue Sound Crew or Street Beat.

"Clubs don't want to pay for Canadian artists to perform unless they've had pop success," says Pamela Nalewajek, director of A&R/international affairs at Nu-Muzik Productions in Montreal. "If club owners book a dance act, the date is usually for promotion. The act plays for free."

David Brady of Brad Entertainment, which books Love Inc., agrees, saying, "Booking usually depends a hot single."

"There's isn't a club scene because the market is mostly under 21," says David Bluestein, president of Courage Artists & Touring, which books Canadian hip-hoppers Kardinal Offishall, Maestro, Infinite, Choclair, Ghetto Concept, and Saukrates. "We find dance clubs to do specials or all-age shows and work with one-off promoters. There's at least two or three video dance party guys [who] provide videos, sound, and lights."

"Amalgamating a [video] dance party with artists doing five songs really works because the crowd is already in a party mood," says Anne-Marie Smith, creative manager at Warner/Chappell Music Canada.

Bluestein says that Canadian R&B and hip-hop artists are just starting to be accepted for mainstream bookings. "It's still a very young business," he says.

"Four years ago," Bluestein says, "I booked a Saukrates tour and then began to book every urban act I could get my hands on. The first year I got no college dates. The next year I got three college dates. Now I get college dates for most of my acts."

LARRY LeBLANC

"There's a new-school approach in Canada, which has been influenced by the attitude and approach of American indie hip-hop labels," says Daniel Caudeiron, head of the Toronto-based Cheer DJ Pool. "A decade ago, Canadian R&B and hip-hop artists would grasp at the straw of a domestic label deal. Today, they want worldwide deals. In the meantime, they are fronting their music, promoting it through indie pools and industry conferences here and to their U.S. contacts."

"New blood is now making things happen," says Asim "Awesome" Awan, A&R consultant for Popular Records. "We have a new vision and a new direction we want to take our music."

Leading the current pack with highly anticipated releases are three veteran Canadian hip-hop acts—the Rascalz, Choclair, and Michie Mee. "Global Warning" by the Rascalz will be released Oct. 26 by BMG-affiliated ViK Recordings; "Ice Cold" by Choclair is out Nov. 2 on Virgin Canada; and Mee's "The First Is The Deepest" is due in early December from the New York-based online label Atomic Pop, which has marketed releases by Americans Public Enemy, Ice-T, and L7. In addition, there's an impressive debut album, "Better Be Good," from R&B singer Jazmin, to be released Oct. 19 by Attic Records.

Albums are also due in early 2000 from Canadians Jelly Stone (Warner Bros. U.S.), Dubmatique (Tox Records), Jacksoul (ViK Recordings), Joee (Universal Music), Emjay (Tycoon Records), and Infinite (Lock Down Entertainment). Recent months have also seen albums by Boomtang Boys (Virgin), Temperance (Attic), Maestro (Attic), Saukrates (I.L.L. Vibe), and Patria (Black Market Records).

"Most of these artists have been around for some time but, until recently, weren't able to get their recordings played on commercial radio stations in Canada," says Awan. "With black records now charting high on rhythmic and top 40 radio in the United States, Canadian radio is finally beginning to program Canadian R&B/hip-hop recordings as well."

Canadian music TV network MuchMusic has long been the most powerful national backer of domestic R&B hip-hop, but Canadian independent labels are now increasingly servicing U.S. video outlets as well. "MuchMusic has been great, but there's not an equal playing field there," explains Awan, noting that U.S.-based BET recently added 2 Rude's "Innovations" video to its playlist. "At MuchMusic, the major labels have the edge. They have the VIP seats; indies have general admission."

Produced primarily by group members, the Rascalz's "Global Warming" features a string of guest

shots ranging from KRS-One to reggae artist Barrington Levy. While a U.S. release is in the works, the album will be released in February outside North America, says the group's co-manager Sol Guy. "There are some good hardcore hip-hop tracks and some good crossover radio tracks on the album," says Guy.

As the Ragamuffin Rascalz, the Vancouver-based crew issued its debut, "Really Livin'" (Calabash), in 1991. Its 1995 album "Cash Crop," released by its own Figure IV Records and distributed by BMG Music Canada, reached gold status (50,000 units here). The Rascalz caused national headlines here in 1998 by refusing the Juno for best rap recording for that album because the rap, reggae, and dance awards were not included in the televised portion of the show.

Choclair's album is slated to be released by Priority Records on Feb. 1 in the U.S. The album was produced by Canadians Kardinal Offishall, Saukrates, K-Cut, and Solitair and features appearances by them as well as by Black, Memphis Bleek, and Keith "Guru" Elam of Gang Starr. Choclair debuted in 1995 on Kneedeep with the single "Twenty-One Years," which was later featured on Beat Factory's "Rap Essentials" and "New York Reality Check 101" compilations. In 1997, he scored a Juno Award for best rap recording for the single "What It Takes."

Geoff Kulawick, director of A&R at Virgin Canada, signed the Toronto-based rapper after seeing him perform at a club there in 1998. "I saw how commanding and charismatic he was," Kulawick recalls. That signing was well-timed; shortly before, Virgin—like most Canadian-based labels—had increased its commitment to promoting and marketing R&B-style music. It developed a national team devoted to the genre, headed by Russ Hergert. "Two years ago, it would have been hard to work Choclair through our company," Kulawick concedes.

However, Canadian-based multinationals have been slow to follow the lead of Virgin and BMG. The bulk of Canadian R&B and hip-hop releases are still on indie labels. "We need a new breed of A&R at the major labels," argues Caudeiron. "All the majors do now is pluck whatever pops up from the underground."

Canada's R&B community should get another shot in the arm when national broadcaster CBC-TV introduces the drama series "Drop The Beat" in January. The program centers on the activities of a hip-hop-style radio station, with rappers Mee and Shaman as cast members. There are cameo appearances by top Canadian rappers Maestro, Kardinal Offishall, Choclair, Saukrates, and Infinite.

"Canadian television is like a wall  
(Continued on page 84)

*'If I want to continue to develop hip-hop, I got to get the pop'*

- IVAN BERRY -

# newsline...

**THE INAUGURAL TODOMUSICA** trade fair in the southern Spanish city of Seville (Billboard, Sept. 18) was a "modest but successful" event, according to its organizer. Todomúsica director general Rafael Revert predicts that the fair, which took place Sept. 30-Oct. 3, could become Spain's music industry flagship event within five years. Some 600 music industry professionals—including some from the U.S., Puerto Rico, and Italy—attended the event, as did an estimated 20,000 members of the public when it was opened to them beginning Oct. 1. According to Teddy Bautista, president of the Todomúsica committee of honor and executive president of authors' body SGAE, "Todomúsica arrives at an important moment of growth in the Spanish music industry and therefore has an essential role as a dynamic force."



Sandro D'Angeli, director of broadcaster Cadena SER's AC/gold network M-80, declares himself "impressed by the range of activities and the enthusiasm." He adds, "Seville is an intelligent choice for a music fair that aims to unite Latino and Mediterranean influences."

HOWELL LLEWELLYN

**THE THRESHOLDS** for gold and platinum albums in Germany have been lowered by trade body BPW. Gold records in Europe's largest music market are now to be awarded for sales of 150,000 albums and platinum for sales of 300,000 albums. Previously, the gold album level was 250,000 units and platinum 500,000 units. The thresholds for singles remain unchanged at 250,000 units for gold and 500,000 units for platinum. This brings Germany's criteria closer to those applicable in the U.K. (the second-largest music market in Europe), where gold albums are awarded for 100,000 sales and platinum 300,000.

WOLFGANG SPAHR

**SONY MUSIC** has named Charlie Pinder managing director of its Sony/ATV Music Publishing (SAMP) U.K. unit in London, succeeding Blair McDonald, who was appointed managing director of Columbia Records U.K. earlier this year (Billboard, Aug. 21). Pinder, who was most recently head of A&R at SAMP U.K., will report to SAMP Europe VP William Booth. Former SAMP U.K. business affairs manager Rakesh Sanghvi is upped to GM, reporting to Pinder.

**MINISTRY OF SOUND**, the high-profile U.K.-based dance independent label, has tempted two staff members away from warner:esp, Warner Music U.K.'s strategic marketing division. Warner:esp head of TV Lohan Presencer and head of licensing Andrea Gibbs will join Ministry of Sound's compilation division. They take up their new posts—as head of TV compilations and head of domestic licensing, respectively—at the label Oct. 11. Both will report to Ministry of Sound Recordings managing director Matt Jagger, who says, "Our compilation business is constantly expanding, with over 2 million sales expected this year. The new appointments will build on our existing success and allow us to expand our compilation output."



TOM FERGUSON

**PIONEER ELECTRONIC CORP.** says it will launch two DVD Audio/DVD Video-compatible players in the Japanese market in late December. The two models, the DV-AX10 and the DV-S10A, carry suggested retail prices of 500,000 yen (\$4,717) and 200,000 yen (\$1,886), respectively. Pioneer is billing them as the industry's first DVD-Audio/DVD-Video/Super Audio CD/CD/Video CD-compatible players. The company's first foray into DVD Audio follows the recent announcement by Matsushita Electric Industrial Co. that it will introduce what it calls the world's first DVD Audio players this fall in the U.S. and Japan (Billboard Bulletin, Aug. 7).

STEVE McCLURE

**SAN ANTONIO-BASED** Clear Channel Communications (CCC) has acquired a 50% stake in four-station hot AC network Radio 1 Norway from its owner, Danish media conglomerate Norsk Aller. Sources suggest the price was between 80 million and 100 million kroner (\$11.5 million to \$14.3 million). As part of the deal, Aller and CCC will consider further Nordic acquisitions. No layoffs, format change, or restructuring are expected at Radio 1. Clear Channel International/Nordic region managing director Christer Öhrlund says, "Aller is a well-known Scandinavian media conglomerate with a long history. We see great opportunities in developing further relations with Aller in Norway and Scandinavia." Radio 1, previously a mainstream AC station with emphasis on local news, has in the past months developed a more energetic hot AC, music-dominated format.

KAIR L. LOFTHUS

# Shaw's Career Shift Reaps Rewards

BY PAUL SEXTON

LONDON—It's not uncommon for pop stars to end up in counseling. It is rare for them to be the ones dispensing it rather than receiving it.

In a London office, away from the media glare that followed her for years, an icon of 1960s British chart music is following an entirely different career: offering psychological treatment, training, and mentoring for those in the arts and creative industries.



SHAW

Sandie Shaw, a fixture in the U.K. hit parades of 1964-69 and a spasmodic but familiar presence on the recording scene since, now heads up the Arts Clinic, working

with artists, managers, and record companies to maximize the inner health and creative potential of its clients.

The organization's prospectus faces the all-too-familiar problems associated with the rock'n'roll lifestyle and tackles them head on. Shaw, a qualified psychological counselor, now works by her married name of Sandie Powell. With a team of therapists and consultants, she offers solutions to all manner of career and business complications, including difficult artists, reduced profits, drug dependency, creative block, stage fright, eating disorders, and the sheer stress of handling fame.

Wary of judgmental tabloid publicity, Shaw granted Billboard a rare interview in which she spoke of the rewards of this dramatic shift in her life, exactly 35 years after she raced to No. 1 in the U.K. as a barefoot 17-year-old with "(There's) Always Something There To Remind Me." The new chapter began in 1991, when she started studying to become a psychological counselor at London University.

"I had this idea and realized I didn't want to do it on my own," she says. "We have a core team of five people, all from music and media backgrounds. They all specialize in different things, and we all work together. You can be much more creative in that way."

The Arts Clinic has been in operation for some three years, founded on the principle of dealing with the nitty-gritty of the industry as only insiders can. "We work with all the major record companies and all the small ones as well. People love it; they lap it up. It really enhances their creative output.

"We don't just work with the artists but also with management. You need more than business skills to be a good manager. Interpersonal skills are really important, especially when the artist is busy trashing the dressing room because they don't like the album cover, or if the A&R person starts being a know-it-all.

"There are lots of different scenarios—a record company can have a great band, great music, and the manager's crap," she continues. "They all require quite sophisticated interpersonal skills, and most people that come

into the business are young. They don't have that level of sophistication.

"I understand the territory; I know the lifestyles and what is and what's not normal," says Shaw. "If they went to any other kind of trainer, they wouldn't know that. When I say I know, they know I mean that I know."

James Fisher, general secretary of the International Managers' Forum (IMF), recalls that Shaw personally visited the IMF when the Arts Clinic began to offer its services and notes that she was "very professional and very dedicated to it." Another independent label managing director tells Billboard that he knows of at least one noted U.K. indie band that had a mentoring session at the Arts Clinic; he expresses approval of the concept of such counselling, although from his own experience he adds: "A family holiday still works for me."

After amassing 15 U.K. top 40 singles on Pye in the '60s, including three No. 1's, Shaw withdrew from the pop life in the '70s but returned to the charts in 1984 via a new deal with Rough Trade and a much-publicized collaboration with Morrissey, then front man with the Smiths, that produced a top 30 cover of their "Hand In Glove."

Shaw was briefly signed to Polydor, then in 1993 collaborated with the indie band Cud on a charity cover of the Rolling Stones' "Gimme Shelter." In 1994 Virgin released the retrospective "Nothing Less Than Brilliant" album. Her counseling work may not mean that her recording career is over. "I possibly will do some stuff next year," she says.

Meanwhile, she is reveling in the opportunity to impart her experience to industry newcomers and fellow survivors and is somewhat skeptical of the motives of celebrities who book into higher-profile clinics and other facilities.

"Everyone knows the places to go to if you want to be on the front page," says Shaw. "Some people want to have a front-page story—that's fair enough. They come to us if they want to be treated in a more discreet way. All of us are always listening and learning; [our clients] are teaching us all the time. It has to be a two-way thing. That's what's fun about it.

"We're not talking about pathologizing people—we deal with things that have gone wrong but also things that have gone right and how to understand what made them go right, so they can build on them," she continues. "Probably only 20% of what we do is damage management.

"I'm the director of the most wonderful team that ever existed," Shaw concludes. "It's better than any band I ever worked with, and I'm itching to put it into practice with my own work as an artist."



**Beach Party.** U.K.-based concert promoter Neil Warnock, right, chairman of the Agency Group Ltd., is pictured in Tokyo with Brian Wilson, center, and Yoshi Nagata, managing director of Japanese promoters API, after Wilson's fourth and final date on his recent Japanese tour. The concerts in Osaka and Tokyo were Wilson's first solo dates in Japan.

## Universal Norway's Rocking Toward 2000

BY KAI R. LOFTHUS

OSLO—Universal Music's Norwegian affiliate is reaping rewards in the form of chart success and retailer good will from a unique sales campaign for its home market on a string of international rock/alternative-oriented releases.

Since mid-September, the company has been targeting the nation's retailers with the "Take Off 2000" campaign, featuring some 15 releases on Universal labels, all of which have received prominent in-store exposure. Included in the campaign are new releases by Blink 182, Tricky, Molotov, Smash mouth, Nine Inch Nails, Chris Cornell, Live, Primus, Bloodhound Gang, Ocean Colour Scene, Limp Bizkit, Rammstein, the Charlatans, Joe Strummer, and Counting Crows.

In over two weeks, the albums

involved in the campaign have sold a total of 35,000 units, according to the company. The most evident chart success has come from Cornell's "Euphoria Morning," which entered the Norwegian album chart at No. 8 for the week ending Oct. 2. The campaign will last until the end of November.

Says Universal Norway marketing director Morten Jensen, "We looked at the scheduled releases, and we found that we had a great deal of good rock-oriented artists, many of them new. Our company is determined to handle great sales successes like Shania Twain and Boyzone and at the same time break new artists. So far, we're really satisfied—we are focusing on the superstars of the new millennium."

Retailers are also conducting their own campaigns around the initiative.

The head buyer at the Free Record Shop chain in Norway, Pauliene van den Dool, says, "We have made our own [additional] posters and fliers, and we'll start our in-store campaign in the week ending Oct. 16.

"The initiative is really a good one," Van den Dool continues. "It should happen more often, especially with those records that aren't necessarily best sellers but still can sell nicely. These records would otherwise have been in focus only for a week or two."

Says Jensen, "We just had to do this. [Retailers] look at this as positive, since we want to do something else than just rereleasing and TV-advertising old greatest-hits albums. We need to be able to both set up major releases and be Norway's best at breaking new artists."

## BRITISH-ASIAN SCENE ON BRINK OF MAINSTREAM

(Continued from page 48)

Mango/Island compilation "Anokha: Soundz Of The Asian Underground."

Travis notes that Singh and Sawhney were also considered for production duties on Amar's album before Robin Millar (whose credits include Everything But The Girl, Sade, and Simple Minds) was chosen.

Travis also welcomes the Mercury-driven attention to British-Asian talent. "I hope there is growing respect [for such talent]. Talvin's win is a step in that direction. I remember in the '60s when the first black football players played in clubs; now it's so common."

As with other "scenes" that build around a particular sound, British-Asian acts have evolved from the early, raw sound of North Indian *bhangra*—still quite popular on the wedding circuit—to the current fascination with "Asian underground" pioneered by Singh's Anokha nightclub. But Travis feels that the scene has "already evaporated, but the talent rises to the top. The scene is a good catalyst."

Amar's next project features a duet with Khaled due in October, a move that Travis thinks will help introduce her to a wider audience.

Derek Birkett, managing director of One Little Indian, the label of Sam Zaman's Asian-infused drum'n'bass act State Of Bengal (see story, page 48), says, "The tide seems to be changing here, and innovators like the Chemical Brothers, Leftfield, and Underworld have all broken through into the mainstream. At some point in the near future I expect the same for Talvin and Sam."

Despite the increasing number of British-Asian artists trying to break through, there have been few success stories in record labels specializing in their sounds. After one of the pioneering labels, Multitone, aligned with BMG in the mid-'90s with mixed results, there has been little interest from the majors.

One of the longest-surviving labels, Birmingham-based OSA (Oriental

Star Agencies), is moving steadily in that direction. Managing director Ayub Khan explains, "We have most of the catalog of the late Nusrat Fateh Ali Khan amongst a wide range of artists, including upcoming and established DJ/producers. We have dealt with the likes of Sony largely to introduce acts in India, but back in the West we would rather go slowly but surely."

OSA is considering rereleasing one of its catalog titles, "Magic Touch," which featured production by Bally Sagoo reworking Khan's traditional Sufi style.

As for working within the mainstream, one exec who has been there is Mick Clark, managing director of Higher Ground, the dance, leftfield, and electronic label allied to Columbia U.K. Clark was among the first to attempt to import the Asian sound into the mainstream by signing Sagoo, who parted company with the label after two albums.

The problems he encountered had

less to do with the structure of major labels and more to do with the media's willingness to accept the music, says Clark. "The records are still great records, and I'm proud of them. We tried every way, with radio, videos, and so many other things. Bally suffered from being the first attempt at crossing over Asian music into the mainstream."

Clark is not optimistic that the environment has changed much since his efforts with Sagoo in the mid-'90s, because the radio climate for new-sounding music is actually deteriorating. "Programmers research records so much these days that I can't see them getting this kind of record onto the lists for long."

However, labels such as Outcaste say they are aiming for indirect routes to the market. At press time a decision was expected as to whether Sawhney's live act would be featured on the influential adult show "Later With Jools Holland" on BBC 2 television.

## CALENDAR

### OCTOBER

Oct. 7-9, **Amsterdam Dance Event '99**, Felix Meritis, Amsterdam. 31-35-621-87-48.

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar And Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

Oct. 12, **Up Close And Personal With Don Passman**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences and the UCLA School of Law, UCLA Schoenberg Hall, Los Angeles. 310-392-2777.

Oct. 14, **Roller Coaster: Surviving The Ups And Downs Of A Music Career**, presented by the

New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Oct. 14-15, **Entertainment Online '99**, Grand Hyatt, New York. 800-647-7600. www.worldrg.com.

Oct. 15-17, **MusicBiz 2005 Conference**, San Francisco. 800-539-9032. www.mb-5.com.

Oct. 16, **CyberSoiree Festival And Expo**, Club Ohm, New York. 212-869-7231, ext. 22.

Oct. 18, **The Blues Foundation's Fifth Annual Lifetime Achievement Awards Saluting Women In Blues**, House of Blues, Los Angeles. 323-653-4987.

Oct. 18, **How To Get A Job In The Music Biz Panel**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 323-904-4600.

Oct. 18-19, **Talking To Teens '99: Tapping Into The Teen Culture Conference**, Hilton Hotel and Towers, New York. 800-345-8016, ext. 3160.

Oct. 19, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Oct. 20, **Ritmo Latino Music Awards**, Universal Amphitheatre, Universal City, Calif. 310-573-1984.

Oct. 24-25, **Latino Expo And Business Conference**, Marriott Marquis, New York. 888-670-8200. www.iir-ny.com.

Oct. 26, **The Internet Roundtable: A Futurist Look At The Net**, presented by the California Copyright Conference, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Oct. 26, **Frederick D. Patterson Award Dinner Honoring Quincy Jones**, presented by the United Negro College Fund, Century Plaza Hotel, Century

City, Calif. 323-938-2364.

### NOVEMBER

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

## GOOD WORKS

**HELPING SPIRIT:** In conjunction with her performance Saturday (9) at NetAid, a live global musical event aimed at eradicating extreme poverty, **Jewel** has released a benefit single featuring a live, previously unreleased version of "Life Uncommon." All proceeds will benefit the Clearwater Project, a program of the non-profit organization Higher Ground for Humanity. Contact: **Patti Conte** at 212-707-2033.

## WORDS AND DEEDS

(Continued from page 28)

countries at the advancement class world finals in Oahu, Hawaii, on Nov. 19-21. Participating countries include Germany, the Netherlands, Belgium, Denmark, Italy, Australia, New Zealand, Canada, Japan, and the U.S.; Switzerland is excluded because it canceled its championship due to poor participation. Contestants from Puerto Rico, France, Spain, Lebanon, Malaysia, Sweden, Norway, and Poland will come aboard for the 2000 world championships.

Among this year's world finals judges and guest performers are well-respected international turntablists **DJ Honda**, **Roc Raida**, and **Vin Roc**, plus legendary old schoolers **Grandwizard Theodore** and **Grandmaster Caz**. The finals will also be Webeast on www.hiphop.com, which is also the resource center for ITF information.

"This is a good thing for the art of DJing because it's bringing sorely needed respect and recognition," says **MC Ty**, who runs the Lyrical Lounge.

"DJs have been in the back for a long time, but I think we are heading in the right direction," says **Kamber**.

**OLD MEETS NEW:** Incidentally, hip-hop old schoolers **Melle Mel** and **Afrika Bambaataa** have been finding favor in the U.K. through interesting collaborations. Bambaataa is the featured artist on house/electronic group **Leftfield's** "Afrika Shox," a top 20 hit taken from the recent chart-topping album "Rhythm And Stealth." Also out: Mel's rerecording of his '80s hit "The Message," with the big-beat group **the Stunt Nuts**.

*Kwaku can be reached in London at [kaywrite@hotmail.com](mailto:kaywrite@hotmail.com).*

## 'FINAL FANTASY' FOR GAME MAKERS

(Continued from page 3)

system], ultimately in 12 months' time, [consumers] will be using Dreamcast hardware to download audio files to save in [the] home environment," says Charles Bellfield, director of marketing communications at Sega.

Bellfield says Sega also has a handheld unit that downloads mini-games and that will ultimately be able to store and play back audio files.

Sony, which last month unveiled its new gaming system, the PlayStation 2, has also expressed interest in the prospect of downloading music.

"It is one of the applications we are looking into," says a Sony spokeswoman. "The whole strategy of this new system is to redefine what computer entertainment is going to mean, and that can take several forms as we head into the future."

It's a concept that has investors excited. Sony Corp. shares hit new highs in both Japan and the U.S. in recent weeks, fueled by hopes that demand at home and abroad for its PlayStation 2 video game system, which also plays CDs and DVDs, will raise the company's earnings.

"The platform's specifications substantially exceed expectations," said Merrill Lynch analyst Hitoshi Kuriyama, in a recent note to investors following the Sony system's unveiling. The Sony system, unlike Dreamcast, will roll out with broadband connectivity, as opposed to 56K modem. It also plays DVDs.

The console, which is expected to be released in Japan on March 4 and globally by the end of next year, plays existing PlayStation software as well as music and movies. The company has also said it will start an online service that allows PlayStation 2 owners to download digital versions of music, software, and movies in 2001.

Sega, likewise, has a division dedicated to Internet gaming and services; the company has announced that it plans to spin this unit off and possibly take it public as part of a new venture with its largest shareholder, CSK of Japan. Sega also carved out a new business unit Oct. 1 to oversee Dreamcast's operations in North America.

Nintendo, meanwhile, remains tight-lipped about the music prospects for its new system now in development, nicknamed Dolphin. But with the company also looking to tap new revenue streams with the rise of broadband, music looks to be a likely candidate as an optional feature.

Nintendo recently formed alliances with the likes of S3 Inc., the computer-graphics chip maker and owner of the company behind the Rio downloadable music player, to assist in the development of

the new console. There are no current plans, however, for incorporating the Rio into the system, S3 says.

Some analysts are calling the plans for these new gaming systems the latest step in the evolution of the "residential gateway"—a concept in which multiple home appliances are connected to the Internet and used for different things.

Kurt Scherf, an analyst with Parks Associates, says evidence suggests that consumers are putting technology in different areas of the home, with various uses planned for it. To that extent, downloading music with a game console isn't as strange a concept as it might first seem.

"The PC in the home office tends to be a productivity tool," he says. "[But] because the [game system] is going to be located in a kid's bedroom or the living room—not the home office—it is going to be seen as more entertainment-related. So getting music off a device like that is an [extension] of that."

Sega's Bellfield says that the new Dreamcast does not expect to make home computers a thing of the past. "They complement each other," he says. "If you've got a PC, obviously you are not going to replace it with a \$200 game console. Sega is so focused on gaming and content that it very much supports PC usage."

To that end, Dreamcast content includes E-mail, browsing, and chat options through its Sega Dreamcast Network. Sega also announced an affiliation with Japanese brokerage Nomura Securities to offer a Dreamcast stock trading service starting this month, and it has other reported ventures pending in areas such as car sales.

Jeremy Schwartz, a senior analyst at Forrester Research who tracks the gaming industry, says that while the new systems will offer music consumers a quality home audio system for a relatively low cost, such "general entertainment devices" can create a lot of confusion through mixed marketing messages.

"While it's a terrific idea, [game makers] need to manage it very well," he says.

That's why game makers say that for now, despite the potential in areas like music, they are keeping the product focused on their proven sales winner—gaming.

"Sega won't say Dreamcast is a system where you just go and download your favorite audio files from day one," says Bellfield. "What we will do [first] is bring to the consumer a game in which you download files that contain audio components and [let] the consumer get used to downloading in the console environment."

## LIFELINES

### BIRTHS

Girl, **Fiona Rose**, to **Ryan and Francie Murphey**, Sept. 6 in Nashville. Father is a singer/songwriter with Still Working Music in Nashville. Grandfather is WestFest/Valley recording artist **Michael Martin Murphey**.

### MARRIAGES

**Porter Hall** to **Wendy Jackson**, Oct. 2 in Providence, R.I. Groom is special issues assistant editor for Billboard. Bride is a freelance writer.

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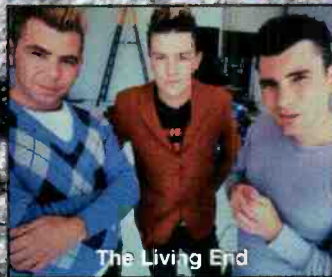
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Natalie Imbruglia



The Living End



Silverchair



Savage Garden



Tina Arena

# What's Up Down Under?

Billboard Spotlights Australia

# Australia

## ARIA Nominees

The 13th annual ARIA Awards will be held Oct. 12 at the Sydney Entertainment Centre. National commercial TV network channel 10 and Austereo radio network will broadcast the event live. It also will be filmed for later transmission on Channel V. Here is a look at the nominees in key categories.

### Album Of The Year

"Breathing Tornados," Ben Lee (EMI)  
 "Internationalist," Powderfinger (Universal)  
 "Neon Ballroom," silverchair (Sony)  
 "Grand Slam," Spiderbait (Universal)  
 "The Living End," The Living End (EMI)

### Record Of The Year

"Addicted To Bass," Josh Abrahams (Shock)  
 "Cigarettes Will Kill You," Ben Lee (EMI)  
 "The Day You Come," Powderfinger (Universal)  
 "The Song Formerly Known As....," Regurgitator (Warner)  
 "Ana's Song," silverchair (Sony)

### Best Group

Powderfinger  
 Regurgitator  
 silverchair  
 The Living End  
 You Am I

### Best Female Artist

Kasey Chambers  
 Suze DeMarchi  
 Natalie Imbruglia  
 Lisa Miller  
 Kylie Minogue

### Best Male Artist

Josh Abrahams  
 Paul Kelly  
 Ben Lee  
 Alex Lloyd  
 Tim Rogers

### Best New Artist—Singles

Frenzal Rhomb, "You Are Not My Friend" (Shock)  
 Gerling, "Enter Space Capsule" (Festival)  
 Alex Lloyd, "Lucky Star" (EMI)  
 Not From There, "Sich Offnen" (Mushroom)  
 Taxiride, "Get Set" (Warner/Sire)

### Best New Artist—Albums

Bachelor Girl, "Waiting For The Day" (BMG)  
 Gerling, "Children Of Telepathic Experiences" (Festival)  
 Not From There, "Sand On Seven" (Mushroom)  
 The Living End, "The Living End" (EMI)  
 Marie Wilson, "Real Life" (Warner)

### Best Pop Release

Bachelor Girl, "Waiting For The Day" (BMG)  
 Deadstar, "Run Baby Run" (Mushroom)  
 Human Nature, "Counting Down" (Sony)  
 Savage Garden, "The Animal Song" (Roadshow)  
 Taxiride, "Get Set" (Warner/Sire)

### Best Independent Release

Josh Abrahams, "Sweet Distorted Holiday" (Shock)  
 Diana Ah Naid, "Oh No [Curbside Lullaby]" (Origin)  
 Crawlspace, "Away" (MGM)  
 Pauline Pantsdown, "I Don't Like It" (TWA)  
 Preshrunk, "Tripe A Side" (MGM)

### Best Adult Contemporary Album

Frank Bennett, "Cash Landing" (EMI)  
 The Black Sorrows, "Beat Club" (Mushroom)  
 John Farnham/Olivia Newton-John/Anthony Warlow,  
 "Highlights From The Main Event" (BMG)  
 Renee Geyer, "Sweet Life" (Mushroom)  
 Jimmy Little, "The Messenger" (Festival)

### Best Country Album

Adam Brand, "Adam Brand" (Festival)

Continued on page 66

## CRITIC'S CHOICE

Billboard Australian bureau chief **Christie Eliezer** offers his selection of some of the most notable current Australian albums. (American releases are on U.S. labels noted.)

### KASEY CHAMBERS "The Captain" (EMI/Asylum)

At 23, Kasey Chambers has made a country classic, featuring members of her family troupe, the Dead Ringer Band, as well as Buddy and Julie Miller of Emmylou Harris' and Steve Earle's bands. Much of "The Captain" (the title is the nickname of her boyfriend) was recorded on Norfolk Island. "These Pines" and "This Flower" pay tribute to the island, while on "Southern Kind Of Life" she recalls cleaning out the house and finding mementos of her childhood. "Last Hard Bible" is a bluegrass tribute, while "The Hard Way" is about the time she heard Steve Earle's "Sometimes She Forgets" and was reminded of how great country music is.



### TAXIRIDE "Imaginate" (Warner/Sire)

First impressions of the young Melbourne four-piece are of early Crosby, Stills & Nash: exquisite harmonies with jaunty acoustic picking. The sound is irresistible to radio, and debut single "Get Set," with its sitar touches, was a hit here. The vocalizing continues on the gorgeous "72 Hour Daze" and "Can You Feel." Taxiride has a knack for melodic hooks ("Let's Spend The Night," "Counting Down" and "Rachael"), but expect the angst-ridden to identify with the brooding, string-laden "Let Me Die Young" with its lament "Let me die young so I can grieve with you forever."

### MICHAEL HUTCHENCE "Michael Hutchence" (V2)

The INXS singer recorded most of this album before his death in 1997, including the moody, jazz-tinged "Possibilities," in Los Angeles just days prior. Probably the most-anticipated release of the year, it withstands expectations. Working with such producers as Tim Simeneon, Danny Saber and Andy Gill, Hutchence touches on electronica ("All I'm Saying," "Slide Away"), trip-hop ("Fear") and shades of funk. The lyrics, written at the height of his affair with Paula Yates, are poignant; but most touching is friend Bono's addition to "Slide Away," where the U2 frontman laments not being there for him, "I'd catch you if I heard your call."



### LAVISH "Polaroid" (Festival)

This Brisbane band had a hit with its cover of Pete Shelley's "Homosapien" from the "The Craic" soundtrack. But the album, co-produced by Clint Mansell of Britain's Pop Will Eat Itself (coincidentally an inspiration), is an

interesting mix of tough Oz guitar rock and dance electronics on "Careless," "She Said," "Big Surprise" and, best of all, "The Beats." There is a touch of glam-slam admiration in the '80s-pop-tinged "Parasite" and "Automatic." Strong songs meld with a willingness not to take obvious routes. "Jimi (I Wish I Could Be)" samples Mr. Hendrix' voice, but, rather than touch Hendrixian sounds, it is a whirl of Eastern drones.

### MARK LIZOTTE "Soul Lost Companion" (Festival/Mammoth)

Mark Lizotte was the artist previously known as Johnny Diesel, and then Diesel. He moved to the U.S. to make an old-school R&B record but instead formed a hot band that played around New York and derived studio inspiration from producer Jerry Harrison. The title track and "Beautiful Machine" speak of Lizotte's interest in '90s blues. Clever studio ideas abound on "When It Rains" and the cool-grooved "Lotion." "Satellite," "Dig" and "Don't Look Twice" clearly indicate he's rediscovered his guitar. The album also sports a song co-penned with Neil Finn about two antipodes in the Big Apple.

### VIKA & LINDA "Two Wings" (Mushroom)

The sweet gospel tones of these two Tongan sisters get a new lease on life with an album produced by singer/songwriter Paul Kelly and vocal production from blues diva Renee Geyer. The harmonies are luscious on Kelly's "God's Little Birds." "Feel The Spirit" is a traditional stomper. The song choices are exquisite—from Mahalia Jackson's percussive "I'm On My Way" and Solomon Burke's "Home In My Heart" to Nina Simone's "Feeling Good," which is given a sassy, horn-driven treatment. Also, closer to home, is a rendition of Archie Roach's tender "Reach For You."



### JEBEDIAH "Someday Shambles" (Sony/Epic)

Perth band Jebediah, which named itself after Jebediah Springfield of "The Simpsons" fame, contacted U.S. producer Mark Trombino through the Internet because they were impressed with his work with Knapsack and Blink 182. Many of the sounds on the second album, "Of Someday Shambles," reflect the energy of a band on the run ("Did You Really," "In Orbit," "Slot Car Racing"). But there is also a widening of sound to include pedal steel and synthesizer on some tracks, with the marvelous "Run Of The Company" sporting a 22-piece orchestra. "Feet Touch The Ground" is another ambitious effort that could be about leader Kevin Mitchell's spiritual experience.



Continued on page 67

# the Internet is Global

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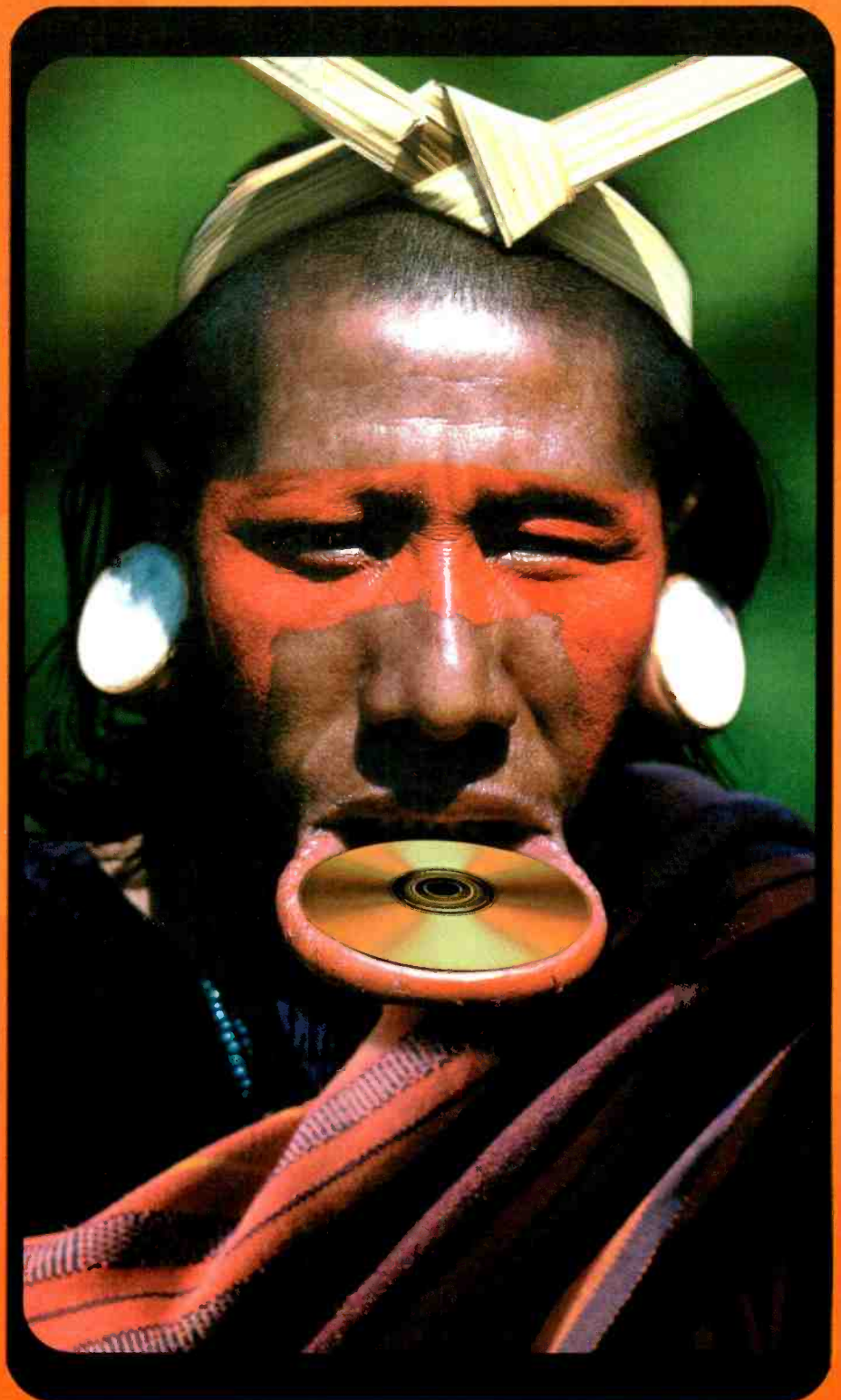
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Fricke, marketing manager for U.S. labels at WEA Germany. "We've managed to give them a strong presence in the German market," he says.

Europe—particularly the U.K.—continues to be a gateway to the rest of the world for many Australian artists, as dramatically evidenced by Natalie Imbruglia, who was signed to RCA U.K. and went on to sell 5 million copies of her album "Left Of The Middle." In August, Imbruglia released the striking single "Identify" from the soundtrack to the film "Stigmata," and RCA U.K. A&R executive Marc Fox reports she is working on her next album in London and L.A. for release in the coming year.

While the Paradise Motel has staked out a very different musical turf than Imbruglia with its ambient-pop style, this Melbourne-based band also has relocated to London to work with the U.K. office of its label, Infectious Records, which is part of Mushroom Records. "The Paradise Motel has started to make gradual inroads into Europe on the strength of its critical acclaim and touring activities,"

# Australia

reports Mirelle Davis, head of international for Infectious Records.

While the band was signed to Infectious Records in Australia, U.K. product manager Nigel Adams says that Infectious Records in Britain was not obliged to release them in the U.K. "But we felt their approach and music was specifically relevant to the U.K. market in light of the success of acts who we consider to be their Australian peers—Nick Cave & The Bad Seeds, the Dirty Three, the Go Betweens and the Triffids, to name a few." A repackag-

Continued on page 67

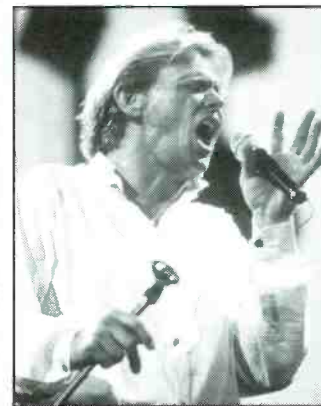
# Pokies Slow Local Touring

While A-listers continue to shake the sheds, explosive growth in dance music and electronic gambling are squeezing junior acts.

BY CHRISTIE ELIEZER

**MELBOURNE**—The buoyant live-music scene, which shaped the nature of Australian rock and accounted for as much as a third of the music industry's annual worth just six years ago, showed a downturn this year.

In Sydney alone, surveys conducted by the Jazz Coordination Association and Musicians Union found there was a 50% drop in employment from the year before. Musicians tend to blame this on clubs and pubs, their traditional income source, turning to poker machines to entertain patrons. Before the April 1997 legislation that allowed "pokies" into clubs, there were only 10,000. There are now 98,000 pokies in venues across the state.



John Farnham

## LESS-THAN-FULL HOUSE

Other factors in the live-music downturn include the appeal of raves—dance music has grown 150% in the last five years, says Charles Caldas, CEO of Shock Records—and the current crop of middle-league bands that draw insufficient audiences.

But touring remains a necessity. "It is absolutely essential for rock and alternative acts," says Mark Pope, GM of A&R at Warner Music, which spends AUS \$250,000 (U.S. \$162,500) in tour support a year. "Australian audiences require that of their acts."

The top league, which can play arenas with seating capacities between 10,000 and 15,000, continues to make profits. This year, John Farnham's 50th-birthday tour grossed AUS \$13 million (U.S. \$8.45 million). In August, silverchair grossed AUS \$1.3 million (U.S. \$845,000) for eight shows, which drew 50,000.

"No Australian act makes serious money until they get to [arena status]," observes Owen Orford, managing director of Trading Post Agency. "But there is a middle group of

Continued on page 62

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**BMG Australia congratulates You Am I and their frontman, Tim Rogers, on their recent signing to RCA - US and three 1999 ARIA Nominations.**

**"Who needs to be contemporary when you can write songs that are this timeless"**  
- LA WEEKLY - USA.

**BACHELOR GIRL**  
Never before has the Australian scene witnessed a newcomer with such clout. Their debut album "Waiting For The Day" has already yielded three smash radio hits and has seen the release of their first single Buses & Trains knocking out contemporary radio the world over in Singapore, Sweden, Thailand, the UK and now the USA.

**BMG Australia congratulates Bachelor Girl on their recent signing to ARISTA - US and four 1999 ARIA Nominations.**

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# Australia

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### LOCAL TOURING

*Continued from page 60*

acts like Powderfinger, Grinspoon, Spiderbait, the Living End, Screaming Jets and Frenzal Rhomb, who can make touring pay for them."

Local bands face heavy production costs and low ticket prices. Says Orford, "Most Australian acts tour with incredible production—even to small venues—because it's their home market. European acts on the same level in their countries don't. Australians are also sensitive about ticket prices. An international act can charge \$30 a head [U.S. \$19.50]. An Australian band would be crucified if they went over \$20 or \$25 [U.S. \$13 or \$16]."

### NEW WAYS TO TOUR

Newer acts and young business-savvy managers run their tours lean and are less hostile to sponsorship deals



Spiderbait

**"Australians are also sensitive about ticket prices. An international act can charge \$30 a head [U.S. \$19.50]. An Australian band would be crucified if they went over \$20 or \$25 [U.S. \$13 or \$16]."**

—Owen Orford  
managing director,  
Trading Post Agency

than those 10 years ago. There has been a trend to double-package tours.

Universal act Powderfinger's Y2K tour paired with Something For Kate (Murmur/Sony) and reached 36,000 people who each paid AUS \$20. Says manager Paul Pittico, "That was a great figure; we attracted 30% of our album buyers. I've seen examples where top U.S. bands are only getting 10% of the people who bought their albums." The tour also saw the band's 1998 hit album "Internationalist" return to the top 15. It was a bonus for Powderfinger, who had expected to return to tour North America and Europe behind "Internationalist" (first out on PolyGram) but is delayed until 2000 due to the Universal merger.

Next year signifies a change. Through 1999, younger acts making a dent on the charts included Jebediah (Murmur/Sony), Custard (BMG), Killing Heidi (Roadshow), Taxiride (Warner), Lavish (Festival) and Alex Lloyd (EMI). They are expected to expand the middle league, which, in turn, would have a flow-on effect in building demand in clubs and touring.

Through October, the board of the Australian government's tour aid fund meets on how to distribute AUS \$1.05 million (U.S. \$682,000) over three years. Says Orford, a member of the board, "Right now, we have a lot of middle-league bands whose per-show production costs them [AUS] \$3,000, yet they are only paid \$2,000. The fund will hopefully assist in shrinking that gap." ■

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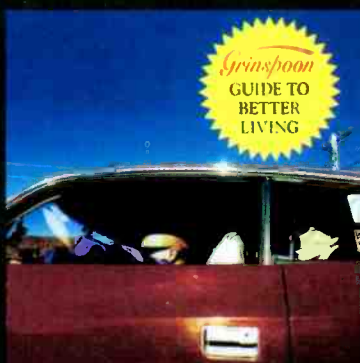
**powderfinger**



**the cruel sea**



**grinspoon**



australian music for the next millenium



**MELBOURNE**—When the Australian Music Retailers Association met in Sydney in June for its annual two-day convention, its chairman, Jeff Harrison, noticed a major change in the mood of attendees.

"A year ago, there was almost a panic by brick-and-mortar retailers about online retailing," he recalls. "This year, there was an acceptance and almost an eagerness to work with its potential."

Sydney-based ChaosMusic, set up in 1995 and biggest of the four local online retailers, also reports a change of heart.

"This year, there's been a phenomenal burst of acceptance," says Victoria Doidge, VP of marketing, referring to Chaos' initial confrontations with major labels that saw it as a threat to brick-and-mortar retail, and to royalty-collection agencies because of its use of MP3 technology.

Chaos, which claims 20% of the local online market, raised \$3.1 million (U.S. \$2.02 million) with 26% share sell-off to expand its operations and launch a \$1 million (U.S. \$650,000) marketing campaign.

Plans by CDNow to set up base in Australia in September were delayed with its overseas acquisition by Sony Corporation and Time Warner in July. At press time, Clive Mayhew-Begg, CDNow VP of international operations, was negotiating with Australian partners.

"That may, or may not, be a joint venture," he says. "But we're still on schedule for the Christmas period."

Most recently, Australia's largest telecommunications company, Telstra, announced it will begin trials of selling CDs, videos and Liquid Audio downloads over the Internet, through its own Loading Zone site, through the Australian online magazine *Addicted To Noise* and through

# Australia

## Masonry Vs. Modems

Traditional Australian retailers—pitched for battle last year—now take an "if you can't beat 'em, join 'em" approach to selling music over the Internet.

BY CHRISTIE ELIEZER

200 Liquid Audio affiliate sites.

E-commerce was among the focus points at two major conferences: July's "Cybeat" in Brisbane and August's National Entertainment Industry Conference in Sydney. The inaugural Onya! awards and the new Australian Digital Music Association (ADMA)—set up by ChaosMusic and Microsoft Australia—saw an increasingly intimate relationship between the Internet, software and music industries.

The ADMA has much work to do. Current copyright laws do not cover digital transmission. The 22% sales tax applies to Australian online retailers but not overseas ones. The ADMA is expected to urge the government to pass long-delayed legislation on digital rights by October. "Things have exploded so quickly that protecting the rights of creators and e-commerce is a priority," says Phil Tripp, managing director of Immedia!, an online publishing company.

Online sales of CDs, cassettes and DVDs to Australians are expected to reach \$22.5 million (U.S. \$14.63 million) this year, compared to \$12.5 million (U.S. \$8.13 million) last year. "In two years, 25% of retailing will be done digitally," predicts Tripp.

This year sees two of the biggest specialist music-retail chains go online around the same time.

Sanity, which has 25% of the music-retail market, was considering a stock offering in August to raise \$15 million (U.S. \$9.75 million) to develop its online business, and a planned merger with its magazine-publishing arm. HMV Australian (10% share) is launching a Web site by Christmas, according to managing director John Hazell.

While the domestic operations of multinationals have also embraced e-commerce, major Australian independents Festival and Mushroom—both owned by Rupert Murdoch's News Ltd.—launched Whammo! as an online competitor.

Says Charles Caldas, CEO of Stock Records, "Any expansion of Australian repertoire is a healthy thing. It gives greater access for regional buyers, especially those with specialized tastes, who previously bought through mail-order or specialized magazines." ■

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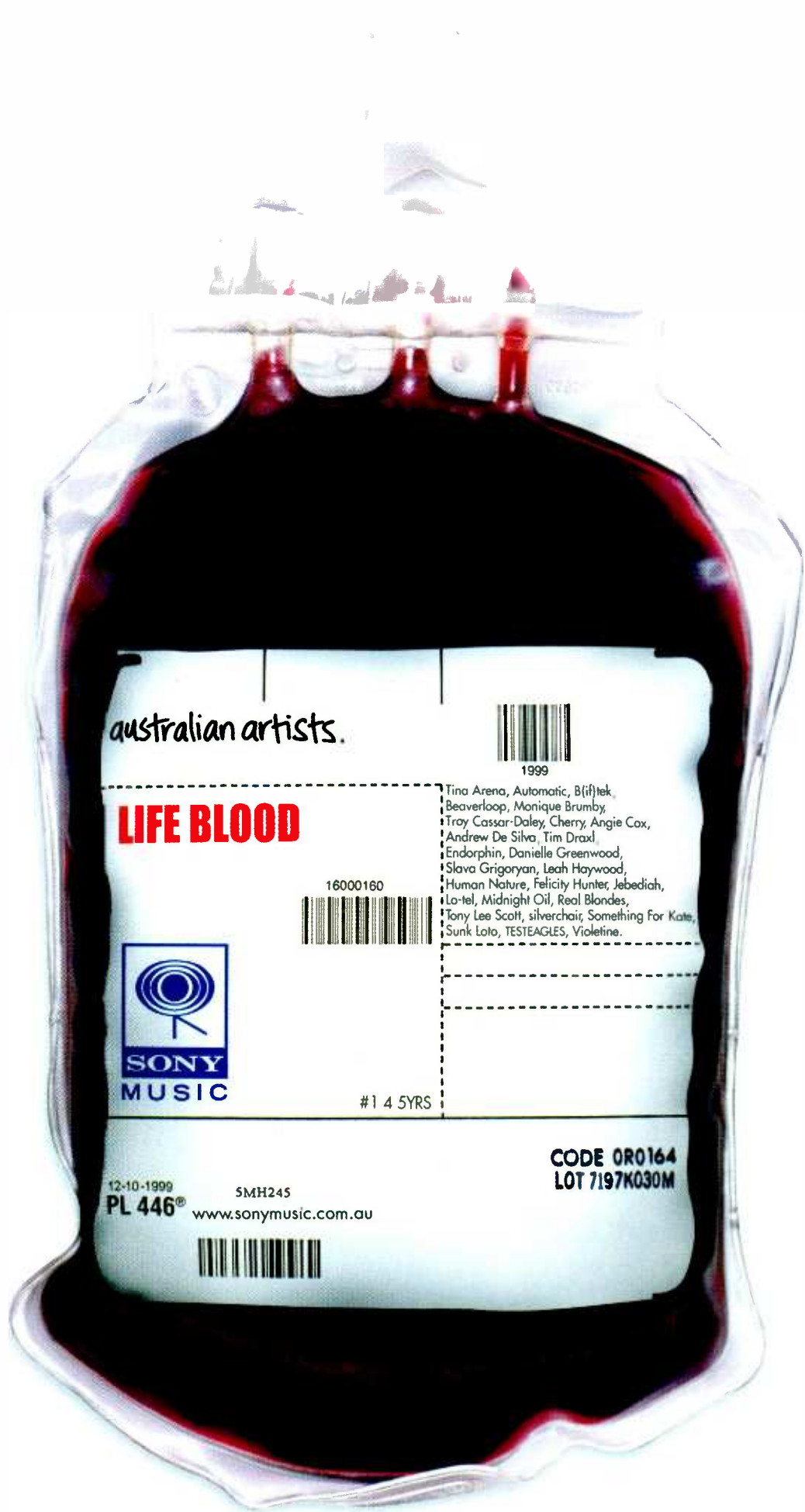
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Tina Arena, Automatic, B(if)tek,  
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Troy Cassar-Daley, Cherry, Angie Cox,  
Andrew De Silva, Tim Draxl,  
Endorphin, Danielle Greenwood,  
Slava Grigoryan, Leah Haywood,  
Human Nature, Felicity Hunter, Jebediah,  
Lo-tel, Midnight Oil, Real Blondes,  
Tony Lee Scott, silverchair, Something For Kate,  
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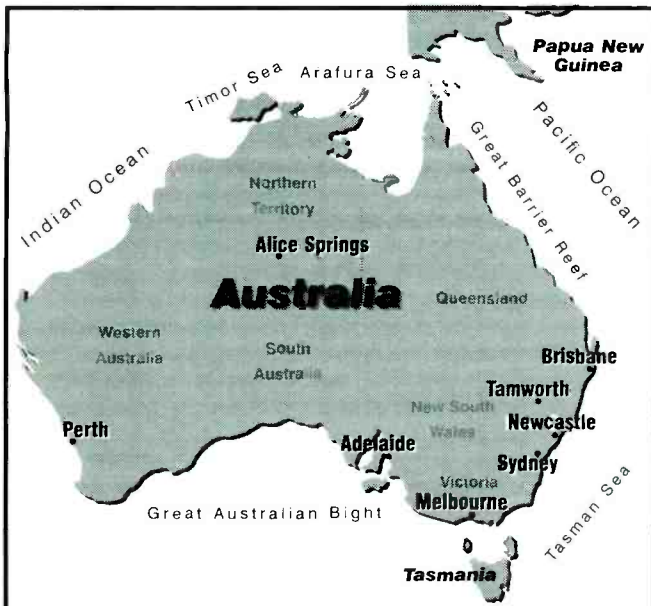


## B Positive.

Tina Arena, Automatic, B(if)tek, Beaverloop, Monique Brumby, Troy Cassar-Daley, Cherry, Angie Cox, Andrew De Silva, Tim Draxl, Endorphin, Danielle Greenwood, Slava Grigoryan, Leah Haywood, Human Nature, Felicity Hunter, Jebediah, Lo-tel, Midnight Oil, Real Blondes, Tony Lee Scott, silverchair, Something For Kate, Sunk Loto, TESTEAGLES, Violettine

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# Australia



**World ranking (by \$U.S. retail value): 9th**  
**Population: 19 million**  
**Population under 25: 35%**

## ECONOMIC WATCH

**Currency:** Australian dollar  
**Exchange rate:** AUS \$1 = \$0.65 U.S.  
**Per capita GDP in U.S. dollars:** \$19,777  
**Unemployment rate (September 1999):** 7%

## SALES WATCH

**Average wholesale album price (\$U.S.):** \$12.18 (AUS \$18.80)  
**Average retail album price (\$U.S.):** \$ 17.37 (AUS \$29.95)  
**Mechanical royalty rate:** 9.306%  
**Sales tax on sound recordings:** 22%  
**Unit sales (1998):** 53.6 million  
**Change over same period previous year:** +5%  
**Per capita album sales:** 2.5  
**Piracy level:** less than 10-25% of units  
**CDs as percentage of total sales value:** 89%  
**Platinum album award:** 70,000 units  
**Gold album award:** 35,000 units

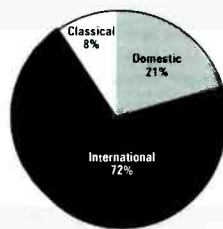
## MEDIA WATCH (key promotional outlets)

**"Hey, Hey It's Saturday" (Channel 9)—**2 million viewers  
**"Recovery" (ABC-TV)—**500,000 viewers  
**Austereo radio network—**3.1 million listeners daily  
**Triple M network—**2.9 million listeners daily  
**Triple J network—**1.4 million listeners daily  
**"Hit" (Melbourne Herald Sun)—**circulation 558,500  
**"The Metro" (Sydney Morning Herald)—**circulation 240,400  
**Sain Magazine—**100,000 free through Sanity retail outlets

## RETAIL WATCH (key retail outlets)

**Sanity/Delta/In2Music—**179 stores  
**HMV—**29 stores  
**Central Station Records—**4 stores

## REPERTOIRE BREAKDOWN



## TRADE CONTACTS

**IFPI national group:** ARIA  
**Mechanical-rights society:** AMCOS  
**Performing-rights society:** APRA  
**Music-publishers associations:** AMPAL

Source: IFPI, ARIA and Billboard research

## ARIA NOMINEES

Continued from page 58

Kasey Chambers, "The Captain" (EMI)  
 Tania Kernaghan, "Dancing On Water" (ABC/EMI)  
 Kedron Taylor, "Every Place I Go" (Massive)  
 Various, "Not So Dusty" (EMI)

## Best Video (Directors)

Cate Anderson for silverchair, "Ana's Song" (Sony)  
 Andrew Dominic for the Cruel Sea, "You'll Do" (Universal)  
 Andrew Lancaster & David McCormack for Custard, "Girls Like That Don't Go For Boys Like That" (BMG)  
 Tony McGrath for Regurgitator, "The Song Formerly Known As..." (Warner)  
 Craig Melville for Josh Abrahams, "Addicted To Bass" (Shock)

## Best Dance Album

Josh Abrahams, "Sweet Distorted Holiday" (Shock)  
 B(f)Tek, "Bedrock" (Festival)  
 Fatt Dex, "Jus Funkin'" (EMI/Virgin)  
 Honeysmack, "Walk On Acid" (MDS)  
 Sonic Animation, "Love Lies Bleeding" (Festival)

## Best Rock Album

Cold Chisel, "The Last Wave" (Mushroom)  
 Frenzal Rhomb, "A Man's Not A Camel" (Shock)  
 Henry's Anger, "Personality Test" (MGM)  
 Powderfinger, "Internationalist" (Universal)  
 silverchair, "Neon Ballroom" (Sony)

## Best Blues & Roots Album

Backsliders, "Poverty Deluxe" (Shock)  
 Dave Hole, "Under The Spell" (Shock)  
 Jeff Lang, "Cedar Grove" (RedX)  
 Kerri Simpson, "Confessin' The Blues" (Shock)  
 Weddings Parties Anything, "They Were Better Live" (Mushroom)

## Highest Selling Australian Single

"Animal Song," Savage Garden (Roadshow)  
 "Anthem For The Year 2000," silverchair (Sony)  
 "Buses And Trains," Bachelor Girl (BMG)  
 "Jackie," BZ/Joanne (Shock)  
 "Last To Know," Human Nature (Sony)

## Highest Selling Australian Album

"Highlights From The Main Event," John Farnham/  
 Olivia Newton-John/Anthony Warlow (BMG)  
 "Left Of The Middle," Natalie Imbruglia (BMG)  
 "The Last Wave," Cold Chisel (Mushroom)  
 "The Living End," The Living End (EMI)  
 "Unit," Regurgitator (Warner)

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## CRITIC'S CHOICE

Continued from page 58

### YOU AM I "...Saturday Night, 'Round Ten" (BMG/RCA)

You Am I grew up digging the classic power trios—from Cream and the Jimi Hendrix Experience to the Jam, with more than a passing nod to the Who. That the band attracts a fervent following is obvious on this live album. It is also obvious that You Am I has learned from the masters when one hears the feedback squeals of the opening "Arse-Kickin' Lady From The North-West." The 16 tracks include some of Tim Rogers' best moments, including "Mr. Milk," "Jaimme's Got A Gal" and "Stray."

### DIANA AH NAID "I Don't Think I'm Pregnant" (Origin/Shock)

A free spirit whose first album described early days spent in foster homes, Ah Naid delivers a sophomore set that captures the end of love affairs ("Don't Believe In Love," "Perfect Family," "You Don't Have To Take It"), throat surgery ("Paper Hat"), illness and battles with the music industry. "Piece Of Me" and "Socially Defunct" show off her vocal attack, while the electro-blues of "Blues Singer" and the ska-grunge of "Masterplan" understate a non-compromising style. Ah Naid is irreverent and, at times, essential listening. ■



## SOUTHERN EXPOSURE

Continued from page 60

ing of two previously released Australian albums from the Paradise Motel, titled "Reworkings," was released in the U.K. in late September.

### GUYS, GIRLS, GUITARS

Certainly the biggest Australian success stories lately have been acts aimed at pop radio, such as Natalie Imbruglia, Savage Garden and silverchair. Bachelor Girl follows in that vein, as does Tina Arena. But what's notable in the international progress of acts such as Taxiride, the Living End, the Paradise Motel, Grinspoon or Frenzal Rhomb is the strength of Australian rock 'n' roll.

No band proves that better than You Am I, a chart-topper in Australia, which is set to make its RCA Records debut in the U.S. next year. After the band parted ways with Warner Bros. in the U.S., it was signed immediately to RCA by Dave Novik, senior VP for international A&R, who flew to Sydney this summer to work with the group. "I felt that their style of rock 'n' roll was unique in today's punk and rap 'n' roll [climate] and, more importantly, I felt that in [frontman] Tim Rogers we have a classic rock star. To me, with the right record, they have the potential of a Black Crowes or Tom Petty at their height." While You Am I's current Australian live album, "...Saturday Night, 'Round Ten," is not set for American release, a new studio album is expected in the U.S. in early 2000.

That's also when American rock fans will hear the next album from Grinspoon on Universal, which has already sold 12,000 copies of "Guide To Better Living" in the U.S. Again, roadwork in America has been key. "The band toured for 18 to 20 months here with everyone...wrapped up the Warped Tour and went back home to record the next record," says Tom Derr, Universal VP of artist development. "Our relationship with the Australian company has been very strong, and they've supported our efforts here, both financially and in the availability of the band."

That word "relationship" may get overused in discussions of how the international music business works. But it seems to have particular resonance in describing activity between the U.S. and Australia, two cultures that are a hemisphere apart yet remarkably close in attitude, as anyone who has traveled and worked in both countries will attest.

"The Australian attitude is so incredibly positive," says David Massey at Epic, a British executive who has worked for years in the U.S. As he speaks of the activity between Sony Music offices in the U.S. and Australia, Massey might as well be describing the broader relationship between the two countries' music markets. "There's constant interaction, and it's every bit as close as our interaction with the U.K.—and it should be. They've got every bit as many great artists." ■

Assistance in preparing this story was provided by Jim Bessman in New York, Sally Stratton in London, Wolfgang Spahr in Hamburg and John Clewely in Bangkok.



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## Musicland Holds Celebratory Confab

### Accomplishments, Growth Plans Highlight Chairman's Speech

BY ED CHRISTMAN

MINNEAPOLIS—On Sept. 30, the Musicland Group's 1,350 store managers rode the "Success Express" train to Minneapolis, staying there until Oct. 3 to attend the company's convention, celebrate the chain's success, and prepare themselves for the next millennium.



Jack Eugster, chairman/CEO of Musicland, which is based here, welcomed the company's field staff to the confab, held at the Minneapolis Convention Center, by noting that a train is a "bunch of individual cars, each with its own responsibility, all linked together to

form one large unit and all going down the track together. Well, that's Musicland."

Eugster, who delivered the opening address in a train engineer outfit to highlight the convention's theme, "Suc-



cess Express! Next Stop 2000," said there are 1,350 individual stores, four store divisions, 23 buying departments, an E-commerce business, and many support groups, "all working together to build the best media specialty retailer in America."

He said that the company's mandate

is to be a growth-oriented retailer of media and media-related products, providing top-quality service to its customers through "exciting, in-stock stores" and convenient E-commerce sites while delivering strong profits



and good returns to its shareholders.

Although the company has turned in a good performance, he noted that it has not been rewarded by Wall Street. On the day he said that, the company's stock closed at \$8.875, which gave Musicland an equity capitalization of about \$323 million. Eugster said he wasn't happy with the company's stock price and announced that the company's board of directors has authorized the company to buy back 3 million shares. Based on that news, the following day the company's stock traded up 44 cents to close at \$9.315. But on Oct. 4 it closed down 37.5 cents to \$8.94.

Despite Wall Street's failure to recognize it, Eugster said, the company has been successful in meeting its goals. Over the last 18 years, Musicland has grown from \$240 million in sales to more than \$1.9 billion this year, which is more than 12% growth per year on a compounded basis, he said.

During those years, earnings before interest, taxes, depreciation, and amortization have grown from zero to what Wall Street analysts are estimating will be \$143 million in 1999, Eugster added. Profits since 1997 have exploded from \$14 million to \$38 million in 1998 and to \$54 million in 1999, Eugster said, attributing the latter figure to Wall Street projections. He urged employees to "go for a great Christmas season" so that they can beat the analysts' (Continued on page 71)

## Poll Says Web Functions As At-Home Listening Station

RECORD COMPANY proponents of the Internet are fond of saying that its value is not in bypassing retailers to sell music directly to consumers but in exposing people to new music and encouraging them to go out and buy it.

Although there haven't been many studies showing the Web's influence as a driver of sales, one recent survey sheds some light on the subject.

PricewaterhouseCoopers, the large accounting and consulting firm, polled consumers in the U.S. and several European countries about their usage of the Internet.

There was just one part of the survey that dealt directly with the music business, and it's worth a look.

The good news is that 60% of Internet users polled said that downloading had exposed them to new music and encouraged them to go out and buy a CD or tape.

On the other hand, 50% of those surveyed said that downloading music had "saved them from making a purchase," in the firm's words.

Obviously, there is some overlap in the responses to the question. But the results indicate the half-full rather than half-empty glass. They show that technologically savvy consumers are using the downloading capability of the Web as a personal listening station. Just as in a store, they're sampling songs and deciding whether to take the next step. A consumer buy rate of 60% is nothing to be ashamed of.

Sandra Kresch, a partner in

PricewaterhouseCoopers' entertainment and media strategies practice, says, "What this suggests is that the Internet has become an extraordinarily powerful new medium for introducing new artists and music... I see it as a technology that can stimulate music sales."

Other parts of the study give insights into Internet usage here and in Europe.

One bright sign is that consumers are less reluctant to shop online. This year only 19% of respondents said they were unwilling to make purchases from the Web; last year the figure was 30%.

How does Internet access compare here and overseas? The accounting firm says that U.S. usage has increased 60% this year to 43% of the population. (The firm sampled 800 consumers in the U.S. and the same number in the U.K., in France, and in Germany.) In the U.K., usage

nearly doubled this year to 24% of respondents. That is statistical evidence of the belief that Europe is behind the U.S. in Web surfing.

Americans also spend longer on the Web than Europeans do. The average duration for a U.S. Net user is 5.3 hours a week; for the average European, it's 2.4 hours.

What are people doing most online? An interesting finding is that the favorite U.S. Internet activities reversed this year: 48% said they went online for E-mail; next was research, cited by 28%. It was the other way around last year. In the U.K., E-mail (39%) and research (38%) are neck and neck.

## BUYING TRENDS



by Don Jeffrey

## Indie Co. Beats The Odds

### Dohm's Rotz Distribution Thrives In 9th Yr.

BY JIM BESSMAN

NEW YORK—Rotz Distribution's name reflects its owner's attitude, after having launched it as an indie punk label in 1990 only to see it bring him to the verge of bankruptcy.

"It was the perfect name for a punk label," says owner Kai Dohm, a German

who formed the Chicago-based company, which is now one of the country's biggest indie punk/alternative distributors, handling such labels as Epitaph, Hopeless, Kung Fu, Moon Ska, Fat Wreck, Stiff Pole Records, Cyclone, and Liberation. "It's a German word for 'snot.'"

But Rotz—a nonexclusive distributor that now numbers some 500 labels, including the recently reactivated

Rotz Recordings—was "doomed to fail," says Dohm, at least as a label.

"Toward the end of 1990, I'd sent close to 2,000 promos of our releases to every college station and fanzine and barely sold anything," he adds. "The only reasons I didn't give up was that I borrowed money from my friends and family, and filing bankruptcy isn't my style, and I was pissed off at American distribution and took the attitude that I could do better."

Dohm had reached this point after garnering glowing response for his initial Rotz albums. The first was by his brother Torsten's Misfits/Danzig-style German band, the Resistors. (Dohm had previously teamed with

(Continued on next page)



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**Fredo's Time.** Warner Bros. recording artist Michael Fredo appeared at an autograph-signing session at the Natick Mall near Boston. Shown in front of the digital interactive screenzone display that played the video of his single "This Time Around," from left, are Kathy Sarette, marketing director, Natick Mall; Fredo; and Michelle Hammond, director of marketing and public relations, Screenzone Media Networks.

## newsline...

**Q RECORDS**, the label owned by electronic retailer QVC, has formed an agreement with the History Channel cable network for a branded soundtrack label linked to the channel's programming. Alan Rubens, GM of Q Records, says that the first three albums will be released in March or April and that one of them will be "tied to the World War II years," possibly with spoken-word content as well as music. Other releases, he adds, may explore genres of music, such as big band or blues. All will be compilations that carry the History Channel logo. Rubens says the releases will be marketed through the History Channel and QVC, traditional retail promotions, and shortform advertising. He adds that Q Records is looking at other branded-label opportunities. "We think brand-name marketing is a great way for us to go," he says. "We wanted the opportunity to explore music in the same way that the History Channel explores periods of time."

**LISTEN.COM**, which provides an online directory of downloadable music, has received a \$25 million investment from a group that includes Sony Music Entertainment, the Barksdale Group, and Hambrecht and Quist's Access Technology Partners. San Francisco-based Listen.com has also made a distribution agreement with Internet portal Snap.com for a co-branded directory on the portal. It also announced agreements with labels, including Palm Pictures (whose chairman, Chris Blackwell, is on Listen.com's board), Artemis, and Kill Rock Stars.

**UNIVERSAL PICTURES** says it has developed an in-house specialty-film division, which will be headed by executive VP Claudia Gray and senior VP Paul Hardart. The company says the initial releases will be distributed in the U.S. under USA Films. One of the movies from this division will be "Pitch Black," from Ted Field's Interscope film company. Field's Interscope Records is owned by sister company Universal Music Group. Other films include "Being John Malkovich" and Ridley Scott's "Where The Money Is."



**HARVEY ENTERTAINMENT** says it is acquiring PM Entertainment Group, a privately owned producer and distributor of films. PM Entertainment, which has annual estimated revenue of \$30 million, will operate as a wholly owned subsidiary of Harvey Entertainment, which produces made-for-video and TV programs based on such characters as Casper the Friendly Ghost and Richie Rich.

**ATOMIC POP**, an online music label and distributor, says it has received an equity investment of about \$10 million from the Rare Medium Group, a New York-based Internet investment firm that will also provide Internet development services.

**VALLEY MEDIA** says it has signed a two-year fulfillment deal with online retailer Shopping.com for audio, video, and DVD product. Shopping.com is part of Compaq Computer's Internet unit AltaVista.

**MILLER PUBLISHING GROUP** has put Vibe/Spin Ventures, publisher of the music magazines Vibe, Spin, and Blaze, up for sale and has hired investment bank Salomon Smith Barney to effect the deal.

**ARTISAN ENTERTAINMENT**, the independent film company that released the blockbuster movie "The Blair Witch Project," has started a label, Flash Cut Records. Its first release, on Oct. 19, will be the soundtrack for "The Limey," distributed by WEA through Lightyear Entertainment. It includes an original score by Cliff Martinez and Danny Saber and songs by the Who, the Byrds, the Hollies, and Boston.

## INDIE CO. BEATS THE ODDS

(Continued from preceding page)

his brother in the "really weird funk/new wave" German band Flashback Flakes prior to moving to Michigan in 1986 in an exchange program for young professionals.) The second album was by the Minneapolis punk band the Swingin' Teens.

Dohm started Rotz to help worthy late-'80s indie European bands gain a foothold in America, and he funded the fledgling label through family loans and earnings from a job as a machine-tool service engineer in Chicago.

"It was quite an interesting learning experience," says Dohm. "By the summer of '90, you could read about both Rotz bands in every fanzine, and they made the college charts for a long time. But I went through every indie distributor there was and lost all my money."

However, Dohm discovered that European indie labels, too, had similar payment and promotion woes with U.S. distributors.

"The Resistors were signed to We Bite in Germany, which was equivalent to SST in status here," he says. "[We Bite] called up and said they had the same problems and needed a man that does distribution and can help with advertising and promotion—and they knew they could trust me because my brother was collateral."

So in 1991, Dohm took 40 We Bite albums on consignment and agreed to help promote them.

"I had 40 import records, two domestic acts, and three T-shirts, and that was my catalog," he says. "It was a time when the golden '80s were over, and retailers were conservative with nonreturnable imports. But we had hardcore from We Bite—and great bands like the Richies, which was the German Ramones cover band, and Erosion, my personal favorite—the kind of headbanging music every youngster needs."

Rotz soon had 300 stores on its mailing list but needed more than 40 titles to cover them.

"Using We Bite as a reference that

I actually pay and do good promo, I hooked up with 20 more European labels and five American—including Revelation—and by Christmas I finally saw \$7,000 a week in orders coming in," says Dohm.

The following year he expanded the company by increasing his roster of domestic and European punk, hardcore, and straight-edge labels and taking over his wife's photography studio for a warehouse.

Then in 1994, Epitaph, which was already on board, sought Rotz's help in marketing. That paid off hand-

*'[We Bite] called up and said they needed a man that does distribution and can help with advertising and promotion—and they knew they could trust me because my brother was collateral'*

- KAI DOHM -

somely when the label's Offspring took off. Rotz was covering the band's tour with co-op ads and its first radio buys.

"All of a sudden I was getting orders for 1,200 Offspring CDs and dealing with pallets coming in and out," he says. "The biggest problem since has been slowing down and controlling growth."

Dohm, who had only one employee in 1994, had 18 two years later when he moved Rotz into a 16,500-square-foot facility and shifted its focus to one-stops and chains. The company

now has 10,000 active titles, 1,000 mom-and-pop accounts, and approximately 20 one-stop and chain accounts each.

"Our specialty is really product knowledge and selection," says Dohm. "Quite a few customers say, 'We do 80% punk rock in our stores. Here's our top 20—give me another \$300 of punk stuff.' So they trust our salespeople to put together stuff they don't already have."

Rotz boasts an order-fill rate as high as 96%, says Dohm, and same-day shipping. Also significant is its technological edge.

"We've been on the Internet since 1995 and have taken online credit-card orders since last year on a bulletproof Web site," says Dohm.

In May, Rotz became an Internet service provider for E-commerce and Web-posting, and it just signed a deal with an as-yet-undisclosed Internet music store for fulfillment, data, and content.

Currently, Rotz is giving away free to customers the Linux computer operating system, bundled with software allowing them to easily customize it for their own needs. Dohm is also developing a Web server for downloadable music, with securities and integrated royalty reporting. He expects to have the necessary hardware and software available for sale in January.

Meanwhile, Rotz Recordings is again in full swing, having licensed the English Oi! band Cock Sparrer's "Two Monkeys" album from Germany's Blitzcore label in 1997, after Dohm sensed a revival of the import genre with the recent popularity of Southern California punk bands.

"The sky's the limit" sums up the future," says Dohm, who looks to further increase his business with warehouses on both coasts. "We also want to expand our lines to include books, software, and even alternative jewelry and other accessories and provide a unique one-stop-shopping enterprise."

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Columbia TriStar Home Video promotes **Adrian Alperovich** senior VP, Asia-Pacific and Latin America, and **Doug Shelton** director of sales planning in Los Angeles. They were, respectively, VP of business development and manager of sales planning.

**DISTRIBUTORS.** **Muslima Lewis** is promoted to general counsel for Alliance Entertainment Corp. in Coral Springs, Fla. She was deputy general counsel.

Twentieth Century Fox Home Entertainment (TCFHE) International has promoted **Mary McLaren** executive VP of TCFHE International, **Terrence Davison** VP of finance and administration, **Keith Feldman** senior VP of Latin America, and **Didier Bailly** managing director for TCFHE Benelux in Los Angeles. TCFHE Interna-



ALPEROVICH



SHELTON



LEWIS



DEBENEDICTIS

tional has also promoted **Craig Nicholson** to executive director of finance for Europe in London and **August Martin** to regional marketing manager for Latin America in Benelux. They were, respectively, senior VP of finance and operations, executive director of finance, managing director for TCFHE, sales director, executive director of finance and operations, and sales director.

**Don DeBenedictis** is named director of application development

at Entertainment Media Services Inc. in Burbank, Calif. He was a manager at Deloitte & Touche.

**Marc Apple** is named national marketing/label manager for MDI Distribution in Atlanta. He was singles sales coordinator for BMG Distribution in Atlanta.

**NEW MEDIA.** **Mark Pasetsky** is appointed to VP of communications for MTV Networks Online in New York. He was director of new media for Middleberg and Associates.

## MUSICLAND HOLDS CELEBRATORY CONFAB

(Continued from page 69)

estimates this year.

In other accomplishments, over the last three years the company has lowered net debt, which is total debt less cash, by about \$200 million, he said. And it has continued to diversify its offerings, with music now constituting 54% of total business, sell-through video 26%, books 5%, computer software and games 5%, and related products 10%.

Eugster said the company will continue to grow in 2000, opening more than 70 new stores, of which 10 will be Media Play outlets, with the remainder being the other three retail concepts run by the chain: Sam Goody, Suncoast Motion Picture Company, and On Cue.

Keith Benson and Gil Wachsman, who both hold the title of vice chair-

ny is now building such stores at about 4,100 square feet. On the other hand, there will still be some 8,000- and 10,000-square-foot stores, Eugster said. He also noted that the typical size of Media Play has dropped from 48,000 to about 40,000 square feet.

In addition to opening stores to grow sales, Eugster said in the opening address that the chain will grow sales by generating incremental sales in existing outlets. In order to accomplish that, Musicland is improving store systems and promoting its Replay club, a frequent-buyers club.

Regarding the former, Eugster said the company's "next-generation information store is being developed," which will give stores new capabilities in communicating with headquarters and with customers; improved special

the last three years of 4.5% in 1997, 6.7% in 1998, and 3.7% to date this year, Wachsman noted.

Consistent comparable-store growth has led to a dramatic increase in the company's average store volume, he said. For example, the Sam Goody chain's average volume has grown from a little more than \$1 million to \$1.25 billion, while Media Play has gone from \$6.3 million to \$7.5 million, and On Cue from \$600,000 to \$800,000. The latter has had double-digit growth over the last three years, Wachsman added. Suncoast, the video sell-through chain, has also posted steady gains, he noted.

Meanwhile, Benson said, the company has seen improvements in both gross margin and expense ratios. Part of that is due to the fact that the company is running its stores with fewer

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man, declared the company's convention to be "all about the renaissance of Musicland." In keeping with the convention's theme, the two executives were dressed as baggage handlers.

Eugster pointed out in his opening speech that the company has entered the world of E-commerce, with four selling sites in 1999, and he claimed that Musicland was "catching up on the E-commerce leaders." Benson noted that "while the early bird may get the worm," when it comes to the Internet, "we think the second mouse will get the cheese."

Wachsman observed that some in the "media and the investment community think we're still facing trouble. They think that the Internet and downloading monsters are going to devour our brick-and-mortar business." While he said this, a picture of Godzilla munching on a record store flashed on a viewing screen that was being used to highlight the speakers.

But Benson said that so far retail has actually grown its market share in the last few years, while the real decline has come from record clubs and other direct marketers. He said that over the next four years, "our store business will be alive and well, plus we will claim a share of the online and downloading business. So the Internet dinosaur is not Godzilla; it's our friend Barney."

In a Billboard interview, Eugster said that the emergence of downloading "is not the end-all" that Internet proponents think it will be. But he added that whatever happens with downloading, "we will be participating."

While some suggest that stores will have to get smaller because of the impact the Internet will have on the music business, Eugster said his company's stores are already getting smaller by about 10%-15% per concept for other reasons, such as rent becoming more expensive or improvements in just-in-time inventory practices.

"We are focusing our stores a little smaller, but we are just talking about minor adjustments," he said.

So while a typical mall store used to be about 4,500 square feet, the compa-

*'Our store business will be alive and well, plus we will claim a share of the online and downloading business'*

- JACK EUGSTER -

order systems; and some potential linkage with the company's Internet activities.

As for Replay, it has 700,000 members, and Eugster urged store employees to top the 1 million mark. He said the club "represents the best way for our stores to maintain a close relationship with our key customers."

In addition to building multiple sales to customers, the company has brought new product lines into existing stores, Eugster said. For example, at Media Play and On Cue, management has added a profitable toy business. Eugster projected that the toy business will represent 5% of the business at Media Play for the upcoming Christmas season. Eugster said in an interview that the toy departments in Media Play are like a mini-Noodle Kidoodle outlet.

Moreover, the company has brought back an old business, musical instruments, and is selling guitars and amplifiers at the chain's On Cue store in a department called Jam Central, while portable electronics continue to grow at all the company's concept stores. Also, used CDs and used video games are increasing sales and profit margins at Media Play and On Cue stores, he noted.

Furthermore, Musicland has been reaping rewards from its early support of DVD, Wachsman noted, with the format already accounting for 20% of all video sales at the company.

Another way the company has been boosting sales in existing stores is by becoming "aggressive trend merchants," he added.

With all of the moves Musicland has made to increase performance in existing stores, the company has enjoyed comparable-store sales growth over



payroll hours and has made its distribution system cheaper and faster and has reduced vendor returns, thanks to just-in-time receiving and high-speed automated order processing and sortition.

While Musicland didn't give out employee awards, during the convention some store managers were recognized for their efforts. For example, during Eugster's speech he acknowledged that Bob Cassa, manager of a Sam Goody outlet in Denver, is managing the chain's most profitable Goody store. Also, Keith Allen, a senior store manager for a Suncoast store in Las Vegas, has helped turn around the chain's metro-area outlets from a negative comparable-store performance to healthy increases.

Susan Miller, the manager of a Media Play in Westminster, Colo., had the lowest payroll percentage in that division while posting a large comparable-store sales increase, and Angie Pendley, among other accomplishments, got a perfect score on customer service. Pendley manages an On Cue in Warsaw, Ind.

Eugster also reminded employees that the company's standard of performance is "to be ethical in all that we do; to provide equal service to all customers and equal opportunity to all of our employees; to be a fun place to work and to enjoy working together; and to ride the Success Express every day."

Moreover, in an interview, Eugster noted that the people who didn't get to attend the convention, assistant managers and sales associates, also proved that they have great potential. During the convention, the chain enjoyed comparable-store growth despite the absence of managers from their stores, he reported.

He concluded his convention speech by noting, "We've got a great company which is growing sales, expanding product offering, opening new stores in all divisions, strengthening its balance sheet and rapidly catching up with the E-commerce leaders. All this is done through the best field organization imaginable."

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## Jampacked Musicland Confab Entertains With Old, New Acts

**TRULY MUSICLAND:** I just got back from the Musicland Convention, which was held Sept. 30-Oct. 3 in Minneapolis. And let me tell you, it was like a friggin' NARM Convention—that's the National Assn. of Recording Merchandisers' annual convention for the uninitiated.

Depending on whom you talked to, Musicland brought anywhere from 1,350 to 1,600 of its field staff to the convention. When you include the company's national staff and other headquarters employees to work the convention—and throw in the vendors, including books, video, and video game manufacturers, as well as music labels and distributors—you're talking about some 2,000 people in attendance.

Entertainment at the convention was also of NARM caliber. The first night saw **Yankee Gray** turn in a set of country/rock with a sound like a cross between **Lynyrd Skynyrd** and the **Marshall Tucker Band**. In fact, the group closed its set with the latter's "Can't You See." Up next was **Macy Gray**, who turned in a great set of old-school soul music, and the closing set featured **Marc Anthony**, who was accompanied by a 15-piece band.

The next night, **Lace** kicked off the evening, followed by **Edwin McCain**. **Randy Travis** wowed the folks at

Musicland, while **Brian McKnight** turned in a smooth R&B set.

On the last night of the convention, Musicland continued to show its commitment to developing artists by starting off with a mini-acoustic set from **Michael Younger**. After him, the night turned to harder music. **Marcy Playground** and the **Verve Pipe** turned in rocking sets, followed by one of Retail Track's favorite bands, **Blondie**, who delivered a tremendous set to close the convention in a fine

## RETAIL TRACK

by Ed Christman



fashion.

Throughout the event, Musicland staffers displayed the most enthusiastic response I have ever seen at a retail convention, with almost non-stop (and very loud) cheering for every song played, whether it occurred during live performances or product presentations. I'm pretty sure most of them went home with sore throats.

During the afternoon set aside for vendor booths, Musicland had developing acts rotate sets in the hall to give store managers music as they walked among the booths. Among the artists performing were **Cindy Bullens**, **Jessica Andrews**, **Rebecca Lynn Howard**, **Gary Allan**, **Kim Richey**, **Pound**, **Kurt Bestor**, **Moke**, **Bree Sharp**, **Jerry Kilgore**, **No Question**, **Tim Wilson**, **Kendall**

(Continued on page 74)



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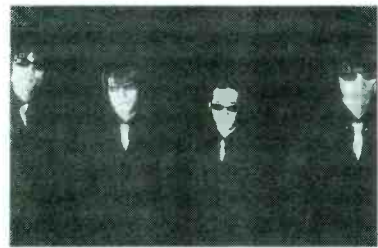


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# Japanese Rockers Thee Michelle Gun Elephant Rip It Up

**RISING SUN RIPPERS:** We don't usually give a lot of coverage to 7-inch vinyl singles, even though we continue to get a steady flow of them from indie labels. However, we'd like to throw a spotlight on one superb recent 45 that will serve as an introduction to a group with which Declarations of Independents has fallen truly, madly, deeply in love.

In September, Estrus Records in Bellingham, Wash., issued a fiery three-song single by the Japanese rock band **Thee Michelle Gun Elephant** (or, as the group is known in shorthand, TMGE). The record com-



THEE MICHELLE GUN ELEPHANT

prises "West Cabaret Drive" and "Smokin' Billy," a pair of smash-'em-up tracks from TMGE's late-1998 album "Gear Blues," and "Cisco," a rampaging instrumental first released on the band's 1997 maxi-single "Culture" (and included on its recent 11-track compilation of maxi-single sides, "Rumble").

We've been waxing apostolic about Thee Michelle Gun Elephant since we plucked "Gear Blues" off a listening post at Criminal Records in Atlanta in May. (Thanks to owner **Eric Levin** for wising us up.) The album hasn't been far from our CD player in the ensuing months.

The Estrus 45 is a welcome curtain-raiser for a fantastic quartet that has been unjustly obscure in the States to date. In its home country, the band tours hard and claims a sizable fan base: Upon viewing a video of a sold-out January '99 concert at the Yokohama Arena, we were astonished to see thousands of Japanese teens leaping up and down in time to TMGE's music.

TMGE has been together since 1991 and issued its first album on a Japanese indie in 1995. In 1996, it released the first of four albums on Nippon Columbia's Triad imprint. The band has steadily grown in power and poise, and "Gear Blues" is nothing short of a rock'n'roll revelation.

The band—whose name is an apparent corruption of the **Damned's** album title "Machine Gun Etiquette"—derives its sound from a wealth of British and American influences. It favors the rock, pub, and punk stylings of **Johnny Kidd & the Pirates**, **the Who**, **Dr. Feelgood**, and **the Jam**. But it's clearly no stranger to more melodic rock elements (its writing can be almost Beatlesque at times), and its lexicon incorporates instro strains from **Link Wray** to **Dick Dale** and beyond.

Each member performs with assurance and punch: Front man and lyricist **Yusuke Chiba** howls with the best of them, the rhythm section of



by Chris Morris

bassist **Koji Ueno** and **Kazuyuki Kuhara** packs a wallop, and guitarist **Futoshi Abe** plays with an intensity, impact, and encyclopedic stylistic acumen unrivaled by any contemporary axeman we can think of.

Thee Michelle Gun Elephant recently began a tentative quest to win a stateside audience: The Estrus 45 was released in conjunction with a just-concluded monthlong, 16-date American tour. We caught TMGE's Los Angeles date at the Garage on Sept. 22, and it blew the doors off the joint.

What we've found most interesting about Thee Michelle Gun Elephant, both on record and onstage, is that a language barrier never comes into play, despite the fact that Chiba sings everything except the hook lines of the band's songs in Japanese. The group's shapely song sense and the sheer rigor of its high-volume attack will win over listeners whose command of Japanese begins and ends with *arigato*.

Let's hope Estrus or some other enterprising U.S. indie will take it upon itself to hip more listeners to this exceptional rock'n'roll band with the release of a full-length TMGE album. The band is represented in the U.S. by **Yuki Watanabe** of YWA Music in New York.

Let's put it simply. TMGE: single of the year, album of the year, live gig of the year, band of the year. You follow?

**FLAG WAVING:** One of the most cherished staples of the early L.A. punk-rock scene has returned with a new album. **The Flesh Eaters** are back in the racks with "Ashes Of Time," the first full-length set by the band since 1993.

The set marks the reanimation of the Upsetter Records label, which was founded by **Flesh Eaters** front man and lyricist **Chris Desjardins** (better known as Chris D.) in 1978. The imprint released the group's first two sides, the "Disintegration Nation" EP and the 1980 album "No Questions Asked," as well as the seminal 1979 L.A. punk compilation "Tooth And Nail," which featured the **Flesh Eaters**, **the Germs**, **the Controllers**, **Negative Trend**, **the Middle Class**, and **U.X.A.**

Desjardins says that he decided to start Upsetter up again after he and bassist and longtime colleague **Robyn Jameson**—who has played with the **Flesh Eaters** and successor band **Divine Horsemen** from the early '80s

on—finished "Ashes Of Time" some months back.

"There were two or three indies that wanted to do it," Desjardins says. "One was terrified of making an offer to me . . . All these little labels wanted to give us [just a small advance]."

Though the current edition of the **Flesh Eaters** includes Desjardins and such long-term members as Jameson and vocalist **Juanita Myers**, "Ashes Of Time" features some players, like guitarist **Jeff Vengeance**, who are no longer with the band.

Desjardins admits that the huge turnover of his band members through the years may have something to do with his demanding style as a leader. "I used to be much worse," he says. "I still have a definite idea of

what I'm hearing in my head."

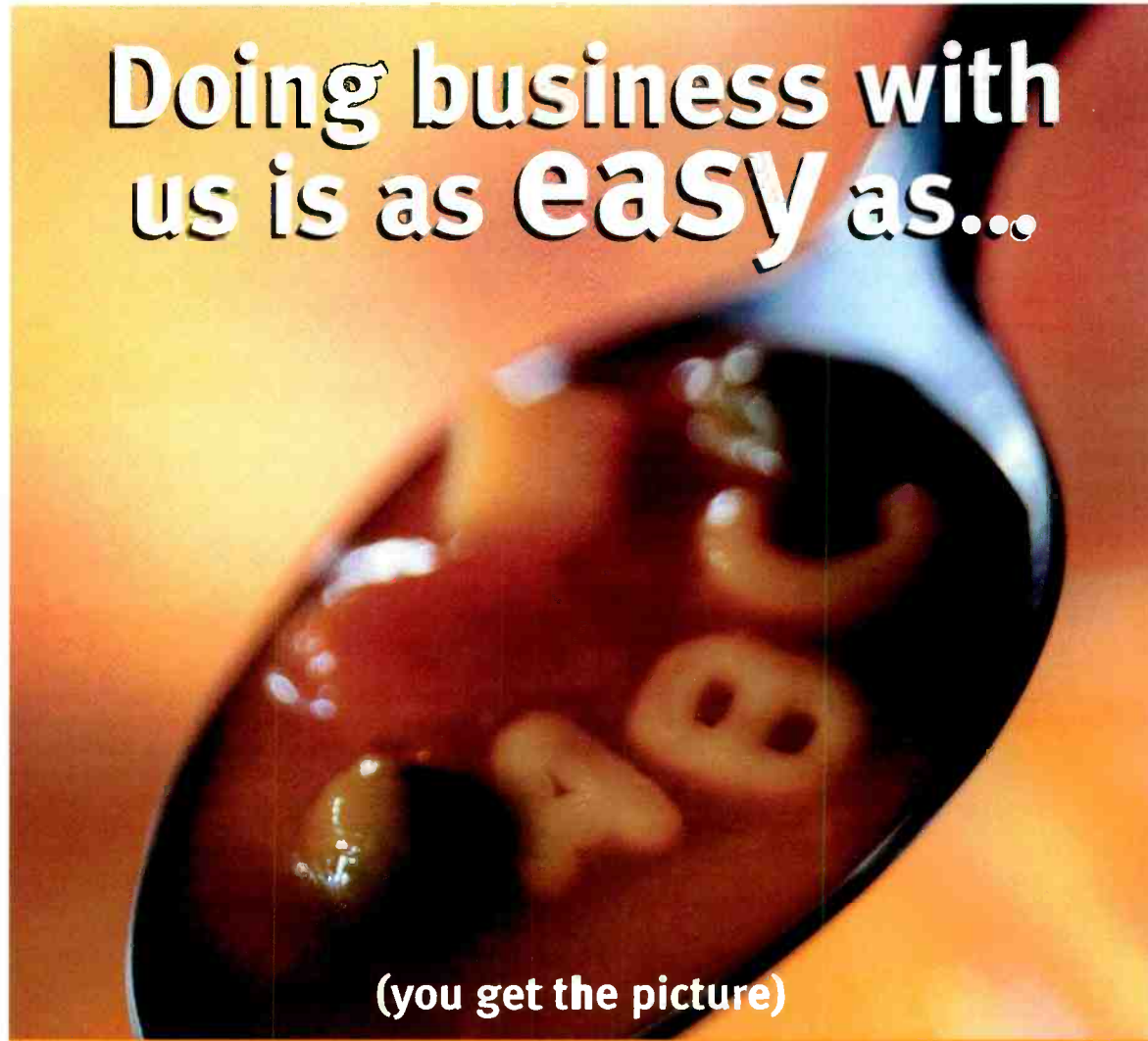
One unexpected returnee on "Ashes Of Time" is Desjardins' ex-wife **Julie Christensen**, who sings on six of the album's 15 tracks. Since the couple's divorce and the breakup of **Divine Horsemen** in 1988—which inspired the 1989 album "I Pass For Human" by Desjardins' one-shot group **Stone-By-Stone**—Christensen has sung backup with **Leonard Cohen** and released her own indie album, "Love Is Driving" (Billboard, Feb. 8, 1997).

Desjardins says of the musical reunion, "It had a lot to do with me being comfortable calling her . . . We were both into hooking up again. It was cool to get her on there again." "Ashes Of Time" is vintage **Flesh**

**Eaters**—raw, doomy, and propulsive punk rock highlighted by Desjardins' anguished vocals. Some of the song titles indicate the prevailing mood: "Kisses Draw Blood," "Mourning Becomes You," "Evil Flower," "Nobody Lives Forever."

Though Desjardins is predisposed to writing about the dark side of things, his life outside the music biz is looking bright. He has been doing programming and film routing at the American Cinematheque in L.A., and in late 2000, **Quentin Tarantino's** Rolling Thunder Books is scheduled to publish his "Yakuza Eiga: An Encyclopedia Of Japanese Gangster Films 1956-1980," which he has been working on for a decade.

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**Etheridge Does Her Best.** Melissa Etheridge gave a free concert in front of City Hall in San Francisco to launch Best Buy's grand opening in the Bay Area. More than 15,000 fans attended. Shown, from left, are Wade Fenn, executive VP, Best Buy; Gary Arnold, senior VP of marketing and merchandising, Best Buy; Etheridge; Richard Schulze, CEO, Best Buy; Al Lenzmeier, CFO, Best Buy; and Susan Hoff, VP of communications and public relations, Best Buy.

## RETAIL TRACK

(Continued from page 72)

Payne, Billie, Julie Reeves, Ideal, and Sounds Of Blackness. The previous day, the company also had a fan fair at vendors' booths, with various celebrities and personalities in attendance for autographs and photo opportunities. Two of Retail Track's idols were among the visiting celebrities: **Bruce Campbell**, who starred in the "Evil Dead" trilogy ("Evil Dead 2" is one of my favorite horror movies), and World Wrestling Federation wrestler **Al Snow**.

In one of the more fun elements of the convention, Musicland executives set up a room back at the main hotel, the Hilton, for staffers to jam on instruments. It was dubbed Jam Central Station, and the equipment included keyboards, drums, a percussion set, and enough amplifiers for two guitars, bass, and a couple of microphones. Among the Musicland musicians were **Mike Colon**, VP of operations for Sam Goody, who apparently was instrumental in setting up the room; **Tim O'Hara**, Sam Goody district manager for New York and Connecticut; **Steve Mironov**, director of national operations for Musicland; and **John Estes**, VP of On Cue.

On the two nights I attended, the Musicland house band ranged from four pieces to as many as nine musicians and singers. The fun part was that most of the jamming took place after 2 a.m.

One night I sat through a mini-Police set of "Roxanne," "Next To You," and "Message In A Bottle." On the last night of the convention, Blondie's **Clem Burke**, well after the end of his own band's set, came in during what appeared to be a Musicland version of **Eric Clapton's** version of "Knockin' On Heaven's Door" and was moved to join in the fun. Burke, one of the best drummers in rock, first requested the band play **Iggy Pop's** "I Wanna Be Your Dog," but no one knew that, so he asked for **Johnny Thunders'** "Chinese Rocks," and again no luck.

But he wasn't leaving without singing a song, so he practically bul-

lied them into playing "Gloria." The band responded with what might have been the quintessential garage version, complete with wrong chords and, of course, the essential ingredient of different parts of the song being played at the same time. Burke, for his part, turned in a tour de force performance on vocals.

Another late-night element of the convention was when RCA senior VP of sales **David Fitch** threw a **Foo Fighters** listening party at a suite in the hotel. Also contributing to the fun factor, the last night was "Shagadelic" night, and most Musicland attendees sported '60s psychedelic outfits. **Michael York** and **Verne Troyer** (Mini-Me) of "Austin Powers: The Spy Who Shagged Me" fame were in attendance.

And of course, in addition to all the hard play, there was plenty of hard work at the convention, as the company had many seminars for employees. **Dave Mount**, WEA Inc. chairman/CEO, reminded Musicland store managers that their jobs can grow into careers. During the WEA product presentation, he pointed out that he started his career at Musicland working as a sales clerk in store No. 139, apparently back when the chain was owned by Pickwick. He said that soon he became a store manager and was promoted to district manager, spending a total of 13 years with the chain before moving out into the music manufacturing side of things.

**MUSIC CARD:** At the Musicland Convention, the company introduced gift cards, which it said would store value electronically. Customers can use the card as a gift certificate or to pay for merchandise at the company's stores and Web sites by "reloading" it with money.

**AROUND THE NET:** Last month, CD Warehouse reported that it has uploaded its used-CD inventory files from its 71 company-owned stores to "create a virtual inventory of over 1 million [used] CDs, representing over 65,000 titles." The company's

stores do fulfillment, shipping product to the consumer, and the Web site's software routes orders for used CDs to the store closest to the customer.

CD Warehouse has another eight company-owned stores whose used-CD inventory is not yet online. In addition to adding those stores, the company says it will allow its 260 franchised stores to participate in the company's E-commerce effort.

**ROCK'N'ROLL:** Atlantic Records is coming out with a **Led Zeppelin** greatest-hits package after all, label executives have announced at recent chain conventions. Earlier in the year there was talk of such a package, but around midsummer the talk appeared to sputter out.

The album, which will be released Nov. 23, will include tracks from the band's first four albums. Track listing is "Good Times Bad Times," "Babe I'm Gonna Leave You," "Dazed And Confused," "Communication Breakdown," "Whole Lotta Love," "What Is And What Should Never Be," "Immigrant Song," "Since I've Been Loving You," "Black Dog," "Rock And Roll," "Battle Of Evermore," "When The Levee Breaks," and "Stairway To Heaven."

The album, which is said to carry a \$16.98 list, will be an enhanced CD and include rare live footage of the band's early days, such as a performance of "Communication Breakdown" at London's Royal Albert Hall.

**NEW MIKE:** Mike's Movies & Music, based in State College, Pa., is about to open its fifth location. According to a company press release, the store, which will measure 6,000 square feet, will feature VHS and DVD movies both for rent and for sale, as well as new and used CDs. With that store, the chain will have four stores in State College, which houses the main campus of Penn State University, where more than 40,000 students are enrolled. The chain also has a store in the town of Blacksburg, Va., which is where Virginia Tech is located.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		<b>NO. 1</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		
1	—	<b>BUENA VISTA SOCIAL CLUB</b> ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	<b>BUENA VISTA SOCIAL CLUB</b> 1 week at No. 1	1
2	1	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	<b>THREE DOLLAR BILL, Y'ALL</b>	81
3	2	<b>METALLICA</b> ◆ <sup>11</sup> ELEKTRA 61113*/EEG (11.98/17.98)	<b>METALLICA</b>	425
4	3	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	<b>SURFACING</b>	116
5	4	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG 846210/DJMG (12.98/18.98)	<b>LEGEND</b>	537
6	5	<b>ANDREA BOCELLI</b> ▲ <sup>7</sup> PHILIPS 539207 (10.98/17.98) HS	<b>ROMANZA</b>	96
7	6	<b>MATCHBOX 20</b> ▲ <sup>5</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	<b>YOURSELF OR SOMEONE LIKE YOU</b>	135
8	8	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	<b>EVERYWHERE</b>	122
9	12	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	<b>GREATEST HITS</b>	288
10	10	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	<b>GREATEST HITS</b>	258
11	13	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	<b>CRASH</b>	179
12	7	<b>BARRY WHITE</b> ● MERCURY 522459/DJMG (10.98/17.98)	<b>ALL TIME GREATEST HITS</b>	25
13	9	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY (NASHVILLE) 522886 (10.98/17.98)	<b>THE WOMAN IN ME</b>	240
14	18	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	<b>DARK SIDE OF THE MOON</b>	1176
15	19	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	<b>GREATEST HITS</b>	466
16	14	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67516/RIG (10.98/16.98)	<b>EVOLUTION</b>	99
17	15	<b>DEF LEPPARD</b> ▲ MERCURY 528718/DJMG (10.98/17.98)	<b>VAULT — GREATEST HITS 1980-1995</b>	154
18	17	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	<b>SUBLIME</b>	164
19	20	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	<b>SONGS YOU KNOW BY HEART</b>	450
20	16	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	<b>APPETITE FOR DESTRUCTION</b>	435
21	21	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	<b>THE GREATEST HITS COLLECTION</b>	89
22	28	<b>BARRY WHITE</b> ▲ CASABLANCA 822782/DJMG (5.98/11.98)	<b>GREATEST HITS VOLUME 1</b>	33
23	11	<b>POISON</b> ● CAPITOL 53375 (7.98/11.98)	<b>GREATEST HITS 1986-1996</b>	29
24	24	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98/17.98)	<b>GREATEST HITS</b>	331
25	44	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	<b>GREATEST HITS</b>	69
26	30	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (10.98/17.98)	<b>GREATEST HITS</b>	369
27	23	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	<b>KORN</b>	134
28	29	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> EPIC 52959* (10.98 EQ/16.98) HS	<b>RAGE AGAINST THE MACHINE</b>	203
29	25	<b>PINK FLOYD</b> ◆ <sup>13</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	<b>THE WALL</b>	547
30	27	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 60812/EEG (11.98/17.98)	<b>...AND JUSTICE FOR ALL</b>	495
31	33	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	<b>BACK IN BLACK</b>	281
32	40	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	<b>GREATEST HITS</b>	75
33	36	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL (NASHVILLE) 29689 (10.98/15.98)	<b>THE HITS</b>	203
34	32	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/DJMG (10.98/16.98)	<b>LICENSED TO ILL</b>	418
35	31	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 21* (12.98/17.98)	<b>CHRONICLE THE 20 GREATEST HITS</b>	320
36	26	<b>STEVE MILLER BAND</b> ▲ <sup>8</sup> CAPITOL 46101 (7.98/11.98)	<b>GREATEST HITS 1974-78</b>	403
37	34	<b>INSANE CLOWN POSSE</b> ▲ ISLAND 524442/DJMG (10.98/16.98)	<b>THE GREAT MILENKO</b>	96
38	46	<b>DAVE MATTHEWS BAND</b> ▲ <sup>5</sup> RCA 66449 (10.98/16.98)	<b>UNDER THE TABLE AND DREAMING</b>	206
39	35	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	<b>THE GREATEST HITS COLLECTION</b>	191
40	22	<b>VARIOUS ARTISTS</b> ● BIG IDEA/WORD 6936/LYRIC STUDIOS (6.98/10.98)	<b>VEGGIE TUNES</b>	26
41	39	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	<b>THE BEST OF VAN MORRISON</b>	447
42	—	<b>ZZ TOP</b> ▲ <sup>2</sup> WARNER BROS. 26846 (10.98/16.98)	<b>GREATEST HITS</b>	138
43	—	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	<b>THE DANCE</b>	79
44	47	<b>ALANIS MORISSETTE</b> ◆ <sup>16</sup> MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	<b>JAGGED LITTLE PILL</b>	209
45	37	<b>KORN</b> ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	<b>LIFE IS PEACHY</b>	97
46	41	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (10.98/16.98)	<b>AENIMA</b>	152
47	48	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	<b>KIND OF BLUE</b>	48
48	43	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	<b>THE IMMACULATE COLLECTION</b>	286
49	—	<b>BLINK 182</b> ● CARGO 111624*/MCA (10.98/16.98) HS	<b>DUDE RANCH</b>	1
50	—	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	<b>GREATEST HITS</b>	19

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

## Merchants & Marketing

# Disney/Pixar 'Bugs' Out With Collectors' Double-DVD Set; Olsens Pair Off In Paris

**I**T'S A BUG'S BUG'S BUG'S BUG'S LIFE: Landing just in time for the holiday shopping rush, "A Bug's Life" makes its collectors'-edition DVD debut Nov. 23 via Walt Disney Home Video and Pixar Animation Studios.

The double-disc, \$49.99 title is timed to be in stores the day before the theatrical premiere of Disney/Pixar's latest feature, the eagerly awaited "Toy Story 2."

"A Bug's Life" is the first Disney DVD to feature a movie in both anamorphic (wide-screen) and recomposed full-frame versions created directly from Pixar's digital source.

Disc one offers audio commentary from director **John Lasseter**, co-director/writer **Andrew Stanton**, and supervising film editor **Lee Unkrich**.

Audio features include an isolated music track in normal stereo sound and an isolated sound-effects track in Dolby Surround Sound.

Pixar's Oscar-winning animated



by *Moirra McCormick*

short "Geri's Game," about a senior citizen who plays chess with himself in a park, rounds out disc one's added features.

Disc two contains a number of supplemental features, including introductions and explanations by the filmmakers, an early presentation reel called "Fleabie," original story treatments and storyboard pitches, a still-frame "art gallery" tracing character and location development from early concepts to final designs, abandoned sequences, and a storyboard reel with

split-screen comparisons with the finished product.

Even more footage offers behind-the-scenes looks at the recording of the voice talents and early production tests, as well as a discussion of the movie's sound design and a still-frame view of movie trailers and posters.

And there's still more. **Gary Rydstrom** leads viewers through the process of how the film's sound effects were created, an examination of how the movie was recomposed from wide-screen to full-frame, and two sets of the infamous outtakes seen after the film's end credits.

The 94-minute film features the voice talents of **Dave Foley** ("News-Radio"), **Julia Louis-Dreyfus** ("Seinfeld"), **Phyllis Diller**, **Richard Kind** ("Spin City"), **John Ratzenberger** ("Cheers"), **Jonathan Harris** ("Lost In Space"), **David Hyde-Pierce** ("Frasier"), **Denis Leary**, and more.

Walt Disney Home Video is releasing its 1999 theatrical feature "Inspector Gadget" to video and DVD and-date Dec. 7 (pre-book Oct. 26).

Starring **Matthew Broderick**, **Rupert Everett**, and **Joely Fisher**, "Inspector Gadget" will be priced at \$24.99 for VHS and \$29.99 for DVD. Both VHS and DVD versions will include a bonus music video of the song "I'll Be Your Everything" by pop group **Youngstown**.

Disney will be pushing "Gadget" via network, cable, and syndicated TV spots; Internet and radio advertising; and an in-store point-of-purchase (P-O-P) program. The VHS display will accommodate 12, 24, 48, and 96 units, along with 160- and 256-unit palettes for mass-merchant accounts. Most of the displays feature 3D head-er cards.

DVD P-O-P material includes an 18-unit pre-pack and a 23- or 47-unit mixed display for VHS/DVD. Stickers, posters, mobiles, signs, and buttons are also available.

"Inspector Gadget" will be trailed on Disney family titles "My Favorite Martian," "Pinocchio," and "I'll Be Home For Christmas."

**GAY PAREE:** **Mary-Kate** and **Ashley Olsen's** latest direct-to-video feature, "Passport To Paris," arrives at retail Nov. 9 (order date Oct. 12) with a suggested retail price of \$19.96 and a \$13.95 minimum advertised price.

Filed on location in Paris, the movie reflects the now teenage Olsens' new interest in boys.

The new title follows the twins' "Billboard Dad," which last year sold more than 1.5 million units in its first six months of release, according to **Dan Capone**, VP of marketing and development, family entertainment, for Warner Home Video. Total video sales units for the twins' library of titles now tops 14 million, Capone says.

Each "Passport To Paris" video includes an entry form offering consumers the opportunity to win an all-expenses-paid, weeklong trip to Paris

(Continued on page 80)

### STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

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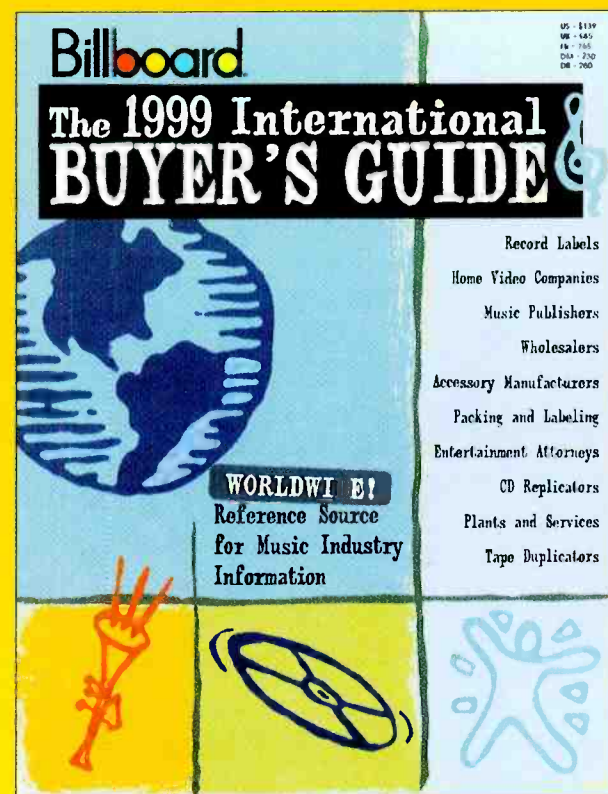
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16. Publication of Statement of Ownership is required and will be printed in the Oct. 16, 1999, issue of this publication.

17. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) Howard Lander, President

## Billboard's 1999 International Buyer's Guide

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### Distributors Upgrade Their Biz-To Biz Sites

Retailers Offered 30-Second Samples Of New And Catalog Music

This week's column was prepared by guest columnist Steve Trainor.



**B** TO B.COM: As the rocky relationship between brick-and-mortar retail and the Internet continues to evolve, the convenience offered by the technology has served to make the Internet a valuable business-to-business tool for the major distributors. Four of the five major record companies are continuing to upgrade their Extranet sites, which provide audio streaming of album track sound bites and other trade services exclusively for retailers.

New-release and catalog sampling of 30-second clips and downloads of artwork for advertising are key elements in the password-protected, business-to-business sites of WEA, Sony Music Distribution, BMG Distribution, and, most recently, EMI Music Distribution.

John Michael, music media manager for the 300-plus chain of Best Buy stores, says, "Although we get music info [on releases] directly from the labels, the streaming function [on the Extranets] is certainly both useful and appreciated. We use all the business-to-business sites for internal advertising. The ability to get product numbers and album artwork on new releases so quickly is

more productive and a much faster process in getting the ads completed."

Since each retailer is issued a unique password to log on, distributors can track visits to the sites, which also include links to their wholesale online-ordering services. While the distributors say it's a bit early for them to correlate additional orders directly to music sampling, or to extrapolate trends about retailer listening habits, they are working to make the samples better-sounding and easier to access using new technologies for sound delivery.

WEA has consistently updated its site, which was launched in February 1998, with RealNetworks and Windows Media Audio upgrades, while BMG has recently switched from the RealNetworks version 5.0 to the new RealSurestream, a software that provides easier access to tracks for those users without high-speed modem connections.

"We've definitely seen a continuing increase in audio sampling by large and small retailers," says WEA Web-

master Ben Hastings. "We track all hits and know exactly who's logging on and for what information, with music bites one of the favorites. That's one of the key benefits since the launch."

BMG Webmaster Kim Armstrong says the music portion of the site has lived up to the distributor's expectations, "with each sound bite a 'virtual salesperson' for that album."

She notes that the RealSurestream program "optimizes each person's connection so that it takes one click to reach one format. We're in the process of converting the entire site to make it a much more user-friendly audio experience for retailers or anyone else searching for a specific artist or album track. This will make it much easier for the much larger number of people who are using dial-ins [on regular phone-served modems] rather than high-speed T1 or similar networks."

WEA does its own audio sampling for its www.wea.com under Hastings, whose five-member team creates material and maintains the site. The group reports to product development VP Jody Raithe.

"We started with an initial mix of all album tracks from about 1,500 new releases and catalog best sellers," Hastings says. "Since then we've in-

(Continued on page 80)

### TRAFFIC TICKER Top Music Info Sites

#### Unique Visitors (in 000s)

##### TOTAL VISITORS

1. mtv.com	2,251
2. mp3.com	1,976
3. tunes.com	1,241
4. ubl.com	1,201
5. launch.com	1,101
6. peeps.com	758
7. backstreetboys.com	585
8. imusic.com	516
9. sonicnet.com	507
10. bmg.com	500

##### AT-HOME VISITORS

1. mtv.com	1,881
2. mp3.com	1,461
3. tunes.com	895
4. ubl.com	865
5. launch.com	770
6. peeps.com	640
7. backstreetboys.com	531
8. sonicnet.com	390
9. imusic.com	390
10. country.com	369

##### AT-WORK VISITORS

1. mp3.com	530
2. mtv.com	470
3. launch.com	408
4. tunes.com	360
5. ubl.com	336
6. bmg.com	178
7. pollstar.com	164
8. vh1.com	145
9. imusic.com	127
10. billboard.com	120

Source: Media Metrix, August 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



### Billboard

OCTOBER 16, 1999

### Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	6	2	<b>NO. 1</b> TO VENUS AND BACK ATLANTIC 83230/AG 1 week at No. 1	TORI AMOS	27
2	1	2	THE FRAGILE NOTHING 490473*/INTERSCOPE	NINE INCH NAILS	16
3	NEW▶		THE LADDER BEYOND 78046	YES	99
4	NEW▶		HUMAN CLAY WIND-UP 13053*	CREED	1
5	NEW▶		LOST AND GONE FOREVER HYBRID 31064/SIRE [S]	GUSTER	169
6	3	16	SUPERNATURAL ▲ <sup>2</sup> ARISTA 19080	SANTANA	4
7	2	5	FLY ▲ <sup>2</sup> MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	9
8	15	2	EUPHORIA MORNING A&M 490412/INTERSCOPE	CHRIS CORNELL	41
9	NEW▶		BRAND NEW DAY A&M 490443/INTERSCOPE	STING	15
10	4	3	YELLOW SUBMARINE SONGTRACK APPLE 21481*/CAPITOL	THE BEATLES	45
11	5	20	MILLENNIUM ▲ <sup>3</sup> JIVE 41672	BACKSTREET BOYS	5
12	NEW▶		A LOVE LIKE OURS COLUMBIA 69601/CRG	BARBRA STREISAND	17
13	NEW▶		IN...THE LIFE OF CHRIS GAINES CAPITOL 20051	GARTH BROOKS	2
14	8	6	CHRISTINA AGUILERA ▲ <sup>2</sup> RCA 67690	CHRISTINA AGUILERA	6
15	10	3	EMOTION RCA (NASHVILLE) 67824/RLG	MARTINA MCBRIDE	31
16	7	4	A LITTLE BIT OF MAMBO ● RCA 67887	LOU BEGA	13
17	9	15	SIGNIFICANT OTHER ▲ <sup>3</sup> FLIP 490335*/INTERSCOPE	LIMP BIZKIT	11
18	NEW▶		COME ON NOW SOCIAL EPIC 69914	INDIGO GIRLS	34
19	12	16	MIRRORBALL ▲ <sup>2</sup> ARISTA 19049	SARAH MCLACHLAN	40
20	NEW▶		MARC ANTHONY COLUMBIA 69726*/CRG	MARC ANTHONY	8

● 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. [S] indicates past and present Heatseekers titles © 1999. Billboard/BPI Communications and SoundScan, Inc.

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# Home Video

MERCHANTS & MARKETING

## Video Retailers Make New Sales With Old Titles

### Used VHS/DVD Sales, Trades Keep Customers Coming To Independent Stores

BY EARL PAIGE

LOS ANGELES—As video rental shrinks and independent retailers struggle to find a way to grow their businesses, some retailers here are surviving and thriving by selling and/or trading used VHS and DVD titles and implementing other innovations that give them an edge.

Only a block away from a Blockbuster Video in Santa Monica, Calif., is owner Frank Vaziri's 20/20 Video & Games franchise store. The 27-store chain, he says, is bucking the current trend of independents

and small chains closing or selling out to larger chains.

"All you hear around the country is closing, selling out," and 20/20 chain owner Maurice Shab is opening stores, says Vaziri.

One way the West Los Angeles-based 20/20 survives is by maintaining a healthy used-tape business, which allows consumers to trade in their old VHS/DVD titles and games for cash or store credit. The trade-in strategy may be a unique approach for a chain, but it's developed as a niche business for

20/20.

And with DVD adoption growing at a rapid pace, buying and selling used DVD product will likely become as popular as trading in used CDs, says Philip Yee, owner of Now Playing in Marina del Rey, Calif., another Los Angeles-based retailer looking for ways to keep customers coming back.

Now Playing hasn't begun buying and selling used DVDs, but Yee says the store will soon add the category. "I'm just waiting for more titles to be available, and I will expand

like 20/20 has into the used-tape market," he says.

In fact, some music stores in the area have already recognized that a used-DVD business can complement their used-CD business.

Santa Monica-based House of Records owner Philip Smith says that he is already offering some used DVDs at the store, and he just received his first batch of laserdiscs.

As the DVD market continues to grow, the value and popularity of buying used VHS tapes could diminish. But Vaziri thinks the used-tape business will remain lucrative for a long time, since DVD player penetration will pale in comparison with VHS penetration for a number of years.

In addition, he says, the low cost of used tapes makes it a profitable business to stay in.

"We don't pay much for these titles," says Vaziri, "and can sell them for \$2.99 or more and still make a profit."

In fact, one trade report estimates that half of 20/20's sales volume comes from previously viewed movies and games. In 1998, 20/20's gross revenue was \$8.28 million, according to the report in Video Store magazine.

Part of 20/20's success stems from its ability to match its product inventory to the particular demographics of a neighborhood.

If a neighborhood is strongly Hispanic, for example, the store empha-



Indie chain 20/20 Video & Games has thrived in the Los Angeles market with trade-in plans for DVD/VHS titles and games.

sizes action films and films with Spanish subtitles. In West Hollywood the emphasis is on foreign movies, which are popular with the upscale neighborhood.

With increased competition from Blockbuster Video and Hollywood Video, which have opened hundreds of stores in the area within the last three years, 20/20 has had to focus its neighborhood efforts even further.

"Maybe Blockbuster even creates a market for us because there's an overflow, or some people just don't like their institutional approach, and they'd rather do business with the little guy," says Vaziri.

20/20 also has gotten a break from Warehouse Entertainment, which is in the process of converting its recently acquired Blockbuster Music stores to Warehouse Entertainment stores. Prior to the acquisition, Blockbuster Music stores carried a sizable video inventory, but the converted stores will now emphasize audio rather than video.

## NetFlix Launches DVD Subscription Club; Blockbuster Set To Stock Up On Format

**DVD OF THE MONTH CLUB:** Consumers sign up to get books, music, and even fruit delivered to them through monthly mailing clubs, so why not DVDs?

Online rental retailer NetFlix.com has instituted a new subscription program called the Marquee Program, in which customers can pre-select four titles they want to watch each month. The service costs \$15.95 a month, which covers the cost of the rentals plus return shipping and handling fees.

One advantage of the club is that it eliminates NetFlix's five-day return policy and late fees. Consumers can select up to four titles a month, and the company will supply them with a new title when one is returned.

"What we're trying to do is make movie viewing a more relaxing experience," says NetFlix.com chair-

man/CEO Reed Hastings, "and the No. 1 thing consumers tell us is they don't like returning movies on someone else's schedule."

Hastings says the program limits consumers to four titles a month because it doesn't want people to "hoard" titles.

The idea is that consumers will sign up for the program and keep the four titles on top of their televisions, so they can watch at their leisure. When they've finished viewing one, they can return it in a prepaid envelope and get another.

"This program takes the hassle out of traditional renting and allows consumers to be more spontaneous," says Hastings.

The Marquee Program differs slightly from a traditional book-of-the-month club because consumers get to choose which titles they want.

Consumers who sign up for the program will receive a discount rental and shipping rate on additional titles over the four-DVD limit.

More than 1,000 members of NetFlix's 100,000 customer base have signed on to be Marquee members since it launched on Sept. 28, Hastings says.

**I'LL BE THERE:** Consumers looking for DVD titles at their local Blockbuster Video stores won't have to wait much longer.

Blockbuster chairman/CEO John Antioco announced that the chain will roll out DVD product in 3,800 of its 6,500 U.S. stores and 1,000 stores in

the international market by the end of this year.

"Now that DVD is about to go mainstream, we want DVD in all our stores so that this exciting product is easily available for consumers," Antioco says in a statement.

Blockbuster has ever so slowly been stocking DVD titles in a few major-market stores since the beginning of this year. By the end of the year, the 3,800 stores will each stock about 200 titles for rent.

With the addition of the Blockbuster stores, Adams Media Research estimates that 7,800 video retail stores will carry the format by the end of the year. Prior to the Blockbuster announcement, Adams estimated that 4,000 stores would stock DVD by the end of the year.

**M**ILLION-PLUS

'MATRIX': Records are meant to be broken, and just weeks after Paramount Home Video's "Titanic" broke the million-unit DVD sales mark, "The Matrix" has weighed in at 1.5 million. The figure represents North American shipments and \$23.4 million in revenues for Warner Home Video.

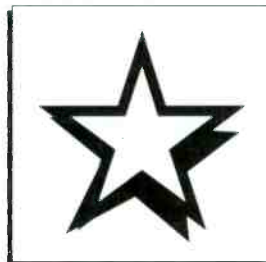
Warner boasted that first-week sales of the title, which hit stores Sept. 21, topped 780,000 units, according to VideoScan.

VideoScan's stats also indicate that sales of "The Matrix" posted the highest first-week sales to date, topping No. 2 "Titanic."

**V**ALLEY'S LIST GROWS: Premier online retail fulfillment company Valley Media Inc. has added Shopping.com to its growing client list.

Valley will handle fulfillment for the AltaVista-owned site through Valley's recently formed Internet subsidiary i.FILL (www.iFILL.com). Shopping's contract with Valley lasts through August 2001.

**C**HANGING OF THE GUARD: As many readers already know, home video editor Seth Goldstein has moved on to be New York bureau chief at Video Store magazine, and there will no longer be a New York-based video editor for Billboard. In addition to stepping into Seth's section responsibilities, it is also my job to continue the standards he set in this column. After working with me for the past six years, Seth has well-prepared me for the task.



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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	4	21	<b>YELLOW SUBMARINE</b>	MGM/UA Home Video Warner Home Video M206160	The Beatles	1968	G	19.98
2	1	3	<b>THE PRINCE OF EGYPT</b>	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
3	2	9	<b>THERE'S SOMETHING ABOUT MARY</b>	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
4	3	83	<b>AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY</b>	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
5	5	6	<b>BELLY</b>	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
6	<b>NEW ▶</b>		<b>THE MUMMY</b>	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
7	10	4	<b>SONIC THE HEDGEHOG: THE MOVIE</b>	A.D.V. Films 001D	Animated	1999	NR	19.98
8	7	5	<b>AMERICAN HISTORY X</b>	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
9	9	22	<b>BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲</b>	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
10	13	6	<b>SPAWN 3: THE ULTIMATE BATTLE</b>	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
11	22	2	<b>ELIZABETH</b>	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95
12	<b>NEW ▶</b>		<b>MY FAVORITE MARTIAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15654	Jeff Daniels Christopher Lloyd	1999	PG	22.99
13	12	3	<b>98 DEGREES: HEAT IT UP</b>	MCA Music Video Universal Music Video Dist. 61694	98 Degrees	1999	NR	19.95
14	19	44	<b>'N THE MIX WITH 'N SYNC ▲</b>	BMG Video 65000	'N Sync	1998	NR	19.95
15	<b>NEW ▶</b>		<b>DOUG'S 1ST MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
16	8	17	<b>BLADE</b>	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
17	<b>NEW ▶</b>		<b>PLAYBOY'S BLUE COLLAR BABES</b>	Playboy Home Video Universal Music Video Dist. PBV0849	Various Artists	1999	NR	19.98
18	6	11	<b>PLAYBOY'S CELEBRITIES</b>	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
19	30	24	<b>FAMILY VALUES TOUR '98 ▲</b>	Epic Music Video Sony Music Video 50188	Various Artists	1999	NR	19.95
20	20	4	<b>MANA: MTV UNPLUGGED</b>	Wea Latina Video 27904-3	Mana	1999	NR	19.98
21	25	8	<b>BULWORTH</b>	FoxVideo 0511	Warren Beatty Halle Berry	1998	R	19.98
22	<b>RE-ENTRY</b>		<b>BACKSTREET BOYS: ALL ACCESS VIDEO ▲</b>	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
23	14	8	<b>U2: BEST OF 1980-1990</b>	Island Video 84761	U2	1999	NR	19.95
24	32	4	<b>DRACULA</b>	Universal Studios Home Video 84562	Bela Lugosi	1931	NR	14.98
25	11	7	<b>PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S</b>	Playboy Home Video Universal Music Video Dist. PBV0847	Anna Nicole Smith Jenny McCarthy	1999	NR	19.98
26	15	8	<b>RONIN</b>	MGM/UA Home Video Warner Home Video M907439	Robert De Niro	1998	R	19.98
27	<b>RE-ENTRY</b>		<b>BEST OF THE CHRIS ROCK SHOW</b>	HBO Home Video Warner Home Video 91656	Chris Rock	1999	NR	19.98
28	28	46	<b>THE GREAT MOUSE DETECTIVE</b>	Walt Disney Home Video 1360	Animated	1986	G	24.99
29	34	22	<b>BABE: PIG IN THE CITY</b>	Universal Studios Home Video 83607	James Cromwell Magda Szubanski	1998	G	22.98
30	<b>RE-ENTRY</b>		<b>CLEOPATRA</b>	Hallmark Home Entertainment Artisan Entertainment 92018	Leonor Varela Billy Zane	1999	NR	19.98
31	17	15	<b>RUSH HOUR</b>	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker	1998	R	14.98
32	<b>RE-ENTRY</b>		<b>LION KING II: SIMBA'S PRIDE</b>	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
33	31	38	<b>TAE-BO WORKOUT</b>	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
34	16	7	<b>PLAYBOY'S STRIP SEARCH</b>	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.98
35	<b>RE-ENTRY</b>		<b>THE DARK CRYSTAL</b>	Columbia TriStar Home Video 03066	Jen Kira	1982	PG	14.95
36	24	2	<b>POKEMON: SEASIDE PIKACHU</b>	Viz Video Pioneer Entertainment 0008D	Animated	1999	NR	14.98
37	27	22	<b>YOU'VE GOT MAIL</b>	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
38	21	7	<b>WHAT DREAMS MAY COME</b>	USA Home Entertainment 4400582753	Robin Williams Cuba Gooding, Jr.	1998	R	19.95
39	40	2	<b>THE VERVE: THE VIDEO 96-98</b>	Virgin Music Video 92156	The Verve	1999	NR	19.95
40	36	19	<b>SHANIA TWAIN: LIVE ▲</b>	USA Home Entertainment 45059935	Shania Twain	1999	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

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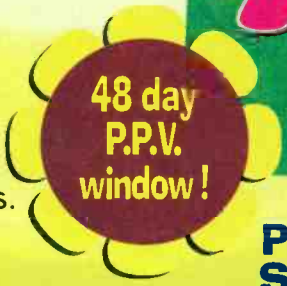
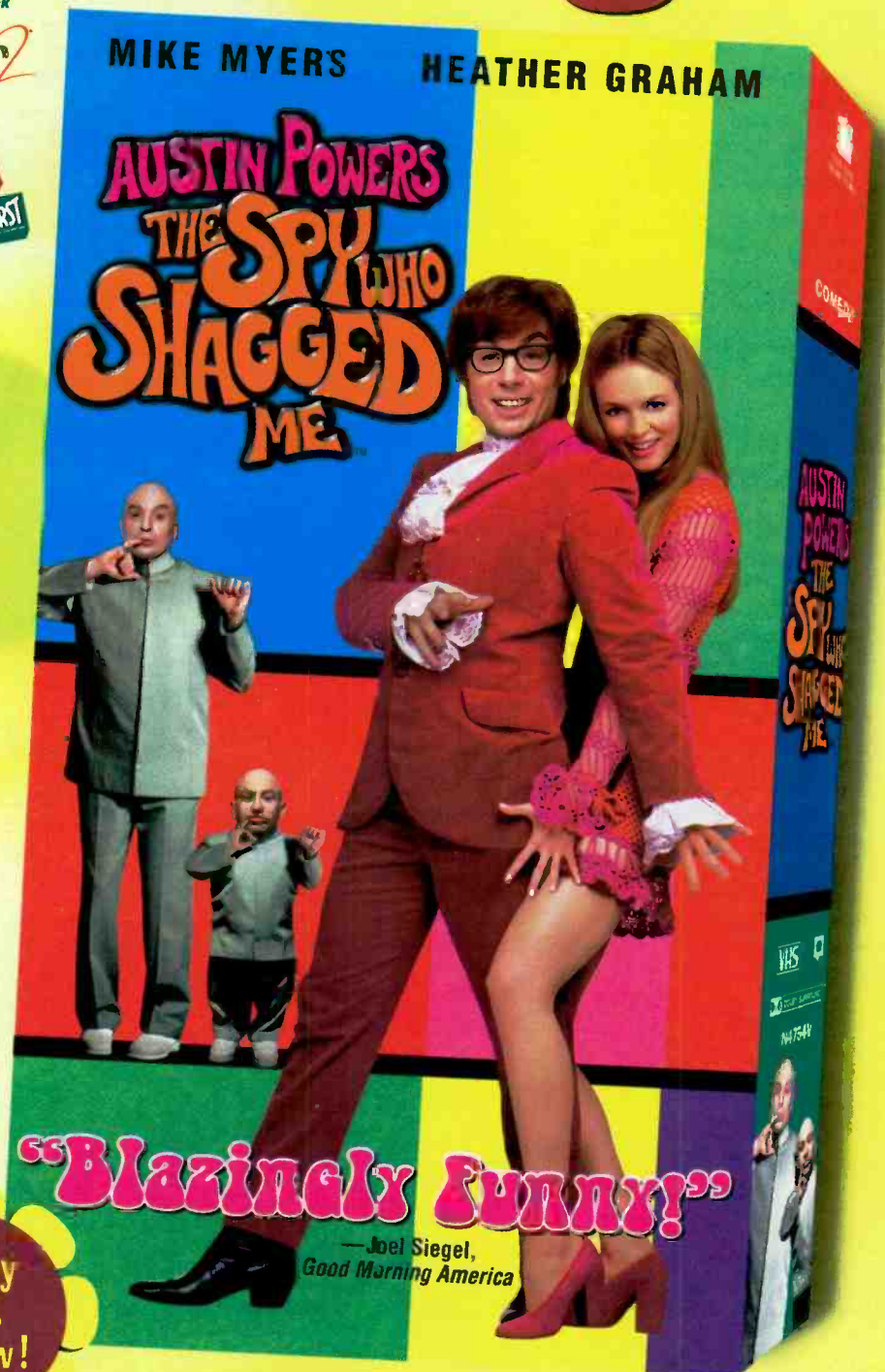
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\*Actual media schedule subject to change.



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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			<b>◀ No. 1 ▶</b>		
1	2	6	<b>ANALYZE THIS (R)</b>	Warner Home Video 16988	Robert De Niro Billy Crystal
2	1	7	<b>SHAKESPEARE IN LOVE (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
3	3	9	<b>PAYBACK (R)</b>	Paramount Home Video 336323	Mel Gibson
4	6	10	<b>8MM (R)</b>	Columbia TriStar Home Video 02709	Nicolas Cage
5	4	8	<b>CRUEL INTENTIONS (R)</b>	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
6	7	5	<b>GO (R)</b>	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
7	5	6	<b>EDTV (PG-13)</b>	Universal Studios Home Video 84435	Matthew McConaughey Jenna Elfman
8	10	2	<b>THE CORRUPTOR (R)</b>	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
9	<b>NEW</b>		<b>THE MATRIX (R)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
10	11	7	<b>TRUE CRIME (R)</b>	Warner Home Video 16989	Clint Eastwood
11	8	11	<b>A CIVIL ACTION (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
12	9	15	<b>ENEMY OF THE STATE (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
13	<b>NEW</b>		<b>THE OUT-OF-TOWNERS (PG)</b>	Paramount Home Video 334483	Steve Martin Goldie Hawn
14	14	4	<b>LOCK STOCK AND TWO SMOKING BARRELS (R)</b>	USA Home Entertainment 4004510593	Nick Moran Jason Fiemnyng
15	18	2	<b>THE PRINCE OF EGYPT (PG)</b>	DreamWorks Home Entertainment 84749	Animated
16	12	13	<b>RUSHMORE (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 1599803	Bill Murray
17	<b>RE-ENTRY</b>		<b>OFFICE SPACE (R)</b>	FoxVideo 1424430	Ron Livingston Jennifer Aniston
18	<b>NEW</b>		<b>FORCES OF NATURE (PG-13)</b>	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
19	<b>NEW</b>		<b>RAVENOUS (R)</b>	FoxVideo 4112663	Guy Pearce Robert Carlyle
20	20	14	<b>A SIMPLE PLAN (R)</b>	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

# Top DVD Sales

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			<b>◀ No. 1 ▶</b>		
1	1	2	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
2	<b>NEW</b>		<b>THE MUMMY (WIDESCREEN) (PG-13) (29.98)</b>	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
3	<b>NEW</b>		<b>THE MUMMY (PAN &amp; SCAN) (PG-13) (29.98)</b>	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
4	3	5	<b>TITANIC (PG-13) (29.99)</b>	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
5	2	3	<b>THE PRINCE OF EGYPT (PG) (34.99)</b>	DreamWorks Home Entertainment 84749	Animated
6	7	10	<b>HEAT (R) (24.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
7	4	3	<b>YELLOW SUBMARINE (G) (29.98)</b>	MGM/UA Home Video/Warner Home Video 907508	The Beatles
8	9	7	<b>ANALYZE THIS (R) (24.98)</b>	Warner Home Video 16988	Robert De Niro Billy Crystal
9	17	16	<b>ENEMY OF THE STATE (R) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
10	6	2	<b>MY FAVORITE MARTIAN (PG) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 2681	Jeff Daniels Christopher Lloyd
11	11	8	<b>SHAKESPEARE IN LOVE (R) (29.99)</b>	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
12	<b>NEW</b>		<b>WHO FRAMED ROGER RABBIT (PG) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 18140	Bob Hoskins Christopher Lloyd
13	13	9	<b>THERE'S SOMETHING ABOUT MARY (R) (34.95)</b>	FoxVideo 4112263	Ben Stiller Cameron Diaz
14	8	3	<b>FORCES OF NATURE (PG-13) (29.99)</b>	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
15	10	4	<b>MONTY PYTHON AND THE HOLY GRAIL (R) (24.95)</b>	Columbia TriStar Home Video 60306	John Cleese Eric Idle
16	14	10	<b>PAYBACK (R) (22.99)</b>	Paramount Home Video 336323	Mel Gibson
17	18	8	<b>CRUEL INTENTIONS (R) (24.95)</b>	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
18	20	40	<b>BLADE (R) (24.98)</b>	New Line Home Video/Warner Home Video N4685	Wesley Snipes
19	16	3	<b>THE CORRUPTOR (R) (24.98)</b>	New Line Home Video/Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
20	19	11	<b>8MM (R) (24.95)</b>	Columbia TriStar Home Video 02854	Nicolas Cage

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# Home Video

## MERCHANTS & MARKETING

### CHILD'S PLAY

(Continued from page 75)

for four, sponsored by American Airlines and Best Western Hotels.

Plus, every video comes with a free mini-movie poster and a "Passport To Paris" scrapbook mail-in offer for \$3.99 plus shipping and handling.

A mail-in rebate offer allows consumers to receive \$5 back by mail when they purchase any two additional Olsen twins videos.

The top 25-30 radio markets will promote the video on air by giving away Mary-Kate and Ashley movie posters and videos. Naturally, there's a "Passport To Paris" Web site as well.

Warner Home Video is pushing "Passport To Paris" through national prime time, cable, and syndicated TV

### SITES + SOUNDS

(Continued from page 76)

cluded all new releases and added catalog as time allows."

Hastings points out that the sound samples are used not only on the Extranet site but also on the individual labels' E-commerce store sites and on the Warner Music Group ear1.com site.

The launch of the www.BMG Central.com Intranet/Extranet site in February by BMG Distribution was seen as a vital online communicator by BMG Entertainment's U.S. distributor (Billboard, March 20). In addition to hearing sound samples, retailers can download album artwork and graphics for advertisements.

"We see BMG Central as another form of customer service for our accounts," says Rick Bleiweiss, BMG Distribution's senior VP of marketing and branch operations.

Through the partnership of Encoding.com and Intervu Inc., retailers are able to stream RealNetworks and Liquid Audio 30-second sound bites. Encoding.com initially digitized catalog album track sound samples going back to January 1998 releases. This year, all album releases from all BMG-owned and -distributed labels in the U.S. are being digitized for use on the site.

The BMG site is hosted by outside developer Intervu, which stores BMG's album artwork and music media on its proprietary network. "We're using our network to provide a turnkey solution to BMG," says Intervu COO Ed Huguez. "This enables any streaming technology like Real Networks or Liquid Audio, so a [retailer] can access the information from their closest Internet server. They can sample the sound bites and see the artwork to selectively download [whatever ad format or other artwork] they need."

For the site launch, more than 14,000 30-second track sound bites were available for streaming by retailers, as well as artwork downloads for about 8,000 albums. The site has been adding about 100 digitized releases a month, according to BMG marketing VP Wendy Schlesinger, who serves as the site's project leader.

spots, as well as through a variety of print ads.

An in-school program will see Olsens book covers and stickers distributed to girls in grades two through four. Further visibility will be afforded by window posters featured in hundreds of store locations frequently visited by kids and their parents.

**COALITION NEWS:** Reel.com has announced an exclusive partnership with the Coalition for Quality Children's Media, adding the coalition's Kids First! video endorsements and reviews to the kids' section of Reel.com's online movie store.

The online store will also feature all Kids First!-endorsed titles at 25% off

suggested retail price. For a limited time, it will also offer the book "New York Times/Kids First! Guide To The Best Children's Videos" for a reduced price, with a \$25 purchase of Kids First! titles.

Employing both adult and child juries, the coalition's Kids First! initiative evaluates and rates kids' media, including video, CD-ROMs, and TV programming for children ages 0-18.

Each endorsed title must meet or exceed the following baseline criteria: It cannot contain gratuitous violence or sexual behavior; physical or verbal abuse; racial, gender, or religious bias; condescension toward children; or unsafe behavior.

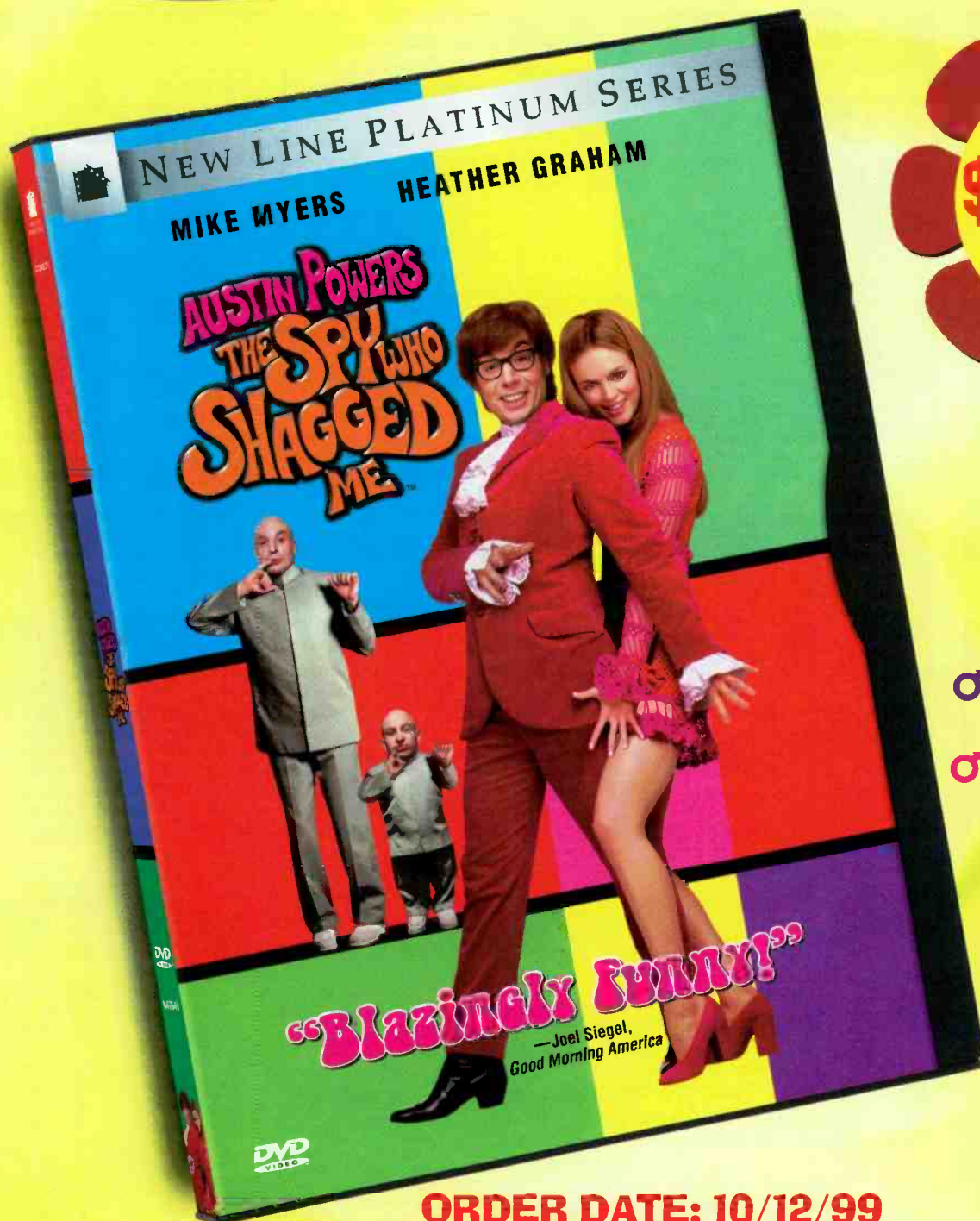
# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			<b>◀ No. 1 ▶</b>		
1	<b>NEW</b>		<b>THE PRINCE OF EGYPT</b> DreamWorks Home Entertainment 84779	1998	26.99
2	4	13	<b>POKEMON: POKEY FRIENDS</b> Viz Video/Pioneer Entertainment 0004D	1999	14.98
3	21	43	<b>POKEMON: I CHOOSE YOU, PICKACHU</b> Viz Video/Pioneer Entertainment 0001D	1998	14.98
4	1	5	<b>HERCULES: ZERO TO HERO</b> Walt Disney Home Video/Buena Vista Home Entertainment 17757	1999	19.99
5	<b>NEW</b>		<b>DOUG'S 1ST MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 17591	1999	22.99
6	19	5	<b>POKEMON: SEASIDE PIKACHU</b> Viz Video/Pioneer Entertainment 0008D	1999	14.98
7	13	17	<b>BATMAN BEYOND</b> Warner Family Entertainment/Warner Home Video 17252	1999	14.95
8	5	169	<b>101 DALMATIANS</b> Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
9	2	11	<b>THE KING AND I</b> Warner Home Video 17468	1998	22.95
10	14	5	<b>BELLE'S TALES OF FRIENDSHIP</b> Walt Disney Home Video/Buena Vista Home Entertainment 17481	1999	19.99
11	7	35	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
12	22	23	<b>THE BEST OF THE SIMPSONS: VOL. 4</b> FoxVideo 0296	1999	24.98
13	11	7	<b>POKEMON: PSYCHIC SURPRISE</b> Viz Video/Pioneer Entertainment 0006D	1999	14.98
14	8	27	<b>THE RUGRATS MOVIE</b> Nickelodeon Video/Paramount Home Video 33399	1998	26.95
15	<b>NEW</b>		<b>BEAVIS &amp; BUTT-HEAD: BUTT-O-WEEN</b> MTV Music Television/Sony Music Video 51723	1999	9.98
16	<b>RE-ENTRY</b>		<b>POKEMON: THE SISTERS OF CIRULEAN CITY</b> Viz Video/Pioneer Entertainment 003D	1998	14.98
17	15	47	<b>LION KING II: SIMBA'S PRIDE</b> Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
18	<b>NEW</b>		<b>SONIC THE HEDGEHOG: THE MOVIE</b> A.D.V. Films 001D	1999	19.98
19	9	33	<b>BLUE'S CLUES: BLUE'S BIRTHDAY</b> Nickelodeon Video/Paramount Home Video 838873	1998	9.95
20	<b>RE-ENTRY</b>		<b>POKEMON: THUNDERSHOCK</b> Viz Video/Pioneer Entertainment 0005D	1999	14.98
21	<b>NEW</b>		<b>H.R. PUFNSTUF: VOL. 1</b> Rhino Home Video 2640	1999	9.95
22	<b>NEW</b>		<b>THE ADVENTURES OF ELMO IN GROUCHLAND SING &amp; PLAY VIDEO</b> Sony Wonder/Sony Music Video 51617	1999	12.98
23	<b>NEW</b>		<b>MARY-KATE &amp; ASHLEY: FASHION PARTY</b> Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
24	<b>RE-ENTRY</b>		<b>THE GREAT MOUSE DETECTIVE</b> Walt Disney Home Video/Buena Vista Home Entertainment 1360	1986	26.99
25	12	7	<b>THE SIMPSONS: TREEHOUSE OF HORRORS II/LISA'S PONY</b>		

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

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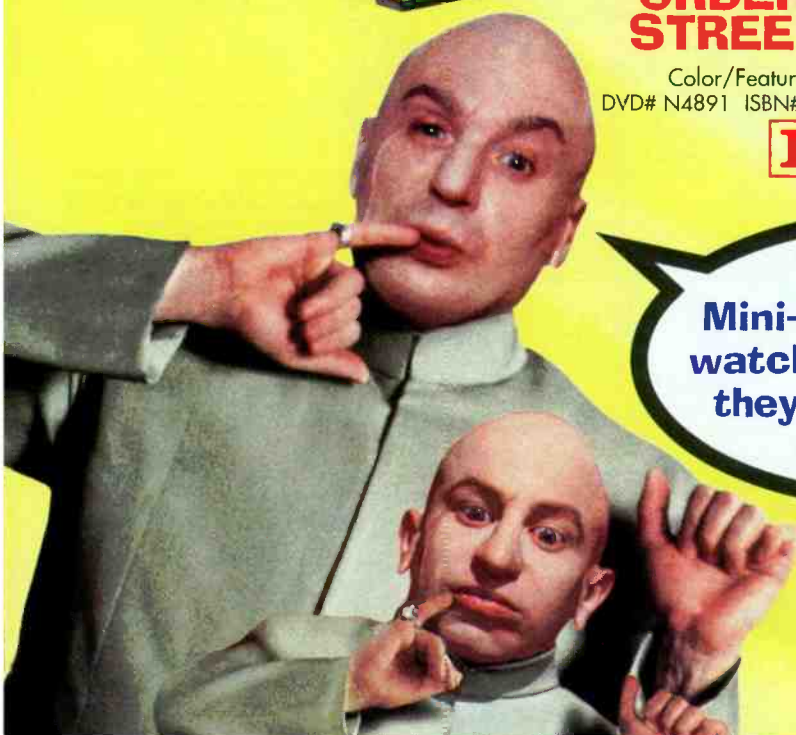
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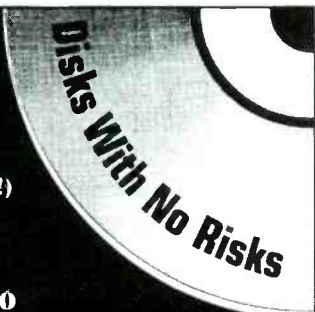
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Rounder Kids  
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## ZAM/SOB BRANCHES OUT

(Continued from page 48)

Zaman is uncomfortable with the categorization.

"'Anokha' showed that there was lots of hype around [the scene]," he says. As for being a part of the British-Asian experience?

"There's got to be a part of that in me in terms of recording in Brick Lane and working with the Bengali community since 1982," he says.

Such categorization depends on the perception of those making the generalizations, says Zaman. "If you think about it, Pulp, Blur, and Oasis are the sound of the English underground. What we're just trying to say is that there's more music out there if anyone wants to listen to it."

Some eight years in the creation, "Visual Audio" is a summation of what Zaman has seen so far in his life. With a father who worked in diplomatic service and traveled to such places as Turkey and Jordan, Zaman says that London is his adopted home.

Fifteen years ago he began working as a DJ at the Bass Clef (which later became the Blue Note Club), was resident DJ at such seminal clubs as Anokha, and continues to play in the U.K. and abroad, notably in Italy.

While audiences outside the U.K. have always been receptive to his eclectic mix, Zaman notes a change in the last two years. "You can play in the mainstream club on a Saturday night. Most people are up for it. There's been a shift in mentality in listening culture. That has to be a positive thing."

OLI signed him after he had been touring with its biggest-selling artist, Björk, who brought the project to the label. He admires the company's philosophy, which he says overlaps with his own.

"It's not about record sales. It's about having something out there which is not the general kind of thing you hear on the radio. It adds to the

## 'CHRISTMAS ALBUM' STRADDLES FORMATS

(Continued from page 27)

servicing different sampler CDs tailored to several radio formats. R&B and rhythm-crossover stations will receive a sampler containing Avant's "Christmas In The Ghetto," Blige's "Someday At Christmas," K-Ci & JoJo's "Merry Christmas Baby," and Patterson's "Christmas At My House."

The adult R&B sampler features LaBelle's "That's What Christmas Means To Me," Knight's "It Came Upon A Midnight Clear," Powell's "O Holy Night," the Halls' "The First Noel," and Moore's "Christmas Morn." The gospel station sampler includes the Moore track, as well as Youth Edition's "Go Tell It On The Mountain," Ametria's "O Come All Ye Faithful," and Pam & Dodi's "Sweet Little Jesus."

Additionally, a promo CD of Pearson's "Silent Night" will go to AC radio, while a four-track promo cassette will be placed in greeting card stores, movie theaters, and other participating retail outlets.

Batchelor says that in keeping with the soundtrack marketing strategy, the label must capitalize on the "short window" of time involved with this Christmas

release. "We don't have eight to 12 weeks to work one single," she explains. "We have to get it all out there at once, let people dig their teeth into it, and create demand for Christmas buyers. That's why advertising is so important."

Print ads will appear in daily and weekly publications, with a TV campaign hitting regional stations and cable channels, including BET and MTV. There will be radio ads on select R&B and rhythm-crossover stations, along with "win it before you can buy it" promotions at radio.

There will be a Christmas card/CD mailing to radio and press, with other radio efforts slated for public radio and syndicator Westwood One—which will program the entire album during holiday specials. An online campaign will highlight the tracks, providing samples and artist site links; merchandising will include flats, Santa hats, Christmas stockings, and an electronic greeting card through American Greeting Cards.

Television projects will also include a video for Avant's "Christmas In The Ghetto" and placement of the album's feature artists on the major talk and morning shows as well as Christmas specials. But Batchelor hopes for post-Christmas sales as well.

"It's really a timeless collection of music mirroring the artists' talents and personalities," she adds. "Rahsaan Patterson's track is very funky, totally in character. Jesse Powell's 'O Holy Night' is a collaboration with his mother—and that's him. Patti LaBelle's 'That's What Christmas Means To Me' is so beautiful, it makes you want to cry. And the album gives us the opportunity to highlight the aspiring musicians in the Multi School Jazz Band."

According to Sy Lerner, a buyer at Hot Wax Records in Queens, N.Y., "My Christmas Album" has the right mixture of what the holiday season needs, with a nice blend of R&B styles appealing to the whole family. Most holiday albums are keyed to an artist or old Motown. But this one sounds more contemporary."

Echoes Rahsaan Patterson, "It's not the typical Christmas album but a very inspiring, new kind of approach with a flavor and flair for both listening and partying."

## CANADIAN R&B ACTS READY FOR LIFTOFF

(Continued from page 52)

of white, and this show is like a wall of black," says "Drop The Beat" co-executive producer Adrienne Mitchell. "Nobody has ever seen a show like this in Canada."

Ironically, as Canadian R&B and hip-hop verge on mainstream acceptance, two of the top independent labels in the field are developing mainstream pop acts. Beat Factory Productions is currently developing five-member female pop act Bliss. Its first single, "Butterflies," will be on BMG's "Groove Essentials" compilation, to be released in March. "If I want to continue to

develop hip-hop, I got to get the pop," explains Beat Factory president Ivan Berry.

Dance music specialist NuMuzik Productions in Montreal is grooming two pop acts—a duo yet to be named and singer Mahèe Paiement—with releases set for next year. "We're still doing dance, but we're moving more toward pop music," says NuMuzik director of A&R/international affairs Pamela Nalewajek. "With dance radio stations switching over to either rhythmic or mainstream, there's no place for dance music to be heard anymore."



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# Programming

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## PDs On Prima Donnas Past—And New Jock Attitudes Today

This story was prepared by Airplay Monitor managing editors Dana Hall, Marc Schiffman, Jeff Silberman, and Phyllis Stark.

One of the most challenging parts of a PD's job is dealing with the prima donna attitude and inflated ego some air personalities display. While some programmers say problem jocks are as much of a problem as ever, others say that in this age of new technologies, like so-called virtual radio, jocks are quickly learning to step up to the plate, lose the attitude, and work for a living.

That wasn't always so. Most PDs can cite horror stories about difficult jocks. But most have also come up with effective techniques to motivate them.

At a staff dinner before the spring Arbitron book started, a jock who worked for country KFKF Kansas City, Mo., PD Dale Carter at a previous station "singled out everyone at the table and told them why they sucked and why he was the one who was driving the station. The next day, I told him he'd have to apologize," Carter says. "He told me that he'd do it but that he meant every word, [adding] 'You won't fire me because it's the day before the book, and you need me a hell of a lot more than I need you.' I fired him."

### 'THAT FIFTH HOUR KILLS ME'

Classic rock WCKW New Orleans PD Ted Edwards once had an afternoon jock call at midday to say her car broke down and was being fixed, so she'd be about an hour late. When Edwards told the midday host he'd have to put in an extra hour, the jock, with an exasperated gaze, said, "That fifth hour kills me."

When the afternoon host finally arrived about 45 minutes later, says Edwards, the midday host "comes loping into my office, collapses into the chair, and says, 'Since I did that extra hour today, can I have another day off this week?' It took a lot of fortitude to

not tell him to stick it up his keister."

"I've been there myself," says Doc Wynter, PD of R&B combo WJBT/WSOL Jacksonville, Fla. "For a while when I was a morning man, I'd come in and do my entire show wearing sunglasses. The station management really built me up—my face was all over billboards, and I was the star attraction at many of our events. That can give a jock a big ego."

Wynter adds, "But then I met Donnie Simpson," then PD/morning man of WKYS Washington, D.C., and a host on BET. "I was expecting him to be an asshole because he was this big-time DJ, but he was really down-to-earth, and people loved him for that. I decided I wanted to be that kind of a jock."

KFKF's Carter remembers "hiring a jock who said all the right things in the interview process, then almost from day one" announced that he didn't do production, didn't do spots, etc. That experience inspired Carter's cardinal rule: "Never bring a major-market jock to a smaller market. It just doesn't work. Certain things that people who play in the majors have come to expect aren't the same in the minors. [Most of those people] can't handle that difference."

Today, Carter says, he's seeing fewer attitude problems in jocks. "It's something that I look for and weed out very quickly. I can't have that attitude on my staff."

"I have noticed [jocks] working a little harder than before," says mainstream top 40 WFLZ Tampa, Fla., PD Dom Theodore. "The business is a lot more competitive than it used to be. The days when . . . you could do rhymes and slam posts and have that be enough to win—that day is gone."

"Now you have to be a communicator and an entertainer," continues Theodore. "Because of that, now only the best of the best succeed. The bar has been raised. The best are even doing track shifts in different markets. As far as attitude goes, good tal-

*'He told me, "You won't fire me because it's the day before the book, and you need me a hell of a lot more than I need you." I fired him'*

—DALE CARTER—

ent always has been high maintenance. But the returns are worth it. I'd rather have good, high-maintenance talent who get me ratings because the benefits in the book matter more."

### MORE PRIMA DONNAS

Not everyone agrees jock attitudes are improving. Don Cody, PD of R&B

WTMG Gainesville, Fla., is among those who believe there's been an increase in prima donnas in recent years.

"I've been programming for 17 years, and in the last 10 years the ego level of jocks has tremendously increased," says Cody. "I attribute that to the fact that there are fewer local stars because of satellite and syndicated programming. In the past, the morning guy or the night guy might have been the superstar in town. Now, even some [part-timers] are recognized around town, and that can create an overblown ego."

"If I have 10 jocks, nine of them don't really want to work hard," WJBT/WSOL's Wynter says. "You can teach someone radio, but you can't teach them [the] work ethic. Particularly the younger jocks who have never worked a structured job before. Their friends and family think they can just hang out in the studio or at events with them. Well, when you're on the air or working at a club for a station event,

you are working, not hanging out.

"Those who think that they can come in, work three hours a day, and make a good salary won't last in this business," adds Wynter. "They don't understand we can replace them with a computer, virtually for free."

### THE ROLE OF NEW TECHNOLOGIES

New technologies that make jocks more expendable are playing a role in reducing prima donna attitudes, and many PDs says their jocks are stepping up to the plate and willingly picking up new duties as a result.

KFKF's Carter says such technologies had "better scare [jocks] into doing their job better because, in the long run, if a satellite can replace what they do at a lower cost, it's going to."

Virtual air shifts have already winnowed deadwood out of the talent pool. "[Jocks] who don't understand that 'four and hit the door' is unacceptable are already out of my shop," says modern rock KTBZ Houston PD Jim Trapp. "You can't have it because it sets a bad example."

Modern rock WNVE Rochester, N.Y., PD Erick Anderson says his jocks are "not being forced into situations they don't want to do . . . They're asked if they want to do more or, 99% of the time," the jocks themselves ask to do more.

Still, WCKW's Edwards hedges, saying, "A lot of them don't get it. They just complain more, and they have more to complain about. Salaries have dropped, and workloads have increased. Nobody likes that. But people decrease their own worth by adding to the pile of complaints they already had instead of dealing with reality."

The new technology is "the way things are going, so in a sense [the jocks] have no choice," says WFLZ's Theodore. "But I'm not someone who will force them to fit the new technology. I want the new technology to fit them, whether it be hard drives or

(Continued on page 87)



Bizkit And Ham. Limp Bizkit's Fred Durst, left, recently stopped by the studios of KNDD (107.7 the End) Seattle. Here he hangs with End jock Bill Reid.

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# Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>				
1	2	26	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS 17 weeks at No. 1
2	1	23	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
3	5	9	<b>MUSIC OF MY HEART</b> MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
4	4	9	<b>BLUE EYES BLUE</b> COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
5	3	17	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
6	8	7	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
7	6	24	<b>THE HARDEST THING</b> UNIVERSAL 156246 †	98 DEGREES
8	7	11	<b>SHE'S ALL I EVER HAD</b> C2 79259 †	RICKY MARTIN
9	9	10	<b>LOST IN YOU</b> CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
10	10	30	<b>KISS ME</b> SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
11	12	12	<b>YOU'VE GOT A WAY</b> MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	SHANIA TWAIN
12	11	42	<b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b> RCA 65685 †	'N SYNC
13	15	92	<b>TRULY MADLY DEEPLY</b> COLUMBIA 78723 †	SAVAGE GARDEN
14	13	48	<b>ANGEL</b> WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
15	14	58	<b>FROM THIS MOMENT ON</b> MERCURY 566450/DJMG †	SHANIA TWAIN
16	16	34	<b>BELIEVE</b> WARNER BROS. 17119 †	CHER
17	20	7	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
18	18	15	<b>SOMETIMES</b> JIVE ALBUM CUT †	BRITNEY SPEARS
19	19	8	<b>BAILAMOS</b> OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
20	17	15	<b>NO MATTER WHAT</b> RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	BOYZONE
21	21	6	<b>I LOVE YOU</b> COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
22	23	5	<b>AMAZED</b> BNA ALBUM CUT †	LONESTAR
23	22	21	<b>DESTINY</b> JIM BRICKMAN WITH JORDAN HILL & BILLY PORTER WINDHAM HILL ALBUM CUT	
24	26	4	<b>IF I COULD TURN BACK THE HANDS OF TIME</b> JIVE 42623 †	R. KELLY
25	24	9	<b>WHAT A WONDERFUL WORLD</b> ARISTA 13710	KENNY G WITH LOUIS ARMSTRONG

# Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>				
1	1	24	<b>SHE'S SO HIGH</b> COLUMBIA ALBUM CUT †	TAL BACHMAN 3 weeks at No. 1
2	2	15	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
3	3	22	<b>ALL STAR</b> INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
4	4	17	<b>SOMEDAY</b> LAVA 84536*/ATLANTIC †	SUGAR RAY
5	6	8	<b>MAMBO NO. 5 (A LITTLE BIT OF...)</b> RCA 65842* †	LOU BEGA
6	5	27	<b>OUT OF MY HEAD</b> HOLLYWOOD ALBUM CUT †	FASTBALL
7	7	17	<b>BLACK BALLOON</b> WARNER BROS. 16946 †	GOO GOO DOLLS
8	8	10	<b>THERE SHE GOES</b> SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	11	12	<b>STEAL MY SUNSHINE</b> WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
10	9	5	<b>ANGELS WOULD FALL</b> ISLAND 562345*/DJMG †	MELISSA ETHERIDGE
11	13	24	<b>BETTER DAYS (AND THE BOTTOM DROPS OUT)</b> WARNER BROS. 16965 †	CITIZEN KING
12	14	22	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
13	10	55	<b>SLIDE</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
14	12	18	<b>LAST KISS</b> EPIC 79197	PEARL JAM
15	15	16	<b>SCAR TISSUE</b> WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
16	17	23	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
17	18	50	<b>KISS ME</b> SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
<b>◀ AIRPOWER ▶</b>				
18	21	5	<b>MAN! I FEEL LIKE A WOMAN!</b> MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
19	16	19	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
20	19	53	<b>BACK 2 GOOD</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
21	20	21	<b>HEY LEONARDO (SHE LIKES ME FOR ME)</b> PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
22	22	11	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
23	23	5	<b>I BELIEVE IN LOVE</b> IMAGO ALBUM CUT/WARNER BROS. †	PAULA COLE BAND
24	24	8	<b>SHE'S ALL I EVER HAD</b> C2 79259 †	RICKY MARTIN
25	25	22	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# newsline...

**R/TV MERGERS LEAD ECONOMIC LANDSCAPE.** Radio and TV mergers lead all other economic sectors in a monitor of mergers, totaling more than \$55 billion, largely due to the \$40 billion CBS/Viacom merger. Overall, data provided by Thomson Financial Securities shows that merger volume dropped 12%, in part because of stock market volatility and increasing interest rates—this, before the announcement of Clear Channel Communications' buy-out of AMFM (see page 1).

**ENTERCOM UNLOADS STATIONS IN FACE OF SINCLAIR PURCHASE.** In order to meet federal ownership limits, Entercom Communications will sell classic rock KCFX, oldies KCMO-FM, and N/T KCMO-AM Kansas City, Mo., as part of its \$821.5 million purchase of Sinclair Broadcasting's radio division. With the announced spinoff of the three stations, Entercom will hold the maximum allowed. Another station, KUPN, was sold last month to HME Communications, which is changing it to a Spanish format.

**SBS SETS STOCK PRICE.** Spanish Broadcasting System (SBS) is set to go public. As part of its initial public offering (IPO), SBS will sell roughly 22 million shares in a projected price range of \$15-\$17 per share. The \$261 million the IPO should raise will be used to repay stockholder loans.

**JACKSON CONTINUES TO TARGET CBS/VIACOM FOR MINORITY PUSH.** Rainbow/PUSH Coalition president the Rev. Jesse Jackson continues to tie the CBS/Via-

com merger to his effort to increase the number of minority radio and TV owners. He recently met with Federal Communications Commission (FCC) Chair William Kennard, asking the FCC to hold a public hearing on the merger and media-concentration issues in general. "Rainbow/PUSH is not proposing a trial-type hearing," said Jackson. "There is no evidence that CBS and Viacom broke any laws. Here, the problem is the laws themselves, which allow companies to lawfully propose anti-competitive mergers." During the meeting, he also asked Kennard to speed up its proceedings to resurrect Equal Employment Opportunity rules and to place low-power FM on a "fast track." A Kennard spokesman says Jackson's requests are "under consideration." Jackson has already met with CBS CEO Mel Karmazin in the effort to persuade him to make any required spinoffs to minority-owned groups and to "seriously consider" selling the Viacom-owned UPN television network to a minority buyer.

**CD RADIO DOWN \$95 MILLION.** CD Radio's most recent Securities and Exchange Commission filing reveals the company has lost \$95 million since its launch and expects to continue losing money at least through the end of 2001. In the filing, the company also says it will need an additional \$319 million to finish building the satellite-to-car service and operate it through its first year. CD Radio hopes to raise much of that through a growing line of credit from Bank of America and stock offerings.

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Maybe it's a wisdom that comes with age. Or maybe 311's Nick Hexum has always been a little more adjusted to popularity than, say, the moral dilemma known as Kid Rock.

"I don't want to be 'Entertainment Tonight' famous. To do that you have to get arrested, have a stupid celebrity romance, or shoot off your mouth a lot. I'm not interested in that level. I just want to make music that comes from the heart," he says.

"When I'm done with this rock'n'roll thing, I want to be left with more than just money," he adds. "We want to represent positivity, explore new styles of music, and try to spread good messages for kids. It sounds kind of out there, but I have been into finding a higher purpose for the band and view our

upcoming tour as a sort of spiritual mission."

Although he sounds more religious than rock, Hexum and the other boys of 311 (Tim Mahoney, S.A. Martinez, Chad Sexton, and P-Nut) are "still



"The kids will shoot you down if you aren't for real and [are] following trends."

—Nick Hexum, 311

a down-to-earth grass-roots touring rock band," says Hexum. "We just took a little bit longer than usual to record because we came to terms with the fact that good ideas only come about once a month,

and songs need a chance to grow organically."

One such song is "Come Original," this issue's No. 7 on Modern Rock Tracks. "P-Nut was messing around with some crazy funk slap basslines, and I thought it'd be cool to combine them with one of my dancehall reggae grooves. It's exciting and original, but it's still the rock feel 311 fans are used to."

"The whole concept got me thinking about bands that I felt were cool and unique, which is why there are shout-outs to NOFX, Black Eyed Peas, Roni Size, and Mr. Vegas," he continues. "S.A.'s rap is warning artists to follow your heart, because the kids will shoot you down if you don't. They know if you aren't for real and following trends. It's sort of our manifesto."

JOCK ATTITUDES

(Continued from page 85)

track shifting, because air personalities are the most important part of the equation. The technology needs to fit and work to the benefit of them and the station, not the other way around."

LEADING BY EXAMPLE

When it comes to motivating his air staff, Carter, who does mornings at KFKF, says he tries "to lead by example. I'm here an hour before I go on the air [to] map out what we're going to do on our show. I expect no more or no less from the rest of our air staff."

"I try to surround myself with people as competitive as I am," says mainstream top 40 KMXV Kansas City PD Jon Zellner. "I'll never ask jocks to do anything I haven't or won't do. I'll be at concerts passing out bumper stickers. I'll help set up and tear down. Because of that, I don't settle for anyone refusing to do anything."

"If there's a situation where a jock won't do a remote for one reason or another, the sales department will pick up on that [and] not ask that jock to do any of the paid ones," he adds. "All of our jocks understand everyone is equally important to the success of the station."

At modern rock WPLA Jacksonville, Fla., PD Rick Schmidt takes some of the responsibility when it comes to problem jocks. When a PD accords star status to one jock, "there is a jealousy factor," he says. To avoid this, "spread the love and show them you care."

"What's more important than anything we do is treating people like a human being," WNVE's Anderson says. "I never yell anymore. It's absolutely not worth the energy. You get a lot more done without screaming and yelling. [I] was probably one of the worst offenders of it."

"The key is [keeping] it fun," says WFLZ's Theodore. "When this becomes a job, most people will check out, and I will too... Certainly, a lot of egos and big names [have] rolled through here. [But] there's a difference between having an ego and an ego problem."

To combat potential attitude problems, WJBT/WSOL's Wynter says he tries to make his jocks "aware of the reality of this business and how quickly things can change. Just look at some of the jocks who were superstars—and acted like it—in their heyday. They're not around anymore, and many are broke."

KTBZ's Trapp sees a way that large groups and virtual technologies can help manage and build tomorrow's talent. He says that you might find a good person in a major market with potential but for whom you may not have a full-time slot yet. By finding a slot for them at a sister station, you keep that talent developing in-house.

"The programmers and team leaders in the smaller markets [become the] teachers and mentors," he says. After a training period, you can then cycle them back up to the larger markets when the need arises. "The mechanism is there to create our own farm system."

Billboard®

OCTOBER 16, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	1	1	6	HIGHER HUMAN CLAY	CREED WIND-UP ↑
2	3	4	7	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA ↑
3	2	3	11	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE ↑
4	6	7	4	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA ↑
5	5	5	8	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE ↑
6	7	26	3	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC
7	4	2	20	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ↑
8	9	32	3	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA ↑
9	8	6	24	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ↑
10	10	12	8	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
11	15	15	6	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/IDJMG
<b>AIRPOWER</b>					
12	NEW	1	1	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
13	19	22	3	FEARLESS BOOGIE XXX	ZZ TOP RCA
14	14	10	15	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA ↑
15	12	11	18	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
16	17	17	15	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS ↑
17	18	18	10	DENIAL HOME	SEVENDUST TVT ↑
18	21	24	5	ONE MAN ARMY HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA ↑
19	11	8	16	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL ↑
20	16	13	12	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
21	13	9	12	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE ↑
22	25	36	4	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
23	22	27	5	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE ↑
24	20	16	19	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA ↑
25	23	28	11	MUDSHOVEL DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG ↑
26	26	35	4	INSOMNIA RISK	MEGADETH CAPITOL
27	NEW	1	1	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
28	31	34	6	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL ↑
29	NEW	1	1	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
30	24	23	22	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN ↑
31	27	30	6	BREAKDOWN Q2K	QUEENSRYCHE ATLANTIC
32	34	37	7	TATTOOED BRUISE (HERE AND THERE) 1000 YARD STARE	DOUBLEDRIE MCA
33	28	29	9	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS ↑
34	36	40	4	ZIP-LOCK A PLACE IN THE SUN	LIT RCA ↑
35	NEW	1	1	SHOCK THE MONKEY CHAMBER MUSIC	COAL CHAMBER FEAT. OZZY OSBOURNE ROADRUNNER ↑
36	29	14	15	ROLLIN' STONED CAN'T GET THERE FROM HERE	GREAT WHITE PORTRAIT/COLUMBIA
37	32	25	19	GET BORN AGAIN NOTHING SAFE	ALICE IN CHAINS COLUMBIA ↑
38	40	—	2	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS.
39	37	—	2	TREMBLE FOR MY BELOVED DOSAGE	COLLECTIVE SOUL ATLANTIC
40	33	31	8	ATTENTION PLEASE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999. Billboard/BPI Communications.

Billboard®

OCTOBER 16, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	3	4	6	HIGHER HUMAN CLAY	CREED WIND-UP ↑
2	2	5	4	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA ↑
3	4	3	7	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA ↑
4	7	17	3	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
5	1	1	20	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ↑
6	6	6	8	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
7	8	7	6	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG
8	5	2	24	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA ↑
9	9	9	8	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE ↑
10	11	31	3	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC
11	10	8	19	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
12	12	11	10	ZIP-LOCK A PLACE IN THE SUN	LIT RCA ↑
13	14	15	8	ONE MAN ARMY HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA ↑
<b>AIRPOWER</b>					
14	15	16	5	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE ↑
15	13	10	10	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE ↑
<b>AIRPOWER</b>					
16	26	—	2	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE
17	17	14	36	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA ↑
<b>AIRPOWER</b>					
18	NEW	1	1	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
19	20	22	7	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/SLAND/IDJMG ↑
<b>AIRPOWER</b>					
20	22	27	4	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
21	18	18	14	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS ↑
22	16	12	21	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA ↑
23	19	13	21	STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG ↑
24	29	34	3	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
25	NEW	1	1	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE
26	24	26	11	FOR THE MOVIES BUCKCHERRY	BUCKCHERRY DREAMWORKS ↑
27	23	19	24	ALL STAR "ASTRO LOUNGE & MYSTERY MEN" SOUNDTRACK	SMASH MOUTH INTERSCOPE ↑
28	25	24	18	SOMEDAY 14:59	SUGAR RAY LAVA/ATLANTIC ↑
29	37	—	2	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL
30	30	25	21	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
31	34	37	7	MUDSHOVEL DYSFUNCTION	STAIND FLIP/ELEKTRA/EEG ↑
32	NEW	1	1	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK 182 MCA
33	27	21	16	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL ↑
34	36	40	4	DENIAL HOME	SEVENDUST TVT ↑
35	28	23	12	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE ↑
36	31	32	21	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN ↑
37	32	30	9	BUMP ROYAL HIGHNESS	KOTTONMOUTH KINGS CAPITOL ↑
38	NEW	1	1	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE
39	33	28	8	CAILIN UNWRITTEN LAW	UNWRITTEN LAW INTERSCOPE
40	NEW	1	1	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE

# Top 40 Tracks™

T. WK	L. WK	WKS ON	TRACK TITLE IMPRINT/PROMOT/DN LABEL	ARTIST
1	1	9	<b>No. 1</b> MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
2	2	17	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
3	6	12	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
4	3	16	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
5	4	21	ALL STAR INTERSCOPE	SMASH MOUTH
6	5	17	UNPRETTY LAFACE/ARISTA	TLC
7	7	20	WHERE MY GIRLS AT? MOTOWN	702
8	10	10	STEAL MY SUNSHINE WORK/ERG	LEN
9	9	12	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
10	8	19	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
11	13	6	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
12	11	5	SHE'S ALL I EVER HAD C2	RICKY MARTIN
13	15	7	LARGER THAN LIFE JIVE	BACKSTREET BOYS
14	14	15	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
15	12	8	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
16	19	8	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
17	22	7	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
18	20	10	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
19	18	26	I WANT IT THAT WAY JIVE	BACKSTREET BOYS
20	16	19	OUT OF MY HEAD HOLLYWOOD	FASTBALL
21	17	22	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
22	24	9	I NEED TO KNOW COLUMBIA	MARC ANTHONY
23	21	15	LAST KISS EPIC	PEARL JAM
24	35	2	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ
25	27	4	MAN! I FEEL LIKE A WOMAN! MERCURY/IDJMG	SHANIA TWAIN
26	26	6	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
27	25	23	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/12	BLESSID UNION OF SOULS
28	23	14	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
29	29	8	MUSIC OF MY HEART MIRAMAX/EPIC	'N SYNC & GLORIA ESTEFAN
30	28	19	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS	CITIZEN KING
31	31	3	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
32	32	4	ANGELS WOULD FALL ISLAND/IDJMG	MELISSA ETHERIDGE
33	34	3	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
34	30	21	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN
35	33	21	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
36	38	2	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEAT. MANNY FRESH & LIL WAYNE
37	37	2	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE FEATURING 'N SYNC
38	NEW	1	ANGELS CAPITOL	ROBBIE WILLIAMS
39	36	33	TELL ME IT'S REAL MCA	K-CI & JOJO
40	NEW	1	WHAT'S MY AGE AGAIN? MCA	BLINK 182

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 217 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **○** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# Arista's Deborah Cox Sees Her 'Wish' Come True With Platinum Crossover

**A WISH COME TRUE:** Deborah Cox likens the platinum success of her second album, "One Wish," to the sentiment of her "love comes when you're not looking for it" No. 1 R&B smash single from earlier this year, "Nobody's Supposed To Be Here."

"Everything happened when I wasn't expecting it. There have been a lot of incredible surprises," she says. "It's been a year where I've been going nonstop, and I've enjoyed the process of it and seeing the end results."

That's because she entered the recording studio this time around with a greater sense of self and a focus that's difficult to nail with a debut project. The first, eponymously titled album "was the introduction of who I am as an artist, a musician, and a songwriter and [about] making sure that that was palatable," Cox says. "This album shows the growth between the two and the changes I've seen in my life."

"Everyone talks about the sophomore slump. In this case, it didn't apply. I felt very comfortable, with a real vision and direction for what I want to portray," she adds. "I wanted the songs to take listeners through the different stages of relationships, from falling in love unexpectedly; to when a relationship is great, but there are still a few things to work on; to when you're in a situation where you don't know how to let a person go. I accomplished what I set out to do."

"People are really feeling Deborah Cox a lot more this go-round," says Eileen Nathaniel, assistant PD/music director of WHRK Memphis. "The first single, 'Nobody's Supposed To Be Here,' really connected with people. That's one thing that's making her go over this time. Everybody can identify with the songs she's releasing. I think she's grown a lot since the first album."

The fourth single from "One Wish," the elegant but bittersweet "We Can't Be Friends," a duet with Next lead singer R.L., topped the Hot R&B Singles & Tracks chart earlier this month. It followed the releases "Things Just Ain't The Same" (also on the "Money Talks" soundtrack), "Nobody's Supposed To Be Here" (which spent a record-breaking 14 weeks at No. 1 on the R&B singles chart and peaked at No. 2 on The Billboard Hot 100), and "It's Over Now."

Cox and R.L. met at a club in New York just as her first album was hitting the streets in 1995. A year later, producer/music director Anthony "Shep" Crawford suggested matching the pair up for "We Can't Be Friends."

"It was such a pleasant surprise," Cox says. "Vocally, he outshines everything he's put out so far. He really gave the song a tremendous amount of emotion and pushed me to go in a direction that was really heartfelt."

The song is meant to offer optimism to couples who are having difficulty seeing their way through trouble. "There is hope after you think the romance is gone, by realizing that

without each other you can't get over a situation and [should] try to work it out," she says. "I've had people saying, 'Thank you, you've helped me.'"

Cox also has lent a hand to radio, which has embraced the 25-year-old because she so ably reaches R&B



by Chuck Taylor

radio's female core. "There's just something about Deborah Cox that women are feeling. The honeys are just on it," says Doug Davis, PD of WJMZ Greenville, S.C., where "We Can't Be Friends" recently topped its playlist. "People want to hear reality stuff that hits the heart. We've all been in relationships where things may not have gone right. It's a feel-good record about a topic that's not too happy. And R.L. does a really good job accompanying her."

Lionel Ridenour, VP of black



COX

music for Arista, also believes that Cox has hit home at radio because of her substantive persona. "She's succeeded without being on the trendy, gimmicky side of things, with all style and no substance," he says. "Any shortcomings she may have had on the first album have been totally overcome by making a record that is classic. These are songs that will be redone 20 or 30 years from now."

Part of Cox's run of success, particularly at top 40/rhythm stations, has come by way of a handful of potent dance remixes, including "Who Do You Love" from the first album, "Things Just Ain't The Same," "Nobody's Supposed To Be Here," and "It's Over Now." The latter three all hit No. 1 on Billboard's Hot Dance Music/Club Play chart.

Cox displays no discomfort at having her work refashioned to reach a wider demographic. "When we did the first dance mix for 'Who Do You Love,' I wondered if I was going in too many directions because it was my first time out, and I was getting acclimated to

the music environment. But once it was out, it seemed so natural.

"I'm not afraid to try different things now; I want people to hear a record from Deborah Cox and think, 'It's Deborah,' not the R&B diva," she says. "I just want to be able to make music, like The Artist [Formerly Known As Prince]. It's been great, really, because I don't want to be locked into any one format. Longevity comes from giving people a taste of all your musical styles, and it's way more interesting for me as an artist."

"It's a good thing," says Nathaniel at WHRK. "Unfortunately, radio tends to pigeonhole artists. Remixes give an artist more mass appeal and thus a greater shot at longevity. Get as many remixes out there as you can and market to all music genres. Everybody ought to do it."

Adds Ridenour at Arista, "Obviously, the success we've had with Whitney Houston and her dance remixes has been tremendous for her career. You don't want to put yourself in one niche if you can keep the credibility of the lyric and allow a song to be uptempo and fun. We would be doing a disservice to Deborah not to put those kinds of records together."

Cox has also worked different angles as a participant in the last Lilith Fair tour with fellow Canadian Sarah McLachlan and her evolving ensemble. "It allowed me to be free artistically," Cox says. "I did some stuff on that stage that I normally wouldn't—a Stevie Wonder medley, 'Angel' with Sarah, 'Everyday Is A Winding Road' with Sheryl Crow, 'Closer To Fine' with Indigo Girls, a version of Cyndi Lauper's 'True Colors.' There was complete unity musically, and it was a wonderful experience."

Lilith was but one stop of what has been an awfully saturated schedule, from album promotion to warming up for the Isley Brothers, awards shows (including a nod for best R&B/soul single by a female for "It's Over Now" at the 1999 Soul Train Music Awards and for R&B/soul or rap song of the year for "Nobody's Supposed To Be Here" at the 1999 Soul Train Lady of Soul Awards), videos, and then a warm-up stint for R. Kelly. Cox is now preparing for more touring, with stops in Germany and South America.

In the meantime, Arista is readying her next single, the hip-hop-flavored "September," which Cox penned with New York producers Stevie J. and Gordon Chambers.

"I don't want to stop because I couldn't possibly miss out on these wonderful experiences," she says.

For the future, Cox intends to just keep on keeping on. "I've been extremely blessed this year. I can honestly say I'm happy," she says. "I just hope I can be a total artist in the sense that when you hear my name, you won't think of any one format. You'll wonder whether the next project will be dance, R&B, or jazz—like back in the day when it was all just music."

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Violator Feat. Q-Tip, Vivrant Thing
- 2 Eve, Gotta Man
- 3 Ginuwine, So Anxious
- 4 Jay-Z, Girls' Best Friend
- 5 Juvenile, Back That Thang Up
- 6 Mary J. Blige, All That I Can Say
- 7 B.G., Bling Bling
- 8 Mobb Deep, Quiet Storm
- 9 Mariah Carey, Heartbreaker
- 10 Puff Daddy Feat. R. Kelly, Satisfy You
- 11 Brian McKnight, Back At One
- 12 Destiny's Child, Bug A Boo
- 13 Eric Benet, Spend My Life With You
- 14 Silk, Meeting In My Bedroom
- 15 Noreaga, Oh No
- 16 Snoop Dogg, B-Please
- 17 Warren G, I Want It All
- 18 Redman & Method Man, Tear It Off
- 19 Deborah Cox, We Can't Be Friends
- 20 Missy "Misdemeanor" Elliott, All N My Grill
- 21 Whitney Houston, My Love Is Your Love
- 22 Coco, Sunshine
- 23 Westside Connection, Let It Reign
- 24 TLC, Unpretty
- 25 Sole, 4, 5, 6
- 26 Montell Jordan, Get It On Tonight
- 27 Ol' Dirty Bastard, Got Your Money
- 28 Tash Feat. Raekwon, Rap Life
- 29 Brent Jones & The T.P. Mobb, Good Time
- 30 Hot Boys, We On Fire

**NEW ONS**

Angie Stone, No More Rain (In This Cloud)  
Ja Rule, How Many Wanna  
J-Shin, One Night Stand  
E-40, Big Ballin's With My Homies  
Kurupt F/Roscoe & Nate Dogg, Girls All Pause



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Dixie Chicks, Ready To Run
- 2 Brooks & Dunn, Missing You
- 3 Mindy McCready, All I Want Is Everything
- 4 Faith Hill, The Secret Of Life
- 5 John Michael Montgomery, Home To You
- 6 Mark Willis, She's In Love
- 7 Lonestar, Amazed
- 8 Montgomery Gentry, Lonely & Gone
- 9 Mandy Barnett, The Whispering Wind
- 10 Trisha Yearwood, I'll Still Love You More
- 11 Sherrie Austin, Never Been Kissed
- 12 Jessica Andrews, You Go First
- 13 Clint Black, When I Said I Do
- 14 Tim McGraw, Something Like That
- 15 Martina McBride, I Love You
- 16 Cheryl Wright, It Was \*
- 17 Tara Lyn Hart, Stuff That Matters \*
- 18 John Berry, Power Windows \*
- 19 Steve Holy, Don't Make Me Beg
- 20 Chad Brock, Lightning Does The Work \*
- 21 Brad Paisley, He Didn't Have To Be \*
- 22 Ty Herndon, Steam \*
- 23 Toby Keith, When Love Fades \*
- 24 Shedaisy, This Woman Needs \*
- 25 Jack Ingram, How Many Days \*
- 26 Alan Jackson, Little Man
- 27 Derailers, The Right Place \*
- 28 Alecia Elliott, I'm Digger! \*
- 29 Clay Walker, Live, Laugh, Love \*
- 30 Charlie Daniels Band, The Devil Went Down \*
- 31 Kenny Rogers, Slow Dance More
- 32 Alison Krauss, Forget About It
- 33 Dwight Yoakam, Thinking About Leaving
- 34 Bryan White, You're Still Beautiful To Me
- 35 Shane Minor, Ordinary Love
- 36 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 37 Trace Adkins, Don't Lie
- 38 Gary Allan, Smoke Rings In The Dark
- 39 Jason Sellers, A Matter Of Time
- 40 Chalee Tennison, Handful Of Water
- 41 George Jones, Choices
- 42 Sammy Kershaw, When You Love Someone
- 43 Yankee Grey, All Things Considered
- 44 Redman & Method Man, Tear It Off
- 45 Lila McCann, Crush
- 46 Jerry Kilgore, Love Trip
- 47 Lee Roy Parnell, She Won't Be Lonely Lon
- 48 Lisa Angelle, I Wear Your Love
- 49 James Dean, Everybody's Talking
- 50 Bruce Robison, The Good Life

\* Indicates Hot Shots

**NEW ONS**

Cledus T. Judd, Coronary Life  
Kenny Chesney, She Thinks My Tractor's Sexy  
Reba, What Do You Say  
Shana Petrone, Something Real  
The Oak Ridge Boys, Ain't No Short Way Home



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Blink 182, All The Small Things
- 2 Christina Aguilera, Genie In A Bottle
- 3 Mariah Carey, Heartbreaker
- 4 Britney Spears, (You Drive Me) Crazy
- 5 Limp Bizkit, Rearranged
- 6 Backstreet Boys, Larger Than Life
- 7 Bush, Chemicals Between Us
- 8 TLC, Unpretty
- 9 Kid Rock, Cowboy
- 10 The Offspring, She's Got Issues
- 11 Jennifer Lopez, Waiting For Tonight
- 12 Lou Bega, Mambo No. 5
- 13 98 Degrees, I Do (Cherish You)
- 14 Eve, Gotta Man
- 15 Lil' Troy, Wanna Be A Baller
- 16 Ricky Martin, She's All I Ever Had
- 17 Whitney Houston, My Love Is Your Love
- 18 Puff Daddy Feat. R. Kelly, Satisfy You
- 19 Red Hot Chili Peppers, Scar Tissue
- 20 Nine Inch Nails, We're In This Together
- 21 Jimmie's Chicken Shack, Do Right
- 22 Juvenile, Back That Thang Up
- 23 Marc Anthony, I Need To Know
- 24 Train, Meet Virginia
- 25 'N Sync & Gloria Estefan, Music Of My Heart
- 26 Santana Feat. Rob Thomas, Smooth
- 27 Eminem, Role Model
- 28 Buckcherry, For The Movies
- 29 Brandy, U Don't Know Me
- 30 Creed, Higher
- 31 Len, Steal My Sunshine
- 32 Smash Mouth, Then The Morning Comes
- 33 Powerman 5000, When Worlds Collide
- 34 Snoop Dogg, B-Please
- 35 Chris Rock, No Sex
- 36 Mobb Deep, It's Mine
- 37 Backstreet Boys, I Want It That Way
- 38 Brian McKnight, Back At One
- 39 Lauryn Hill, Everything Is Everything
- 40 Live, The Dolphin's Cry
- 41 B.G., Bling Bling
- 42 Mary J. Blige, All That I Can Say
- 43 Lit, Zip-Lock
- 44 Jay-Z, Girls' Best Friend
- 45 Redman & Method Man, Tear It Off
- 46 Kid Rock, Bawitdaba
- 47 Melissa Etheridge, Angels Would Fall
- 48 Goo Goo Dolls, Black Balloon
- 49 Sevendust, Denial
- 50 Chris Cornell, Can't Change Me

\*\* Indicates MTV Exclusive

**NEW ONS**

Ricky Martin, Shake Your Bon Bon  
Foo Fighters, Learn To Fly  
Dr. Dre Feat. Snoop Dogg, Still D.R.E.



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Sugar Ray, Someday
- 3 Smash Mouth, All Star
- 4 Red Hot Chili Peppers, Scar Tissue
- 5 Lenny Kravitz, American Woman
- 6 Jennifer Lopez, If You Had My Love
- 7 Ricky Martin, She's All I Ever Had
- 8 Jennifer Lopez, Waiting For Tonight
- 9 Goo Goo Dolls, Black Balloon
- 10 Len, Steal My Sunshine
- 11 Lou Bega, Mambo No. 5
- 12 Enrique Iglesias, Bailamos
- 13 Sixpence None The Richer, There She Goes
- 14 Shania Twain, Man! I Feel Like A Woman!
- 15 Train, Meet Virginia
- 16 Mariah Carey, Heartbreaker
- 17 Melissa Etheridge, Angels Would Fall
- 18 Whitney Houston, My Love Is Your Love
- 19 Christina Aguilera, Genie In A Bottle
- 20 Marc Anthony, I Need To Know
- 21 Wyclef Jean, New Day
- 22 Tal Bachman, She's So High
- 23 Eric Clapton, Blue Eyes Blue
- 24 Shania Twain, Man! I Feel Like A Woman!
- 25 Madonna, Beautiful Stranger
- 26 Kid Rock, Cowboy
- 27 Buckcherry, For The Movies
- 28 Joan Osborne, Baby Love
- 29 TLC, Unpretty
- 30 Brian McKnight, Back At One
- 31 Sting, Brand New Day
- 32 David Bowie, Thursday's Child
- 33 Smash Mouth, Then The Morning Comes
- 34 Blink 182, What's My Age Again?
- 35 Chris Cornell, Can't Change Me
- 36 Live, The Dolphin's Cry
- 37 'N Sync & Gloria Estefan, Music Of My Heart
- 38 Faith Hill, The Right Place
- 39 Everlast, What It's Like
- 40 Lenny Kravitz, Fly Away
- 41 Brandy, U Don't Know Me
- 42 Sugar Ray, Fly
- 43 Sugar Ray, Every Morning
- 44 Sheryl Crow, The Difficult Kind
- 45 Creed, Higher
- 46 Natalie Imbruglia, Torn
- 47 Shania Twain, That Don't Impress Me Much
- 48 Meat Loaf, Two Out Of Three Ain't Bad
- 49 Eric Clapton, Tears In Heaven
- 50 Alanis Morissette, Ironic

**NEW ONS**

Counting Crows, Hanginaround  
Red Hot Chili Peppers, Around The World  
Ricky Martin, Shake Your Bon Bon  
Limp Bizkit, Rearranged  
Gerald Lopez, Nothin' To Somethin'  
Paula Cole Band, I Believe In Love

## Music Video PROGRAMMING

### New GMT Show Faces The Music; Insound.com Opens Vid Gallery

**NEW CMT SHOW:** Televising the behind-the-scenes process of making music videos has become a popular show idea. Last year, MTV had "Artist's Cut" and this year has "Making The Video." VH1 has "Pop-Up Video" and, as we first told you in a previous issue (The Eye, Billboard, Aug. 21), CMT will have a series that focuses on the making of videos. The CMT show now has a name and premiere date: "Face The Music," which debuts Nov. 6 with an episode featuring Brooks & Dunn. "Face The Music" will have music videos playing onscreen while simultaneously showing the video's artist telling the story about making the video.

Other artists to be featured in upcoming episodes of the half-hour, weekly series include Garth Brooks, Tracy Byrd, Mary Chapin Carpenter, Joe Diffie, Jeff Foxworthy, Vince Gill, Faith Hill, Toby Keith, Lila McCann, Shedaisy, Shania Twain, and the Wilkinsons.

Sept. 22 with the Stereolab clip "The Free Design." Other videos that can be found at the independent music site include clips from such acts as Yo La Tengo, Belle & Sebastian, Cat Power, and Dub Narcotic Sound System. Documentary footage and interview clips are also available at the Web site.

Reprise Records has promoted Dana Goldfein to director of national video promotion. She was previously a coordinator in the department.

The Museum of Television and Radio in New York is presenting "Rapid Eye Movement: R.E.M. On Television," a visual collection of the Georgia rock band's music videos, live performances, and segments from the documentaries "Uptake" and "This Way Up." The presentation runs until Nov. 28.



by Carla Hay

### BILLBOARD MUSIC VIDEO CONFAB

Nominations for the 1999 Billboard Music Video Awards have been announced, with Jennifer Lopez leading the list of nominees (see story, page 1). More information about the conference and awards show can be found at Billboard Online at [www.billboard.com/events/mvc](http://www.billboard.com/events/mvc).

For questions about conference registration and sponsorship opportunities, please contact Michele Quigley at 212-536-5002 or [mquigley@billboard.com](mailto:mquigley@billboard.com).

For registration bag inserts, contact Phyllis Demo at 212-536-5299 or [pdemo@billboard.com](mailto:pdemo@billboard.com).

For all other questions, contact me at 212-536-5019 or [chay@billboard.com](mailto:chay@billboard.com)

**THIS & THAT:** Longtime MTV executive Lewis Largent is leaving his post as VP of music and artist development to take a senior A&R executive position at Island/Def Jam Music Group (Billboard Bulletin, Sept. 29). No word yet on who will replace him, but considering that most of the executives in MTV's music department have come from a radio background, we wouldn't be surprised if Largent's replacement also comes from radio.

Online retailer Insound.com debuted a music video gallery

mined on KDOC-TV Los Angeles, as part of the Launch Red-Eye Network... Rock program "Point TV" in St. Louis has been canceled... Denver modern rock show "Teletunes" has changed local TV affiliates from KBDI-TV to TCI Cable. The hourlong program airs at 11:30 p.m. Fridays and 10 p.m. Saturdays.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Philadelphia-based hip-hop show "The Avenue."

TV affiliates: Greater Media Cable, Wade Cable, and Comcast Cable in the Philadelphia area.

Time slot: Mondays-Fridays at 4 p.m., Wednesdays at 11 p.m.

Key staffers: Liza Goncalves, executive producer/host; Naila Mattison, associate producer.

Following are the show's top five videos for the week of Sept. 27:

1. Dead Prez, "Hip Hop" (Loud).
2. O.G.C., "Bounce To The Ounce" (Duck Down/Priority).
3. The Beatnuts Featuring Yellaklaw, "Watch Out Now" (Violator/Loud).
4. Terror Squad, "Whatcha Gon Do" (Mystic/Big Beat/Antlantic).
5. Method Man & Redman, "Tear It Off" (Def Jam).

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 16, 1999.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

**BOX TOPS**

- Deborah Cox With R.L., We Can't Be Friends  
Puff Daddy Feat. R. Kelly, Satisfy You  
Juvenile, Back That Thang Up  
Backstreet Boys, Larger Than Life  
Whitney Houston, My Love Is Your Love  
Snoop Dogg, B-Please

**NEW**

- 311, Come Original  
Amber, Sexual  
Blink 182, All The Small Things  
Brandy, U Don't Know Me (Remix)  
Burlap To Cashmere, Eileen's Song  
Bush, The Chemicals Between Us  
The Chemical Brothers, Out Of Control  
Creed, Higher  
Days Of The New, Enemy  
Destiny's Child, Bug A Boo  
Donnell Jones, U Know What's Up  
Fiona Apple, Fast As You Can  
Foo Fighters, Learn To Fly  
G's, I'll Be Good  
Jessica Simpson, I Wanna Love You Forever  
Keaton Edmonds, 24/7  
Krazybone, Paper  
Kurupt & Daz, Girls All Pause  
MDO, Groove With Me Tonight  
Memphis Bleek, What Do You Think Of That  
Mint Condition, If You Love Me  
Mobb Deep/Lil' Kim, Quiet Storm (Remix)  
Moby, Bodyrock  
The Offspring, She's Got Issues  
Ol' Dirty Bastard, Got Your Money  
Pennywise, Alien  
Robbie Williams, Angels  
Savage Garden, I Knew I Loved You  
So Plush, Damn  
Toy Box, Best Friend  
Tyrese & Heavy-D, Criminal Mind  
Wyclef Jean & Bono, New Day



Continuous programming  
1515 Broadway  
New York, NY 10036

**NEW**

- Kristin Hersh, Echo  
Robbie Williams, Angels  
Ol' Dirty Bastard, Got Your Money  
Fiona Apple, Fast As You Can  
Edna's Goldfish, Veronica Saeyer  
Westbam, Beatbox Rocker  
Guano Apes, Open Your Eyes  
Stereophonics, Pick A Part That's New  
Red Hot Chili Peppers, Around The World  
Beth Orton, Central Reservation  
Gomez, Bring It On  
Pom Kings Vs DJ Supreme, Up To The Wildstyle



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Marilyn Manson, Coma White (new)  
Prozzak, Wild Thing/Poor Boy (new)  
Jazmin, Don't Push (new)  
Moist, Underground (new)  
S Club 7, Bring It All Back (new)  
Brandy, U Don't Know Me (new)  
Days Of The New, Enemy (new)  
The Offspring, She's Got Issues (new)  
Foo Fighters, Learn To Fly  
Prozzak, Strange Disease  
TLC, Unpretty  
Edwin, Hang Ten  
Britney Spears, (You Drive Me) Crazy  
Ricky Martin, She's All I Ever Had  
Santana Feat. Rob Thomas, Smooth  
Mariah Carey, Heartbreaker  
The Moffatts, Misery  
Matthew Good Band, Hello Time Bomb  
The Boomtang Boys, Pictures  
Christine Aguilera, Genie In A Bottle



Continuous programming  
Hawley Crescent  
London NW18TT

- Christine Aguilera, Genie In A Bottle  
TLC, Unpretty  
Ronan Keating, When You Say Nothing At All  
Lauryn Hill, Everything Is Everything  
Texas, Summer Son  
Moloko, Sing It Back  
ATB, Don't Stop  
Phats & Small, Feel Good  
Enrique Iglesias, Bailamos  
Paul Johnson, Get Get Down  
Eiffel '65, Blue (Da Be De)  
Lene Marlin, Sitting Down Here  
Shaft, Mucho Mambo  
Wambude Project, King Of My Castle  
Lou Bega, Mambo No. 5  
702, Where My Girls At  
Britney Spears, (You Drive Me) Crazy  
Ricky Martin, She's All I Ever Had  
Tom Jones & The Cardigans, Burning Down The House  
Bob Marley Vs. Funkstar De-Luxe, Sun Is Shining



24 hours daily  
32 E 57th Street  
New York, NY 10022

**NEW**

- 311, Come Original  
Creed, Higher  
Bif Naked, Moment Of Weakness  
Burlap To Cashmere, Eileen's Song  
Jennifer Lopez, Waiting For Tonight  
Pocket Size, Walking  
Everything But The Girl, Five Fathoms  
Sevendust, Denial  
Beth Orton, Central Reservation  
Our Lady Peace, One Man Army  
Zen Mafia, California



Three hours weekly  
216 W Ohio, Chicago, IL 60610

- Nine Inch Nails, We're In This Together  
311, Come Original  
Len, Feelin' Alright  
Our Lady Peace, One Man Army  
Chris Cornell, Can't Change Me  
Bush, The Chemicals Between Us  
The Chemical Brothers, Out Of Control  
Fiona Apple, Fast As You Can  
Everything But The Girl, Five Fathoms  
Live, The Dolphin's Cry  
Smash Mouth, Then The Morning Comes  
Buckethead, Ballad Of Buckethead  
Stretch Princess, Sorry  
Moby, Honey  
Pennywise, Alien  
Sevendust, Denial  
Show Off, Falling Star



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- Live, The Dolphin's Cry  
David Bowie, Thursday's Child  
Tori Amos, 1, 000 Oceans  
Guano Apes, Open Your Eyes  
H-Blockx, Fly  
Beth Hart, L.A. Song  
Kottonmouth Kings, Bump  
Marilyn Manson, Coma White  
Buckcherry, For The Movies  
Nine Inch Nails, We're In This Together

# Billboard <sup>21<sup>st</sup> annual</sup> conference & awards MUSIC VIDEO

NOVEMBER 10-12, 1999 • LOEWS SANTA MONICA BEACH HOTEL



## IT'S A CONFERENCE . . .

### highlights

- Opening-night party - The kick-off to the conference! Catch up with industry peers and have a great time
- Keynote Address - Fred Seibert, President of MTV Networks Online
- Exciting Ground Breaking Panels - Top music video professionals discuss the hottest topics in the industry.
- Billboard Music Video Awards - Join us for the gala awards banquet and ceremony honoring the industry's finest work.
- Much more, watch Billboard for details!

### registration bag inserts & sponsorship opportunities

Call Phyllis Demc  
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music video editor  
212.536.5019 ph  
212.536.5358 fx

[www.billboard.com](http://www.billboard.com)

### register . . .

Fill out form and mail to:

Billboard Music Video Conference, Michele Quigley,  
1515 Broadway NY, NY 10036 or fax to: 212.536.1400  
or online at [www.billboard.com](http://www.billboard.com)

Make all payments to Billboard.

Please allow 10 business days for confirmation of receipt.

This form may be duplicated. Please type or print clearly.

- \$399 early-bird registration - received before Sept. 17
- \$469 pre-registration - received between Sept. 17 & Oct. 15
- \$499 full-registration - after Oct. 15 & walk up

First name: \_\_\_\_\_

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Title: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

E-mail: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

Paying by:  check  Visa/MC  AMEX  money order

Credit Card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

(changes not valid without signature)

Cancellations must be received in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.  
Cancellations received on or before Sept. 17 are subject to a \$75 administrative fee.  
Cancellations received between Sept. 17 and Oct. 15 are subject to a \$175 administrative fee.  
No refunds will be issued after Oct. 15.

### airline

Discount Airfare on  
American Airlines  
call 1.800.433.1790  
refer to index # 11769

## . . . IT'S AWARDS

### 1999 billboard music video awards

awards will be given in 9 genres:  
pop, hard rock, modern rock, jazz & ac,  
ccuntry, dance, r&b, rap/hip hop,  
and contemporary christian

### vote!

winners will be voted on by an expert  
panel of music video industry  
professionals including past conference  
attendees and 1999 attendees who  
register by October 1st -- so register early!

### hotel accommodations

Loews Santa Monica Beach Hotel  
1700 Ocean Avenue  
Santa Monica, CA 90401  
☎10.458.6700

Discounted room rate: \$205.00  
Reservations MUST be made by  
October 17, 1999

Cancellations must be made more than  
14 days prior to the day of arrival or first  
and last room night will be charged.

## MUSIC INDUSTRY ASSESSES IMPACT OF BIG RADIO MERGER

(Continued from page 1)

one chain gets so big that radio becomes generic in terms of a brand. As long as, for example, New Orleans radio keeps its nuances, and Chicago radio keeps its nuances, etc., then this merger has a lot of potential."

"On the surface of this merger, it can really be frightening—it's truly one of the biggest conglomerates we've ever seen in this industry," agrees A.D. Washington, VP of R&B field promotions at Capitol. "But if you keep looking, you can also see the advantages."

"For example, with the number of stations that must be divested, the merger offers the opportunity for smaller radio chains to get into markets they've been traditionally screened out of," he says. "So I'm just going to think about the positive aspects and see how things are going to unfold. I believe everybody's going to continue to do what they have to do. And I think product is going to win out no matter who owns the stations: If you've got good product, you'll get it played."

Clear Channel will also hold two radio networks—Premiere and AMFM Radio Networks—and interests in more than 240 international stations in 32 countries; more than 425,000 outdoor displays in 35 domestic markets and 29 international markets; 19 television stations; and equity interests in other radio broadcasting and outdoor advertising entities, including media rep firm Katz Media.

That arsenal is predicted to bring in annual revenue next year of \$5 billion, with an additional \$500 million added to the coffers in 2001.

Even so, the company is not expecting any wholesale savings in overhead, operating expenses, or staffing. To meet federal ownership guidelines, Clear Channel must sell as many as 125 stations, which analysts value at \$255 million.

"We think we'll be able to create some new ownership opportunities for people that may or may not be participating in broadcast ownership today," says Clear Channel chairman/CEO Lowry Mays—including minority interests.

While the new company will control 20% of all national advertising revenue, Mays believes it will be able to win both Department of Justice and Federal Communications Commission (FCC) approval. The deal is not expected to close until January 2001.

Clear Channel president/COO Mark Mays admits that it won't be easy to merge the "very strong cultures" of the two companies. "We're all going to get in a room, and we're going to have no sacred cows, and we're going to put everything on the table."

Lowry Mays will remain chairman/CEO; current AMFM CEO Tom Hicks will become vice chairman of Clear Channel; Mark Mays will retain his title; and Randall Mays will remain executive VP/CFO.

Clear Channel radio president Randy Michaels, who just recently folded Jacor Communications into Clear Channel, contends that the mega-merger will not be bad for listeners, as many fear.

"As local owners who tend to play their favorite music get forced out by people who are focused on shareholder value and therefore understand we

have to move customers' products, meaning we have to attract large desirable audiences—we're intensely focused on serving the public."

On Wall Street, the long-anticipated deal was met with enthusiastic analyst approval, despite Clear Channel's assumption of \$6.1 billion worth of AMFM debt.

"Despite the numerous false alarms over the past year related to this merger, we've always felt comfortable that a deal would at some stage happen because it made so much sense," said Prudential Securities analyst James Marsh in an Oct. 4 memo to investors.

But investors reacted more modestly. Clear Channel's stock closed down 4.82% after the news Monday, ending the day at \$76.50. AMFM shares traded up slightly to \$65.19, a gain of just over 2%.

But with assets spanning from San Antonio to Shanghai, "Clear Channel is the pre-eminent growth stock in global media," declared Merrill Lynch's Jessica Reif Cohen, in a research report following the announcement. She praised the deal for being a "tremendously logical" strategic combination of highly complementary assets.

What's more, analysts say the pairing creates a "radio management dream team," matching Clear Channel's already strong management group of Michaels' team, recently acquired from Jacor, with AMFM's radio operations people, most notably CEO Jimmy DeCastro and COO Kenny O'Keefe.

Of course, the deal also creates what Harry DeMott, an analyst with Credit Suisse First Boston (CSFB), terms a broadcasting "colossus." He points out that the company becomes one of two market leaders—Infinity Broad-

casting (CBS) being the other—that together will control as much as 25% of the revenue in the radio industry.

More important, the two will also have a grip on a majority of the top 50 markets, "which is where all the people are," DeMott says.

And regardless of the impending 125 radio-station spinoffs necessary to meet the federal cap of eight stations allowed by one owner in a market, the creation of what some term a "2,000-pound gorilla" can't help but spark natural antitrust concerns, analysts acknowledge. Still, they consider such fears overblown, since the FCC rules state that no operator can control more than 15% of the airwaves in any one market.

With regard to programming, industry watchdogs expect further moves to control the airwaves in certain demographics (most notably 18-34, where the most advertising reach exists), but some add that more diversity in programming will be created as a result of the optimization of the assets. Translation: There will likely be less format overlap in categories such as rock because now a single owner will offer complementary formats instead of separate owners competing with the same format and, thus, offering the same music in a market.

"Radio has always been about change and about niching. I don't see that fundamental changing just because you have one big owner," says Bishop Cheen, an analyst with First Union Securities.

Meanwhile, the combination also presents an opportunity to boost minority ownership stakes within the industry. Clear Channel, in its effort to win regulatory support for the deal, is "making cooing noises to Congress" about using the pending asset sales to push for greater diver-

sity in broadcasting ownership, Cheen says.

With Infinity/CBS also trying to score points with the government with a diversity push of its own, in light of its imminent merger with Viacom, the Clear Channel deal "is going to create an atmosphere where strategically financed ethnic minorities are going to be able to have some product that they want to own," he adds.

Certainly, there are plenty of assets for the taking in making the new Clear Channel. CSFB's DeMott points out that the assets expected to go up for sale in connection with the merger, if combined, would constitute the third-largest radio company in America today.

"There is going to be a line of buyers in San Antonio starting today trying to buy those assets, so you will see a pretty radical shift in the landscape in a lot of markets within the next year," says DeMott.

As for potential buyers, analysts say Infinity/CBS looks to be a strong contender in markets where it is not already capped out. Others point to smaller groups like Cox Radio, Emis Communications, Entercom Communications, and Cumulus Media.

Others predict that R&B-focused companies like Radio One or Blue Chip Broadcasting or Spanish-language Heftel and Spanish Broadcasting will step to the plate.

More uncertain is what impact, if any, the merger will have on the relationship between giant broadcasters like Clear Channel and Infinity/CBS and the record companies.

"I'd say the radio companies certainly have something more to offer a lot of people than they used to in a very fractionalized world," says CSFB's DeMott of big radio's increased distribution leverage. "The

record companies are going to have to rethink their relationship with these companies over time."

Eric Talbert, associate director of urban AC promotion at Private Music, sees both potential up- and downsides ahead for the business as a whole.

"I think the services the merger may be able to offer will be phenomenal. And I hope minorities will be able to take full advantage of the great opportunity to buy some of the stations that must be divested," he says.

"However, most times when mergers come about, there are usually layoffs," continues Talbert. "And that's one of my concerns: Instead of dealing with five programmers in five different markets, there may be three programmers in five markets or even two."

As for the artists whose music will fuel this new radio empire, "it might not be bad—MTV bought the Box and it still works independently," says Capitol artist Meredith Brooks. "Most of the labels under one owner still work independently. Virgin works as Virgin, Capitol works as Capitol, and we're still all under EMI Music."

"However, I will say sometimes it feels like we're taking the creativity right out of the business, which is where we need to be putting it back in," Brooks adds. "When you become cookie cutter, it's not art anymore."

"Just as a person who listens to the radio, I don't like that everything is starting to be the same," agrees Mercury artist Kim Richey. "I don't think that's a good thing necessarily. I think regionalism is good."

*This story was prepared by Chuck Taylor, Brian Garrity, and Airplay Monitor reporter Frank Saxe in New York and Gail Mitchell and Melinda Newman in Los Angeles.*

## UNIVERSAL REORGANIZES CATALOG DIVISION

(Continued from page 1)

nontraditional retail accounts (*Billboard Bulletin*, Oct. 5).

UME is headed by Bruce Resnikoff, president, who had been in charge of Universal Music Special Markets, the company's previous catalog operation before it merged last year with PolyGram's catalog business, PolyMedia. He reports to Universal Music Group president/COO Zach Horowitz.

The new unit has been operating since July, executives say, but its structure was not disclosed until the company had named executives to head each of its divisions and hired additional staff. The total head count is 93 people. UME's five divisions and their heads are catalog management, Richie Gallo, senior VP; UTV Records, Bob Mercer, senior VP; Hip-O Records, Pat Lawrence, VP; Universal Music Special Markets, Kathy Hale, senior VP; and Universal Film and Television Music, Tom Rowland, VP.

The centralizing and restructuring of the catalog group has been undertaken at a time when catalog sales in the industry are weak. According to SoundScan, unit sales of catalog albums this year through Oct. 6 had fallen 20.4% to 30.8 million, from 38.7 million in the same period last year.

"The catalog business has been difficult the past year," says Resnikoff.

"That's one of the reasons we created a centralized entity." But he adds that in the July-September quarter, Universal had "strong catalog growth, in excess of what we anticipated."

Executives say they have set up the new division so that it functions like a label, with its own product development, marketing, sales, and public relations. Releases will be worked at retail by Universal Music and Video Distribution. "We'll have the same relationship with the distribution company as the traditional labels do with current [product]," says Resnikoff.

"The ultimate goal is to find ways to reach the consumer," says Horowitz, "not the retail account but the person who's going to the cash register to buy something. Too often marketing catalog tends to be giving co-op advertising for price and positioning. UME is about creating events around the music, bringing people into the store."

In addition to the five divisions, UME has established a strategic marketing group, headed by Charlie Katz, senior VP, whose mission will be to coordinate the efforts of all the catalog operations. Katz had been senior VP of marketing for sister company Universal Studios Home Video.

Other new executives at UME are

Andy McKaie, senior VP of A&R; Sujata Murthy, senior director of publicity; Lori Froeling, senior VP of business affairs; and Glen Sanatar, CFO.



RESNIKOFF

A primary focus of the Universal Music Special Markets unit is developing premium custom compilations for retailers and mail-order companies. Universal and other record companies have been success-

ful in recent years marketing their catalogs to nontraditional retailers like the Gap, Starbucks, and Pottery Barn, which sell custom-made CDs of the music played in the stores.

Universal executives say they also see opportunities in marketing their music to nontraditional retailers, such as grocery stores.

Hip-O Records was formed several years ago, Resnikoff says, to develop "concept-driven" albums using artists who may have recorded for several Universal-owned labels or for other companies, in which case the tracks would be licensed. Its biggest series, he says, has been the three-volume "The '80s Hit(s) Back."

He adds that UME will be on the

lookout for catalogs to acquire.

The UTV unit is the successor to a business formed at PolyGram to market compilation albums directly to the consumer through television. Resnikoff says its function has now expanded to creating TV marketing programs for releases not designed specifically for TV sales.

Universal Film and Television Music is charged with getting the company's catalog tracks played in movies, TV shows, and commercials. "It's an incredibly fast-growing business, especially advertising," says Resnikoff.

One element outside the formal UME structure is the Internet: There is no separate online division. But Resnikoff says within the strategic marketing unit are Internet specialists who will work with Universal's Electronic Commerce and Advanced Technology Group, "planning together how to approach the catalog business through Internet technology."

Horowitz adds, "Part of the problem for a lot of catalog is that the consumer can't find it when he or she goes into the store. And a certain part of the potential buying audience for our music feels uncomfortable going into the store. The Internet provides an extraordinary opportunity to expand the market."

## NATIONAL BOUNDARIES ARE BEGINNING TO APPEAR ON WEB

(Continued from page 1)

a charge on the Internet, creating a framework for collecting songwriters' and lyricists' rights has been an urgent necessity for publishers and rights bodies.

Both the Harry Fox Agency in the U.S. and the U.K.'s Mechanical Copyright Protection Society (MCPS) have set a rate to be paid to authors and composers for use of material if downloaded.

(The current rate for digital delivery in the U.S.—though Dec. 31—is equivalent to the mechanical rate for the sale of a physical recording. Discussions among mechanical rights group the Harry Fox Agency, record companies, and, possibly, other parties are expected to take place between now and the end of the year to determine a new structure. Any new arrangement must be endorsed by the U.S. Copyright Office.)

MCPS says it needed to fix a rate that struck a balance between rewarding the creator of the music and enabling that music's commercial exploitation. It faced a choice of either using the existing formula for physical sound carriers or setting a

Protocol address off the server of the user's Internet service provider.

Within this environment, say the rights bodies, it will be possible to charge for rights in the market they are used, not in the market where they are supplied. As in the business of selling records, the music could be priced according to the ability of the market to pay for it.

***'People are not going to be able to pay the same in countries where currencies are worth less'***

—ANDREW GUMMER—

Andrew Gummer, head of business affairs for Mushroom/Infectious, says national pricing of downloads recognizes economic realities. "People are not going to be able to pay the same in countries where currencies are worth less," he says. Prices in those southeast Asian markets heavily affected by the economic downturn, for example, will not be the same as in northern Europe, where standards of living remain high.

Mushroom/Infectious says it will charge British consumers 99 pence (\$1.58) for each track, whereas many U.S. labels are citing 99 cents as the norm.

Such a difference underlines the pricing differentials that already exist in the market for physical product and that look set to continue in the online world. Within the European Union, retailers, wholesalers, and E-tailers already exploit the differences in national pricing and in exchange rates outside the "euro-zone" of fixed currencies pegged to the future introduction of the euro.

The industry also has to contend with the existence of parallel imports of physical product, i.e., albums that are sold in a country other than the one in which they were released, in order to exploit price differentials between regions and between markets in those regions. Mechanical royalties paid on sound carriers reflect these different pricing realities.

Because the Internet is now able to locate customers at the point of transaction, it will be easier to determine prices, say observers.

### LOCATION-BASED RATES

Reinhard Nicklas, director of industrial affairs at GEMA, confirms that his society is working with Fox, MCPS, Holland's STEM-RA, and Japan's JASRAC to put in place a framework that will license content providers on the basis of their location.

This would avoid competition between "cheaper" U.S. songs at 7 cents and the more expensive songs from the U.K. (16 cents) and the rest of Europe (21 cents). Continental European consumers would thus pay the European price, regardless of the composer or publisher's nationality. Plans are afoot to offer a set of "one-stop shops" in each territory

through each rights body to license online providers there at the national rate.

"The first step is to discuss with the supporting industries ways of creating software that works according to the download territory and the credit card," says Nicklas.

Ronald Mooij, secretary-general of BIEM, the Paris-based association of rights societies, says his members are some weeks away from agreeing on broad principles on how to collect rights from downloads.

"The search is for an all-embracing rate," says Mooij. "At the moment we need to have rights owners agreeing on how to deal with this question."

Continental European societies, he notes, are legally obliged to charge for authors' rights on the basis of the remuneration received for the music, which logically leads to a percentage fee of revenue charged. However, he notes that what other rights societies will charge will be "in the same region" as what MCPS is asking for.

Nicklas defends the decision to set a euro 0.20 (21 cents) rate. "The record companies' investments are mainly for the world of physical sound carriers," he says. "The transfer to the online world is not so expensive. We have talked to service companies

***'The first step is to discuss with the supporting industries ways of creating software that works according to the download territory and the credit card'***

—REINHARD NICKLAS—

who do this for record companies, and the costs are not high."

One of the practical problems in the way of a potential memorandum of understanding, notes Mooij, is that downloaded music can also come with other rights, such as the rights to the printed lyrics or a video. At present, authors' bodies do not have a mandate to collect rights for these media, and a system needs to be worked out for them to be able to charge online users.

The lines are being drawn and being drawn fast. Now that prices are being set for rights in the online world, debate is beginning, note all observers.

Chris Martin, director of business affairs for MCPS, is confident that a solution will be found and that the move to online sales will provide a new start to the business. "There are discussions on a global basis for the whole industry for the very first time," he says.

And as Mushroom/Infectious' Gummer also predicts, "If the record industry gets it right the first time, then they can create the level playing field they want."

## U.K. Labels React To Rate

### Argue Per-Track Approach Limits Flexibility

BY DOMINIC PRIDE

LONDON—British labels have reacted strongly to the download rate set by the U.K.'s Mechanical Copyright Protection Society (MCPS) of 10 pence (16 cents) for each download of up to five minutes in length, with an additional 2 pence (3.6 cents) for each minute thereafter (*Billboard Bulletin*, Oct. 4).

The amount and the manner of its introduction have caused key concerns among labels; the independent community's organization the Assn. of Independent Music (AIM) meets with the MCPS to discuss the matter Oct. 8.

MCPS' rate is more than twice the U.S. rate (7 cents per track) and—based on an average pop album with 10 tracks—substantially above the rate charged for sound carriers, which is currently 8.5% of price paid to dealer.

The body, a subsidiary of the U.K.'s Music Publishers Assn., argues that the rate is fair. Chris Martin, director of business affairs for MCPS, says that establishing the rate was imperative for the society, given the reality of downloadable music.

"The business is up in the air at the moment. It's difficult to look round and establish parity with something else," says Martin. "Some music is sold for free, others are attached to Web sites for other reasons. It's such a new business that we have to find a way of working toward a new standard. The important thing is that users recognize the need for a license."

The rate was set to create a balance between creativity and commercial exploitation of an author's work, says Martin.

"Our position is that people who have written the music should not be subject to the marketing strategies of people further down the chain," he says. "There's no intention to set rates that prevent the public enjoying the music. But that's not to say that people write the music on the basis that to charge for it is unreasonable. It would be crazy to try to damage the business."

Martin says the issues at stake in determining the online rate were "whether the rate disrupts the creative process, and will it constrain the aspirations of commercial enterprises in their ambitions."

Ollie Buckwell, managing director of indie label Dorado and European GM of Internet music company CDuctive, says, "Nobody is disputing that authors should be paid: Most artists are writers too, and publishing income is important to them. But I see no argument

why it should be more than the current rate for physical product."

The flat rate will also narrow the opportunity the Internet has given labels to set prices that are not determined by established conditions of trade, argues Buckwell.

"One of the advantages of the Internet is that it allows you to set your own prices," he says. "A label can give away a track or charge a dollar for it. A flat rate does not help that environment."

Andrew Gummer, head of business affairs for Mushroom/Infectious Records, is examining the rate in the context of his company starting to offer downloads from its U.K. site and via that of its News Corp. sister company Sky TV this month. He also sees the issue from the point of view gained from seven years at Warner/Chappell, during which he worked with MCPS on setting rates for new media.

He believes that a penny rate rather than a percentage rate is inappropriate. "The value of a download will vary enormously. The Internet offers opportunities for much more value-sensitive pricing to the buyer of digital downloads. This will take some of the flexibility away."

Alison Wenham, chief executive of AIM, will be meeting with MCPS Oct. 8. She says that among her organization's key concerns is the lack of consultation before the rate's introduction and the fact that there was no negotiation with either AIM or the British Phonographic Industry on what might be a commercially workable rate. AIM

has sent an open letter to MCPS and its members on the matter. "Our position is quite clear: To set a pence-per-track rate is quite inappropriate. We can't see why this doesn't fall under existing agreements for new formats." The U.K. already has a lower mechanicals rate than its continental European neighbors, and, argues Wenham, the case for a lower rate applies to the online field because of the high investment in artist development by British labels. "Britain is a creative market, and we have a competitive position in terms of being creative," she says. "The government has already recognized that. It would be good to have a rate which recognizes that."

MCPS' Martin dismisses the arguments about the size of the rate, noting that the larger picture is whether the business generates the same revenue as before so that it can carry on."

***'Nobody is disputing that authors should be paid. But I see no argument why it should be more than the current rate for physical product'***

—OLLIE BUCKWELL—



NICKLAS

new rate that reflected the novel environment of the Net (see story, this page).

That rate was set at 10 pence (16 cents) for each download of up to five minutes in length, with an additional 2 pence (3.6 cents) for each minute thereafter (*Billboard Bulletin*, Oct. 4).

Meanwhile, continental European societies such as Germany's GEMA are looking to use the existing sound carrier model with a percentage basis. Figures being suggested at the moment are around 12% of price charged, with a minimum of euro 0.20 (21 cents) per song.

Mechanical rights societies, through European federation BIEM, are also weeks away from an agreement on the amounts and methods of charging.

At first sight, the conflicting rates would appear to be at odds with the Internet, which should enable users worldwide to access music from any site. However, record companies are already able to restrict access to files from certain territories: David Bowie's "hours . . ." download, for example, was restricted to North American Net users by means of a "firewall" around the file.

British indie Mushroom/Infectious plans to begin commercial downloads this month, and it is working with a company that refuses access to files on the basis of the user's nationality (*Billboard Bulletin*, Oct. 6).

The geographical location of a customer can be determined by reading the credit card number and Internet



# newsline...

**MICK BRIGDEN** and Arnie Pustilnik of Bill Graham Management (BGM) have purchased a controlling interest in the firm from Bill Graham Presents (BGP) parent SFX Entertainment. Artists represented by BGM include Train, Joe Satriani, the Neville Brothers, Stir, Aaron Neville, and Taj Mahal. BGM, formed by Bill Graham in 1977, had been a wholly owned subsidiary of BGP and was acquired along with other BGP assets by SFX in January 1998. By turning over control of BGM, SFX sends a signal that the live entertainment giant will not focus on artist management in the same way it has athlete representation. SFX earlier divested itself of the QBQ booking agency. The move gives BGM more freedom, according to Brigden. "It appeared to us we could do better if we were free and clear of being part of such a large corporate entity," he says. "But we didn't want to divorce completely. We just wanted to leave home." "We couldn't be happier," adds Nicholas Clainos, co-president of BGP. "This way, SFX gets exactly what they want, which is to cash out, so to speak. And Mick and Arnie get exactly what they want." Jay Wilson will become a partner in the new venture, and Cynthia Parsons, Patrick Alvarado, and Jamie Diamond will remain with the company. The BGM name will be retained, and it will remain based at BGP's San Francisco offices.

RAY WADDELL

**BECK AND HIS** labels, Geffen Records and Bong Load Custom Records, have settled their lawsuits out of court, according to Beck's attorney, Jill Berliner. Terms were not disclosed. In April, Geffen and Bong Load separately sued Beck for breach of contract, claiming he had cited California's so-called "seven-year statute," which limits the duration of personal-services contracts to seven years, and informed the labels he would no longer render his services to them. Beck countersued Geffen for copyright infringement, alleging that the label released his 1998 album, "Mutations," without his authorization and had paid him nothing for it. Berliner says that Beck's completed album, "Midnight Vultures," will be released by Geffen in November.



BECK

CHRIS MORRIS

**LISTEN.COM**, the San Francisco-based company that offers an online directory of legal downloadable music, is getting a \$25 million equity infusion from parties including the Barksdale Group, Hambrecht and Quist investment arm Access Technology Partners, and Sony Music Entertainment. Individual stakes were not disclosed. Sony already has investments in a number of other online ventures, including Launch Media, Spinner.com, and Yupi.com. The capital will be put toward a variety of initiatives, including new staff and marketing efforts, according to Dave Williams, VP of marketing. Listen.com also has struck a distribution agreement with Internet portal Snap.com, whereby a co-branded version of its directory will appear on that site, and has partnered with seven additional indie labels, including Artemis and Palm Pictures.

MARILYN A. GILLEN

**CREATIVE LABS** has unveiled plans for its next-generation digital music player the Nomad II, which is due out in early 2000 at around \$400. The unit will offer built-in support for Microsoft's Windows Media Audio, among other formats, and can be upgraded to work with future formats, according to the company. Support for Secure Digital Music Initiative requirements is possible via upgrades, Creative says... In other news, flash-data storage maker SanDisk said Oct. 7 that it plans to form a new company with rival Toshiba Corp. to develop higher-capacity memory devices for Web music players and other applications. The planned "giga-bit" cards would store two hours of CD-quality digital music, the companies say.

MARILYN A. GILLEN

**AMAZON.COM IS** adding 25 tracks to its free download area, including two exclusive cuts from Arista act Eurythmics and an unreleased track from V2 act Moby. "I Saved The World" and "Power Of The Meek" from Eurythmics' "Peace," due Oct. 19, and Moby's "Flying Foxes" are currently available. The online retailer will also hold an online auction for a guitar autographed by Eurythmics' Annie Lennox and Dave Stewart. Proceeds from the auction, which closes Oct. 21, benefit Amnesty International and Greenpeace.

amazon.com

EILEEN FITZPATRICK

**MUSIC, FILM,** and video entertainment revenues will grow more than 5% to \$95 billion between 1998 and 2008, according to the annual media forecast by Paul Kagan Associates. The figures are based in part upon media and entertainment revenues, which have grown at more than twice the rate of inflation between 1992 and 1998, to \$488 billion. Not surprisingly, says Kagan, the Internet will experience the largest growth rate; the sector is expected to jump 28%, from revenues of \$11 billion in 1998 to a projected \$133 billion in 2008. All told, Kagan forecasts that the media and entertainment sector will grow three times as fast as the nation's economy as a whole, which will reach \$1.1 trillion by 2008.

FRANK SAXE

# R&B Scene Percolates In The U.K.

BY KWAKU

**LONDON**—The U.K. R&B scene is percolating with a range of veterans and up-and-comers slated for album releases by year's end or in the first quarter of 2000.

Ten years after Soul II Soul broke through with its take on R&B with such singles as "Keep On Movin'" and "Back To Life," the major U.K. record companies are now seeing the payback from investment in some of their home-grown soul/R&B acts.

Meanwhile, the Music of Black Origins (MOBO) Awards offer ample evidence of a healthy black British music culture dominated by female R&B and soul acts. The MOBOs (see story, page 10) are now a fixture on the yearly music awards calendar, enjoying the full support of the major-label groups and offering a showcase for upcoming acts.

"Female artists are easier to market than male artists," says Fat Freddie M, a former Kiss 100 FM/London presenter who is now on U.K.-based, pan-European soul/R&B satellite and Net station Solar Radio ([www.solarradio.com](http://www.solarradio.com)). He says he is playing records by Eternal, Kele Le Roc, and Hil. St. Soul.

The fourth-quarter release slate includes the relaunch of EMI veteran act Eternal as a duo, consisting of sisters Vernie and Easter Bennett. An eponymous album is due Nov. 1.

"We've always wanted to make an album like this," says Easter Bennett of the R&B-based set, which was recorded stateside with producers Emilio Estefan, Hawk Wolinski, Stevie J., and the Characters. The gospel-flavored single "What'cha Gonna Do," due Oct. 18, precedes the album.

Freakstreet/WEA-signed Shola Ama drops her sophomore set, "In Return," Nov. 8. She reintroduced herself in April with vocals on "Taboo," a top 10 hit on the Chart Information Network (CIN) national singles chart for WEA labelmate and dancehall DJ Glamma Kid, and on Another Level's "Girl What You Wanna Do" from the "Be Alone No More (Remix)" EP.

Recorded in the U.S., U.K., and Norway, Ama's album features songs by Babyface and production by Shaun LaBelle and Rodney Jerkins. "She's pushed herself more," says Kwame Boateng, a member of soul act D'Influence, which produced the bulk of the album; he is also director of Freakstreet.

"Shola's obviously a huge priority for us internationally and domestically," says Hassan Choudhury, WEA U.K. director of international. Promotion for her album will continue through early 2000 when she supports Simply Red on its European tour.

Another contender is Beverley Knight, the MOBO best female singer in 1998 and winner of two awards this year, whose Parlophone Rhythm Series album "Prodigal Sista" managed to crack the top 20 national CIN singles chart with the singles "Greatest Day" and "Made It Back '99."

"I'd say I'm not a producer-led kind of artist," says Knight. "The music,

and the melody, and the songs come first. And production embellishes what's there."

Knight's soulful offering "Sista Sista" is primed for Nov. 16 release. "Because of the profile from winning the MOBO and radio picking up on her last two singles, we feel the time's finally right," says Dave Woolf, Knight's co-manager.

Another Parlophone Rhythm Series act, 18-year-old debutante Jamelia, had a summer club fave and pop crossover hit with "I Do."

Declares Parlophone Rhythm Series A&R executive Lloyd Brown, "Jamelia is the new face of U.K. R&B."

Her Sister Sledge-invoking single "Thinking 'Bout You" is tentatively slated for Oct. 25. Her U.K.- and U.S.-recorded debut album, due in early 2000, includes the dancehall/R&B track "Money," featuring reggae toaster Beenie Man.

This year has seen the lineup of certain acts change: while Eternal became a twosome, 1st Avenue/Mercury's Honeyz lead singer Heavenli Abdi left just before the release of the act's third single, "Love Of A Lifetime," and an important stateside showcase before Def Jam U.S. staff.

Replacement singer Mariama Goodman, who helped promote the top 10 CIN singles chart hit "Love Of," can be heard on the track "Never Let You Down," due Nov. 11. Her image and vocals will be on the repackaged "Wonder No. 8" album, which is due in the fourth quarter.

"U.K. sales are now more than 200,000 units," says Howard Berman, Mercury U.K. managing director. "They've been actively doing promotion in Europe and Australia, where they've been having a lot of success. They've also done promotion in the Far East, which they'll be following up on."

Oliver Smallman, co-managing director of 1st Avenue, notes the long-term efforts that have gone into selling the current releases. "Eternal has sold 7 million albums. I don't think you're going to be finding many acts in the U.K. that've done that," he says. "When you're selling an act like the Honeyz, you're not selling it to a pop culture—you're selling it to a much wider audience. The first Dina [Carroll] album sold 1.6 million copies; Eternal's first album, 1.5 million. Even [former Eternal member] Louise [Nurding], when she went solo, sold half a million with her first solo album."

After a year's holdup, 1st Avenue/Mercury-signed singer Carroll, an artist who has had two multi-platinum albums in the U.K. (with sales of more than 300,000 units each), will finally have her eponymous third album released in late November.

Having scored a top 15 CIN singles chart hit with "Without Love" in July, Carroll sets up the new album with "Say You Love Me," due Nov. 15.

On the indie front, pop/R&B trio Fierce on Telstar/Capitol Group joint venture Wildstar has had three hit singles this year from its "Right Here Right Now" album. Promotional singles gaining popularity on the underground R&B scene include Mykila's upbeat "Smile" (Southside Collective) and conscious singer/songwriter Van-

nessa Simon, who drops "I Didn't Choose To"/"What You Do" (Congo Music) Nov. 29 from her "Definitive Source" album.

However, the biggest noise is by Dome Records act Hil. St. Soul. The group is fronted by singer/songwriter Hilary Mwelwa, and its summer party anthems "Strictly A Vibe Thing" and "Feel Good Factor" belie the deep lyrical and musical talent demonstrated on the "Organic Soul" album, released Oct. 4.

Says Peter Robinson, Dome Records managing director, "Hil. St. Soul is being seen as the premier R&B album of the year, and it has much potential to go internationally."

Mwelwa says, "My vibe is definitely on the positive aspect of life.

Which is kind of what 'Feel Good Factor' is about. A lot of people tend to look to the Americans too much, instead of looking to [British soul] and trying to build from there."

"Shola Ama will be huge worldwide," says Colin "Bigger" Bartlett, manager of east London specialty store Rhythm N Bass. "Hil. St. Soul is just classic U.K. R&B which will be huge underground. It won't probably sell outside it; no disrespect to the album quality, or Dome, which is a superb indie label, but it's the way the industry's here—only the majors can cross over U.K. R&B artists."

One cloud on the horizon this year has been Wildcard/Polydor letting go its 1st Avenue-licensed R&B/soul singer Kele LeRoc. An exciting prospect, her album "Everybody's Somebody" did not sell the big numbers expected on the back of two top 10 singles on the CIN singles chart.

Yet with two 1999 MOBO awards, she remains in the spotlight. A 1st Avenue staffer says, "There's major interest here and in the States at the moment."

## MOBO AWARDS

(Continued from page 10)

community, regardless of the ethnic origin of the performers. The best reggae, gospel, jazz, drum'n'bass, and dance acts are honored, as are DJs and clubs. All categories apart from the special achievement prizes were chosen by the public via telephone voting. Nominees are decided by an industrywide panel that includes key media.

Among other key winners were the following:

**International act:** Lauryn Hill (Ruffhouse/Columbia).

**International hip-hop act:** Jay-Z (Northwestside/Arista).

**International R&B act:** Destiny's Child (Columbia).

**National hip-hop act:** Roots Manuva (Big Dada/Ninja Tune).

**Dance act:** Shanks & Bigfoot (Chocolate Boy/Pepper).

**Video:** TLC, "No Scrubs" (LaFace/Arista).

**International single:** Eminem, "My Name Is" (Interscope/Universal).

# LOPEZ IS TOP BILLBOARD MUSIC VIDEO AWARDS NOMINEE

(Continued from page 1)

nominations; Ricky Martin, whose videos for "Livin' La Vida Loca" and "She's All I Ever Had" earned a total of three nominations; and Lauryn Hill, who received three nominations for her videos "Ex-Factor" and "Everything Is Everything."

The 1999 awards are given in nine



LOPEZ

musical categories: contemporary Christian, country, dance, hard rock, jazz/AC, modern rock, pop, R&B, and rap/hip-hop. Videoclips eligible for the awards are those that were released between Sept. 1, 1998, and Aug. 31, 1999.

Individual record companies submit clips for nominations. Nominees are then chosen by committees of judges from the music industry, including video programmers, independent promoters, video producers, and media experts. Nominated clips are then eligible for the Maximum Vision and director of the year nominations, which are determined by a panel of Billboard editors.

Lopez had already achieved fame as an actress before her first album, "On The 6," was released in June. The album's first single, "If You Want My Love," was a No. 1 hit on The Billboard Hot 100. The follow-up single, "Waiting For Tonight," has been rising on the Top 40 Tracks chart, where it stands this issue at No. 24. "On The 6" has sold 1.6 million copies in the U.S. to date, according to SoundScan.

Voting for the FAN.tastic Video Award is open to the public exclusively through Billboard Online ([www.billboard.com](http://www.billboard.com)). The finalists in the FAN.tastic category are the five most-played videoclips (according to Broadcast Data Systems) from Oct. 1, 1998, to Sept. 30, 1999, on the national music video networks that report to Billboard.

Winners in all other categories are voted on by a broad array of music video industry professionals.

Local/regional music shows also receive honors at the Billboard Music Video Awards. The shows submit air-check tapes for consideration. Final voting for the local show categories, Maximum Vision Award, and director of the year award will take place at the conference.

For additional information about the conference and awards, call 212-536-5002.

Following is a complete list of nominees and finalists:

**Maximum Vision Award:** Christina Aguilera, "Genie In A Bottle" (RCA); Fatboy Slim, "Praise You"

(Skint/Astralwerks); Limp Bizkit, "Nookie" (Flip/Interscope); Jennifer Lopez, "If You Had My Love" (Work Group); Ricky Martin, "Livin' La Vida Loca" (C2/Columbia Records).

**Director of the year:** Wayne Isham, Spike Jonze aka Torrance Community Dance Group, McG, Brett Ratner, Hype Williams.

**FAN.tastic video:** Lenny Kravitz, "Fly Away" (Virgin); Lo Fidelity Allstars, "Battleflag" (Skint/Sub Pop/Columbia Records); Jo Dee Messina, "Stand Beside Me" (Curb); Ruff Ryders Featuring Eve & Nokio, "What Ya Want" (Ruff Ryders/Interscope); 2Pac, "Changes" (Amaru/Death Row/Interscope).

## CONTEMPORARY CHRISTIAN\*

**Best clip:** Audio Adrenaline, "Get Down" (ForeFront); dc Talk, "Consume Me" (Virgin); Grits, "They All Fall Down" (Gotee); Smalltown Poets, "There Is Only You" (ForeFront); Jeni Varnadeau, "I Need You" (Pamplin/Organic).

**Best new artist clip:** The Darins, "All Along The Road" (Pamplin/Organic); FFH, "One Of These Days" (Essential); Grits, "They All Fall Down" (Gotee); Raze, "Always And Forever" (ForeFront); Scarecrow & Tinman, "Gospel Love" (Pamplin/Organic).

## COUNTRY

**Best clip:** Sherrié Austin, "Never Been Kissed" (Arista/Nashville); Dixie Chicks, "Ready To Run" (Monument/Sony Nashville); Lonestar, "Amazed" (RCA Nashville); Shane Minor, "Ordinary Love" (Mercury Nashville); Shania Twain, "Man! I Feel Like A Woman!" (Mercury Nashville).

**Best new artist clip:** Lisa Angelle, "I Wear Your Love" (DreamWorks Nashville); Sherrié Austin, "Never Been Kissed" (Arista/Nashville); Shane Minor, "Ordinary Love" (Mercury Nashville); Shedaisy, "Little Good-Byes" (Lyric Street/Hollywood Records); Keith Urban, "It's A Love Thing" (Capitol Nashville).

**Best local/regional show:** "Country Music Channel," San Francisco; "Music Row Profiles," Nashville.

## DANCE

**Best clip:** Christina Aguilera, "Genie In A Bottle" (RCA); Cher, "Believe" (Warner Bros.); Fatboy Slim, "Praise You" (Skint/Astralwerks); Jennifer Lopez, "If You Had My Love" (Work Group); Jennifer Lopez, "Waiting For Tonight" (Work Group).

**Best new artist clip:** Christina Aguilera, "Genie In A Bottle" (RCA); Lou Bega, "Mambo No. 5 (A Little Bit Of...)" (RCA); Jennifer Lopez, "If You Had My Love" (Work Group); Jennifer Lopez, "Waiting For Tonight" (Work Group); Ricky Martin, "Livin' La Vida Loca" (C2/Columbia).

**Best local/regional show:** "BPM," Denver and Los Angeles; "In Yo Face," Boston.

## HARD ROCK

**Best clip:** Buckcherry, "Lit Up" (DreamWorks); Korn, "Freak On A Leash" (Immortal/Epic); Limp Bizkit, "Nookie" (Flip/Interscope Records); Metallica, "Turn The Page" (Elektra); Rob Zombie, "Living Dead Girl" (Geffen);

**Best new artist clip:** Buckcherry, "Lit Up" (DreamWorks); Chevelle, "Mia" (Squint); Kid Rock, "Bawitdaba" (Top Dog/Lava/Atlantic); Powerman 5000, "When Worlds Collide" (DreamWorks); System Of A Down, "Sugar" (American/Columbia).

**Best local/regional show:** "Heavy Pork," Wichita, Kan.; "High Voltage," Minneapolis; "Metal Masters," Tampa, Fla.; "Music Link," Denver and Los Angeles; "Soundcheck," Nashville; "VidDREAM: A Video Dreamwalk," Wilmington, Del.



HILL

## JAZZ/AC

**Best clip:** R. Kelly & Celine Dion, "I'm Your Angel" (550 Music); Harry Connick Jr., "Come By Me" (Columbia); Jewel, "Hands" (Atlantic); Van Morrison, "Back On Top" (Virgin); 98°, "The Hardest Thing" (Universal).

**Best new artist clip:** Ricky Martin, "She's All I Ever Had" (C2/Columbia); Shawn Mullins, "Lullabye" (Columbia); 98°, "The Hardest Thing" (Universal).

**Best local/regional show:** "The Breeze Video Program," Phoenix; "Pirate Television," Honolulu; "Rhythm And Blues With A Touch Of Jazz," St. Louis.

## MODERN ROCK

**Best clip:** Blink 182, "What's My Age Again" (MCA); Blur, "Coffee And TV" (Virgin); Garbage, "Special" (Almo Sounds/Interscope); Korn, "Freak On A Leash" (Immortal/Epic); the Offspring, "Pretty Fly (For A White Guy)" (Columbia).

**Best new artist clip:** Buckethead, "Ballad Of Buckethead" (CyberOctave/Higher Octave); Chevelle, "Mia" (Squint); Everlast, "What It's Like" (Tommy Boy); Kid Rock, "Bawitdaba" (Top Dog/Lava/Atlantic); Lit, "My Own

Worst Enemy" (RCA Records)

**Best local/regional show:** "Central California Night Visions," Santa Cruz, Calif.; "Heavy Pork," Wichita, Kan.; "JBTV," Chicago; "Modern Buzz," New Orleans; "Music Link," Denver and Los Angeles; "Rage," Boston; "Secondary Emission," Omaha, Neb.; "Sherlyn Show," New York; "Soundcheck," Nashville; "Tunez," Philadelphia; "Video Hits," Rochester, N.Y.

## POP

**Best clip:** Len, "Steal My Sunshine" (Work Group); Jennifer Lopez, "If You Had My Love" (Work Group); Madonna, "Beautiful Stranger" (Maverick); Smash mouth, "All Star" (Interscope); Sugar Ray, "Every Morning" (Lava/Atlantic).

**Best new artist clip:** Christina Aguilera, "Genie In A Bottle" (RCA); Everlast, "What It's Like" (Tommy Boy); Kid Rock, "Bawitdaba" (Top Dog/Lava/Atlantic); 98°, "I Do (Cherish You)" (Universal); Robbie Williams, "Millennium" (Capitol).

**Best local/regional show:** "California Music Channel," San Francisco; "Drop The Beat," San Antonio; "Hit Records Nightlife Video," New York; "Pirate Television," Honolulu; "Stormin' Norman's Last Call," Richmond, Va.; "The Super Duper Slop-Bedob 2000," Norwalk, Calif.; "Tunez," Philadelphia

## R&B

**Best clip:** Destiny's Child, "Bills, Bills, Bills" (Columbia); Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia); R. Kelly, "If I Could Turn Back The Hands Of Time" (Jive); the Roots Featuring Erykah Badu, "You Got Me" (MCA); TLC, "No Scrubs" (LaFace/Arista).

**Best new artist clip:** Blaque, "808" (Trackmasters/Columbia); Macy Gray, "Do Something" (Clean Slate/Epic); Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia); Dave Hollister, "My Favorite Girl" (DreamWorks); Jennifer Lopez, "If You Want My Love" (Work Group).

**Best local/regional show:** "2-Zero-3 Music Clique," Bridgeport, Conn.; "The Cypher," Green Bay, Wis.; "Feel The Vibe," Brooklyn, N.Y.; "Pirate Television," Honolulu; "Urban X-pessions," Philadelphia.

## RAP/HIP-HOP

**Best clip:** Beastie Boys, "Three MC's

And One DJ" (Grand Royal/Capitol); Busta Rhymes Featuring Janet, "What's It Gonna Be?!" (Flipmode/Elektra); Eminem Featuring Dr. Dre, "Guilty Conscience" (Web/Aftermath/Interscope); Lauryn Hill, "Everything Is Everything" (Ruffhouse/Columbia); Jay-Z, "Hard Knock Life (Ghetto Anthem)"



AGUILERA

(Roc-A-Fella/Def Jam).

**Best new artist clip:** Eminem Featuring Dr. Dre, "Guilty Conscience" (Web/Aftermath/Interscope); Eve, "Gotta Man" (Ruff Ryders/Interscope); JT Money, "Who Dat" (Tony Mercedes/Freeworld/Interscope); Sway & King Tech, "The Anthem" (Interscope); Youngbloodz, "U-Way (How We Do It)" (Get-O-Vision/LaFace/Arista).

**Best local/regional show:** "The Avenue," Philadelphia; "Clubbin' TV/Direct CD," Gurnee, Ill.; "The Cypher," Green Bay, Wis.; "Da Bomb Video Show," Long Beach, Calif.; "Drop The Beat Music Video Show," San Antonio; "Feel The Vibe," Brooklyn, N.Y.; "The Live Video Program," Phoenix; "Music Inner City," Seattle; "Phat Phat 'N All That," New Orleans; "Rhythm And Power," New York; "Urban Action/Soul Patrol," New York; "Urban X-pessions," Philadelphia; "Video Explosion," Brooklyn, N.Y.; "Wave Length," Mechanicsville, Va.; "What's Happening On The Eastside," Bay Point, Calif.

\*There are no local/regional show finalists in the contemporary Christian category

# HMV OPENS U.K. SITE

(Continued from page 6)

users to select from an initial catalog of more than 250,000 music, video (including all DVD titles available in the U.K.), and games titles. "That's just to start off with," he notes. "We'll be increasing the catalog as the site gets more refined."

The new site also features a dedicated "singles department," which HMV claims will offer customers every U.K. new release each week.

HMV launched its first Web site in 1997 as a promotional tool. It became a transactional site in August 1998, offering a limited catalog that eventually rose to 10,000 titles. Rowe says the company gained invaluable practical experience from the site, which has the same [www.hmv.co.uk](http://www.hmv.co.uk) address as the new one.

"It was very deliberately a temporary site," Rowe says. "It wasn't particularly ambitious, but it worked. It was quick, and people did get their goods, but it didn't have all the gizmos—sound clips, for example—

which the new one will, and it didn't have the range."

Feedback from the launch of the North American site in June, adds Rowe, smoothed the path for the launch of the U.K. site. "Because we're effectively using the same IBM technology," he says, "we've been able to just lift the system from Canada and implement it over here. That way we could avoid the pitfalls of doing it ourselves for the first time."

Unlike some of its competitors' sites—like Tower Records' [www.towereurope.com](http://www.towereurope.com), which is in five languages—the new HMV site is solely in English. Notes Rowe, "English, as they say, is the language of the Web."

Overseas customers, he says, will still be able to make credit card purchases in pounds from the site. "They'll be treated like any other customer," he says.

Orders will be dispatched directly by HMV from the Oxford Circus store, which permanently carries

around 100,000 of the catalog items as stock. Non-stock items will be ordered in from individual suppliers or third parties and reshipped to customers from the store.

HMV will have dedicated staff available to answer customer queries about product and its service via E-mail. Customers will be able to return purchases at any of HMV's 110 U.K. stores.

HMV Europe managing director Brian McLaughlin has been particularly vocal of late about the need to prevent record company Internet activity from destabilizing the retailer/supplier balance in the U.K. music market (Billboard, Oct. 9). However, he has also been at pains to point out that HMV sees digital delivery as an opportunity rather than a threat.

Accordingly, provision for digital downloads is built in to the new site. "When the downloads become available," says Rowe, "we'll be part of that."

## SHANKAR/MENUHIN: 'WEST MEETS EAST'

(Continued from page 13)

Shankar knew Menuhin's records ("they were famous and fantastic," he recalls), and he once watched the violin prodigy rehearse in Paris. But their friendship began after Shankar played for Menuhin while he was a guest of Indian Prime Minister Jawaharlal Nehru in the early '50s.

"There was such a bond between us—Yehudi was almost like an elder brother," Shankar says. "He was unusual for a Western musician in that he had such humility and a real appreciation for other cultures. He was the first person in the West to give Indian classical music real respect—and not just to me but to the music and culture in general.

"It was due to Yehudi's efforts," Shankar adds, "that I was able to play places like Royal Festival Hall in London or Salle Pleyel in Paris or the United Nations in New York. George Harrison came later, and it was through him that I was able to

connect with a younger generation. But Yehudi was invaluable to me being taken seriously in the West."

In his collaborations with Shankar, Menuhin worked hard to approximate Indian technique, which is far more cantabile in style than Western classical music. "In Indian music, there is no staccato; every note merges into the next," Shankar explains. "It was quite a risk for Yehudi, playing in such a different style. He was self-conscious at first, but he was very brave and improved. By the later albums, you could really hear him playing in the Indian manner.

"It could be that my sentiment overrules my judgment," Shankar adds. "But listening to the record now, I'm amazed at what we were doing. It sounds fresh even now."

In '95, Menuhin and Shankar co-presented a festival in Brussels titled "From Sitar To Guitar," tracing the music of the Gypsies from India to

Europe. "They filmed the festival, and I would love to see it released properly on video, so people could enjoy what a wonderful event it was," Shankar says. "It really is so sad that we lost Yehudi while he was still so active. Speaking at the festival, he was so eloquent. His speech was always like music."

Remastered this year at Abbey Road by Andrew Walter, "West Meets East" has been repackaged with new commentary, as well as vintage art and the original liner notes by Shankar and Menuhin.

Shankar offers more reminiscences of Menuhin and the making of "West Meets East" in his autobiography, "Raga Mala." Edited by Harrison, the book was just issued in hardcover by Welcome Rain Publishers (see story, this page).

### GENERATION NEXT

Shankar has had his 18-year-old daughter, Anoushka, as a sitar protégée for several years. Next year sees an homage to history as Anoushka collaborates with EMI violinist Sarah Chang. Shankar is working with the pair, who will record some of the vintage "West Meets East" material. (His compositions are published by Anourag Music, ASCAP)

Last year, Angel issued Anoushka's debut album, consisting of pieces composed especially for her by her father (Billboard, Sept. 19, 1998). Shankar is performing concerts with his daughter in October and November around

the U.S., with more planned for next spring. He plans to spend his 80th birthday, on April 7, in India.

### LOOKING AHEAD

EMI sees Shankar's catalog as one of the label's "crown jewels," fully supporting a major campaign "for re-establishing Ravi's legacy," says Angel product manager Zach Hochkeppel. The first efforts were rewarded with worldwide sales of 175,000 for "Chants Of India" and 15,000 for the "In Celebration" boxed set, according to label reports.

Angel's efforts on behalf of "West Meets East" include co-promotions and joint displays with Welcome Rain at such retailers as Barnes & Noble, Borders, and Amazon, with a brochure for the Shankar catalog to be included in copies of "Raga Mala." Shankar's book and albums are also sold at his concerts and via the Ravi Shankar Foundation Internet site ([www.ravishankar.org](http://www.ravishankar.org)).

Produced by Robert LaPorta, Angel's midprice line of Shankar album reissues kicked off last year with "Portrait Of A Genius" and "Live At Monterey." This year has seen such items as 1962's "Improvisations," which features Shankar's touching leitmotif for Satyajit Ray's classic film "Pather Panchali."

The reissues resume in January with "Ragas And Talas" and "Sound Of The Sitar." April brings "Three Ragas" and "In New York," with "In San Francisco" and "Morning Raga/Evening Raga" set for July. The fall

should see a disc featuring Shankar's Sitar Concerto No. 1 conducted by André Previno, as well as works with flutist Jean-Pierre Rampal.

Since "Chants Of India," Angel has worked with the New York-based Intercultural Niche Strategies (INS) on marketing Shankar releases in Indian communities. INS co-principal Holly Poirier says India is the third-greatest country of origin for immigrants to the U.S. over the past few years, and EMI is one of the few majors to sell CDs direct to the five major Indian distributors. In New York, New Jersey, Chicago, Texas, and California, these distributors service as many as 400 retailers each, according to estimates.

Going direct is essential when dealing with price-sensitive Indian distributors, who will rarely pay more than \$6.50-\$8.50 per disc, which is difficult through a one-stop. Domestic companies are usually priced out of cassettes as it is, since Indian distributors can import them cheaply from India. T.L. Parasuram of Houston's H&L Enterprises stresses the allure of Angel's price, adding that Shankar is such an icon in Indian circles that the reissues practically market themselves.

INS also promotes the Shankar catalog at Indian festivals, advertises in Indian community publications, and services albums to such Indian radio programs as the 24-hour RBC network, which has 80,000 subscribers in the New York/New Jersey/Connecticut area.

## HOT 100 SINGLES SPOTLIGHT



by Silvio Pietroluongo

**DYNAMIC DUET:** 'N Sync & Gloria Estefan make a major-league leap toward the top of The Billboard Hot 100 this issue with "Music Of My Heart" (Miramax/Epic). First-week sales of 136,000 units shoot "Music" 41-2, the same position in which it debuts on the Hot 100 Singles Sales chart. "Music" falls just shy of the No. 1 spot occupied for the second consecutive week on both charts by Mariah Carey Featuring Jay-Z's "Heartbreaker."

**PUFF 'N STUFF:** Five weeks after the debut of his sophomore album, "Forever" (Bad Boy/Arista), Puff Daddy has begun to make his mark on the singles charts. The first single from "Forever," "P.E. 2000," was sent to radio in July but failed to chart on either the Hot 100 Airplay or Hot 100 charts. "P.E.," which features Hurricane G, was released as a 12-inch vinyl and CD-maxi single on Sept. 28 and debuts on Hot 100 Singles Sales at No. 49, scanning 4,000 copies. In the meantime, the follow-up, "Satisfy You," is already making its way up the airplay chart, moving 54-35 this issue. This is enough of an audience increase to earn "Satisfy You" the Greatest Gainer/Airplay designation on the Hot 100, where it moves 63-43. Expect a much larger jump next issue, as first-week sales of "Satisfy" will contribute to its chart position. "Satisfy" features R. Kelly, whose solo record, "If I Could Turn Back The Hands Of Time" (Jive), is the Greatest Gainer/Sales this issue. It is quite a rare occurrence for an artist to be both Greatest Gainer/Sales And Airplay with two different songs.

**SIMPSON, EH:** That go-getter debuting at No. 69 on the Hot 100 this issue with "I Wanna Love You Forever" (Columbia) is 19-year-old Dallas native Jessica Simpson. "Forever" scans 18,500 units and debuts at No. 19 on Hot 100 Singles Sales. Simpson has been receiving exposure over the past few months opening for 'N Sync on its national tour and will join Ricky Martin as an opener on his tour, which commences Oct. 20 in Miami. Simpson's debut album, "Sweet Kisses," hits retail Nov. 9.

**MULTIPLE MAMBOS:** Debuting at No. 60 on Hot 100 Singles Sales is "Mambo No. 5" by Latin Lou & the Mambo All Stars (Groove). "No. 5" is a cover version of Lou Bega's No. 5 Hot 100 hit, "Mambo No. 5 (A Little Bit Of...)" (RCA). Groove Records sensed an opening in the singles market for this song, since RCA has thus far only released a 12-inch vinyl version of the No. 1 radio record in the country. RCA's decision to sell albums has certainly paid off, as Bega's album "A Little Bit Of Mambo" has sold close to 500,000 units, with a weekly high of 112,000 units this issue (No. 13 on The Billboard 200). However, Santana has proved that you can enjoy success both with an album and single in the retail market. Sales of "Supernatural" (Arista) have increased over the course of its 16 weeks on The Billboard 200 during the same time that the single for "Smooth" has climbed up the singles sales chart. This issue "Supernatural" moves a weekly high of 159,500 units, bringing its total to 1.5 million units sold. "Smooth" has scanned 450,000 units to date, with a weekly high of 77,000 units moved last issue.

## Shankar Weaves His Story In 'Raga Mala'

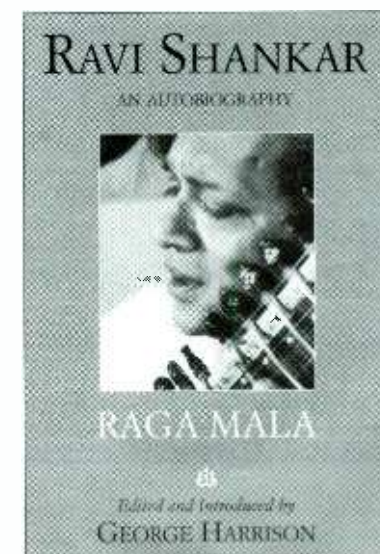
In many ways, the story of Ravi Shankar is the story of Indian culture in the West. Yet the 79-year-old Shankar is not only a pillar of Indian art; he is also one of the most inspiring composer/performers of the 20th century—a fact reinforced by his breathtaking autobiography, "Raga Mala."

Just issued in hardcover by the New York-based Welcome Rain Publishers, "Raga Mala" originally appeared in a deluxe, limited-edition boxed set published in '97 by London's Genesis Publications. The beautifully designed, copiously illustrated 336-page text was edited by longtime Shankar disciple George Harrison, who also provides a heartfelt introduction.

An equally emotive afterword was written by the late violinist/conductor Lord Yehudi Menuhin, who helped introduce Shankar's music to the West in the early '60s and who collaborated with the sitarist on the pioneering series of "West Meets East" albums (see story, page 13).

Other contributions to "Raga Mala" come from Shankar collaborators like composer Philip Glass and conductor Zubin Mehta, as well as Shankar's wife Sukanya. Selling for \$25, the book includes a glossary of Indian musical terms, a career chronology, and dozens of previously unpublished photos (many from Harrison's private collection).

In "Raga Mala" (Garland Of Ragas), Shankar traces his tale from childhood in the sacred Hindu town of Benares by the river Ganges to his happy home life in California with



Sukanya and his teenage daughter and sitar protégée, Anoushka. In between, he recalls his early years traveling the world as a dancer in the famous troupe led by his eldest brother, Uday Shankar.

Shankar also tells the story of his renunciation of four-star hotels and youthful stardom to devote himself to the sitar—via a painful seven-year, 18-hour-a-day course of study with his musical guru, Ustad Allaadin Khan (father of renowned sarod master Ali Akbar Khan, with whom Shankar played legendary duet concerts in the '60s and '70s).

Of his days in Calcutta, Shankar recalls his experiences working for All India Radio, as well as his heady collaboration with the great director

Satyajit Ray on such films as "Pather Panchali." Shankar moved to the West (London) in 1956, when he recorded the first of his many Angel/EMI LPs. He shares memories of his recording sessions and historic benefit concerts with the likes of Menuhin, as well as his less-well-known tutoring of John Coltrane (who named his son Ravi). Shankar also takes the time to praise such next-generation Indian virtuosi as percussionist Zakir Hussain.

A key presence in the latter stages of "Raga Mala" is Harrison, who has long been a close friend of Shankar's—from meeting him at the height of Beatlemania and traveling to India to editing "Raga Mala" and producing the remarkable 1997 album "Chants Of India."

Harrison's sincere interest in Indian art helped expose Shankar to a pop audience (much as Menuhin did with a classical one), and some of the book's most interesting moments are Shankar's recollections of the swinging '60s and his not-altogether-pleasant experiences at the Monterey Pop Festival and Woodstock.

"Raga Mala" tells Shankar's story well in the artist's own, often spiritual words. But an observation by Menuhin is perhaps the best indication of what a reader will discern from the book: "Ravi represents enlightenment, organization, discipline—and yet such freedom... He is always living the creative existence in his mind and in his heart; he isn't just a tool in the system."

BRADLEY BAMBARGER

# 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®**

OCTOBER 16, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW	1	1	<b>CREED</b> WIND-UP 13053* (11.98/17.98)	<b>HUMAN CLAY</b>	1
2	NEW	1	1	<b>GARTH BROOKS</b> CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
3	NEW	1	1	<b>METHOD MAN/REDMAN</b> DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	3
4	3	5	16	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 19080 (11.98/17.98)	SUPERNATURAL	3
5	2	2	20	<b>BACKSTREET BOYS</b> ▲ <sup>8</sup> JIVE 41672 (11.98/17.98)	MILLENNIUM	1
6	4	3	6	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
7	10	8	38	<b>BRITNEY SPEARS</b> ▲ <sup>7</sup> JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
8	NEW	1	1	<b>MARC ANTHONY</b> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
9	8	4	5	<b>DIXIE CHICKS</b> ▲ <sup>2</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
10	9	6	40	<b>KID ROCK</b> ▲ <sup>3</sup> LAVA/ATLANTIC 83119*/AG (10.98/17.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	5
11	11	7	15	<b>LIMP BIZKIT</b> ▲ <sup>3</sup> FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
12	5	1	3	<b>EVE</b> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
13	13	9	6	<b>LOU BEGA</b> ● RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	9
14	7	—	2	<b>BRIAN MCKNIGHT</b> MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
15	NEW	1	1	<b>STING</b> A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
16	1	—	2	<b>NINE INCH NAILS</b> NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
17	6	—	2	<b>BARBRA STREISAND</b> COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
18	14	12	48	<b>JUVENILE</b> ▲ <sup>2</sup> CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	9
19	15	13	6	<b>PUFF DADDY</b> ▲ <sup>3</sup> BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
20	17	11	21	<b>RICKY MARTIN</b> ▲ <sup>5</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
21	19	18	100	<b>SHANIA TWAIN</b> ◆ <sup>13</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
<b>▶ GREATEST GAINER ◀</b>						
22	24	37	18	<b>BLINK 182</b> ● MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
23	20	14	17	<b>SMASH MOUTH</b> ▲ <sup>2</sup> INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
24	23	17	7	<b>MARY J. BLIGE</b> MCA 111929* (11.98/17.98)	MARY	2
25	21	16	10	<b>VARIOUS ARTISTS</b> ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
26	27	20	25	<b>LIL' TROY</b> ● SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) <b>HS</b>	SITTIN' FAT DOWN SOUTH	20
27	12	—	2	<b>TORI AMOS</b> ATLANTIC 83230/AG (19.98/24.98)	TO VENUS AND BACK	12
28	16	—	2	<b>ADAM SANDLER</b> WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
29	28	43	22	<b>TIM MCGRAW</b> ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
30	35	25	49	<b>98 DEGREES</b> ▲ <sup>2</sup> MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
31	25	19	3	<b>MARTINA MCBRIDE</b> RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
32	NEW	1	1	<b>LOST BOYZ</b> UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	32
33	40	26	10	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
34	NEW	1	1	<b>INDIGO GIRLS</b> EPIC 69914 (11.98 EQ/17.98)	COME ON NOW SOCIAL	34
35	29	28	88	<b>DIXIE CHICKS</b> ▲ <sup>7</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
36	30	22	10	<b>SOUNDTRACK</b> ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
37	33	23	17	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
38	38	24	18	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
39	37	29	11	<b>POWERMAN 5000</b> ● DREAMWORKS 450107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	29
40	36	21	16	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
41	18	—	2	<b>CHRIS CORNELL</b> A&M 490412/INTERSCOPE (11.98/17.98)	EUPHORIA MORNING	18
42	41	27	32	<b>TLC</b> ▲ <sup>4</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
43	42	30	10	<b>HOT BOYS</b> CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
44	NEW	1	1	<b>MAC</b> NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	44
45	26	15	3	<b>THE BEATLES</b> APPLE 21481*/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
46	34	31	5	<b>SOUNDTRACK</b> EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	31
47	32	10	3	<b>OL' DIRTY BASTARD</b> ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
48	NEW	1	1	<b>SOUNDTRACK</b> JIVE 41692 (11.98/17.98)	DRIVE ME CRAZY	48
49	31	—	2	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	31
50	45	32	7	<b>MOBB DEEP</b> ● LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
51	46	35	80	<b>'N SYNC</b> ▲ <sup>7</sup> RCA 67613 (11.98/17.98)	'N SYNC	2
52	47	40	112	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
53	44	34	54	<b>GOO GOO DOLLS</b> ▲ <sup>2</sup> WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	22	—	2	<b>TERROR SQUAD</b> MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	22
55	43	33	6	<b>LFO</b> ● ARISTA 14605 (10.98/16.98)	LFO	21
56	51	45	39	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
57	48	50	18	<b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
58	50	47	73	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)	5	28
59	56	54	24	<b>B.G.</b> ● CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
60	49	42	38	<b>SUGAR RAY</b> ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
61	52	44	14	<b>VARIOUS ARTISTS</b> ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
62	60	60	21	<b>SNOOP DOGG</b> NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
<b>▶ PACESETTER ◀</b>						
63	140	120	29	<b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
64	59	49	29	<b>GINUWINE</b> ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
65	NEW	1	1	<b>EVERYTHING BUT THE GIRL</b> ATLANTIC 83214*/AG (10.98/16.98)	TEMPERAMENTAL	65
66	63	73	105	<b>CREED</b> ▲ <sup>3</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON	22
67	NEW	1	1	<b>LONG BEACH DUB ALLSTARS</b> DREAMWORKS 450213/INTERSCOPE (10.98/16.98)	RIGHT BACK	67
68	53	39	32	<b>EMINEM</b> ▲ <sup>2</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
69	NEW	1	1	<b>OUR LADY PEACE</b> COLUMBIA 63707/CRG (10.98 EQ/16.98)	HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	69
70	55	41	8	<b>VARIOUS ARTISTS</b> ● VIOLATOR/DEF JAM 558941*/DJMGM (10.98/16.98)	VIOLATOR THE ALBUM	8
71	58	48	47	<b>CHER</b> ▲ <sup>3</sup> WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
72	62	53	23	<b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
73	54	38	6	<b>NOREAGA</b> PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLUNT — DA HUSTLER	9
74	64	61	6	<b>FILTER</b> REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
75	70	71	46	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
76	68	57	15	<b>K-CI &amp; JOJO</b> ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
77	66	62	59	<b>KORN</b> ▲ <sup>2</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
<b>▶ HEATSEEKER IMPACT ◀</b>						
78	103	114	10	<b>STAIN'D</b> FLIP/ELEKTRA 62356/EEG (7.98/11.98) <b>HS</b>	DYSFUNCTION	78
79	NEW	1	1	<b>CLINT BLACK</b> RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	79
80	78	66	28	<b>SILK</b> ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
81	83	70	14	<b>KENNY G</b> ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
82	39	—	2	<b>TYPE O NEGATIVE</b> ROADRUNNER 8660 (10.98/16.98)	WORLD COMING DOWN	39
83	65	56	16	<b>LEN</b> ● WORK 69528/EPIC (11.98 EQ/16.98) <b>HS</b>	YOU CAN'T STOP THE BUM RUSH	46
84	76	84	16	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
85	57	36	3	<b>LUIS MIGUEL</b> WEA LATINA 29288 (10.98/16.98)	AMARTE ES UN PLACER	36
86	NEW	1	1	<b>GEORGE WINSTON</b> WINDHAM HILL 11465 (10.98/16.98)	PLAINS	86
87	79	69	6	<b>VARIOUS ARTISTS</b> TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5	51
88	82	74	46	<b>THE OFFSPRING</b> ▲ <sup>4</sup> COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
89	61	—	2	<b>KANE &amp; ABEL</b> EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER	61
90	69	67	14	<b>WEIRD AL YANKOVIC</b> ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
91	86	80	5	<b>DAYS OF THE NEW</b> OUTPOST 030037/INTERSCOPE (11.98/17.98)	DAYS OF THE NEW	40
92	71	64	6	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME	19
93	73	59	20	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
94	81	106	81	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
95	74	58	16	<b>VARIOUS ARTISTS</b> ● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)		18
96	NEW	1	1	<b>VICTOR MANUELLE</b> SONY DISCOS 83310 (9.98 EQ/15.98)	INCONFUNDIBLE	96
97	NEW	1	1	<b>PAULA COLE BAND</b> IMAGO 47490/WARNER BROS. (11.98/17.98)	AMEN.	97
98	75	65	15	<b>MISSY "MISDEMEANOR" ELLIOTT</b> THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
99	NEW	1	1	<b>YES</b> BEYOND 78046 (10.98/16.98)	THE LADDER	99
100	NEW	1	1	<b>ZZ TOP</b> RCA 67850 (10.98/16.98)	XXX	100
101	77	75	32	<b>LIT</b> ● RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
102	84	111	76	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
103	123	190	27	<b>SOUNDTRACK</b> ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
104	72	122	3	<b>SOUNDTRACK</b> MCA 112068 (12.98/18.98)	FOR LOVE OF THE GAME	72
105	87	55	4	<b>COAL CHAMBER</b> ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC	22
106	99	85	26	<b>BUCKCHERRY</b> ● DREAMWORKS 450044/INTERSCOPE (10.98/16.98) <b>HS</b>	BUCKCHERRY	74
107	90	81	18	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) <b>HS</b>	VENNI VETTI VECCI	3

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
108	85	77	7	VARIOUS ARTISTS	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	53
109	93	72	58	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
110	114	104	47	112	BAD BOY 73021*ARISTA (10.98/16.98)	ROOM 112
111	110	112	12	TRAIN	AWAKE/COLUMBIA 38052/CRG (10.98 EQ/16.98)	TRAIN
112	105	93	23	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE
113	92	52	3	PROJECT PAT	HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN
114	106	94	22	VARIOUS ARTISTS	RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY
115	108	83	10	BARRY WHITE	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER
116	101	105	31	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO
117	95	82	20	SOUNDTRACK	ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL
118	117	97	14	SOUNDTRACK	POKEMON: 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
119	102	86	16	EDWIN MCCAIN	LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER
120	97	78	53	JAY-Z	ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE
121	91	63	5	MEGADETH	CAPITOL 99134 (10.98/16.98)	RISK
122	88	110	16	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
123	67	—	2	BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN 48151* (11.98/16.98)	BURN TO SHINE
124	100	88	27	ANDREA BOCELLI	POLYDOR 547222 (10.98/17.98)	SOGNO
125	169	194	3	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
126	113	91	42	FATBOY SLIM	SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
127	NEW	1	1	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
128	151	165	6	STATIC-X	WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
129	89	46	3	QUEENSRYCHE	ATLANTIC 83225/AG (10.98/16.98)	Q2K
130	111	129	31	GEORGE STRAIT	MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME
131	115	109	37	DAVE MATTHEWS/TIM REYNOLDS	BAMA RAGS 67755/RCA (10.98/16.98)	LIVE AT LUTHER COLLEGE
132	104	—	2	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
133	122	154	15	GEORGE JONES	ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH
134	NEW	1	1	SMOKEY ROBINSON	MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE
135	118	103	16	702	MOTOWN 549526/UNIVERSAL (10.98/16.98)	702
136	124	99	47	R. KELLY	JIVE 61625* (19.98/24.98)	R.
137	98	76	3	AUDIO ADRENALINE	FOREFRONT 25225 (11.98/15.98)	UNDERDOG
138	121	96	18	ENRIQUE IGLESIAS	FONOVISA 0517 (10.98/16.98)	BAILAMOS
139	94	68	5	THE BEATNUTS	VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE
140	131	115	75	DAVE MATTHEWS BAND	RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS
141	NEW	1	1	ANGIE STONE	ARISTA 19092 (10.98/16.98)	BLACK DIAMOND
142	148	135	46	JEWEL	ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT
143	125	127	11	VARIOUS ARTISTS	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
144	120	90	16	SOUNDTRACK	OVERBROOK 490344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST
145	135	118	72	DMX	RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT
146	127	123	21	SHEDAISY	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98)	THE WHOLE SHEBANG
147	126	100	6	LINDA RONSTADT & EMMYLOU HARRIS	ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS
148	128	101	18	TRU	NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY
149	80	51	3	SOUNDTRACK	MIRAMAX 67861/EPIC (11.98 EQ/17.98)	MUSIC OF THE HEART
150	141	119	58	ROB ZOMBIE	GEFFEN 425212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE
151	116	87	18	SOUNDTRACK	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
152	164	126	10	MACY GRAY	EPIC 69490* (11.98 EQ/16.98)	ON HOW LIFE IS
153	107	79	7	SOUNDTRACK	COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP
154	134	124	31	SIXPENCE NONE THE RICHER	SQUINT 7032* (10.98/15.98)	SIXPENCE NONE THE RICHER
155	119	102	12	TOO SHORT	SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY

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				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
156	129	144	3	MEAT LOAF	BEYOND 78065 (10.98/16.98)	VH1 STORYTELLERS
157	138	117	26	VENGABOYS	GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD)	THE PARTY ALBUM!
158	149	131	41	DMX	RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD
159	146	132	14	SLIPKNOT	I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
160	109	98	12	CHRIS ROCK	DREAMWORKS 450055/INTERSCOPE (10.98/16.98)	BIGGER & BLACKER
161	142	121	14	ALICE IN CHAINS	COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE
162	130	—	2	RANDY TRAVIS	DREAMWORKS (NASHVILLE) 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE
163	132	116	6	THIRD DAY	ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98)	TIME
164	133	92	5	MAGIC	NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'
165	152	146	46	GARTH BROOKS	CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE
166	112	—	2	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
167	143	113	40	ORGY	ELEMENTREE 46923/WARNER BROS. (10.98/16.98)	CANDYASS
168	NEW	1	1	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 25 (22.98 CD)	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER
169	NEW	1	1	GUSTER	HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
170	145	125	6	CLAY WALKER	GIANT (NASHVILLE) 24717/WARNER BROS. (NASHVILLE) (10.98/16.98)	LIVE, LAUGH, LOVE
171	158	159	52	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS
172	150	183	54	MARK WILLS	MERCURY (NASHVILLE) 536317 (10.98/16.98)	WISH YOU WERE HERE
173	156	143	8	VARIOUS ARTISTS	UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S
174	183	128	3	IYANLA VANZANT	HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
175	178	150	18	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE
176	147	133	16	MOBY	V2 27049* (16.98 CD)	PLAY
177	153	136	45	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS
178	163	147	34	COLLECTIVE SOUL	ATLANTIC 83162/AG (10.98/16.98)	DOSAGE
179	137	108	9	MEMPHIS BLEEK	ROC-A-FELLA 538991*/DJMG (10.98/16.98)	COMING OF AGE
180	139	95	29	SILVERCHAIR	EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM
181	NEW	1	1	TONY BENNETT	RPM RECORDS/COLUMBIA 63668/CRG (11.98 EQ/17.98)	BENNETT SINGS ELLINGTON HOT & COOL
182	144	—	2	TWILA PARIS	SPARROW 51690 (11.98/15.98)	TRUE NORTH
183	NEW	1	1	VARIOUS ARTISTS	SNL 25: SATURDAY NIGHT LIVE THE MUSICAL PERFORMANCES VOL. 1	183
184	174	153	49	DRU HILL	DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU
185	188	164	69	BRANDY	ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER
186	182	139	77	SOUNDTRACK	WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS
187	165	152	53	EVERLAST	TOMMY BOY 1236 (11.98/17.98)	WHITEY FORD SINGS THE BLUES
188	160	—	12	STEVE WARINER	CAPITOL (NASHVILLE) 96139 (10.98/16.98)	TWO TEARDROPS
189	157	160	5	JIMMIE'S CHICKEN SHACK	ROCKET/ISLAND 546382/DJMG (11.98/16.98)	BRING YOUR OWN STEREO
190	NEW	1	1	DAVE KOZ	CAPITOL 99458 (10.98/16.98)	THE DANCE
191	167	187	40	ALAN JACKSON	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE
192	170	148	15	MANA	WEA LATINA 27864 (9.98/16.98)	MTV UNPLUGGED
193	136	107	6	MADE MEN	RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION
194	181	177	19	OLEANDER	REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
195	189	173	46	MARIAH CAREY	COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S
196	159	186	15	SOUNDTRACK	VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS
197	175	151	24	SARAH BRIGHTMAN	NEMO STUDIO 56769/ANGEL (10.98/17.98)	EDEN
198	190	—	2	BRAD PAISLEY	ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
199	168	142	29	B*WITCHED	EPIC 69751 (10.98 EQ/16.98)	B*WITCHED
200	192	—	19	DWIGHT YOAKAM	REPRISE (NASHVILLE) 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 110	Buckcherry 106	Ginuwine 64	Dave Koz 190	Jo Dee Messina 94	Adam Sandler 28	Wild Wild West 144	Pure 80's 173
2Pac 177	B*Witched 199	Godsmack 56	Lenny Kravitz 58	Method Man/Redman 3	Santana 4	Britney Spears 7	Ruff Ryders: Ryde Or Die Vol. 1
702 135	Mariah Carey 195	Go Go Dolls 53	Len 83	Luis Miguel 85	Sevendust 192	Staind 78	72
98 Degrees 30	Steven Curtis Chapman 84	Macy Gray 152	LFO 55	Mobb Deep 50	Shedaisy 146	Static-X 128	SNL 25: Saturday Night Live The Musical Performances Volume 1
Yolanda Adams 166	Cher 71	Guster 169	Lil' Troy 26	Moby 176	Silk 80	Sting 15	183
Christina Aguilera 6	Kenny Chesney 116	Ben Harper And The Innocent	Limp Bizkit 11	Nine Inch Nails 16	Silverchair 180	Angie Stone 141	The Source Hip-Hop Music Awards
Alice In Chains 161	Charlotte Church 63	Criminals 123	Lit 101	Noreaga 73	Falboy Slim 126	George Strait 130	1999 — The Album 108
Tori Amos 27	Coal Chamber 105	Faith Hill 102	Lonestar 57	'N Sync 51	Slipknot 159	Barbra Streisand 17	Violator The Album 70
Marc Anthony 8	Paula Cole Band 97	Lauryn Hill 109	Long Beach Dub Allstars 67	The Offspring 88	Smash Mouth 23	Sugar Ray 60	WoW-The 90s: 30 Top Christian
Arcade Fire 137	Collective Soul 178	Hot Boys 43	Jennifer Lopez 38	Or' Dirty Bastard 47	Snoop Dogg 62	System Of A Down 125	Songs Of The Decade 143
Backstreet Boys 5, 52	Phil Collins 171	Whitney Houston 75	Lost Boyz 32	Oleander 194	Sole 127	Terror Squad 54	WoW Worship: Today's 30 Most
The Beatles 45	Chris Cornell 41	Ideal 132	Mac 44	Our Lady Peace 69	SOUNDTRACK	Third Day 163	Powerful Worship Songs 122
The Beatnuts 139	Creed 1, 66	Enrique Iglesias 138	Made Men 193	Orgy 167	Austin Powers: The Spy Who Shagged Me 151	TLC 42	Vengaboys 157
Low Rega 13	Days Of The New 91	Indigo Girls 34	Magic 164	Our Lady Peace 69	Blue Streak — The Album 46	Too Short 155	Clay Walker 170
Eric Benet 112	Destiny's Child 33	Alan Jackson 191	Mana 192	Twila Paris 182	City Of Angels 186	Train 111	Steve Wariner 188
Tony Bennett 181	Dixie Chicks 9, 35	Jay-Z 120	Mannheim Steamroller 168	Brad Paisley 198	Cruel Intentions 196	Randy Travis 162	Barry White 115
B.G. 59	DMX 145, 158	Jewel 142	Victor Manuelle 96	Powerman 5000 39	Drive Me Crazy 48	Tru 148	Billy Joel 115
Cint Black 79	Dru Hill 184	Jimmie's Chicken Shack 189	Ricky Martin 20	Project Pat 113	For Love Of The Game 104	Shania Twain 21	Mark Wills 172
Blaque 175	Missy "Misdemeanor" Elliott 98	Juvenile 18	Dave Matthews Band 140	Puff Daddy 19	In Too Deep 153	Type O Negative 82	George Winston 86
Memphis Bleek 179	Eminem 68	Kane & Abel 89	Dave Matthews/Tim Reynolds 131	Quincy 129	The Matrix 103	Iyanla Vanzant 174	Weird Al Yankovic 90
Mary J. Blige 24	EVE 12	K-Ci & JoJo 76	Martina McBride 31	Red Hot Chili Peppers 37	MUSIC OF THE HEART 149	VARIOUS ARTISTS	Yes 99
Blink 182 22	Everlast 187	R. Kelly 136	Edwin McCain 119	Smiley Robinson 134	Notting Hill 117	Jock Jams Volume 5 87	Dwight Yoakam 200
Andrea Bocelli 124	Everything But The Girl 65	Kid Rock 10	Tim McGraw 29	Chris Rock 160	Pokémon: 2. B.A. Master — Music	Millennium Hip-Hop Party 114	Rob Zombie 150
Brandy 185	Filter 74	Korn 77	Brian McKnight 14	Linda Ronstadt & Emmylou Harris 147	Runaway Bride 36	No Boundaries — A Benefit For The Kosovar Refugees 95	ZZ Top 100
Sarah Brightman 197	Kenny G 81		Brian McKnight 14	Ja Rule 107	Tarzan 93		

# Piracy Hits Home For Universal Exec

BY BILL HOLLAND

WASHINGTON, D.C.—For decades now, weekly reports of street-corner vendors selling pirated and counterfeit CDs, records, and tapes have become all too common. But for Marc Nathan, senior director of A&R/research at Universal Music, late last month, piracy hit home.

Says the nine-year industry veteran, who lives in Manhattan, "It was early Saturday afternoon, Sept. 25. I was walking down Eighth Avenue, and I happened to notice a street vendor. Now, I have certainly seen these people over the years, but what caught my eye when I approached was that the majority of the 200 or so [English-language] CDs this gentleman had for sale was Universal Music and Video Distribution [UMVD] product."

To Nathan, it was obvious the stuff was bogus. "The artwork was just color Xerox, cut out, stuck into jewel cases. The discs were plain, no labels."

The real attention grabber, he adds, was that in the stacks of CD-Rs "was our new album by the Lost Boyz, called 'LB For Life'—which had a street date of the following Tuesday. We had seen copies of the authentic release in our offices a day or two before, but this guy had it on the streets for five bucks."

Nathan says the vendor "also had the Brian McKnight record 'Back At One,' which had just hit the street

*'I realized this was the second wave. They were back out there again'*

—MARC NATHAN—

and had debuted on [The Billboard 200] at No. 7 and had [already] scanned more than 140,000 copies."

He also spied several other new Universal releases that are currently on The Billboard 200. "There was also our 98° record, '98°,' and '400 Degreez' by our hip-hop act Juvenile, who [is on the UMVD-distributed] Cash Money label."

Nathan was one of the executives instrumental in bringing the Cash Money label to Universal. "What immediately touched me was, here I was all of a sudden looking at bootleg product" of the releases.

"When you're on a crowded New York street, and there are kids all standing around a street vendor buying these CDs at five dollars a pop, when they could be at the Virgin Megastore buying the authorized titles," he says, "you realize how much money your company is potentially losing because of these bootleggers."

Nathan recalls, "I'd read the story a few weeks back about tens of thou-

sands of counterfeit CD-Rs having been confiscated [in New York], and I realized this was the second wave. They were back out there again."

Later that same day, Nathan says, "I was on Sixth Avenue and saw another vendor who had virtually the same titles. There were a few BMG titles, a few Sony titles, but 98% of the non-Latin releases were UMVD product."

Resisting the impulse to call 911 immediately, Nathan shelled out \$25 to the vendor—who wore a city vendor ID badge but had it turned backward so that it was impossible to tell if it was legitimate—to purchase five of the pirated Universal CD-Rs and brought them into the office that Monday. He showed them to Universal sales and business affairs executives, who contacted the investigation unit of the New York Police Department.

The good news, says Nathan, is that the following week, Universal received E-mails from the Recording Industry Assn. of America's anti-piracy unit that the vendors had been busted and their stash confiscated.

"The only thing that upset me," Nathan says, "is that this past Saturday [Oct. 2], I was out on the street and they were back out there again, and they had more UMVD product that they didn't have before—releases which had just hit the streets this past week."

## LUAKA BOP/VIRGIN IN 'ZONE' FOR 4TH ZAP MAMA SET

(Continued from page 13)

possessing the vitality to always find something to give to children, to work, to everything.

"When I created Zap Mama as an a cappella group, I was a young woman, and I knew it was only one moment of my life, and I didn't know how long it would endure," she adds. "When I had a child, I became more of an adult and knew better what I wanted."

Daulne's mission has always been to subvert the hidebound conventions that dictate uses of the human voice.

"Voices are my thing, and I want to bring the a cappella sounds I created and developed from searching out voices all over the world to different kinds of instrumental music, so people can use my vocal technique with instruments," she says. "The music can be classical, rock, Spanish, African, or any other genre. Some rock people have asked me to do things, and I'm happy for that. 10,000 Maniacs invited Zap Mama to tour the college circuit with them in '93."

### A FUSION OF STYLES

"Virgin Associated Labels is excited to be working with Zap Mama," says Malcolm Carruthers, VP of marketing for Virgin Associated Labels, Luaka Bop's new distributor (it previously went through Warner Bros.). "A Ma Zone' is a beautiful fusion of world, urban, and hip-hop styles. Our expertise in world music with [labels] Narada and Real World, plus Virgin Records' experience in urban promotions, will allow 'Zone' to reach the broadest possible audience. Of

course, it helps that 'Zone' is a great album!"

"The key to breaking 'Rafiki' will be to establish a base on a mix show/DJ level in a couple of key markets—L.A., San Francisco, and Philly—and allow word of mouth to take over," says Tom Bracamontes, Virgin senior VP of promotions. "The DJ community was instrumental in breaking [Les Nubians'] 'Makeda' at mainstream R&B radio and can have a similar effect on 'Rafiki.' Also, it doesn't hurt to have a team that can effectively work projects covering the vast R&B spectrum—Les Nubians [Afro-European R&B], Gang Starr [hip-hop], and Ideal [mainstream R&B]."

"Zone" was released internationally in April and supported by a European tour that started in May and continued through the summer.

Virgin's U.S. marketing strategy is to link all promotions and releases to a national Zap Mama tour booked by San Francisco-based agency Rosebud. It launches Wednesday (13) in Cambridge, Mass., and ends Nov. 10 in Chico, Calif.

"We serviced the advance CD to general press and urban AC radio in tour markets on Sept. 15," says Carruthers. "We're targeting college and urban radio, press, and going for strong retail visibility—in-store displays, price and positioning, in-store play in major chains—around the tour markets... Marie Daulne will be visiting radio stations and retail outlets. We're giving out sampler cassettes in

retail, clubs, at shows, and to the lifestyle audience at bookstores, cafes, restaurants."

A radio edit of "Rafiki"—featuring one version with Black Thought's rap and one without—went to urban AC and college radio on Oct. 4. "At the moment, we don't have a video; we're waiting to see how the single is received," Carruthers adds.

The early reception at retail is enthusiastic. "'Rafiki' hit me in the same place as the Roots/Erykah Badu collaboration 'You Got Me,' with the Mama's vocal harmonies adding King Tubby-style flavors," says Benjamin Kelly, world music buyer for the Times Square outlet of Virgin Megastore.

"The ascension of Zap Mama's world groove on their last outing, 'Seven,' with the 'Poetry Man' [Michael Franti] collaboration and the abandonment of their a cappella signature, was embraced by our customers, so 'A Ma Zone' should continue to please the fan base," he adds. "We'll also benefit from the Les Nubians' success, with customers making that association through in-store play. We expect to move a lot of units."

Radio is equally welcoming of the new album. "It has a great underground, alternative flavor you could call 'Afropean,' and we've had success with this type of music before," says David Dickerson, music director for adult R&B WHUR Washington, D.C. "We broke Les Nubians, and this record is in a similar vein... We're expecting a breakout by Zap Mama."



by Geoff Mayfield

**C**REED'S HIGH-WATER REVIVAL: The quandary of Creed is that it has been one of the best-selling rock acts of the last two years, and yet the band has failed to garner the widespread media attention that was showered upon the likes of Nirvana and Pearl Jam just a few years ago. Perhaps the chart-topping bow of its sophomore album, "Human Clay," will push the quartet into the spotlight.

Its 1997 debut, "My Own Prison," has spent 105 weeks on The Billboard 200, the last 92 in a row within the top 75. The album's consistent track record was underlined when it won the best sellers award in the rock category, based on SoundScan data, at this year's National Assn. of Recording Merchandisers Convention in March. Creed clicked not just with consumers but programmers too, emerging as the No. 1 act in the mainstream rock category in Billboard's 1998 Year in Music spotlight, locking up the year's No. 2, 5, and 9 tracks for the format, with "My Own Prison," "What's This Life For," and "Torn," respectively. Despite its accomplishments, the band hasn't attracted the celebrity status that was accorded the Seattle scene's stars during the height of the grunge movement.

Armed with an impressive first-week tally of 315,500 units and an easy victory over the pop/rock experiment of '90s chart champ Garth Brooks, Creed might finally earn the attention of the consumer media. The total stands as the seventh-largest opening week of 1999. Creed also becomes the third rock act, after Limp Bizkit and last week's No. 1, Nine Inch Nails, to top The Billboard 200 this year.

**C**APITOL GAINES: In second place, with 262,000 units, is Garth Brooks' much-publicized pop outing, "In ... The Life Of Chris Gaines." The album trails Creed by a 20% gap.

The "Gaines" project, in which Brooks assumes the identity of a character from a yet-to-be-filmed movie, generated reams of coverage from magazines and newspapers. Brooks hit the cameras plenty too, making release-week stops on "Today"; "Later Today"; the 25th anniversary special of "Saturday Night Live"; the talk shows of Jay Leno, Rosie O'Donnell, and Conan O'Brien; and his own Sept. 29 special on NBC, which generated a 5.5 rating and a 9 share. By comparison, his country-oriented "Double Live" special—which was on NBC last November when his album of the same name broke the 1-million mark in its first week—pulled a 9.7 rating and a 15 share.

By practically anyone else's standards, 262,000 copies would be an impressive opening week, but stacked next to his own accomplishments, the number looks small. Aside from "Double Live," Brooks saw 1997's "Sevens" move 897,000 pieces in its first week and last year's boxed set "The Limited Series" do 372,500 units, while two of his earlier albums—'93's "In Pieces" and '92's "The Chase"—each surpassed 400,000 units.

Unlike his country efforts, this new album has not had a ready-made home at radio. Neither "Lost In You" nor "It Don't Matter To The Sun," the tracks from the album's retail-available single, garnered enough audience to reach Hot 100 Airplay; the latter peaked at No. 24 on Hot Country Singles & Tracks. One also gets the sense that consumers had trouble getting their arms around this project's concept: Garth Brooks, singing under an assumed name, in a "pre-soundtrack" to a movie that may never be made. I noticed that both trade and consumer print ads for the album were obliged to include somewhat wordy copy blocks explaining the album, a detail not required by most music ads.

Of course, there may be one very simple explanation why this album didn't meet the numbers of the singer's previous outings. It's just possible the buying public finds Brooks' pop music less compelling than his country material.

**P**LAYOFFS: The third member of this week's 200,000-plus club is the pairing of rappers Method Man and Redman, who open at No. 3 with 254,000 units. Both of them have solo albums coming in December. Method Man's last album opened with 411,000 last November behind—who else?—Garth Brooks... "Oprah's on" again, as a Sept. 28 visit to Oprah Winfrey's daytimer causes sales for young soprano Charlotte Church to more than triple. With a 15,000-unit gain, her album soars 140-63, earning the percentage-based Pacesetter award... Following the success of Ricky Martin and Jennifer Lopez, Sony Music's Latin invasion of the pop charts continues, with Marc Anthony's English album opening at No. 8 on The Billboard 200 with 124,000 units. Of the three albums he previously placed on The Billboard Latin 50, only 1997's "Contra La Corriente" managed to reach the big chart. That one peaked at No. 74... Internet sales play a role in The Billboard 200 debut of Guster at No. 169. The sales that place its "Lost And Gone Forever" on Top Internet Album Sales account for 19% of its overall sales, a higher percentage than we're accustomed to seeing the Web provide. Were it not for its sales in cyberspace, the album would have started at No. 196 on the big chart. Guster also opens at No. 9 on the Heatseekers list.

## MARIAH CAREY UNVEILS 'RAINBOW' ON COLUMBIA

(Continued from page 1)

pop diva has sold more than 115 million albums worldwide, prior to "Rainbow." Columbia president Don Jenner reports that the label will initially ship 5 million copies of Carey's latest opus worldwide. That will rank Carey in the same sphere as enduring divas Madonna and Whitney Houston, whose labels—Warner Bros. and Arista—estimate career worldwide album sales of approximately 120 million and 100 million each, respectively.

"Simply put, [Mariah's] ending the '90s with a bang," Jenner says. "She deserves the success. She's one of the most consistent artists making records right now. This new project is easily her most diverse and real—and it's off to an amazing start with 'Heartbreaker.'"

That track made history Sept. 29 when it became Carey's 14th No. 1 single on The Billboard Hot 100, a feat rivaled only by the Beatles (with 20) and Elvis Presley (18) (Billboard, Oct. 9). That same week, "Heartbreaker" also topped Billboard's Hot R&B Singles & Tracks chart, becoming the artist's sixth single to do so.

Thanks to "Heartbreaker," Carey has had more No. 1 singles than any other female artist, surpassing both the Supremes (12) and Madonna (11). Released to retail on Sept. 21, the single sold 271,000 copies in the U.S. in its first week, according to SoundScan, marking the biggest first-week singles sales of Carey's career.

Such out-of-the-box singles action has retailers eagerly anticipating the onset of "Rainbow."

"Needless to say, it looks like it'll be another huge record for her," says Tim Devin, GM of Tower Records in

New York. "There doesn't seem to be anything that can stop her."

Adding to the widespread interest in "Heartbreaker" was an Internet preview of the tune on Microsoft's MSN WindowsMedia.com on Aug. 16. The streaming sample of the song was available for 12 hours, drawing more than a half-million hits. Site visitors were also offered an audio greeting from Carey and exclusive new photos.

Interestingly, "Rainbow" was not initially on Carey's agenda of activities this season. "Heartbreaker" was actually written for the soundtrack to "All That Glitters," which will feature the artist in her first lead film role. However, production for the Columbia Pictures vehicle has been postponed until early 2000.

"We're just making sure the script is perfect," Carey says of the film, adding that "Rainbow" was partly born out of her desire to not let the track sit on the shelf. "I've written other songs that I'm saving for the movie. But 'Heartbreaker' felt current and fresh. I didn't want to wait on putting it out."

From there, Carey began collaborating with a wide range of producers that includes platinum pop luminaries Jimmy Jam and Terry Lewis and David Foster, as well as hip-hop renegades DJ Clue, Jermaine Dupri, Damizza, Master P, and She'kspere. The resulting set, which has guest appearances by 98°, Joe, Da Brat, Missy Elliott, Usher, Jay-Z, and Snoop Dogg, is a seamless synthesis of the pure-pop sound that distinguished her early efforts and the streetwise rhythms inherent in her more recent recordings.

"I feel like I'm in such a strong, healthy place as an artist," says Carey.

"My music is more honest now than it's ever been. It's so validating that people are responding so well to it."

Part of what Carey loyalists are responding to is her continued accessibility. On Sept. 21, she promoted the retail release of "Heartbreaker" by getting in a hot-pink van and hitting various spots around New York. In a promotion dubbed "Mariah Takes Manhattan," the singer visited a variety of local spots, including a McDonald's, a high school, and several retail outlets.

"People went crazy," says Marcia Edelstein, VP of creative marketing at Columbia, who says the stunt is the first of a still-to-be-confirmed series of launch events for the project. "Mariah understands the value of maintaining a close relationship with her fans—and she apparently enjoys it. The day we drove around in the 'Heartbreaker' van was a blast for everyone."

Carey is immersed in a two-week spree of international promotion and press that will take her to the U.K. and various other parts of Europe. A trip to Japan is on the agenda for mid-November.

When she returns to the U.S. on Tuesday (12), Carey will begin a round of television appearances that will include an hourlong special for Fox-TV that will air in early December. She's also confirmed to perform on NBC's prime-time White House holiday special on Dec. 11. Additionally, several talk-show spots are in the works.

MTV has been actively airing the video accompanying "Heartbreaker," directed by Brett Ratner; since Aug. 16. The clip was introduced during an episode of the program "Making The Video," which also offered behind-the-scenes footage of the clip's creation.

Since its MTV premiere, the clip has been among the top 10 most-requested videos on the network's top-rated program, "Total Request Live," for seven weeks to date.

A re-edited version of the "Heartbreaker" video, featuring Da Brat and Elliott, will be serviced to MTV, BET, VH1, and other outlets on Tuesday (12). The clip showcases DJ Clue and Carey's hip-hop remix of the single, which has been getting airplay at top 40 and R&B radio—along with the album version of the tune and a house music revision by Junior Vasquez in which Carey briefly segues into the disco-era classic "If You Should Ever Be Lonely" by Val Young.

"It's like getting three distinctly different tunes," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz. "Each one is better than the next."

Carey has already completed remixes for the second "Rainbow" single, the power ballad "Thank God I Found You." DJ Clue has tweaked the cut with midtempo, R&B-savvy rhythms. The label has yet to set a date for the single's release.

"It's become one of my trademarks to revisit my songs when we do remixes," Carey says. "To me, it's not good enough to just let someone go into the studio and add some beats or samples to my songs. Inevitably, I wind up rewriting a lot of the song, or rearranging the vocals and melodies. It's a fun exercise in that it allows me to rethink the song and add some new ideas."

It's via the remixes of her singles that Carey gradually built a stylistic bridge between her squeaky-clean early hits and her more earthy new material. "It gave me a chance to test

out new sounds and see how my fans would respond," she says.

But while she's moved forward in terms of injecting more timely R&B elements into her music, "Rainbow" shows Carey revisiting an area of her singing that has been less prominent on her last few albums: the remarkably high upper register of her voice.

Once a signature of her performing style, criticism of its supposed overuse inspired her to "pull back" for several years, she says. "It always remained within the texture of my songs, but it was no longer the focal point. And that was fine. You can get too much of a good thing, I guess."

"Rainbow" brings those glass-shattering notes back to the forefront of several cuts, including "Heartbreaker" and the rhythm ballad "Bliss."

"I was in the studio with Jimmy Jam and Terry Lewis, and we were working on a track, and there were all of these high notes on it. I was ready to take them off, and they were like, 'What are you doing? This is what you're known for. Leave it!'" Carey recalls. "I thought, 'Why not? I think of my voice as a gift from God. Why suppress it?'"

In the end, Carey views "Rainbow" as her ultimate chance to "show all of the colors of who I am as an artist. That's where the title comes from. It reflects an album by an artist who has a lot of different ideas—and a lot of different ways of expressing them."

## 'Rainbow' Displays Array Of Styles

"Rainbow" is Mariah Carey's ninth album. Following is a track listing of the Columbia release. The songwriters are in parentheses.

**"Heartbreaker"** (Mariah Carey, Jay-Z, Shirley Elliston, Lincoln Chase, Narada Michael Walden, Jeffrey Cohen). Exuberant, hip-hop-spiked pop ditty featuring a guest rap by Jay-Z as well as a well-placed sample of Stacy Lattisaw's "Attack Of The Name Game."

**"Can't Take That Away (Mariah's Theme)"** (Mariah Carey, Diane Warren). Orchestral ballad cast in a self-empowering lyrical mold fondly reminiscent of the singer's 1993 No. 1 hit "Hero." Carey delivers a defiant, gospel-charged vocal that builds to a theatrical, choir-framed climax.

**"Bliss"** (Mariah Carey, James Harris III, Terry Lewis, James Wright). A lush rhythm ballad that Carey says was "heavily influenced by Minnie Riperton," given its chorus of fluttering high notes.

**"How Much"** (Mariah Carey, Brian Michael-Cox, Jermaine Dupri, Tupac Shakur, Darryl Harper, Tyrone Wrice, Ricky Rouse). This sleek hip-hop shuffler is offset by a playful duet by Carey and guest Usher. Her intricately layered harmonies in the chorus are underlined by a sample from "Me & My Girlfriend" by Shakur.

**"After Tonight"** (Mariah Carey, Diane Warren, David Foster). An acoustic-framed pop ballad is distinguished by David Foster's grand production, as well as a Carey vocal that glides from whispered verses into impassioned belting during the chorus.

**"X-Girlfriend"** (Mariah Carey, Khandi, Kevin Briggs). Carey notes that she wrote a portion of this hitworthy, seductively percus-

sive hip-hop jam over the phone with increasingly hot R&B tunesmith Khandi and Briggs, who's better known on the street as She'kspere. "It was wild," Carey recalls. "I was singing parts into the phone, and they were recording and embellishing the ideas at the same time. The deep part is that it came out exactly as I heard it in my head."

**"Heartbreaker (Remix)"** (Mariah Carey, Da Brat, Missy Elliott, Ricardo Emanuel Brown, Snoop Dogg, Warren Griffen III, Andre Romell Young, Nathaniel Hale). Carey, DJ Clue, and Ken "Duro" Ifill offer a muscular, street-savvy remix of the set's first single. Missy Elliott and Da Brat lace rhymes into the track, which is enhanced by a sample from Snoop Dogg's "Ain't No Fun (If The Homies Can't Have None)."

**"Vulnerability (Interlude)"** (Mariah Carey, Phil Collins). Carey designed this dreamy swirl of synths and soft vocal vamps as a stylistic bridge between the hip-hop vibe of "Heartbreaker" and the pop balladry of "Against All Odds." "It creates a smooth transition," she says. "Otherwise, it would be like whiplash going from one song to the next."

**"Against All Odds (Take A Look At Me Now)"** (Phil Collins). A warmly faithful rendition of the Phil Collins pop chestnut.

**"Crybaby"** (Mariah Carey, Damion Young, Howie Hersh, Snoop Dogg, Trey Lorenz, Timothy Gallin, Aaron Hall III, Teddy Riley). Snoop Dogg provides a guest rap on this lean, old-school-flavored midtempo cut. Carey opts for a lead vocal that showcases her notably soulful lower register and jazz-inflected improvisations. Guy's "Piece Of My Love" is sampled.

**"Did I Do That?"** (Mariah Carey, Craig B., Tracey Waples, Joseph "Smokey" Johnson, Wardell Joseph Quezergue). Carey gets

coy on one of the set's more adventurous cuts. Her playful lead vocal is wrapped in layers of harmonies, while the sharp-edged, tempo-shifting funk groove is punctuated by a sample of "It Ain't My Fault" by Silk The Shocker.

**"Petals"** (Mariah Carey, James Harris III, Terry Lewis, James Wright). A melancholy ballad with a complex arrangement offset by quasi-classical piano lines.

**"Rainbow (Interlude)"** (Mariah Carey, James Harris III, Terry Lewis). This interlude is actually a concise, well-crafted ballad, sans repetitive choruses. "It's about hope and healing—and knowing that there's a path we're all supposed to follow," Carey says.

**"Thank God I Found You"** (Mariah Carey, James Harris III, Terry Lewis). A rhythm-ballad featuring guest vocals by Joe and 98°. Despite its unmistakably upbeat tone, its structure will likely draw comparisons to the more somber Carey/Boyz II Men 1995 hit "One Sweet Day."

LARRY FLICK

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# HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

## NAB's Euro Radio Meet Taps Music & Media Experts

Senior editors of Music & Media, Billboard's European sister publication, will moderate panels at the 1999 European Radio Conference organized by U.S. trade group the National Assn. of Broadcasters.

The event takes place Oct. 24-26 in Brussels, at the Sheraton Hotel & Towers.

Music & Media editor-in-chief Emmanuel Legrand is heading a session on Oct. 26 devoted to music trends and radio formats of the future, with panelists

from the broadcasting and music industries. So far, they include Julian Allitt, managing director of Jazz Radio (Berlin) and Michael Gentile, general manager of OufFM (Paris).

Music & Media deputy editor Jonathan Heasman is leading a panel focusing on the adult contemporary

format in Europe, with Chrysalis Radio's Phil Riley (U.K.) and Sky Radio's Ton Lathouwers (Holland) among the participants.



## PERSONNEL DIRECTIONS

A series of changes have occurred in Billboard's editorial department. Eileen Fitzpatrick assumes the new title of digital entertainment editor and will coordinate the weekly home video section and cover beat-related news. Fitzpatrick will write the weekly Picture This column, formerly written by Seth Goldstein, and will continue reporting on e-commerce and other beat-related fields for the news and Merchants & Marketing sections.

In addition, she will serve as an associate editor of Billboard Bulletin, working with managing editor Michael Amicone and news editor Carolyn Horwitz on music business coverage.

Bradley Bambarger will take over Fitzpatrick's duties as associate reviews editor. Bambarger will continue to contribute to the reviews pages and will edit the General Media page. In addition, Bambarger will continue to write the weekly Classical/Keeping Score column as well as news and artist feature stories.

In addition to these changes, two new columnists will be sharing the bi-weekly Words & Deeds column. The duties will be split between two freelance writers, London-based Kwaku and U.S.-based Marci Kenon, who alternates between New York and Los

Angeles.

Kwaku and Kenon will each write one column per month. Kwaku's will have an international focus and Kenon's will focus on the U.S., allowing Billboard to provide its readers with globe-spanning rap and hip-hop coverage. The new columnists replace Elena Oumano, who will continue to freelance for Billboard.

Kwaku has been a contributor to Billboard since 1994, and has had work published in Hip-Hop Connection, DJ Magazine, New African, and Cross Rhythms (gospel). He primarily covers the African, dance, and black popular music genres. Kwaku is best reached via e-mail at [kaywrite@hotmail.com](mailto:kaywrite@hotmail.com).

Kenon is a freelance writer and founder/president of the nonprofit Urban Focus Music Foundation in Los Angeles. Prior to embarking on her freelance career, she was director of promotions for the National Academy of Songwriters in Los Angeles, and has also held positions as an A&R rep with 21st Century Entertainment, and an assistant editor at Laufer Publishing. Her work has appeared in New York's Amsterdam News, Black Beat magazine, and the National Academy of Songwriters' newsletter. Kenon is best reached via e-mail at [urbanfocusla@hotmail.com](mailto:urbanfocusla@hotmail.com).



### Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999  
For more information, contact Sylvia Sirin at 212-536-5100

### Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

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J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000

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## Backstreet Vs. 'N Sync: Who'll Be No. 1?

THERE ARE A COUPLE of reasons why Backstreet Boys won't be thrilled with this issue's Billboard Hot 100, and they both involve the single that bolts 41-2. "Music Of My Heart" (Miramax/Epic) by 'N Sync & Gloria Estefan ties the peak position of "Quit Playing Games (With My Heart)" by Backstreet Boys, but if it advances one more position, 'N Sync will beat the Boys to pole position on the Hot 100.

The Backstreet guys might begrudge their new labelmates a No. 2 hit, but no one could be upset with Estefan's triumphant return to the chart's upper echelon. In a year when Latin artists have dominated, Estefan is in the top two for the first time in over eight years. In fact, she hasn't been in the top 10 since "Coming Out Of The Dark" was a No. 1 hit in March 1991.

"Music Of My Heart," the latest Diane Warren song to find a berth in the top two, makes the third-biggest advance to the runner-up spot in Hot 100 history. The champ is Domenico Modugno's "Nel Blu Dipinto Di Blue (Volaré)," which leapt 54-2 in 1958. Second place is held by Pearl Jam's "Last Kiss," which pole-vaulted 49-2 in June.

If "Music," from the upcoming motion picture of the same name, can knock off Mariah Carey's "Heartbreaker," it will be the third soundtrack single to achieve No. 1 status this year, following two songs from "Wild Wild West," Will Smith's title tune and Enrique Iglesias' "Bailamos."

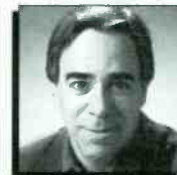
NAILED: "The Fragile" (Nothing/Interscope) sets an unenviable record for the biggest drop from No. 1 in the history of The Billboard 200. The Nine Inch Nails dou-

ble-dise drops 1-16, eclipsing the 1-13 fall of "Endless Summer" by the Beach Boys in 1974. The only other albums to fall from the top to outside of the top 10 are Alice In Chains' self-titled 1995 set (1-12) and the "Private Parts" soundtrack in 1997 (1-11).

**'BREAKER' BREAKER:** Mariah Carey earns a second week at No. 1 on The Billboard Hot 100 with "Heartbreaker" (Columbia), giving her an aggregate 60 weeks at the top with her 14 No. 1 hits. After 29 years and four months, the Beatles finally slip to third place among artists with the most weeks at No. 1. They reached the 59-week mark with their last chart-topper, "The Long And Winding Road." Now Carey needs another 20 weeks at No. 1 to pass Elvis Presley's record of 79 weeks on top.

**WHEN SMOKEY SINGS:** He's back with Motown, and he's back on The Billboard 200. The debut of "Intimate" at No. 134 expands Smokey Robinson's chart span to 36 years and four months, dating back to the first appearance of "The Fabulous Miracles" in June 1963. "Intimate" is only the second Robinson album to chart in the '90s; "Love, Smokey" peaked at No. 112 in 1990.

**PERFECTLY DUKE:** Smokey Robinson is not the most senior artist to debut on The Billboard 200 this issue. Tony Bennett enters at No. 181 with his salute to Duke Ellington, "Bennett Sings Ellington Hot And Cool" (RPM/Columbia). Bennett's chart span is stretched to 42 years and eight months, dating back to the first appearance of "Tony" in February 1957.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	556,158,000	564,336,000 (UP 1.5%)	CD	375,558,000 422,535,000 (UP 12.5%)
ALBUMS	468,277,000	499,407,000 (UP 6.6%)	CASSETTE	91,537,000 75,741,000 (DN 17.3%)
SINGLES	87,881,000	64,929,000 (DN 26.1%)	OTHER	1,182,000 1,131,000 (DN 4.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,645,000	13,057,000	1,588,000
LAST WEEK	LAST WEEK	LAST WEEK
14,135,000	12,488,000	1,647,000
CHANGE	CHANGE	CHANGE
UP 3.6%	UP 4.6%	DOWN 3.6%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,041,000	12,389,000	1,652,000
CHANGE	CHANGE	CHANGE
UP 4.3%	UP 5.4%	DOWN 3.9%

	ALBUM SALES BY FORMAT			THIS WEEK 1998	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	11,259,000	10,784,000	UP 4.4%	9,981,000	UP 12.8%
CASSETTE	1,769,000	1,676,000	UP 5.5%	2,369,000	DN 25.3%
OTHER	29,000	28,000	UP 3.6%	39,000	DN 25.6%

ROUNDED FIGURES

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