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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 30, 1999

FEEL THE BURN. "MINDFIELDS"



After 17 years, original singer Bobby Kimball has reunited with Toto for a monumental new studio album. Features 14 new tracks, including "Caught In The Balance," "Melanie," "Mad About You," and "After You've Gone."

Toto is:
 Steve Lukather/Guitars, Lead Vocals
 David Paich/Keyboards
 Michael Porcaro/Bass
 Simon Phillips/Drums
 Bobby Kimball/Lead Vocals

IN STORE DATE: NOVEMBER 16

Produced by Toto and Elliot Scheiner

www.sonymusic.com/artists/Toto
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As Sales Drop, Singles Debate Heats Up

BY DON JEFFREY
 NEW YORK—In this issue's Billboard, the No. 1 single, "Smooth," is from the No. 1 album, "Superstition," by Santana. The simultaneous success of the Arista single and album are strong fuel for the argument that singles do not take sales away from full-length albums.

Despite that good news, though, a post-summer survey of the commercial singles scene in the U.S. shows that many of the same issues and complaints that were loudly aired in the spring during the National Assn. of Recording Merchandisers convention (Billboard, April 10) are still being heard. Hopes that the rise of the Internet would mean a new home for the format—as paid commercial downloads—are still largely unrealized, although some major-label steps in that direction have been seen in recent months, with more in

the pipeline.

The overall singles market, meanwhile, continues to post troubling 20%-plus declines from last year.

For their part, labels say they have responded positively to pleas by retailers to release more commercial singles as a means of offering low-priced music to children, encouraging them to become active consumers of music. But they say there have just been fewer hits this year.

Val Azzoli, the co-chairman and co-CEO of the Atlantic Group, said during a NARM panel last March that he would release more singles if they didn't lose money. He now says, "We have put out more singles, and we have made money on them. I have nothing to bitch about."



AZZOLI



APPLEQUIST

NEWS ANALYSIS

Retailers, though, are still finding fault with labels' singles policies, charging that they are allotting smaller supplies of singles and cutting production of them

too soon, undermining the overall market.

The market is down, Azzoli says, because "we just haven't had as many hits, and people are cutting them off quicker."

Dick Odette, senior VP at Musicland Stores, says, "Our business is off, but it's starting to look better. We're starting to go up against last year's weaker numbers." Comparisons were tough this year, he adds, because the singles business was strong in the first seven months of last year.

Some labels maintain that cannibalization of album sales by singles exists and that they decide upon the release of commercial singles on a case-by-case basis. They agree that singles by superstars probably do not hurt album sales but that may not be true with developing artists. Sony

(Continued on page 71)

Jive Rides Teen-Pop Wave

Trend-Savvy Label Looks Beyond Legal Tangles

BY MICHAEL PAOLETTA

NEW YORK—With the global success of multi-platinum acts like the Backstreet Boys, Britney Spears, and R. Kelly, Zomba-owned/BMG Entertainment-distributed Jive Records has evolved from a street-wise venue for gritty hip-hop and R&B into a leading entity of the teen-pop phenomenon.

Whether the label will continue on that strong growth curve may be con-

tingent on its ability to tap into the next big musical trend, note retail and radio executives, who praise the label for its follow-through on current teen phenoms but caution against putting too many eggs in one musical basket.



"Trends can quickly change," says Craig Neely, department manager for HMV's Herald Square location in New York.

Putting a finer point on that caution in New York.

(Continued on page 72)

Influx Of Music Kiosks Expected

BY ED CHRISTMAN

NEW YORK—Two deals announced the week of Oct. 18 could result in the placement of thousands of kiosks—each with the ability to make custom CDs and/or existing albums—into music stores and free-standing, high-traffic locations by this time next year.

In the first deal, Alliance Entertainment Corp. (AEC) has agreed to acquire Digital On-Demand, the company that next month will begin testing in stores of various record chains

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MUSIC TO MY EARS



Exclusive: Jimmy Page On His Black Crowes Tour And 'Early Days' Zep Album

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HEATSEEKERS

Arista's Angie Stone Ascends To Top Of Chart

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- **AND SO THIS IS CHRISTMAS** Dec. 6 on CBS
- **THE EARLY SHOW** Dec. 15 on CBS
- **KATERINA WITT "DIVAS ON ICE"** Jan. 8 on NBC
- and more!

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'Early Days' Revisited: Page Meets The Crowes

Imagine a pipin' hot mess o' fried chicken 'n' chips, wrapped up in a pocket of Middlesex newsprint, with a side of hot bread, boiled greens, and greasy Georgia gravy. Then slam that blue-plate special into a microwave oven with the temperature set on "explode," and the uninitiated will get some sense of the wild musical feast that constituted suppertime on the Jimmy Page & the Black Crowes mini-tour of Oct. 12-19 as it tore through New York; Worcester, Mass.; and Los Angeles.

But don't believe a critic, take it from a fan—namely Page himself, who entered two days of rehearsals with the Crowes at New York's Montana Studios at 10th Avenue and 56th Street to find himself confronted with an almost surreal sort of homage/homecoming: "I just walked in, and it was like a total dream," he says, still slightly dazed and confused. "For instance, we did 'Ten Years Gone,' and when I did that with [Led] Zeppelin, one guitar was like an army of guitars on the recorded version. But it was so good how [the Crowes] were playing it—and then all of a sudden they started playing all of the harmonies too—and they got them *right!* I'd thought, 'Well, there's bound to be bits here that we'll have to "top and tail," but they'd done their homework amazingly well. It was sheer bliss for me, hearing all this stuff 'living' round me, if you know what I mean. I'd only heard it on the album when I did it, and now there it was, without me!"

Page swiftly devised his task-sharing portion of the guitar rhapsodies he'd originated, integrating them with "this swinging thing—that's absolutely what's so good about it," which the Crowes had woven into a diverse Zeppelin set that included, at the transporting Oct. 13 show at New York's Roseland Ballroom this writer witnessed, a batch of material from the catalogs of the Yardbirds and the Crowes, plus blues classics like B.B. King's "Woke Up This Mornin'."

From the moment Wednesday night when Page and the Crowes burst into their own bare-knuckled bottleneck version of Led Zep's venerable "Celebration Day," it felt as if a Delta juke-joint had been transplanted to Manhattan to host a joint Atlanta/West London rent party. Oddly enough, that song off the 1970 "Led Zeppelin III" album always sounded like a manic outtake from an obscure Sun Studios session, as though its distorted leads were run through the same damaged amp that Jackie Brenston's guitarist (Willie Kizart!) had used in '51 for "Rocket 88" after it tumbled off his car roof during the drive to Memphis from Clarksdale, Miss. As Crowes vocalist Chris Robinson yowled into the "Celebration Day" lyric ("Her face is cracked from smiling/All the fears that she's been hiding..."), the song's British blues passion merged effortlessly with its Southern sense of heat as it reached the familiar guitar solo. A guitar run redolent of the Allman Brothers Band's best or Lynyrd Skynyrd circa 1976's "One More From The Road" stand at Atlanta's Fabulous Fox Theatre, the break also bared the enduring vitality of Zeppelin's output when top players like the Crowes embrace it.

"That's the essence of it—the fact that they're really good, serious musicians," Page says. "Otherwise, they wouldn't be able to cut it the way they did. And I must say that Chris has done an astonishing job with vocals. One chick said to me, 'Well, he's doing a good job doing a Robert Plant.' And I said, 'Hold it right there!' He's not doing a Robert at all; the only similar thing is that he's got the range to cope with this. He's doing a Chris, putting his own phrasing in and coming up with some amazing stuff." Besides the Zeppelin material, Page says, he was thrilled

with the reinterpretations of the Yardbirds' "Shapes Of Things," as well as such Crowes staples as "Shake Your Money Maker," "Hard To Handle," and "Remedy." Page adds of the Atlanta band, "There's a song of theirs I wanted to do but haven't had a chance to learn: 'HorseHead.'"

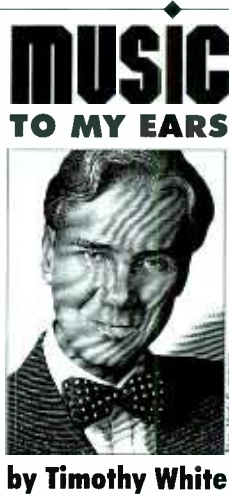
Born Jan. 9, 1944, in Heston, Middlesex, in England, Page explains that he and the Crowes first met "about four years ago; I jammed with them in Paris, and then they supported us at gigs with Page & Plant. Last summer; there was this charity event in England for the Abandoned Brazilian Children's Trust and Task Brazil. I was approached [because Page's wife is Brazilian] but didn't have an immediate band at the time, so I contacted the Crowes. We had a wonderful time and did 'In My Time Of Dying' and 'You Shook Me.' So when their manager called and asked if I'd fancy doing some concerts over here, I said, 'I'd love to.'"

There's long been mutual affection among Southern blues artists and British rockers, as found on such records as Page and Brian Auger's 1963 "Don't Send Me No Flowers" side with Sonny Boy Williamson and the albums "Sonny Boy Williamson And The Yardbirds" (Fontana, 1966), the early Page/Eric Clapton sessions on "Blues Anytime Vols. 1-4" (Immediate, 1967), Derek & the Dominos' "Layla And Other Assorted Love Songs" (Polydor, 1970), and "The London Howlin' Wolf Sessions" (Rolling Stones, 1971).

"With influences, it goes right back to the South for me," Page confirms, "because it starts in Sun Studios, Sam Phillips' studios, and all those guys he recorded there. Let's face it, he also recorded Howlin' Wolf and was doing blues there as much as he was doing the rockabilly thing." If Memphis was ground zero for Page's inspirations, other heroes from the region include Mississippi's Otis Rush ("When I first heard 'So Many Roads,' it was scary stuff and still is, just purely for the atmospheric thing happening"). But a touchstone nearer the Crowes' Atlanta roots was Macon, Ga., where Florida-bred guitarist Duane Allman cut Allman Brothers Band albums for Capricorn after he'd graduated from finishing school—Alabama's Muscle Shoals Sound Studios on Jackson Highway. "Duane Allman was a monster player; he was fantastic," says Page, because he could shine while still keeping his parts in the service of a song, "and I think that's a very important aspect, as far as composition goes, for guitarists."

The Page/Crowes pairing is being hailed as one of the finest concert performances of the decade, yet access to the faithful was limited. "You want people to go away going, 'What a great night I had!' says Page, who may share it commercially. "That's the reason we recorded the last two nights at the Greek Theatre in L.A." Meanwhile, Page's own handpicked "Early Days: The Best Of Led Zeppelin Volume One" (Atlantic) is due Nov. 23, with "Latter Days," the second volume, coming in 2000. He believes "it's a good representation" of the group's signature songs and hopes it inspires more fans everywhere. Still, he notes that Southern followers can be fickle.

In Memphis in April 1970, says Page, when Led Zeppelin "sold more tickets faster than anything down there around that period, the mayor said, 'Oh, I'll have to meet them and give them the keys to the city.' Well, the thing was that at that time it wasn't very good to play the South with long hair. And after we played we had to *run* away, to get out of town! We got the keys to the city in the afternoon," he recalls with a huge laugh, "and had to run for our lives that night!"



by Timothy White

LETTERS

SHANIA BREAKS GROUND, MAKES AIRWAVES

It was with great interest that I read Chuck Taylor's "Airwaves" column (Billboard, Oct. 9) and his perspective on Shania Twain. The comment of VH1's Wayne Isaak in the column that "she has created her own genre" could not apply to anyone more than the ground-breaking Shania. However, I would like to respond to Dean Hallam's (PD, KYCY San Francisco) comment, regarding the country

audience feeling excluded and "not relating well to the European thing expressed in some of her videos." From our experi-

ence at CMT, it has been quite the contrary.

Shania has been the most requested artist on CMT since the inception of our "Request Line" program a little over two years ago. Furthermore, for the second year in a row, Shania has been chosen CMT's female video artist of the year.

Certainly, the outstanding entertainment impact of Shania's music videos has proved that she not only understands the value of making great videos but also the potential of visual appeal to the dedicated country fans watching CMT, as well as viewers sampling her on VH1.

Chris Parr
 Director of Programming
 Country Music Television
 Nashville, Tenn.

INTERNET INSIGHTS TO THEIR EYES & EARS

Re: Timothy White's "Learning From Cyberspace's Forerunners" (Music to My Ears, Billboard, Oct. 9). Fascinating insight and historical perspective presented by Mr. White. Keep up the excellent work!

Louis Milgrom
 Random House Publishers
 New York, N.Y.

What a great column by Timothy White this week (Music to My Ears, Billboard, Oct. 9). One of the best pieces I've read, anywhere, about the Web.

Mike Sigman
 Publisher
 L.A. Weekly
 Los Angeles, Calif.

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.

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WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

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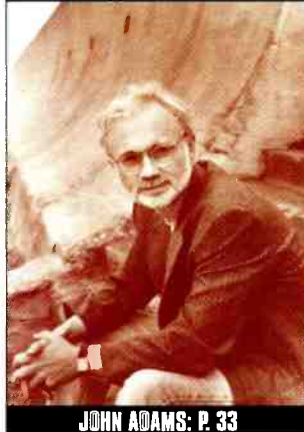
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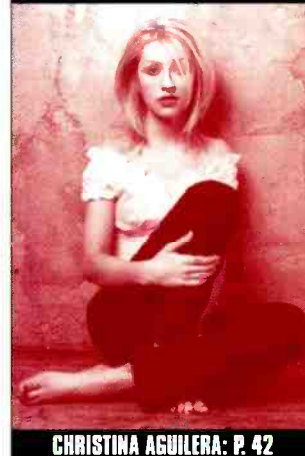
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Gospel Industry Mourns Cathedrals' Payne

BY DEBORAH EVANS PRICE

NASHVILLE—The Southern gospel music industry lost a beloved member of the community with the passing of Glen Payne, lead vocalist for the Cathedrals.

Payne, 72, died at his home in Franklin, Tenn., on Oct. 15, five days before his birthday. He was diagnosed with liver cancer six weeks ago.

Months before Payne became ill, he and longtime friend and Cathedrals bass singer George Younce announced that the group would retire at the end of the year (Billboard, Sept. 18). A series of farewell concerts in Akron, Ohio, has already sold out and will still be held.

"We lost one of the greatest supporters in the gospel music field, one of our best cheerleaders," says Bill Gaither, who was with Payne the evening before he died.

"For 35 years, Glen Payne and I traveled the road together telling people Jesus is right for whatever's wrong in their life," says Younce. "What a wonderful journey!

I've never had a better friend than Glen Payne. I'll miss him very much."

A veteran of nearly 60 years in Southern gospel music, Payne was born in Royce City, Texas, in 1926. He embarked on a career in gospel music by studying at the Stamps School of Music in Dallas. A stint in the Army temporarily interrupted his ambitions, but after his time was served, he returned to the school to teach and sing in the Frank Stamps Quartet. He later sang with the Stamps-Ozark Quartet

from 1951-'57 before leaving to join the Weatherfords.

The year 1963 was a pivotal one in Payne's career. He put together a trio with Danny Coker and Bobby Clark to sing at evangelist Rex Humbard's Cathedral of Tomorrow in Akron. The group became

the Cathedral Quartet with the addition of Younce and launched a career that has spanned nearly four decades and 82 albums. Younce and Payne were the group's co-owners and managers, and the ensemble thrived despite personnel changes.

The current lineup featured Payne, Younce, Scott Fowler, Ernie Haase, and Roger Bennett. (Haase is pursuing a solo career on Daywind; Fowler and Bennett have begun a new group, Legacy V.)

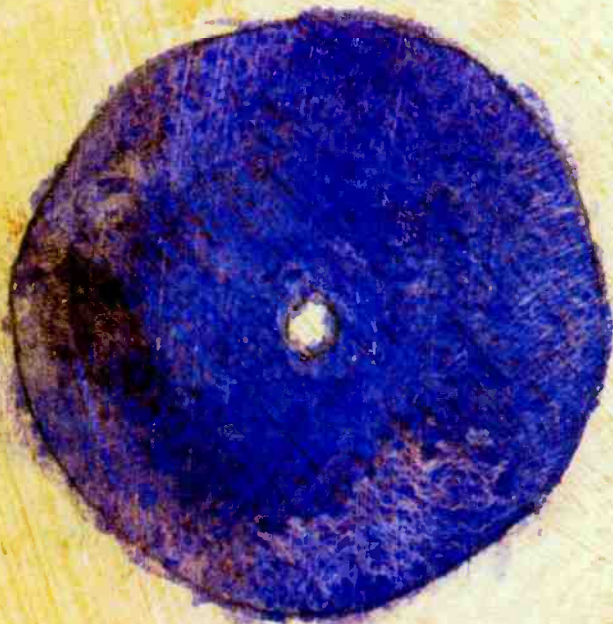
Payne has received numerous accolades, including induction into the Gospel Music Assn.'s Hall of Fame and the Southern Gospel Music Assn.'s Hall of Fame.

He is survived by his wife, Van; a son, Todd (VP of Homeland Records, where the Cathedrals recorded); daughters Carla Traylor and Darla Hammons; a brother, Kenneth Payne; a sister, Wanda Lee Morris; and three grandchildren.

Donations may be sent to the Stamps Baxter School of Music or the Southern Gospel Music Trust Fund.

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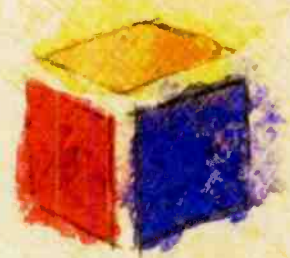
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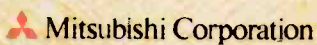
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EMI Christian Labels Bow Download Efforts

BY MARILYN A. GILLEN

NEW YORK—The EMI Christian Music Group will launch its digital-download initiatives Tuesday (26) with advance tracks from two of its biggest acts: Sparrow Records' Newsboys and Forefront's dc Talk.

The songs—"Love, Liberty, Disco," from the Newsboys' Nov. 16 album of that name, and "Dive," from dc Talk's Nov. 2 longform video "The Supernatural Experience"—are being made available first to "industry insiders" at a password-protected site, according to Rich Peluso, VP of sales for Chordant, which distributes Sparrow and Forefront.

The "insider" promotion is the first leg in a sweeping plan to build up the trade-only area of Chordant (chordant.com) into a place where radio and retail executives can preview and download forthcoming releases, as well as sample the labels' entire back catalogs, which are in the process of being digitized and post-

ed online, according to Peluso.

The goal is to have the entire catalog up in a "streaming" format by April, Peluso says.

The consumer download promotion will begin on Tuesday (26), when the tracks will be put up on the labels' and artists' Web sites as well as at a number of Christian and mainstream music retail Web sites, including Family Christian Stores (familychristian.com), Parable.com, Amazon.com, and Musicforce.com. Christian radio station sites will also participate.

While these downloads—which are being offered in Liquid Audio

(Continued on page 81)



NARAS Honors Les Brown. The National Academy of Recording Arts and Sciences (NARAS) and MusiCares honored swing music's Les Brown at a recent charity gala at the Regent Beverly Wilshire in Los Angeles. Brown, the first president of the Los Angeles chapter of NARAS, has been awarded several honors, including NARAS' Presidential Award for Lifetime Achievement. The proceeds from the event went to MusiCares. The charity was established by NARAS to focus the attention and resources of the music industry on health and human services issues that affect music industry people. Shown at the gala, from left, are entertainment figures Bobby Caldwell, Gene Pistilli, Brown, Steve Allen, Phil Everly, and John Byner.

Senate Gets Digital-Audio Briefing

BY BILL HOLLAND

WASHINGTON, D.C.—Music E-commerce and record industry executives told Senate lawmakers at a lunchtime informational briefing Oct. 20 that the next big hurdle for both U.S. music providers and online distributors will be trying to achieve a stable and consistent international Internet business model.

Robert Kohn, founder and chairman of EMusic.com, told lawmakers and Senate staffers that the search for "global harmonization of partnerships in other markets" beyond the U.S. was a "dirty little secret" that has not yet been given much attention, and should be emphasized to policymakers on Capitol Hill.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), echoed Kohn, saying it was important for Congress "to continue to support and hold to positive intellectual property trading standards around the world" to achieve global harmonization.

Kohn told the Capitol Hill policy planners that one major hurdle would be how to deal effectively with "overseas monopolies" that might want to thwart attempts by U.S. trading partners to achieve open markets.

In candid discussions, Kohn, Rosen, and J.D. Heilprin, executive VP of RioPort.com, said while there is no

MTV Plans Bigger Spankin' Week

Retailers Expect 4th-Qtr. Sales Boost For Featured Acts

BY CARLA HAY

NEW YORK—As the music industry gears up for the biggest sales quarter of the year, MTV is expanding its Spankin' New Music week promotion, which begins Nov. 1, with more programming centered on the quarter's new releases from top acts. Retailers are predicting that politically oriented heavy rock band Rage Against The Machine will reap the largest commercial benefits from the band's involvement in the promotion.

Last year, MTV debuted the Spankin' New Music week promotion, which included live, in-studio interviews with acts like Metallica, Whitney Houston, and Jewel at the



RAGE AGAINST THE MACHINE

network's New York headquarters. The programming segments were named after the artist; for example, during Jewel's appearance, the program was named "Jewel TV."

MTV is planning a similar programming block this year with Will Smith on Nov. 1, Mariah Carey on Nov. 2, Rage Against The Machine on Nov. 3, Dr. Dre on Nov. 4, and Korn on Nov. 5.

In addition, the network will be premiering new videos from such artists as Beck, Jewel, Third Eye Blind, Jay-Z, Nas, and newcomer Jessica Simpson. MTV is in discussions to have these acts stop by the network studios to introduce the videos.

The Nas video, "Nastradamus," will be the first 3D video to premiere on MTV. In order to promote this landmark, MTV is expected to distribute 3D glasses through a national retailer; details are pending.

The '99 Spankin' New Music week will also include more televised concerts than last year's promotion, including pre-taped concerts from Stone Temple Pilots, Alanis Morissette (with an "MTV Unplugged"

episode), Rage Against The Machine, and Beck.

MTV Online (www.mtv.com) will also have downloadable music from selected acts that will be part of the promotion.

"We wanted to take the best music of those genres coming out that week," says MTV senior VP of music Tom Calderone of the Spankin' New Music lineup. "MTV's musical diversity is something we're really proud of, and we have a broad range of music represented."

Rage Against The Machine's third Epic Records album, "The Battle of

Los Angeles," is set for release Nov. 2. Retailers

are saying that the band will be the one to watch.

"The Rage Against The Machine album is going to be huge," says Jeff Ball, music buyer for Owings Mills, Md.-based retail chain Record and

(Continued on page 74)

Morissette Push Involves Multiple Media

BY EILEEN FITZPATRICK

LOS ANGELES—Alanis Morissette's new "Unplugged" album will be plugged in to one of the most extensive online and offline promotions for a recent release.

Maverick Recording Co. is offering a multilayered campaign for the Nov. 23 release that includes a free secured download of an unreleased version of "Thank U," which appears in another form on "Unplugged." Fans get the track when they pre-order the album or any one of Morissette's previous albums or home videos from numerous E-commerce sites.

Starting Friday (22), MP3.com will offer a streamed version of "These Are The Thoughts" in a full studio version of the same song that appears on "Unplugged," according to a MP3.com spokesman.

"Maverick and Atlas came to us first with 'Thank U,'" says the spokesman, "but they wanted the track to be secured, and that's not what we do."

The site has a three-year non-exclusive promotional deal with Morissette's management company, Atlas Third Rail.

MP3.com's participation in the campaign was conspicuously absent from announcements from Maverick and Liquid Audio, which is providing the secured download technology. But Atlas says the site was always part of the promotional plan for "Unplugged."

In fact, an Atlas spokeswoman says the management company made the deal for "These Are The Thoughts" six weeks ago. It was not hastened to quash the perception that MP3.com was being left out of the promotion, she says.

(Continued on page 74)

There was also discussion on whether prices will come down as a result of digital efficiencies

question record companies and artists own music recordings, the availability of downloaded music and the desires of consumers may make control of distribution a murky matter.

Rosen said that the rancorous negotiations and final agreement on the Secure Digital Music Initiative (SDMI) had achieved its "main purpose," which was to have E-commerce companies "work together with record companies and be able to make deals" for digital downloading of music. "It's more about values than anything else," she said.

During debate about the role of indie labels in SDMI initiatives and the \$10,000 fee required to become a member, Kohn said he felt the non-member indies offering free downloads should accept partial responsibility for wresting distribution control from the majors.

Rosen chose a conciliatory line, saying indies could take the benefits of SDMI without joining. She added that the choice of whether to "flip a switch" to protect material or not was "one of the beauties of SDMI."

Rosen, who said RIAA has "the largest intellectual property enforcement unit in the world," addressed the subject of piracy enforcement by saying that the trade group does not "go into E-mail and after kids who send music to friends to share." She said that practice is like the pre-computer consumer practice of "trading tapes."

Instead, she said, RIAA focuses on contacting commercial sites.

There was also discussion on whether prices of music will come down as a result of the efficiencies of electronic delivery, which does not require traditional distribution, manufacturing, or inventory costs.

Rosen admitted she foresaw some job losses in those areas in the future, but that "expansion of [new] jobs might make up for it. We still have a sizable market for physical goods."

Sens. Jay Rockefeller IV, D-W.Va., and Bill Frist, R-Tenn., hosted the non-legislative meeting primarily for the benefit of Senate staffers who wished to know more about the profound changes and challenges of Internet-delivered digital audio.

Amazon Vidclip Debut Keyed To Classical Act

BY BRADLEY BAMBARGER

NEW YORK—For its first-ever online streaming of a music video, Amazon.com isn't tapping a clip by Britney Spears or Backstreet Boys but one by classical violinist Anne-Sophie Mutter.

On Oct. 21, Amazon will begin streaming a two-minute video on its music home page and classical category page that features the glamorous Mutter playing a passage from Vivaldi's "Four Seasons," a work long considered the most popular piece of classical music.

The Mutter clip will be available on the Amazon music home page through Tuesday (26) and via the classical category page for at least two weeks, with prominent placement site-wide for several weeks beyond.

Amazon also launches a special Mutter area (amazon.com/mutter) on Oct. 21 that runs through Dec. 2. Visitors to the area can view the eye-catching Vivaldi clip (using RealPlayer software), as well as pre-order the German violinist's new Deutsche Grammophon recording of "The Four Seasons" and browse a list of essential Mutter albums chosen by Amazon's classical editors.

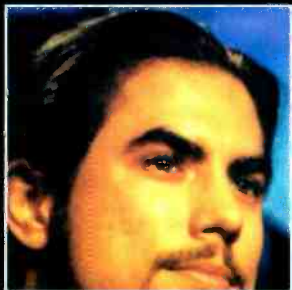
Due in stores Nov. 2, Mutter's "Four Seasons" disc pairs her with a young Norwegian group, the Trondheim Soloists; it's the 36-year-old violinist's second take on a work she first recorded with her mentor Herbert von Karajan and the Vienna Philharmonic for EMI in 1984.

For Amazon music site editor in chief Keith Moerer, the attraction of Mutter and "The Four Seasons" is manifold. "First, classical music is a bigger part of our business than it is for traditional retailers," he says. "And we've done particularly well

(Continued on page 70)



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Universal Earnings Up

BY BRIAN GARRITY

NEW YORK—Universal Music Group recorded a 12% increase in overall cash flow for the three months ending Sept. 30 as compared with the prior-year period, while revenues, stung by unfavorable exchange rates, dropped 7% in the same period, the unit's parent company, Seagram Co. Ltd., announced Oct. 21.

The results were part of Seagram's latest earnings report, which beat analysts' expectations in a decidedly mixed quarter.

The company posted a loss of 29 cents per basic share (\$124 million) vs. a gain of \$3.35 (\$1.164 billion) a year ago. Wall Street had forecast a loss of 32 cents.

Seagram released its numbers for first-quarter fiscal 2000 ahead of its anticipated announcement date of Nov. 3 to ease recent investor concerns over the performance of areas like music. It was rewarded by the stock market for reporting early.

Shares in the company jumped

more than \$4 to \$41.50 on Oct. 20 ahead of the news. Trading was flat in the wake of the Oct. 21 announcement, with the stock closing unchanged at \$41.50.

For the quarter, the music group reported an increase in *pro forma* cash flow, or earnings before interest, taxes, depreciation, and amortization (EBITDA), to \$185 million vs. \$165 million a year ago. Revenues sank to \$1.4 billion from last year's \$1.5 billion.

The company blamed the decline on divested operations, unfavorable foreign exchange, and a reduction in artist rosters following the merger of recent acquisition PolyGram into its music group.

Without the foreign exchange impact, the company said EBITDA would have increased 18% due to cost savings from the PolyGram merger and strong chart positions from Shania Twain, Limp Bizkit, the "Notting Hill" soundtrack, Boyzone, and Nine Inch Nails.

IFPI Eyes Asia Challenges

Rutherford Readies For Regional Post

BY STEVE McCLURE

TOKYO—The ancient Chinese art of *feng shui*—the careful channeling of energy flows in order to maximize human welfare—is being invoked in efforts to improve the welfare of the Asia-Pacific region's music industry.

Those operating labels in the region are usually more concerned with the flow of illegal CDs than whether their local dragon can feed. But faced with ongoing problems of a slippery and persistent pirate trade, apathetic politicians, and a poorly informed public, they may be prepared to accept aid in this unconventional way.

Meanwhile, the recent appointment of Lachlan Rutherford, president of Warner Music Asia-Pacific, to chairman-elect of the regional group of the International Federation of the Phonographic Industry (IFPI) and the decisions of two indie label heads to join the group's board are good omens.

Rutherford's two-year appointment, the result of a regional board meeting held here during the week of Oct. 11, is expected to be ratified at IFPI's world board meeting Nov. 3 in Hong Kong. According to outgoing chairman BMG Entertainment International senior VP for the Asia-Pacific region Michael Smellie, for some locals the post has a metaphysical aspect.

"My Chinese friends have told me that it's very bad feng shui to be the Asia-Pacific chairman of IFPI," he tells *Billboard*. "My hope is that single-handedly I've managed to turn that feng shui around."

Smellie says the explosion in piracy in the region is the biggest disappointment he's experienced in his two years. He believes that one of the IFPI regional body's main achieve-

ments during his tenure has been putting a "better, more professional" anti-piracy operation in place.

"It's been changed from an eclectic collection of country operations to one very professional, regional operation," Smellie says, citing the appointment of former police officials to IFPI's anti-piracy teams. "We've gone from lawyers to policemen, and I think that's appropriate in these circumstances."

Rutherford, a veteran player in the Asian music industry, doesn't expect an easy time of it as regional chairman. "I think the challenge for the IFPI and the recording industry in this part of the world has never been greater," he says. "The economic crash unleashed a lot of forces here, and in terms of piracy, it's created a ready-made market."

He notes the greater China area now has a CD-manufacturing capac-

(Continued on page 80)

M.S. Distributing Quits Music Biz

BY CHRIS MORRIS

LOS ANGELES—Just 100 days after M.S. Distributing was purchased, and only a day after its owners announced they had bought the company back, the distributor ended 53 years in the music business Oct. 15 and fired almost its entire audio sales staff.

Hanover Park, Ill.-based M.S. now plans to concentrate on the video end of its business, according to a well-placed source.

Within days of the dismissals, seven of the 18 terminated M.S. employees threw in their lot with East Coast sales director Harvey Rosen's recently formed company, Wildcat Distributing, as anticipated (*Billboard Bulletin*, Oct. 18, 21).

In a bizarre twist, Rosen—who remained with M.S. even after announcing the formation of Wildcat in September—is one of the few music division employees who is being retained to close out M.S.' accounts. Music VP/GM Rick Chrzan and his brother Mike, operations manager at the distributor's Sparks, Nev., warehouse, will also be remaining on board for the interim, according to sources.

The rest of M.S.' music sales people were pink-slipped on the afternoon of Oct. 15, just 24 hours after president Tony Dalesandro and executive VP John Salstone informed staffers at the company's Hanover Park, Ill., headquarters that they had bought back the battered distributor from L.A.-based Puzzlesoft Corp.

The firm owes labels nearly \$4.6 million and holds almost \$1.5 million in inventory

(*Billboard*, Oct. 23).

"Audio is over [at M.S.] as of now," one source said as the firings came down.

Dalesandro and Chrzan did not return calls from *Billboard* seeking comment.

In terms of manpower, M.S.' loss proved to be Wildcat's gain. Rosen says his sales force will now include ex-M.S. Western/Southern sales director Diane Bizier; Midwestern sales director Clay Pasternack; field sales staffers Charles von Nordeck (servicing Baltimore), Bob Kozlick (Nashville), Larry Grodsky (Detroit), and Victoria Mulligan (New York/Philadelphia); and marketing coordinator Janet Figueroa.

Rosen says he is also talking to a couple of other former M.S. employees about joining Wildcat.

Wildcat is being fulfilled by Bay-side Entertainment Distribution in West Sacramento, Calif. Rosen also hopes to secure M.S.' Long Island City, N.Y., facility, which the company has been asked to vacate within a

month, for his firm's use.

The new distributor has already secured Fantasy Records for the Eastern accounts serviced by M.S. before the Berkeley label pulled its line in early September. Rosen says an announcement of other distributed labels can be expected shortly.

Meanwhile, after discussions with an unknown Chicago-based lender, M.S. plans to stay in business solely as a video distributor.

"They've got a proposal from the
(Continued on page 74)

EMI Group Issues Trading Update

BY MARK SOLOMONS

LONDON—In a move intended to reassure stockholders but characterized as ill-advised in some quarters, EMI Group took the unusual step of issuing a trading update on Oct. 19 based on its interim results, which will be made public on Nov. 23.

The company said in a statement that "against a background of disappointing recent results from some of the other major music companies... overall trading remains on track with a particularly strong performance in Japan."

It adds that the results "will show underlying growth of about 9% in both revenues and profits before exceptionals, amortization, and tax, at actual exchange rates" for the six months to Sept. 30, compared with the same period in 1998.

EMI's stock reacted by rising 30.5 pence (51 cents), or 8%, to close at 428.5 pence (\$7.13) Oct. 19 on the London Stock Exchange. At press time on Oct. 21, the stock was trading at 445.5 pence (\$7.44).

"Our concern was that the share price was falling out of bed, with the best part of two pounds lost in seven weeks," says an EMI Group spokesman. "If people had been selling because of the poor performance of Time Warner or other music companies, then they were misinformed."

An international media analyst at Sanford Bernstein in New York, Michael Nathanson, argues that the move will draw additional attention to the upcoming results. "It doesn't inspire confidence," he says. "The figures on Nov. 23 will be scrutinized very carefully now."

Ella Mae Morse, Early Capitol Recording Artist, Dies At 75

BY CHRIS MORRIS

LOS ANGELES—Ella Mae Morse, whose sassy, flirtatious singing style in putting across "Cow-Cow Boogie" helped bring fledgling Capitol Records its first million-seller in 1942, died Oct. 16 of respiratory problems in Bullhead City, Ariz. She was 75.



MORSE

The Texas-born vocalist's series of recordings for Capitol in the '40s and '50s combined blues, boogie-woogie, country, and jazz and prefigured later rock'n'roll hits.

She was partnered with former Jimmy Dorsey pianist Freddie Slack on a number of her best-
(Continued on page 74)

EXECUTIVE TURNTABLE



GRIFFIN



KAMMERER



SCHNECK



COLLINS

RECORD COMPANIES. Carl Griffin is promoted to president of N-Coded Music in New York. He was senior VP of A&R.

Tri Cord Records names Bill Glenn president and Dena DiVito VP in Nashville. They were, respectively, a musician and director of tour promotion for EMI Christian Music Group.

Steve Wilson is named VP/GM of Cannonball Records in Chanhassen, Minn. He was VP of A&R for Simitar Entertainment.

Marybeth Kammerer is promoted to senior director of music video promotion and media development for Atlantic Records in New York.

She was director of music video promotion and media development.

Cheryl Vetrano is promoted to senior director of shared services for Sony Music Entertainment in New York. She was director of shared services.

Tami Morrissey is named co-

director of rock formats for Risk Records in Los Angeles. She was research editor for Hits magazine.

Rob Schneck is promoted to Web site manager for Arista Records in New York. He was Web site coordinator.

Doreen D'Agostino is appointed

publicity manager for Angel Records in New York. She was an account executive at KSA and Associates.

Donovan Hebard is promoted to A&R coordinator for 143 Records in Santa Monica, Calif. He was in the A&R department.

Rick Goetz is promoted to A&R representative for Lava/Atlantic Records in New York. He was coordinator for Lava Records.

PUBLISHERS. Steve Collins is promoted to VP of motion picture and television music for Chrysalis Music in Los Angeles. He was director of motion picture and television music.

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Billboard spotlights Desmond Child's accomplishments including coverage of the many artists he's composed for and produced. Editorial includes an in-depth interview with Child highlighting his 25-year career and a look at his new label and success on the charts. Salute this winning producer!

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RAP/HIP HOP II

Billboard's rap/hip-hop year-end spotlight focuses on the phattest music of 1999 and what's up for 2000. Editorial defines the overlapping genres of rap, hip-hop and R&B/pop. Plus a look at the past 20 years of rap and who will be on rap's hit list. Call today to be part of this slammin' special!

**ISSUE DATE: DEC 4
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READER'S DIGEST MUSIC

Billboard salutes the 40th anniversary of Reader's Digest's music operations. Editorial features a narrative history of the company and its growth over the past four decades, highlighting key events, executives, hit products and forthcoming projects. Don't miss your chance to be part of this celebration!

**ISSUE DATE: DEC 4
AD CLOSE: NOV 5**

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UPCOMING SPECIALS

LAS VEGAS - Issue Date: Dec 4 • Ad Close: Nov 5

LAFACE 10TH ANNIV. - Issue Date: Dec 11 • Ad Close: Nov 12

GERMANY'S GLOBAL REACH - Issue Date: Dec 11 • Ad Close: Nov 12

LATIN MUSIC 6 PACK VI - Issue Date: Dec 11 • Ad Close: Nov 12

PHILADELPHIA INTERNATIONAL - Issue Date: Dec 18 • Ad Close: Nov 19

YEAR IN MUSIC - Issue Date: Dec 25 • Ad Close: Nov 30

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Artists & Music

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Aware/Columbia's Train Makes Steady Progress

BY CARLA HAY

NEW YORK—It's been a long haul for Train. Nearly two years after the release of the band's self-titled debut album on Aware/Columbia Records, the San Francisco-based rock group is starting to experience burgeoning commercial success.

According to industry observers, sales for "Train" are being propelled by airplay for the

single "Meet Virginia" and the band's constant touring.

Released on Feb. 24, 1998, "Train" didn't make a dent on the Billboard charts until this year, when it entered the Heatseekers chart at No. 47 in the Feb. 27 issue. "Train" soared to No. 1 on that chart in the Sept. 11 issue. The album reached Heatseeker Impact status when it rose from No. 111 to No. 94 on the Billboard 200. This issue, "Train" stands at No. 81 on that chart.

Train lead singer/percussionist Patrick Monahan says that he

knew the band's success wouldn't come overnight and that he was prepared to be patient. Says Monahan, Columbia senior VP of A&R "Tim Devine told us that we weren't the kind of band that was

going to be on MTV right away. We made this record inexpensively, and we didn't want to wait for people to find out about us.

"We knew we'd be working all the time and people

would first start to hear about us through word-of-mouth," Monahan adds of the band whose other members are guitarist Jimmy Stafford, guitarist Rob Hotchkiss, bass guitarist Charlie Colin, and drummer Scott Underwood.

That grass-roots development is the foundation of a deal that Chicago-based Aware Records has with Columbia, in which Aware develops acts for Sony Music-owned Columbia (Billboard, May 8). "Train" was the first album to be released through this

(Continued on page 77)



TRAIN



Lynne Set Gets Head Start On Mercury U.K.

LONDON—For Shelby Lynne, happiness is the Nashville skyline in her rearview mirror.

The maverick vocalist spent five albums and almost a decade in the



LYNNE

country music capital winning as much notoriety for her outspoken ways as for her records. Now, with her Nashville days behind her, Lynne, born in Virginia and raised in Alabama, is enthusiastically embracing an unusual new career challenge outside the constraints of that genre.

Her new album, "I Am Shelby Lynne," was released Oct. 4 in the U.K. on Mercury, months ahead of its anticipated Jan. 25 release in the U.S., and is already being acclaimed by many critics as one of the records of the year in any format.

Its creative paint box adds shades (Continued on page 80)

Ferry Looks Back Virgin Releases Standards Set

BY PAUL SEXTON

LONDON—You must remember this: Some fundamental things apply to the career of Bryan Ferry, and one of the most distinctive of all British vocalists can still give an old song his inimitable treatment.

Just as he did when he launched his solo career in the wake of Roxy Music's success, via the album "These Foolish Things" in 1973, Ferry has recorded a set of personal favorite classic songs. But on this occasion—on "As Time Goes By," released by Virgin Oct. 11 in Germany, Oct. 19 in the U.S., and Monday (25) in other international markets—the agenda is set entirely by the timeless standards of the Tin Pan Alley era, from such rich sources as George Gershwin, Cole Porter, Rodgers and Hart, and Kurt Weill.

"Ever since '73, when I did 'These Foolish Things,' I've toyed with the idea of a record like this," says Ferry. "People did like that song in particular from that album, and 'Smoke Gets In Your Eyes'

from the following one"—1974's "Another Time, Another Place"—"so I have dabbled in that era before."

This time, Ferry's song list includes imaginative takes on such

widely covered perennials as "I'm In The Mood For Love," "Falling In Love Again," and "Miss Otis Regrets."

"It's an incredibly strong period," Ferry says. "A lot of the great standards come

from there, so I started doing it and found I was really enjoying making a record in the old-fashioned, acoustic way.

"It's interesting how [this music] sounds refreshing to people now," Ferry continues. "In a period where music is very much dominated by beat and rhythm, there are perhaps not so many great songs that are going to last 50-60 years like these have. I was brought up with them, or I brought myself up with them, because I was a jazz fan as a young lad."

The new album sees Ferry's (Continued on page 73)



FERRY

Grammy Box Capitalizes On Holiday Season, Awards Show

BY GAIL MITCHELL

LOS ANGELES—With the busy holiday season—and the millennium—fast approaching, labels are putting their best product forward in the guise of boxed sets. Among the anthology-themed sets is "The Ultimate Grammy Box," due in-store Nov. 16 from Grammy Recordings/Columbia/Legacy (Billboard, Oct. 9).

A key component in the marketing of this four-CD, 73-track set is a mid-November VH1 special.

Asked whether the show will include performances from past Grammy telecasts, Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS) and executive producer of the boxed set, says, "We haven't ruled anything out. There are so many recordings and Grammy performances in addition to other performances that we'll be able to pull from. So I think you'll probably see a combination of all of the above."

"The Ultimate Grammy Box" is a

multi-genre collection that features artists who have either won a Grammy since the awards were launched in 1958 or have been inducted into NARAS' Hall of Fame, established in 1973.

Culled from 1,000 recordings, the set includes performances from 1958 record and song of the year winner Domenico Modugno ("Volare") and 1998's multiple-Grammy winner Lauryn Hill ("To Zion"). Among the Hall of Fame inductees represented are Ella Fitzgerald, with 1938's "A-Tisket A-Tasket," and Duke Ellington, with 1941's "Take The 'A' Train."

Additional selections include Tony Bennett's "I Left My Heart In San Francisco," which won record of the year, best solo vocal performance (male), and best background arrangement in 1962. "To have your

peers vote you in as the record of the year is the most rewarding experience of the creative arts that can be bestowed upon you," says Bennett.



KNIGHT



Gladys Knight & The Pips' "Midnight Train To Georgia"—1973's best R&B vocal performance by a duo, group, or chorus—is also among the 73 selected tracks. The group also won best pop vocal performance that year for "Neither One Of Us (Wants To Be The First To Say Goodbye)."

Recalls Knight, "That was a blockbuster night for us. Never in a million years did we dream that we would win two Grammys in one night. And the [pop] category that we won in meant we had people across the board, across the world,

listening to our music."

Peter Fletcher, VP of marketing for Columbia Records, West Coast, says Columbia/Legacy is mounting a two-stage marketing campaign on behalf of the \$49.98 boxed set. In addition to the VH1 special, Fletcher says the first stage will involve efforts to establish the record in-store—getting "price and positioning with our major accounts to take advantage of the holiday buying season. We want to put this in front of consumers and drive it through Christmas."

Vincent Szydlowski, director of music product management for the 19-store Virgin Megastore chain, says, "One thing we're doing this year is heavily promoting box sets as a giftable item, which we haven't done in the past. 'The Ultimate

Grammy Box' will definitely have sell appeal. We've already seen a lot of consumer enthusiasm for the Sony Music boxed set 'Sony Music 100 Years: Soundtrack For A Century,' so we're expecting similar results."

Stage two begins in January/February, taking advantage of the Grammy nominee announcements and awards show. "We'll continue to drive the set at retail," says Fletcher, "with additional press and programming in cooperation with VH1, which does a tremendous amount of programming on behalf of the Grammys in January/February. VH1 is a great venue and reaches our target audience for a box of this type. It's a great symbiotic relationship."

NARAS' portion of the set's sales proceeds will be donated to its charity division, MusiCares.

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

Smith's Ready For The 'Willennium'

Columbia Artist's 2nd Solo Set Features Guest Performers

BY GAIL MITCHELL

LOS ANGELES—In the film industry, July usually means the onset of a Will Smith blockbuster. If Columbia Records has its way, November will mark the regular release of a new smash album by the superstar. That's when the label will release his second solo disc, "Willennium," worldwide—Nov. 16, to be precise.

The set follows the 1997 set "Big Willie Style," which spawned such pop hits as "Gettin' Jiggy Wit It," "Just The Two Of Us," and "Men In Black." According to SoundScan, the album has sold 5.6 million units domestically. The label is banking that such sales momentum—plus the recent success of Smith's "Wild Wild West" single (500,000 units) and soundtrack (1.2 million units)—will carry "Willennium" further.

For his part, the engaging Smith calls this new set "the best work of my career. It's the quintessential Will Smith album." Coming from most people, such a statement might seem pompous. But with Smith, it comes off as less a brag and more like fact.

He's been wrapping up the album while currently filming the Robert



SMITH

Redford film "The Legend Of Bagge Vance" with Matt Damon and Charlize Theron. Caught while on location in Savannah, Ga., Smith laughs when asked about bottling and selling his seemingly indefatigable energy. "You know, when you work with smart people and good people, you don't have to do as much work as it looks like you're doing."

Turning to the subject of "Willennium," Smith says, "I wanted to cover the last 15 years of my career. I essentially wanted to make an album that covered the gamut of the lifestyle I've led and am leading. The album has real old-school on it, including the way me and [Jazzy] Jeff used to rock,

and then it has songs that come into my new flavor. I'm 31 years old, so I'm talking about different things now with more mature concepts."

One of the first things you notice about "Willennium" is its "oh wow" factor. That's the phrase springing to mind when you hear some of the samples around which co-writer Smith has woven the 15-track set. The first single, "Will2K"—featuring K-Ci Hailey and delivered to radio on Oct. 13—samples the Clash's "Rock The Cas-

(Continued on page 15)



Euro-Teen Dreams. Atlantic Records jumps into the teen-pop market with M2M, a Norwegian duo consisting of Marit Larsen, left, and Marion Ravn. They make their stateside debut in January 2000 with "Shades Of Purple," which matches the act with such heavyweight producers as Matt Rowe, Max Martin, and Rodney Jerkins. The project opens this month with the single "Don't Say You Love Me," which can also be heard on the "Pokémon" soundtrack. M2M is on a U.S. promotional tour of malls and high schools.

Farrell Jubilant About Move To Virgin; Dan Beck Forms Hearing Aid Assn.

THE NOT-SO-LONESOME JUBILEE: While many of us will be partying like it's 1999 come the millennium, **Perry Farrell** will be dancing with a purpose. His new album, "The Diamond Jubilee," showcases electronic dance tunes based on biblical themes of redemption.

"The story of the Jubilee is very in-depth; it takes a lifetime of study and a lifetime of being active. A jubilee for this time means a great, great party," says Farrell. "It's the oldest kind of prophecy going, and it has to do with the redemption of man and of the Earth."

Farrell says he started studying the Torah seriously four years ago and now devotes hours to his studies every day. "Having years of experience at parties, I figured I would be perfect," he says, laughing over his often-colorful past.

The album, slated for release in April or May 2000, marks his first for Virgin. Farrell made the switch from Warner Bros., his home for more than a decade, in October. "Warner Bros. was very kind to let me out of my contract, and I want to thank the people who were involved for letting me move. They weren't hostile; they could have made things very hard for me."

One of his main reasons for coming to Virgin was **Nancy Berry**, vice chairman of Virgin Music Group Worldwide. "What I love about Virgin, especially Nancy Berry, is that when she has a project, it's a special project, and she works it as if it's by family member, and I'm just extremely excited that the label was interested... I'm a person who takes risks to record, and it would be very easy to rest on those laurels. You can try to ride on your fame, but fame rots. I choose to continue to create. It's very difficult when people become hostile when they see they have a sure thing and you take it from them and say, 'I'm not going to do that; I'm going to do something new.'"

However, Farrell is savvy enough to know that Virgin signed him as not only a prestige artist but also one the label hopes will sell records. "It's not easy to translate what I'm studying into what Virgin hopes will be a commercial endeavor. I have to think long and hard about how to do this. You know who I use as an example? [Biblical king] **Solomon**. He wrote a song about two lovers about to be wed... He [also] talks about when God returns to the Earth and weds his beloved, that's us. When you look at how clever Solomon was when he wrote his songs, I looked at that. I tried to keep the temperament and tones. I wanted them to be lovely and joyous. I wanted to do what Solomon did, which is to write love songs."

Farrell's plans also include radio. "I would love to have a song on the radio. If you came to my home, I would love to play you the music. Why should it be any

different extending it out my doorway to the world?" In fact, Farrell is already thinking globally. The father of Lollapalooza is planning on touring the planet behind the project, including a date previewing much of the music Nov. 3 at the Palace in Los Angeles.

HEAR, HEAR: **Dan Beck**, former president of V2 Records, has formed the Hearing Aid Music Foundation. As you may recall, Beck resigned his post in September due to congenital hearing loss (Billboard, Sept. 18). The purpose of the foundation is to "promote awareness, protection, and prevention of hearing loss and serve as a source for an industry with hearing problems," says Beck.

Fund-raising efforts, which will benefit the underprivileged with hearing problems as well as establish scholarships to colleges for the hearing-impaired, will include a benefit compilation album on V2 Records. Beck can be reached at 516-764-0724 or hearingaidmusic@aol.com.



by Melinda Newman

T HUNDER ROAD: **Bruce Springsteen and the E Street Band** roared into Los Angeles Oct. 17 for the first night of a four-night stand at the brand-spanking-new Staples Center. It took some time for Springsteen and the audience to find their mutual groove, but when he broke into an urgent "Badlands" an hour into the show, followed by the jubilant "Out In The Street," it was Springsteen as fine as I've ever seen him. He then jumped on the grand piano, stripped down to a sweat-drenched black T-shirt, and literally defied the crowd not to join in the fun. Decades after he first started performing, he's still working the fans, seemingly not taking anything for granted.

Springsteen was the first rock act to play the Staples Center, and he had some good-natured criticisms about the arena, ranging from the horrible water pressure to the long wait at will call (some patrons waited more than 90 minutes for their tickets, delaying the start of the show) to the three levels of sky boxes that are at mid-level instead of at the top of the arena.

"Sky boxes, there are too many of them," said Springsteen from the stage. "And they're too low down. Call them middle-of-the-room boxes."

He also took a swipe at the name of the arena—like most facilities now, a company pays millions for naming rights, as opposed to the building being named after a local dignitary or the city. "I heard I was playing a Staples store, and I thought, 'But I have all my stationery needs,'" he said.

Luckily for all of us, he got it straightened out by show time.

Marcy Playground Unfolds 'Shapeshifter' On Capitol

BY LARRY FLICK

NEW YORK—With the stellar "Shapeshifter," due Nov. 23 on Capitol, Marcy Playground is aiming to affirm its position as a core modern rock band.

The set is off to a promising start with the single "It's Saturday," which is building an audience at modern rock radio. Among the guitar-fueled jam's early supporters are WBRU



MARCY PLAYGROUND

Providence, R.I.; KKND New Orleans; and KNDD Seattle. The label went to radio with the single Sept. 20.

"The idea was to go to radio with the project first, since that was the area in which the band was first embraced," says Trip DuBois, director of marketing at the label. He adds that the band will do about a dozen radio-hosted concerts before the end of the year.

Marcy Playground, which is managed by Blake & Bradford, will begin a concert tour of the U.S. on Nov. 2.

The Internet will be key in the

marketing of "Shapeshifter." The act has set up a Web site (www.marcyplayground.com), offering news updates, exclusive photos, and footage from the videoclip for "It's Saturday," which was directed by Peter Christopherson, noted for his work with Filter, Rage Against The Machine, and Ben Folds Five.

"Shapeshifter" has been available for Internet pre-order since Sept. 25. Those who place an order are offered timed-out downloads of tracks from the album. Among the participating online retailers are Tower Records, Wherehouse Records, CDnow, Musicland, Trans World, National Record Mart, and Virgin.

All of this activity sits well with John Wozniak, the band's creative mastermind and front man, who says he's looking forward to "getting the album out there and hearing what people think. I always look forward to feedback and criticism—both good and bad."

That said, he's confident about the set's outcome. "I'm prepared for some people to say, 'It doesn't sound like your last record,'" he notes. "But I also think that there's a lot of great material here. The arrangements are deeper and more intriguing than the last album."

Marcy Playground came into prominence last year with a self-titled album that has sold 2 million copies, according to SoundScan. The set spawned the hits "Sex And Candy" and "Saint Joe On The School Bus."

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Third Eye Blind's Anything But 'Blue'

Second Set On Elektra Considered A True Group Effort

BY CARLA HAY

NEW YORK—Even if Third Eye Blind had felt any pressure to follow up a multi-platinum debut album, the band was having “too much fun and feeling like we were a complete recording group for the first time,” says lead singer/guitarist Stephan Jenkins. The San Francisco band's second album, “Blue,” due Nov. 23 on Elektra, represents the members of Third Eye Blind's growth as songwriters and musicians.

Jenkins says of recording the album, “We had these jam sessions that were fun. With the first album, I spent too much time trying to analyze the songs. This was the first album where [drummer] Brad Hargreaves was part of the recording process, so it's the first time we've done an album where we felt like a whole band.”

Jenkins, the band's lyricist, also produced “Blue.” The rest of the band—which includes guitarist Kevin Cadogan and bass player Arion Salazar—also gets co-producing credits. Jenkins also produced Third Eye Blind's 1997 self-titled debut album, which has sold 3.1 million copies in the U.S. to date,

according to SoundScan.

The album's first single, the punk-inflected “Anything,” was to be shipped to rock radio on Tuesday (26).

“The good news from our per-



THIRD EYE BLIND

spective is that we had a successful run with the number of singles from the first album,” says Elektra senior VP of marketing (U.S.) Steve Kleinberg. “Instead of being viewed as a one-hit new artist, Third Eye Blind toured for two years, and that will go a long way toward preventing a ‘sophomore jinx.’ We're going to work ‘Blue’ the same way over a long period of time with probably just as

many singles.”

“Third Eye Blind” spawned such modern rock and pop hits as “Semi-Charmed Life,” “Graduate,” “How's It Gonna Be,” “Losing A Whole Year,” and “Jumper.” In addition to being a hit at radio, the band had videos that became a staple on national networks like MTV and VH1.

“Third Eye Blind's first album was an amazing sleeper hit,” says Michael Halloran, assistant PD of modern rock station KLYY (Wild 107) Los Angeles. “This second album is probably the toughest thing the guys in the band will have to do. With all the new albums from hit rock bands this quarter, Third Eye Blind's main competition will be bands like the Foo Fighters, 311, and Bush.

“I don't think they'll be able to compete with a band like Korn or Rage Against The Machine for first-week sales,” Halloran says. “If Third Eye Blind wrote a great sappy ballad, then they could get on top 40 radio again and the album could be huge.”

“The first Third Eye Blind record is still selling pretty well for an album that's been out for a few years,” reports Eric Hogan, major-label rock buyer for Tower Records in downtown Manhattan. “Third Eye Blind has a big enough following that the new album will do well over a long period of time. I think a band like Tonic will be part of the main competition, because Third Eye Blind has the same kind of ‘power rock’ sound.”

“I think our audience surprises people,” muses Jenkins. “There's a culture of people that have gotten what Third Eye Blind is about beyond the singles. It's a pretty wide audience, but sometimes I wish our audience was more diverse. I grew up on the Sugarhill Gang and Cameo.”

He adds, “There's a cottage industry of bands playing ‘Semi-Charmed Life.’ We haven't made a ‘Semi-Charmed Life’ song on this album. We're past that. We've made songs that make us jump.”

The songs on “Blue” range from “Anything,” to the '70s retro-influenced “Never Let You Go,” to the more modern rock-flavored “Walking With The Wounded.”

Third Eye Blind's songs are published by EMI Music Publishing (BMI).

Kleinberg notes, “It doesn't matter how much hype or promotion an album gets; it all comes down to having great songs. With Third Eye Blind, they've got the great songwriting to build on the success they already have.”

As for the booming Internet craze, Jenkins admits he's not an artist who is rushing to interact with fans on the Web. “I've sent, like, one E-mail in my life. I'm impressed with the Web, and it's cool and flattering to
(Continued on page 16)



Breathe Deep. Daemon Records widens its creative scope with “In Formation” by Justin Hale. The set combines the rock vibe associated with the label's releases with electronica and hip-hop-derived beats. The band regularly gigs in its Atlanta home base, with fellow local heroes PH Balance, the Micranots, and Datbu. Shown in the back row, from left, are band members Captain Mudfish Starbolt, Gravity Matt Roka, and David Sampson. In front, from left, are Julian Whisperlink and Joshua Hobson.

amusement

business® TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Madison Square Garden New York	Oct. 15-16	\$2,097,980 \$75/\$55/\$45/\$35	38,172 two sellouts	Delsener/Slater Enterprises
MANÁ, CHRIS PEREZ BAND	Universal Amphitheatre Universal City, Calif.	Sept. 23-26	\$1,227,061 \$58/\$55/\$43	24,508 24,725 four shows	House of Blues Concerts
CELINE DION, COREY HART	Kiel Center St. Louis	Oct. 3	\$1,089,942 \$65/\$49.50/\$29.50	19,354 sellout	Contemporary Prods.
JUAN GABRIEL	Universal Amphitheatre Universal City, Calif.	Oct. 1-3	\$1,086,614 \$128/\$63/\$58	17,722 17,892 three shows	House of Blues Concerts, Hauser Entertainment
CELINE DION, COREY HART	Schottenstein Center, Ohio State University Columbus, Ohio	Sept. 27	\$924,251 \$65/\$49.50/\$29.50	16,370 sellout	Belkin Prods., Cellar Door, Sunshine Concerts
PHISH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	Oct. 7-8	\$772,341 \$28.50/\$26.50	30,977 36,016 two shows one sellout	Delsener/Slater Enterprises
BETTE MIDLER	Bi-Lo Center Greenville, S.C.	Oct. 13	\$521,338 \$75/\$50/\$37.50	8,487 10,891	Electric Factory Concerts, in-house
JOHN MELLENCAMP, SHANNON CURFMAN	United Center Chicago	Oct. 14	\$511,105 \$45/\$35/\$25	12,237 14,420	Jam Prods.
JIMMY PAGE, THE BLACK CROWES	Roseland Ballroom New York	Oct. 12-14	\$507,083 \$100/\$42.50	10,596 three sellouts	Delsener/Slater Enterprises
PHISH	Allstate Arena Rosemont, Ill.	Oct. 3	\$495,065 \$29.50/\$27.50	17,963 sellout	Jam Prods.

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SMITH'S READY FOR THE 'WILLENNIUM'

(Continued from page 12)

bah." Interspersed elsewhere on the album are nuggets that include Diana Ross' "Love Hangover," L.T.D.'s "(Every Time I Turn Around) Back In Love Again," "Sukiyaki" by A Taste Of Honey, Peter Brown's "Do Ya Wanna Get Funky With Me," Tito Puente's "Mambo Con Puente," Michael Jackson's "Working Day And Night," and Deniece Williams' "I Believe In Miracles."

Besides jogging memories, the samples display Smith's extensive musical knowledge. "Rap music has always been a music that's about records; it's never been about musicians," Smith says. "Being a rapper is about who you are, who you've been, and how you've grown up. The records are completely about yourself. So when you're sampling something, you try to sample something that meant something to you."

In addition to Jazzy Jeff, the Track Masters, and Sauce—all of whom worked on "Big Willie Style"—Smith's "Willennium" production team features Rodney Jerkins, Harvey Mason Jr., Kay-Gee, and Darren Lighty. The album was recorded in New York, Los Angeles, and Philadelphia.

Notes Smith, "I went back to Philly to be around people I grew up with, and I tried to capture the essence of when Jeff and I used to record."

Accenting that flavor are guest appearances by the aforementioned K-Ci, Tra-Knox (on "I'm Comin'"), Lil' Kim ("Da Butta"), Tatyana Ali and MC Lyte ("Who Am I"), Biz Markie and Slick Rick ("So Fresh"), Eve ("Can You Feel Me"), Kel Spencer of Nickelodeon's "Kenan And Kel" ("Uuhhh"), occasional Roots vocalist Jill Scott ("The Rain"), and Breeze ("No More"). Smith spouse Jada Pinkett Smith does the spoken word on "Afro Angel"—a soul-searching song Smith calls "probably the best-written record on the album."

It appears retail and radio are feeling the Smith vibe. Notes John Michael, media manager, music, at the Minneapolis-based, 337-store Best Buy chain, "There's no doubt it'll be one of the premier releases for the holiday season. He's versatile, an achievement that allows many people to enjoy his work."

Justin Cruz, music director at KQMQ Honolulu, says the station will "add the single out of the box. He's a trendsetter and well-respected. There are a lot of Will Smith fans here."

Columbia is staging a major marketing campaign that will take advantage of Smith's widespread appeal. Notes Demmette Guidry, Columbia's senior VP of black music, "The major part of my job is to create awareness."

That awareness begins Friday (22) when the "Will2K" video goes to all primary video outlets. On the actual Nov. 16 in-store date, the label plans to stage a "Willennium" celebration in New York that Guidry says "will feel much like New Year's Eve and the millennium. That night we'll do a virtual in-store with the Virgin Megastore

there and in about 10 to 12 other Virgin stores around the world."

Adding to the excitement will be a 20-market radio promotion wherein contest winners from top 40, R&B, and rhythm-crossover stations will be flown to the Big Apple to participate in the festivities.

Other marketing highlights include a Columbia-cast (a series of

radio interviews done via satellite from the Sony studios) and a tie-in with American Airlines, which will begin airing the video in December.

Gearing up for Christmas, the label will offer a Will Smith home video package in stores Nov. 23, with a DVD following soon thereafter. The package will contain a collection of all Smith's past videos plus "Will2K,"

as well as outtakes, bloopers, and behind-the-scenes footage.

In addition to a commercial 12-inch of "Will2K," Columbia will be working a 12-inch version of "So Fresh" to mix shows and college radio to "show another side of Will," says Guidry. "A lot of people will be pleasantly surprised. While this record definitely has big pop singles, it also has some

real hip-hop moments."





Does this mean Smith—criticized in the past as too soft—is showing a more aggressive side? "You can be more aggressive without being profane," he says. "I could easily write an album full of profane records. But that's way too easy. I challenge profane rappers to do what I do—write an album full of non-profane records."

HERE'S THE DOWNLOAD :

DAVE MATTHEWS BAND
EXCLUSIVE LIVE SONGS@
www.liquidaudio.com/dmb

Now with Liquid Audio, get exclusive live music from the Dave Matthews Band's PBS "In the Spotlight" concert. Simply choose your favorite songs and download them right to your computer. Liquid Audio songs deliver the highest quality sound, along with the lyrics, album art and liner notes. Liquid Audio even

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Top 10 Favorite Artist Picks October 8, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Indigenous	Blues, Rock	1
2	Diamond	R 'n B	1
3	Apulanta	Alternative, Hard Rock	1
4	Sinboy	Electronic, Techno	7
5	Teresa	Pop, R 'n B	1
6	Pat McGee Band	Rock, Acoustic	25
7	Melissa Mathes	Pop	1
8	The Black Brothers	Pop, Rock	7
9	Leonard Moss, Jr.	R 'n B, Pop	5
10	Honey And The Bees	Pop	13

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 October 8, 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	4
2	Talking Trash, Child	Rock, Pop	2
3	Baby C, Mob With Me	Hip Hop, Urban	2
4	Red Delicious, Want Me	Alternative, Rock	2
5	LaLaLa, Mz. Fische And The New Groove	Funk, Jazz	1
6	Clearview, Swim	Alternative, Rock	10
7	She Tried To Break Me, Solid Frog	Rock	2
8	Her Love Made Me High, Max Menius	Pop, Rock	2
9	Daylight Savings, Swim	Alternative, Rock	2
10	Fly So High, Max Menius	Pop, Rock	2

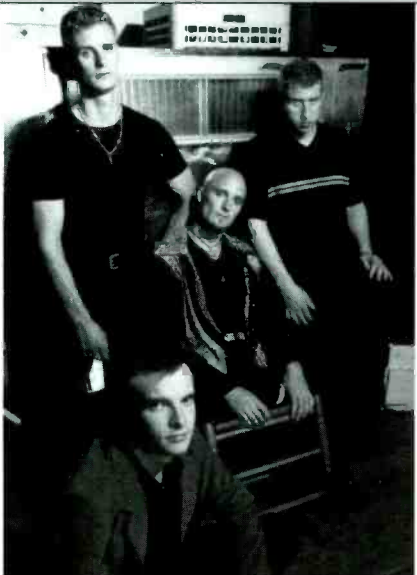
Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

EBO

ebo formed in the college town of Fairfax, VA in 1997. Their songs have been featured on MTV's Road Rules as well as E! Entertainment Television's focus on the Washington DC area. Selected as one of the bands to close the legendary Bayou in DC, ebo is heavily influenced by the Beatles, Dinosaur JR and Bob Mould, resulting in an album overflowing with great hooks, strong vocals and exceptional songwriting. Powered by a fierce rhythm section, they have been extremely busy touring the East Coast and have played several large festivals in DC, including the Freedom Festival with Cowboy Mouth, Goldfinger, Black Lab and more.



Genre: Alternative, Rock
From: Fairfax, VA
Deals sought: Any

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

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

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

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Advertisement

Artists & Music

THIRD EYE BLIND

(Continued from page 14)

see all the Web sites for our band. But I'm not the type to sit in a chat room or anything."

As for his role as the band's producer, Jenkins says, "People might think it's a control-freak situation where I sit around telling the rest of the band what to do, but it's not like that. We all write the music, and Arion, for example, got more involved in the production this year."

Third Eye Blind, which is managed by Eric Godtland Management and booked by Creative Artists Agency, is gearing up for another lengthy tour following the release of "Blue."

'A culture of people have gotten what Third Eye Blind is about beyond the singles'

—STEPHAN JENKINS—

In the meantime, the band will do a halftime performance Nov. 25 during the Chicago Bears/Detroit Lions football game at the Silver Dome in Pontiac, Mich., in a telecast that Elektra's Kleinberg estimates will be watched by about 55 million people.

Jenkins says of touring, "There are times when you have a headache or you're stuffed up and you feel like 'I don't want to do this,' and hotels can get depressing. But once you walk out onstage, it becomes totally worth it."

He concludes, "I don't write songs based on sales projections. I took the same approach on this album that I've always taken: to write songs that are exciting and authentic."



Joe's First Symphony. On Oct. 19, venerable rocker Joe Jackson bows his classical recording titled "Symphony No. 1," released by Sony Classical. The set takes the form of a novel that's broken down into four movements of music, leading the listener through four stages of life: childhood, youth, midlife, and old age. Jackson is also about to begin promoting his autobiography, "A Cure For Gravity: A Musical Pilgrimage," which is due in November.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

STAR ON THE RISE: Why diffuse the attention of hunk-hungry teen girls among a group of five young men when you can whip 'em into a frenzy all by yourself? That's the apparent philosophy of Oryon, an appealing, videogenic heartthrob just waiting to explode.

The Los Angeles-based artist is currently promoting his third self-made maxi-CD single, "Tell Me What You Want," an infectious, hip-hop-spiced pop shuffler that's deep in the pocket of top 40 trends. Oryon has a sweet baritone voice that's undercut with an impressively soulful style.



ORYON

Produced and written by Oryon with Todd "T-Bone" Burns, the single includes several equally engaging tracks—most notably the radio-worthy "I'll Never Let You Go," which is offered as a romantic rhythm-ballad and as a hands-in-da-air disco anthem (remix courtesy of Cris Miller).

Oryon already has an encouraging bit of momentum building, thanks to the West Coast props bestowed upon his recent dance-inflected singles "Gimme Love" and "Go On & On," a pair of fine recordings that generated respectable club play and a pile of positive reviews (not to mention a splashy layout in the popular, teen-driven Pop Star magazine).

The cuts have provided a nice foundation for "Tell Me What You Want," which is far more mass-appeal. Combined, the three singles should be all a major label needs in order to decide on snapping up this young artist.

For more information, contact 310-226-2900.

THE FUTURE IS NOW: If you're a club veteran, then you're probably old (make that *savvy*) enough to know that electronica wasn't born on the day that the Chemical Brothers and Prodigy started drawing media attention. It reaches back to the all-too-brief '80s reign of Kraftwerk, only to be revived in more recent times by such renegades as William Orbit. Well, it's nice to finally encounter a youngster like producer/composer Jody den Broeder, whose debut EP, "Vala," proves that he's done his homework.

In fact, the largely instrumental set seems to be designed to soothe electronic purists who are still in shell shock over the caustic techno movement of the early '90s. "Supernal" is a dreamy delight, with its quasi-classical piano lines and its complex melody construction. Both are supported by firm, turntable-friendly trance-disco beats. The great thing about den Broeder's rhythm arrangement here (and elsewhere on the EP) is that it's equally conducive to sweaty dancefloor action and at-home chillin'.

While "Supernal" (which comes in five versions) is the centerpiece of "Vala," attention should be paid to "Mahouse," with its hypnotic, futuristic beats, and "Power Of Goodbye," a thumpy cover of the Madonna hit that would make Orbit (the track's original co-producer) proud. In all, it's a stellar first recording from a Columbus, Ohio, native whose work demands international attention.

For additional details, call 614-280-0459.

INDIE MUSIC GATHERING: The organizers of Indie Music Week (IMW)—which will be held Nov. 10-13 in Nashville—have whittled several hundred showcase applicants down to 28.

"We have everything from heavy metal to Euro-pop," says IMW president Catherine Masters about the shows, which will play in a wide variety of local clubs.

Among the top acts confirmed are the Groobees, featuring lead singer Susan Gibson. Gibson wrote the Dixie Chicks hit, "Wide Open Spaces." As a performer, Gibson has been likened to Mary Chapin Carpenter and Janis Joplin. Another high-profile artist slated to appear is New Yorker Rachel Sage, who performed on the Lilith Fair tour this summer.

The bill also includes singer/songwriters Georgette Dashiell, Kate Huey, John M., and Leighton Watts; rock bands Avalanche, the Tone Antone Band, Valerie, the Greta Gaines Band, and Circus Of The Sun; pop/rock acts Sable, Chris Fears, Daisy Chain, and Nook; country acts Rebel Pride, the Cynthia Barber Band, the Kim Anthony Band, Blue Tick, and Neon Cactus; Euro-pop artist Joan Martin; and dance acts Chris Mitchell and the Collection.

For more show information, call 615-860-4084.



BROEDER

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	3	ANGIE STONE ARISTA 19092 (10.98/16.98)	BLACK DIAMOND
2	6	17	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	SYSTEM OF A DOWN
3	3	4	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL
4	1	3	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
5	4	28	STATIC-X WARNER BROS. 47271 (7.98/11.98)	WISCONSIN DEATH TRIP
6	7	16	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
7	11	11	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
8	8	4	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
9	13	20	MOBY V2 27049* (16.98 CD)	PLAY
10	12	8	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98)	BRING YOUR OWN STEREO
11	9	5	IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
12	14	26	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
13	15	3	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
14	17	3	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
15	36	9	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
16	10	32	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
17	19	19	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
18	21	28	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
19	29	3	VICENTE FERNANDEZ SONY DISCOS 83186 (8.98 EQ/13.98)	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
20	2	2	MISFITS ROADRUNNER 8658 (10.98/16.98)	FAMOUS MONSTERS
21	25	12	BOYZONE RAVENOUS/MERCURY 559171/DJMG (10.98/16.98)	WHERE WE BELONG
22	24	20	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
23	23	7	WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
24	22	3	INDIA RMM 284023 (8.98/14.98)	SOLA
25	30	10	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS

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	20	11	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
27	16	18	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
28	32	22	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
29	45	56	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
30	34	4	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
31	47	10	CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
32	NEW		STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
33	28	2	TIM WILSON CAPITOL (NASHVILLE) 21665 (7.98/16.98)	GETTIN' MY MIND RIGHT
34	40	2	AMYTH ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98)	THE WORLD IS OURS
35	27	2	GEOFF MOORE FOREFRONT 25231 (15.98 CD)	GEOFF MOORE
36	NEW		BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
37	37	10	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
38	RE-ENTRY		YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
39	46	4	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
40	33	7	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
41	43	28	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)	SACRED LOVE SONGS
42	41	19	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
43	26	12	RAZE FOREFRONT 25210 (15.98 CD)	POWER
44	RE-ENTRY		CARLTON PEARSON ATLANTIC 46006/AG (10.98/15.98)	LIVE AT AZUSA 3
45	NEW		SILK-E RONLAN 3769 (10.98/14.98)	URBAN THERAPY
46	18	3	GUSTER HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
47	RE-ENTRY		LIL' KEKE JAMDOWN 1011 (10.98/15.98)	IT WAS ALL A DREAM
48	RE-ENTRY		A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
49	48	5	AIR SOURCE/ASTRALWERKS 6264*/CAROLINE (10.98 CD)	PREMIERS SYMPTOMES
50	35	5	THE CANTON SPIRITUALS VERITY 43135 (10.98/16.98)	LIVE EXPERIENCE 1999

POPULAR UPRIISINGS

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

ENGLAND'S COUNTRY: Tyler England is a country singer whose album "Highways And Dancehalls" (due Nov. 23 on Capitol Nashville) has been produced by none other than Garth



Lotus in Bloom. World music/dance act Lotus is fronted by vocalist Alex Edenborough (pictured) and is the brainchild of composer/producer Jimmy Harry. Lotus incorporates a variety of influences, such as music from Bali. New York-based Harry—who has collaborated with such acts as RuPaul, Pure Sugar, and Kylie Minogue—says of Lotus' self-titled album (on the indie label RaSa Music), "It's not aggressive, but it's fairly edgy."

Brooks.

The Brooks connection makes sense, considering that England has toured with Brooks for over 10 years and has known Brooks for more than 20 years.

England says of the col-

laboration with the country superstar: "Because he knows me so well, he understood which songs I'd like and the pitch and range that I should sing them in. And I sang my best to impress him and make him glad that he got into this."

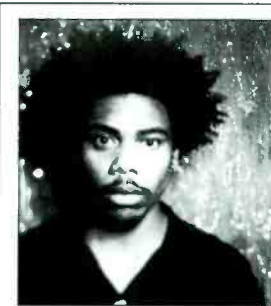
The album's first single, "Too Many Highways," has been released to country radio, and a video for the song has been serviced to TV and video outlets such as CMT.

FEED ON THIS: London-based rock band Feeder was featured on the 1998 soundtrack to the movie "Can't Hardly Wait."

The band is now making a bid for a sizable U.S. following with the album "Yesterday Went Too Soon," which was released Oct. 19 on Elektra Records.

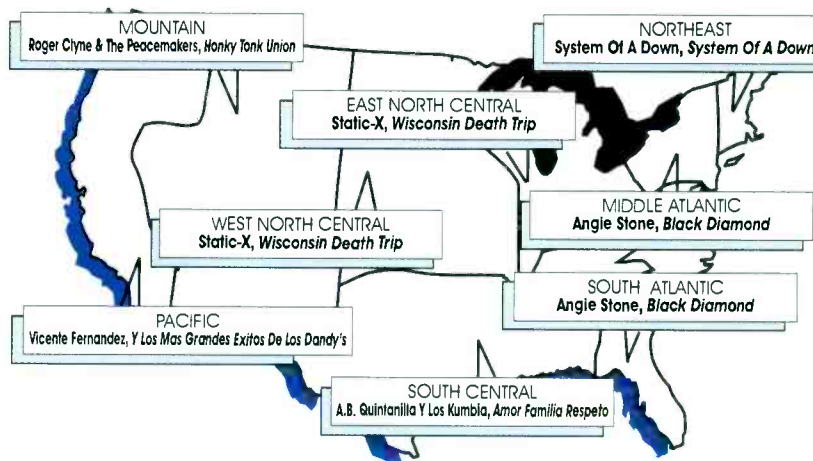
"Insomnia," the first single from the album, has already been a hit for the band in the U.K.

The video for the song has been added to College Television Network's playlist. Feeder is expected to play U.S. dates later this year or



Carl's Word. Carl Hancock Rux is a spoken-word artist whom The New York Times named in 1994 as "one of 30 artists under the age of 30 most likely to influence culture over the next 30 years." The New York native's current 550 Music album, "Rux Revue," features music from John King (the Dust Brothers).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Vicente Fernandez Y Los Mas Grandes Exitos De Los Dandy's	1. A.B. Quintanilla Y Los Kumbia Amor Familia Respeto
2. Moby Play	2. Ideal Ideal
3. Dave Koz The Dance	3. Yungstar Threwed Yung Playa
4. Mac Dre Rapper Gone Bad	4. Brad Paisley Who Needs Pictures
5. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer	5. Asleep At The Wheel Ride With Bob
6. System Of A Down System Of A Down	6. Sole Skin Deep
7. Sole Skin Deep	7. Intocable Contigo
8. Static-X Wisconsin Death Trip	8. Angie Stone Black Diamond
9. Silk-e Urban Therapy	9. Oleander February Son
10. G. Love & Special Sauce Philadelphonic	10. Mei Waiters Material Things

early next year.

CUBAN SUPERGROUP: Following in the footsteps of Buena Vista Social Club and its crossover album success, Afro Cuban All Stars return Tuesday (26) with their second World Circuit/Nonesuch album, "Distinto, Diferente."

The album is the follow-up to 1997's "A Toda Cuba Le Gusta," which was nominated for a 1998 Grammy Award for best tropical Latin performance.

"Distinto, Diferente" was produced by Juan de Marcos Gonzalez, who also produced "A Toda Cuba Le Gusta." Guests on the new album include Buena Vista Social Club members Ibrahim Ferrer and Rubén González.

Afro Cuban All Stars are expected to launch a U.S. tour in March of next year.

PAPA SAYS: Dancehall reggae artist Papa San was featured on the 1993 David Morales & the B.Y.C. hits "Gimme Luv (Eenie . . .)" and "The Program," both of

which reached No. 1 on the Hot Dance Music/Club Play chart.

Now Papa San has become a gospel music artist, and he makes his gospel album debut on B-Rite Records



Fenix Rising. FENIXtx is a modern rock/punk band that has been steadily touring since its 1995 inception. Bred in Houston and now based in San Diego, FENIXtx—which has released a self-titled album on Drive-Thru/MCA Records—kicks off a North American tour Oct. 29 in Irvine, Calif., with Blink 182 and Unwritten Law. Other tour dates include Nov. 4 in San Francisco, Nov. 5 in Los Angeles, Nov. 10 in Toronto, Nov. 13 in New York, Nov. 16 in Philadelphia, and Nov. 20 in Atlanta.

with "Victory."

Papa San was also featured on the Rev. Jackie McCullough's 1999 album, "This Is For You Lord."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

R & B

★ RAHSAAN PATTERSON

Love In Stereo
PRODUCERS: Rahsaan Patterson, Randy Jackson
MCA 088 111 915

Rahsaan Patterson generated major buzz with his critically lauded self-titled debut in 1997. The set was responsible for such smooth R&B jams as "Stop By," "Where You Are," and "Spend The Night." Now the singer/songwriter (he's penned songs for Brandy and Tevin Campbell) segues back onto the scene with the much more introspective "Love In Stereo." While the subject matter is serious in nature—abuse, falling in and out of love, learning to love yourself—the skillful Patterson ties it all together with a mesmerizing command of body-moving grooves that rivals that of Stevie Wonder, Sly Stone, or Donny Hathaway. His love affair with music rings loud and clear on such standout tracks as the autobiographical "Sure Boy," the playful "Humor," the lush "It's Alright," and the bouncy "So Right." Like Felix with his bag of tricks, Patterson pulls out another winner.

RAP

★ HANDSOME BOY MODELING SCHOOL

So... How's Your Girl?
PRODUCERS: Dan the Automator, Prince Paul
Tommy Boy 1258

Over the years, Nathaniel Merriwether and Chest Rockwell have collaborated with the likes of De La Soul, DJ Shadow, and the Jon Spencer Blues Explosion. Earlier this year, Rockwell released "A Prince Among Thieves," while Merriwether provided the studio wizardry behind Dr. Octagon. But if their given names don't ring a bell, don't fret: Merriwether and Rockwell are more commonly known as Dan the Automator and Prince Paul, respectively. These days, the pair has collectively taken on another alias—Handsome Boy Modeling School—to create the sample-happy and often humorous "So... How's Your Girl?" In addition to seamlessly merging savvy beats and clever samples (Three Dog Night's "An Old Fashioned Love Song" and Lulu's "To Sir With Love"), Handsome Boy Modeling School is equally adept at assembling a diverse roster of guest artists, which includes Cibo Matto's Miho Hatori and the Beastie Boys' Mike D. ("Metaphysical"); Sean Lennon, Money Mark, Father Guido Sarducci, Spain's Josh Hayden, and Tarnation's Paula Frazer ("Sunshine"); and Moloko's Roisin Murphy and J-Live ("The Truth").

COUNTRY

★ BUDDY MILLER

Cruel Moon
PRODUCER: Buddy Miller
HighTone HCD 8111

Buddy Miller is probably the most creative person working in Nashville today. It would be difficult to find anyone else with such an innovative and quality-conscious body of work. His "moonlighting" collaborations with his wife, Judy, and Emmylou Harris, along with his songwriting credits for the Dixie Chicks and Lee Ann Womack would be enough for others—but apparently not for Miller. On his new solo album, Miller is firmly grounded in country music's roots yet not afraid to step out into uncharted musical territory. "Does My Ring Burn Your Fin-

SPOTLIGHT



EURYTHMICS

Peace
PRODUCERS: Eurythmics
Arista 4617

In the 10 years since Eurythmics' last studio effort ("We Too Are One"), bandmates Annie Lennox and Dave Stewart have not rested on their respective laurels. If anything, quite the opposite is true. The Grammy Award-winning Lennox released two successful solo albums (1992's double-platinum "Diva" and 1995's platinum "Medusa"), while Stewart kept the music alive via group projects (Spiritual Cowboys), solo recordings ("Sli-Fi"), and film soundtracks ("Cookie's Fortune"). Last February, Eurythmics were awarded a Brit Award for outstanding contribution to British music. Perhaps this award helped pave the way for "Peace." Whatever the reason, it's time to rejoice! On this gorgeously textured, rock-leaning 11-song set, it appears that Lennox and Stewart have rediscovered a *joie de vivre* that wasn't always present on their latter recordings as a duo. In fact, songs like the set's first single, the bittersweet ballad "17 Again," and the infectious rocker "Power To The Meek" sparkle with nods to such signature Eurythmics anthems as "Sweet Dreams (Are Made Of This)" and "I Need A Man," respectively. Sweet dreams are made of this, indeed.

ger," for instance, is a Ralph Stanley-like dirge wedded to a driving rock sensibility. While Miller seldom strays outside his own and Julie's songs (or Jim Lauderdale's or Steve Earle's, for that matter), here he deftly transforms the Barry Mann/Cynthia Weil pop classic (originally recorded by Gene Pitney) into what sounds like a country classic from the Everly Brothers era.

SPOTLIGHT



VARIOUS ARTISTS

Main Stage Live: Falcon Ridge Folk Festival
PRODUCER: Anne Saunders
Signature Sounds 1253

For 11 years, the Falcon Ridge Folk Festival—held in July in the foothills of the Berkshire Hills—has prided itself on bringing together a diverse lineup from folk's multihued landscape. "Main Stage Live," the first album to capture the festival, celebrates this diversity with artists like Moxy Frivous ("Present Tense Tureen"), Wild Asparagus ("St. Stephen's Day Parade March"), Patty Larkin ("Open Arms [Don't Explain]"), Dar Williams ("If I Wrote You"), and the Kennedys ("River Of Fallen Stars"). While fans from around the world surely attend the annual festival for its music, its overall positive vibe can't be ignored. In fact, Richie Havens, a Woodstock '69 alum, hailed it as "the real Woodstock." And in a Billboard guest commentary titled "Spirit Of '69 Woodstock Alive At Falcon Ridge" (Billboard, Aug. 14), Chris Smith wrote, "Falcon Ridge is a place where musicians remember that they are the servant of the song and not the other way around." Contact 413-665-4036.

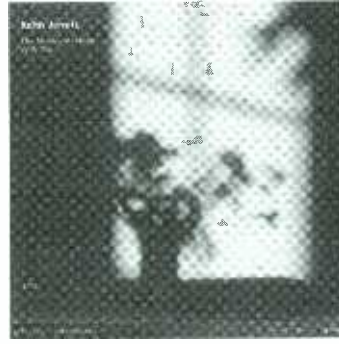
DANCE

ERIN HAMILTON

One World
PRODUCER: Scott Anderson
Trax Recording 12228

Since stepping onto the dancefloor in 1997 with a hypnotic, energy-packed cover of Gary Wright's "Dream Weaver," Erin Hamilton has not slowed down. In fact, while other dance artists slipped by the wayside, Hamilton kept her soul-stirring alto in shape by recording such dancefloor gems as "Satisfied" and a spirited remake of

SPOTLIGHT



KEITH JARRETT

The Melody At Night, With You
PRODUCER: Keith Jarrett
ECM 1675/314-547-949

For years now, pianist Keith Jarrett's jazz efforts have found him either with his long-running standards trio or in live, fully improvisational mode, the latter last heard on the 1995 "La Scala" set. On first sight, this disc would appear to be something of a hybrid of the two pursuits, a solo standards album. But "The Melody At Night, With You" is more than that; it is something special in the artist's oeuvre. Jarrett recorded the album alone in his home studio, following a long bout with chronic fatigue syndrome; what he yielded is an intimate collection of love poems, musical recitations to his wife of some favorite lines from the great American songbook. Gershwin's "I Loves You, Porgy" and "Someone To Watch Over Me" are linchpin tunes, with Jerome Kern's "Don't Ever Leave" and the traditional "My Wild Irish Rose" and "Shenandoah" also key. As evoked by its title, "The Melody At Night, With You" brims with an early-evening ambience, with Jarrett's patient, almost reverent way with these melodies suffused by tenderness and a sense of nostalgia. Listening to the album is like overhearing a man propose on bended knee—every performance is a paean to romance, a promise of love.

Cheap Trick's "The Flame." With three club anthems under her belt, it was only a matter of time before Hamilton tackled the all-important debut album. Welcome to "One World," a primarily upbeat set that has many winning moments and that could've had many more. Several tracks—"The Temple," "Melt," "Take Me As I Am"—remain rather flat, lacking the verve and emotion that Hamilton is capable of. Fortunately, the album makes up for such missteps with the hook-laden "Sweet Angel," the melancholic ballad "When It Rains," and the aforementioned "The Flame," which is just itching to be a crossover radio hit. Contact: 323-822-0777.

JAZZ

★ THE MAHAVISHNU ORCHESTRA

The Lost Trident Sessions
PRODUCER: The Mahavishnu Orchestra
Columbia/Legacy 65959

The originator of a smart, scorching brand of jazz/rock fusion in the early '70s, the initial Mahavishnu Orchestra was wildly successful and still firing on all cylinders when embattled egos and tour-frayed nerves caused the group to disintegrate prematurely. Guitarist John McLaughlin, keyboardist Jan Hammer, violinist Jerry Goodman, bassist Rick Laird, and drummer Billy Cobham left behind just two epochal studio albums and a live-wire concert set. Or that was all there was until Legacy producer Bob Belden hit a

SPOTLIGHT



PAUL McCARTNEY: WORKING CLASSICAL
Loma Mar Quartet, London Symphony Orchestra, Lawrence Foster, and Andrea Quinn

PRODUCER: John Fraser
EMI Classics 7243 5 56897 2 6
Following the grand ambitions of "Liverpool Oratorio" and "Standing Stone," Sir Paul McCartney has set his classical aspirations to a more intimate scale—and it suits his songful talents well. "Working Classical" is, in effect, an album of songs without words. It ranges from new orchestral works to chamber arrangements of tunes he had written for his wife over the years, including pieces for her funeral services. In fact, it is impossible to hear this album without considering it a lament for Linda, voiced in a vintage English pastoralism that makes it all the more touching for its restraint. "Junk" for string quartet dates back to the Beatles years and opens the set on a wistful note, and the version of "My Love" here is affecting. "A Leaf," "Spiral," and "Tuesday" are the three new orchestral pieces and the most striking music here; they brim with McCartney's timeless melodicism and a dramatic ebb and flow redolent of Vaughan Williams. Among McCartney's helpmates, producer John Fraser contributed the apposite orchestrations. Wrought with love and care, this disc points to a promising avenue for McCartney's muse.

mother lode last year while preparing the first albums for reissue. He found the Mahavishnu album recorded in London's Trident Studios in 1973 that was left unreleased and forgotten with the quintet's dissolution. It was an incredible find, as the set brims with the Mahavishnu's patented high-octane virtuosity. McLaughlin, in particular, has never sounded better than he does here, in full metallic flight. Even after a quarter-century, there are few bands that rock like this one.

LATIN

▶ ANA BÁRBARA

Tu Decisión
PRODUCER: Anibal Pastor
Fonovisa 9867

This statuesque beauty spends so much time cultivating a coquettish diva profile that it's easy to forget she puts out pretty stylish Mexican *cumbia* discs like her latest CD. A 13-song package of straight-ahead romantic fare, "Tu Decisión" is enlivened by Ana Bárbara's aching mezzo voice and heartfelt delivery. Obvious sing-along *cumbia* hits (the leadoff single, "Engañada"; "Ahora Vete"; "Bésame, Tócame"; and "Si Me Das Tu Amor," which is flavored by a Middle Eastern musical backdrop) are balanced by engaging pop entries ("Tu Decisión," "Veneno Con Sabor A Miel") that have the potential to broaden the singer's growing fan base.

VITAL REISSUES®

VARIOUS ARTISTS
Sony Music 100 Years:
Soundtrack For A Century
PRODUCERS: various
Sony Music/Legacy JXK 65750

Talk about the old school meeting the new guard! Featuring 547 tracks, including 68 Grammy-winning songs and 34 Grammy Hall of Fame inductees, "Sony Music 100 Years: Soundtrack For A Century" is unquestionably one of the most ambitious multi-artist collections ever assembled by one record company. The set culls tracks from the recorded archives of Columbia, Epic, OKeh, Vocalion, ARC, Brunswick, and other imprints that were marketed by CBS Records and Sony Music throughout the century. Arriving via a deluxe, 12-inch square box, this sublime set is home to a specially designed binder containing 26 CDs, as well as a beautiful 308-page coffee-

table book overflowing with essays, musical time lines, detailed track annotations, rare photos, and artist memorabilia. The wildly encompassing collection is divided into twelve volumes: "Pop Music: The Early Years"; "Pop Music: The Golden Era"; "Pop Music: The Modern Era"; "Sony Classical: Great Performances"; "Jazz: The Definitive Performances"; "Folk, Gospel & Blues: Will The Circle Be Unbroken"; "Country: The American Tradition"; "Movie Music: The Definitive Performances"; "Broadway: The Great Original Cast Recordings"; "Rock: The Train Kept A Rollin'"; "R&B: From Doo-Wop To Hip-Hop"; and "International Music: Sony Music Around The World." With a hefty list price of \$329, the boxed set is complemented by 12 separate multi-disc jewel-encased volumes that are available for sale individually at \$24.98 each.

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

▶ CELINE DION *That's The Way It Is* (4:00)

PRODUCERS: Max Martin, Kristian Lundin
WRITERS: M. Martin, K. Lundin, A. Carlsson
PUBLISHERS: Grantsville Publishing Ltd., ASCAP
550 Music 46423 (CD promo)
Lady Celine at last ups the tempo with the irresistible first single from her upcoming "All The Way... A Decade Of Song," a 16-song collection of nine greatest hits and seven new songs, due Nov. 16. This new track, a joyful ode to holding the faith but allowing love to take its course when it's ready, matches Dion with a new team of collaborators: consistent hitmakers Max Martin and Kristian Lundin, who co-wrote (with Andreas Carlsson) and co-produced this cut. Replete with a festive mandolin and a midtempo beat to bring new heights to her as-ever splendid vocal, this song is destined to enrapture top 40 and AC the first time through, at last stripping away mainstream radio's gripe that Dion is "too adult." Youthful and yet elegant, and glowing brightly with warmth, the song also represents a bold step forward for Martin, who is best known for his work with chart-topping youth acts. All in all, "That's The Way It Is" is one of the most compelling radio releases yet from one of the core voices of the decade. And wait until you hear the rest of what's in store with the release of her new album, Dion's last project before taking a two- to three-year break. It offers a duet with Frank Sinatra on the title track and new teamings with Robert "Mutt" Lange, "My Heart Will Go On" co-writers James and Will Jennings, Diane Warren, and French songwriting mainstay Luc Plamondon. It feels like Christmas already.

▶ SMASH MOUTH *Then The Morning Comes*

(3:02)
PRODUCER: Eric Valentine
WRITER: not listed
PUBLISHER: not listed
Interscope 6683 (CD promo)
On the heels of its biggest hit yet, "All Star," Smash mouth maintains its signature sound with another good-timing '50s-style party song. But like the act's past hits, this track is just different enough to make it an easy bid for across-the-board success. Steve Harwell's elastic vocals ring out with his usual camp literacy. The accompanying instruments project what people love most about this band—they're nutty, wholly danceable, and accessible without being too fluffy. So far, so good for Harwell and fellow groupies Gregory Camp, Paul DeLisle, and Kevin Coleman. There's no stopping this one.

GARBAGE *The World Is Not Enough* (3:56)

PRODUCERS: Garbage, David Arnold
WRITERS: D. Arnold, D. Black
PUBLISHERS: not listed
MCA 14439 (CD promo)
What an inspired choice to have those new-century techno-pop artisans of Garbage as the bearers of the latest Bond theme (James Bond theme, that is). As the title song from the forthcoming MCA soundtrack to "The World Is Not Enough," this number rings of international intrigue, with the slinky gait, noirish guitar line, and grand chorus we have all come to expect. Yet the song's darkly sexy, electronic ambience is wholly in keeping with Garbage's distinctive sound-print—particularly the amped-vamp vocal persona of lead singer/co-songwriter Shirley Manson. In fact, "The World Is Not Enough" is not only the best 007 theme in eons, it is a great Garbage track that should thrill fans of band and Bond alike.

THISWAY Crawl (3:51)

PRODUCER: David Kahne
WRITERS: B. Wilde, C. Foley
PUBLISHERS: WB Music/Swayboy Music/Fiver Music, ASCAP
Reprise 9872 (CD promo)
Thisway's "Crawl" has served as the melodic backdrop for Warner Bros. television's fall season promotions, with a video clip that features many of its shows' stars looking pensive and soul-searching. The track is a perfect fit for the network's intended audience. It offers a sullen lyric and gently chugging string-laden beat to match the many sulky moods of evolving adolescents. Thematically, it's all about the will to "crawl out of my shell." This one takes a couple of spins to truly appreciate, but curiosity spins at top 40 could lead to an outpouring of support from youthful listeners, who after all are the core of the format. That could potentially make this solidly crafted but admittedly downtrodden track the left-field hit of the season—if you can see through the tears.

R & B

D'ANGELO FEATURING REDMAN & METHOD MAN *Left & Right* (4:35)

PRODUCER: D'Angelo
WRITERS: D'Angelo, R. Noble, C. Smith, K. Fareed
PUBLISHERS: Universal PolyGram International Publishing Inc./Ah-Choo Publishing/ Funky Noble Productions/Famous Music Corp./Zomba Enterprises, ASCAP/Wu-Tang Publishing, BMI
To say that the D'Angelo sophomore set has been a long-awaited project would be a gross understatement. Last year, we got a little taste of what to expect with the single "Devil's Pie" and the radio-friendly remake of "Heaven Must Be Like This," both of which were featured on movie soundtracks. Our appetite for D'Angelo was also whetted with the Lauryn Hill duet "Nothing Even Matters" from her debut solo album. Still, after a four-year absence without a complete project for his fans to embrace, and such high expectations to live up to, it's likely "Voodoo" will be talked about a lot. The first single, "Left & Right," is aimed at R&B and hip-hop-leaning radio stations due to the prominence of Redman and Wu-Tang's Method Man on the track. The song will benefit not only from their street appeal but from the overall vibe of the single, which is explicitly sexual. But like Marvin Gaye before him, D'Angelo is permitted to push that envelope. With his soulful vocals and fearless funkified tracks, everything about "Left & Right" says "hit." Even so, more mature D'Angelo fans and adult R&B radio stations will find solace in several album cuts, including "Untitled," reminiscent of The Artist Formerly Known As Prince.

MELANIE C *Northern Star* (4:08)

PRODUCER: Marius De Vries
WRITERS: M. Chisholm, R. Nowels
PUBLISHER: EMI Music Publishing Ltd
Virgin 14920 (CD promo)
Better dismiss all preconceptions about what the ladies from Spice Girls are capable of doing on their own. Despite less-than-shimmering solo efforts from members Geri Halliwell and Mel G, this track from the artist formerly known as Sporty Spice, Melanie C, shines like a lighthouse amid choppy top 40 waters. Every element of this grade-A effort will knock your socks off, from the subtle tones of her pretty, recognizable voice to the beautiful melody and a chorus that is just about guaranteed to light up the phones after that first exploratory spin. Melanie C—for Chisholm—also co-wrote the song with Rick Nowels. Spice Girls fans who have grown up a bit since the act's peak will take delight in finding that one of their

★ GUY Dancin' (4:11)

PRODUCERS: Darren Lighty, Eddie F., Teddy Riley
WRITERS: D. Lighty, Eddie F.
PUBLISHER: not listed
MCA 4425 (CD promo)
R&B crooners Guy return with an upcoming self-titled album on MCA. The first cut from the trio's set offers a funky, sexed-up bid to let the beat bring it all closer together. While the lyric is certainly youthful, using words like "freakin'" and employing lots of contemporary background spoken-word additives, production and Guy's beautifully mature vocals are anything but kids at play. At a time when R&B radio needs to be searching out something fresh and more credible than the empty froth of so many sound-alike girl groups, "Dancin'" arrives just in time to raise the bar in grand style without dismissing the beat and suggestive lyric that keep the format vital. Guy will immediately catch the attention of the younger-leaning core with the opening posturing, "Can I have this dance?/I know you never danced with a man like me before/ Let me show you..." More established fans will appreciate the keen instrumental track assembled by producers Darren Lighty and Eddie F., who co-wrote the track with producer maestro and Guy member Teddy Riley. Cool and groove-filled, this Guy is one sexy punch of manliness.

COUNTRY

▶ GEORGE JONES *The Cold Hard Truth* (3:58)

PRODUCER: Keith Stegall
WRITER: J. O'Hara
PUBLISHERS: Sony/ATV/Trick Knee Music, ASCAP
Asylum 1411 (CD promo)
Jones' first Asylum single, "Choices," made him the comeback story of the year. Not only did it receive more support at radio than any single Jones has released in several years, it also garnered a Country Music Assn. (CMA) Award nomination. Controversy followed when the CMA offered Jones a chance to perform a shortened version of the song on last month's awards show, and he refused. Many were outraged that pop acts like Jewel and 'N Sync were given time, and a country legend like Jones wasn't given time to sing his entire song. Alan Jackson surprised the crowd by performing some of "Choices" in Jones' honor. All that to say Jones' profile is at an all-time high, and rabid fans are demanding more of the Possum. That, combined with the fact that this—the title cut of his finely crafted album—is an honest-to-goodness bona fide country hit, should give Jones another strong showing on country radio airwaves. And why not, since this is the man all other country artists strive to sound like. His vocal remains a study in emotional depth and resonance. When he wraps that voice around a song as fine as this classic country tune, penned by Jamie O'Hara, the results are spine-tin-

gling. He has the experience and authority to deliver this powerful song about a man coming face to face with the cold, hard truth. It's an outstanding track from country's most affecting voice. Here's hoping radio gives it the attention it deserves.

ROCK TRACKS

▶ COUNTING CROWS *Hanginaround* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Geffen Records (CD promo)
Counting Crows return with the first single from their upcoming release, "The Desert Life," offering a track that looks to guarantee renewed faith. "Hanginaround" is a relaxed midtempo jaunt, reminiscent in theme to the ubiquitous "Mr. Jones," about doing nothing but standing on the street corner observing life walking by. Lead Adam Duritz sounds fresh, and he feels like an old friend returned to town with some great stories about his time away. The song effortlessly glides through its duration, sounding as if it came together in a single, progressively paced session. So natural. If only it always sounded this easy.

SEMISONIC *Delicious* (4:07)

PRODUCER: Semisonic
WRITER: D. Wilson
PUBLISHER: WB Music Corp./EI Good Enough Music, ASCAP
Reprise 9972 (CD promo)
"Closing Time" has become a nearly ubiquitous staple of top 40/adult top 40 radio, almost to the risk of Semisonic's future. But with this latest single, "Delicious," it's obvious that the band is working to create a little distance between the pop sounds present there and the edgy rock-udrama offered here. Still, there's a stone-solid hook here in lead singer Dan Wilson's "Whoo-oo" cooking chorus line, set on the burner with almost gratuitously grungy guitars, dazzling percussion, and a bassline as meaty as your elementary school's rock-heavy meatloaf. Toward the end, a chorus of voices joins in a la "Another Brick In The Wall," making this the kind of eerie track that one should keep the lights on for. Dynamic, saucy, and clever, this track is highly deserving of rock radio's sincerest salute.

★ CAKE *You Turn The Screws* (3:55)

PRODUCER: John McCrea
WRITER: J. McCrea
PUBLISHERS: Stamen Music/EMI Blackwood, BMI
Capricorn 2039 (CD promo)
Cake continues to bake with this incredibly clever track. It begins ever-so-innocently with a downright pretty piano and muted horn, followed by a chugging drum and guitars, with a bitter-as-hell vocal about how "you" always get the upper hand in any situation: "You twist the knife, then go

home to kiss your wife, a bigger better slice is what you like/You kick the sand, you get the upper hand, you'll sell it to Japan, it's natural." This midtempo number is anything but standard fare for the rock'n'roll landscape, never igniting into the expected lambaste of exhaustive energy but instead carrying the tinkling keyboard and horns throughout in grandly ironic fashion. Here's a band that's really turning out to be a torch-bearer for the unusual, building upon each hit with style, panache, and originality, while redefining the boundaries of rock radio with what appears to be the utmost of casual ease. A tongue-in-cheek good time, even without the rollick.

AC

▶ QUINCY JONES FEATURING PATTI AUSTIN *If This Time Is The Last Time* (4:08)

PRODUCER: Quincy Jones
WRITERS: D. Warren, D. Foster, L. Thompson
PUBLISHER: not listed
Quest/Warner Bros. 9975 (CD promo)
Quincy Jones knows a good thing in one of the finest voices of our time, and Miss Patti Austin certainly does not disappoint in the delivery of this sad, sad song about knowing when it's time to say goodbye to a cherished lover, however reluctantly: "I won't plead, I won't cry, I won't bleed, I will not die/I won't ask the reason why, as you turn and walk away." Man, this is heavy stuff for any of us who have been deserted before we're ready, and the weight of the lyric alone is enough to draw in the masses. Production is right on target for Jones' intended adult audience, with a soft spritz of jazz-flavored instruments to give it all the class that Austin's fine vocal demands. And how satisfying is her performance, replete with feeling and technical perfection. Not surprisingly, the song is the work of faithful workhorses Diane Warren, David Foster, and Linda Thompson, well matched to the peaceful musings found throughout Jones' current "From Q, With Love." Soft ACs have found themselves a solid hit here, as well as the return of a number of their most faithful friends. An absolute treasure.

FOR THE RECORD

Credits for Barbara Doust's dance single "I Found Someone" are as follows: Producers: Vincent Degiorgio, Ivan Pavlin. Writers: M. Bolton, M. Mangold. Publishers: EMI-April Music, ASCAP; EMI-Blackwood Music, BMI. Remixer: J. Khari, Giuseppe D., P. Liassi, G. Sharkie. The Logic/BMG's 12-inch single's catalog number is 74321-70416.

NEW & NOTEWORTHY

heroes is maturing with them in this adult-sounding effort (think along the lines of Madonna's "Frozen"), while those who may have avoided the act because of its bubble-gum sensibilities will only look forward. "Northern Star," the title track from her first solo effort, is truly deserving of every station add it musters. Whatcha waiting for?

M2M *Don't Say You Love Me* (3:44)

PRODUCERS: Jimmy Bralower, Peter Zizzo
WRITERS: M. Ravn, M. Larsen, P. Zizzo, J. Bralower
PUBLISHERS: Lissom Music/Warner Chappell/Fancy Footwork Music/Mewtwo Music, ASCAP; Pez Music/Connotation Music/Vapopreon Music, BMI
Atlantic 9112 (CD promo)
Two young girls they may be, but the style here is a step forward from what you might expect. More along the path of the harmonic Corrs or Mulberry Street, this guitar-based pop number neatly walks the line between pure pop and the

clasp of adult top 40. Absolutely enchanting in its youthful vocal and meaty series of hooks, "Don't Say You Love Me" simply aims to get the rules straight on a budding relationship: Slow down and don't say you love me until you give me some time and get to know me. Production by co-writers Jimmy Bralower and Peter Zizzo is robust and joyous, making this song jump right out of the radio and into the laps of what is sure to be a captive audience, both young and mature. It doesn't hurt that the debut single from this Norwegian teen pop duo was heard by 5 million folks Oct. 3 on the WB's "Felicity." It's already gained early adds in Long Island, N.Y.; Tampa, Fla.; Phoenix; and Baltimore. If justice prevails, this one will be a shoo-in as one of autumn's first great hits. A royal bounty of good cheer that will fill the hearts and warm the ears.

BELLE PEREZ *Hello World* (3:05)

PRODUCERS: Pat Renier, Jim Soulier
WRITERS: B. Perez, P. Renier, J. Soulier
PUBLISHERS: BE's Songs/Aamant Music, BMI
Plyland/Priority 81243 (CD promo)
"Every now and then I'm insecure, let me show you life can be so pure/Seize the day, wear a big happy smile on your face." That's the sentiment on this peppy pop mantra, which aims to accomplish little more than to bring about a smile and get the foot tapping. Don't confuse Perez's last name with the current Latin-infused movement at top 40. This track is completely indicative of today's youth movement, with frothy midtempo beats, a grinning vocal, and a chorus as easy to memorize as the ABCs. Its "look for the best in life" theme sounds like a good bet to connect with young listeners looking for a message that doesn't dig too deeply. All in all, an innocent, fun number that could score with the Spice Girls set.

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPELFELD OLSON

CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON

Warner Reprise Video
60 minutes, \$19.98 VHS, \$24.99 DVD
Warner is rolling out two new Clapton home entertainment properties in October: the benefit concert for the Crossroads Centre at Antigua that Clapton and such pals as Sheryl Crow and Bob Dylan staged in Manhattan in June and this first-ever collection of music videos. "Chronicles"—the audiovisual complement to the new best-of album of the same name—surveys hits from various stages of Clapton's career but is overall a pretty mellow affair. There are a few rockers, including the rhythm-driven "Bad Love," but the lion's share of the material falls into the ballad category of "Wonderful Tonight" and "Tears In Heaven." The producers also opted for the latter-day, "MTV Unplugged" version of "Layla" rather than its formerly soaring incarnation. Eschewing fancy showmanship, Clapton's clips focus primarily just where they should—on the musician and his guitar.

MUSIKLADEN: BLACK SABBATH

Video Music Inc.
25 minutes, \$19.95
Their recent reunion tour and major-label album and concert video have placed Black Sabbath squarely back in the center of metaldom for fans the world over. Not that they had ever fallen too far from that pulpit for many devotees. This short but potent journey back to Ozzy and company's two appearances on German music performance show Musikladen in 1970 provides excellent historical context. The band tears it up on classics "Black Sabbath," "Iron Man," and "Paranoid," as well as on a cover of "Blue Suede Shoes." The only complaint is that just as fans will be getting into the groove, the tape comes to an end.

PLAY TO WIN: BLACKJACK

American Home Treasures/BFF
40 minutes, \$14.98
While the video jacket's claims that blackjack is as much a game of skill as it is chance may raise a few initial red flags, this tape does a pretty good job of providing novice gamblers with the best-odds formula for success at the table. Of all the casino games, blackjack yields the greatest chance of winning, which is why it is usually the toughest place to find a seat on a crowded Saturday night. Those who have never played the game or are just starting out will find quick, easy lessons in basic blackjack rules and terminology, as well as tips on when to double down, split pairs, or surrender a hand. There's also a mini-section on money management, which may prove the most helpful of all. Contact: 905-884-2323.

CITRUS FARMING FOR KIDS

Vrrrooommm Farming for Kids Video
25 minutes, \$14.95
Viewers are invited on a journey down to sunny Florida in this latest live-action installment of the "Vrrrooommm" series, which introduces kids to all sorts of farming. A friendly citrus farmer reveals interesting facts about the life cycle of an orange, from the pollination of citrus flowers to the harvesting of the ripe fruit to the complex automated process that yields that ever-popular morning drink. It is the segment about making juice that packs the biggest "wow" factor, with footage of massive machines sorting oranges, peeling and squeezing them, and packaging the juice into the cartons we find on our supermarket shelves. Contact: 800-518-3276.

GULLIVER'S TRAVELS

WinStar Home Entertainment
110 minutes, \$14.98 VHS, \$19.98 DVD
Jonathan Swift's 1726 tale of wayward sailor Gulliver and his adventures in the land of little people has inspired a range of programs for children and adults alike. But few match the charm of Max Fleischer's original animated Paramount production from 60 years ago—which was entirely hand-painted by more than 700 artists. The film is fully restored and accompanied with a documentary about Fleischer Studios and the restoration process. More romantic and whimsical than some of the modern latter-day treatments, this "Gulliver" is packed with clever original songs and unforgettable characters.

ENTER*ACTIVE BY CARRIE BELL

DINO CRISIS

Capcom
Sony PlayStation
With a kick-ass redheaded heroine named Regina, dinosaurs that look almost as real as they did in "Jurassic Park," hunt-and-shoot action, and challenging puzzles to

solve, "Dino Crisis" is definitely in the running for best PlayStation title of 1999. Regina is sent as part of an elite task force to infiltrate the isolated Ibis Island and bring back Dr. Kirk (a mad scientist whose funding for energy research was taken away and who was listed as dead after a lab explosion three years prior) for questioning by his home country. But when the team arrives, the facility is deserted. Bullet shells, broken equipment, and dead bodies pile up as you walk from room to room. Then you realize you aren't alone—but wish you were when dinosaurs start to chase you down. (Some can even open doors.) Although its subject matter is drastically different, the game will instantly remind players of "Silent Hill" or "Resident Evil." Tasks must be done in order for storytelling to proceed. You have to find clues, weapons, door keys, medicine, and survivors to figure out what is really going on while putting away the prehistoric monsters that can appear at any moment. Serious gameplay involves writing down clues and more than likely several hours of aimless wandering. (But then that's what the Internet is for!) As a bonus with pur-

chase, the consumer also gets a sneak peek demo disk for the upcoming "Resident Evil 3: Nemesis."

ASSEENIN.COM

www.asseenin.com
If you've ever wanted to live like the star of your favorite TV show, tune into a new Web site called AsSeenIn.com. Unfortunately, this page suffers from the "good idea executed too early" Internet disease. Sure, we've all wondered where Joey on "Dawson's Creek" got her deck shoes or envied the cool stuff Melissa Joan Hart has in her bedroom in "Drive Me Crazy," but the site offers a very limited selection to rummage around. There are only three TV shows: "Any Day Now," "7th Heaven," and "Charmed." And the film section isn't even complete yet. When they do have a particular show featured, a very thorough job is done. And it's easy. You just click on an area or thing in the picture to get a magnified look and the store or designer details. When available, phone numbers or corresponding links are given. Eventually, the site also promises to offer surfers shopping specials from featured retailers.

THE HOUSE OF THE DEAD 2

Sega
Sega Dreamcast
Sega has redeemed itself with its second visit to the "House Of The Dead" franchise. The first attempt to re-create this No. 1 arcade shooter disappointed hardcore gamers because the old Sega system (the Saturn) didn't have the processing power to do it justice. But Dreamcast has that power in spades, and it shows—especially in the fast-paced action, lightning-quick joystick response, and incredibly detailed graphics. As you meander through six levels of ghouls and zombies (with skin that looks like it's dripping off), the ultimate goal is of course to shoot everything that moves for points, unless it's still human (for which you lose points). If the undead gets to your character, you'll incur wounds and lose lives (and you only get five). Best to hit the training mode first; this isn't the easiest game to master. There's also a dark and interesting subplot that moves beyond the simplistic point-and-shoot genre. You can play with the standard Dreamcast controller, but a light gun provides more fun and easier aim. Plus, it is what you are used to if you played at the mall. Gun accessories are available but add to the cost. There are several skill levels, and you can also play in boss mode: You take on the biggest, baddest dude from each level. Dreamcast also offers an exclusive mode in which you can find items and choose different weapons.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

THE DROWNING PEOPLE

By Richard Mason
Read by Martin Jarvis
ISBN 1-57042-691-0
Time Warner AudioBooks
6 hours (abridged), \$24.98
This compelling tale grabs the listener's attention from the first sentence, in which the elderly narrator admits that he has murdered his wife of 45 years—yet her death was ruled a suicide, and no one suspects him at all. From that intriguing opening, he goes back to relate the story from the start, when he was a naive, 17-year-old aspiring violinist who became enchanted by a brash, young American heiress. Many Gothic twists and turns follow: a wealthy, respected family, known both for its palatial ancestral home and for a streak of hereditary insanity; look-alike female cousins, one British, one American; secret loves; broken engagements; betrayal; suicide; murder. Jarvis is phenomenal as always, evoking both the innocence of the young narrator and the world-weary experience of the older man telling the tale. His voice creates distinct characters with ease, from pompous British aristocrats to the vivacious American girl to a shy, gay Frenchman.

TO SEE YOU AGAIN

By Betty Schimmel with Joyce Gabriel
Read by Laurel Merlington
ISBN 1-56740-862-1
Nova Audiobooks
3 hours (abridged), \$17.95
This is the poignant true story of Betty Schimmel (née Markowitz), a young Jewish girl in Budapest in 1939; she fell in love with young Richie Kovacs, only to be tragically torn from him during the Nazi invasion. Imprisoned in a concentration camp, Betty suffered all the terror and hardship of the Holocaust but managed to survive. After the war, she married another Holocaust survivor, moved to America, and raised a family... and then, 30 years later, met her first love again. This is a remarkable, memorable tale. Unfortunately, Merlington is not the best choice of reader. Her soft, slightly accented voice is appropriate for Betty, but she does not vary it enough to convey the complex emotions, the intense highs and lows that this strong-willed woman experienced. Whether describing the joyful, youthful passion of her time with Richie or the fear and deprivation of life under the Nazis, Merlington's soft, dreamy voice barely modulates.

IN PRINT

FLOWERS IN THE DUSTBIN: THE RISE OF ROCK AND ROLL, 1947-1977

By James Miller
Simon & Schuster
415 pages, \$26

From the late 1960s through the '80s, James Miller amassed a multitude of bylines as a rock critic for several national publications, along with being the original editor of "The Rolling Stone Illustrated History Of Rock & Roll." But by 1991, Miller "no longer felt able to feign enthusiasm" for rock'n'roll, he reveals in the preface to "Flowers In The Dustbin." "The rock world as I came to know it professionally seemed to me ever more stale, ever more predictable, ever more boring," explains Miller, who is now on the faculty of New York's New School for Social Research.

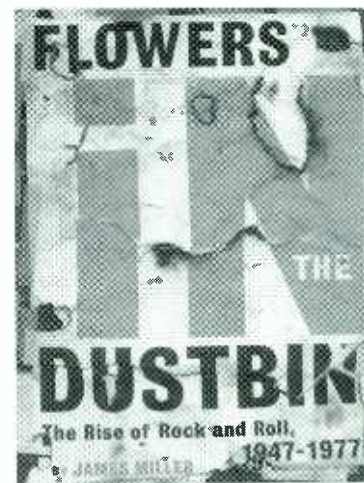
Miller examines the first three decades of rock'n'roll (1947-1977) in a trenchant, thought-provoking manner, offering insights into Fats Domino, Little Richard, Carl Perkins, Presley, the Beatles (discussed in five chapters), Bob Dylan, the Doors, Rolling Stones, Jimi Hendrix, Marvin Gaye, and David Bowie, among others. He also examines the pivotal roles of disc jockey Alan Freed, songwriters Jerry Leiber and Mike Stoller, "American Bandstand" host Dick Clark, Beatles manager Brian Epstein and producer George Martin, and others from behind the scenes.

Miller believes that rock's period of explosive growth ended in 1977, when the Sex Pistols broke up (after bassist Sid Vicious died of a drug overdose) and Elvis Presley died (after years of clandestine drug abuse). And his belief that rock lost its edge and immediacy in the late '70s hovers over the book like a dark cloud. He makes an excuse for himself by writing that "rock is all about being young"

(even though many critics of Miller's generation continue to prove, with enthusiastic coverage, that rock is really about being young at heart).

"Flowers In The Dustbin" begins by discussing the 1947 recording of Wynonie Harris' "Good Rockin' Tonight," which topped two Billboard charts and triggered a boom in songs titled with the word "rock" or "rock'n'roll" (the term coined from a slang term for sex). Later, Miller spotlights Bill Haley's "(We're Gonna) Rock Around the Clock," a snappy tune featured in "Blackboard Jungle," a 1955 film about juvenile delinquents. "Haley's band may sound quaint when compared to Led Zeppelin or the Sex Pistols," he writes, "but heavy metal and punk both have their origins in the shock waves produced by the soundtrack of 'Blackboard Jungle.'"

Many rock songs of the '50s were covered by a fab foursome who often gigged at Liverpool's Cavern bar in 1961. But, as Miller notes, it didn't take long for the Beatles to create their own distinctive songs.



The author discusses "I Want to Hold Your Hand" and a few others, but he is more concerned with the Beatles' profound impact on popular culture.

While the Beatles were charming England in the early '60s, the Rolling Stones were the "louts who kicked [the country] in the bollocks," Miller writes. Rather than making the Stones look presentable, as Epstein did with the Beatles early on, manager Andrew Loog Oldham let the Stones keep their "their teeth crooked, their posture a slouch; he let them mutter and curse and behave unpleasantly."

Such rudeness and danger has always been a significant part of rock'n'roll's allure. It was something the Sex Pistols pushed to the limit in '77 with their nihilistic punk. The Sex Pistols had "brought back to life the tumult and sense of shocked surprise that rock'n'roll had first provoked," Miller writes. And that's the last positive thing he has to say about the Sex Pistols. The author believes that by espousing pointless violence and embodying everything mainstream society abhorred, the group helped to destroy "the unified youth culture" that had been established two decades before.

For many youths, and many critics still, the excitement that the Sex Pistols injected into rock'n'roll didn't necessarily degenerate. The music still has the power to shock and surprise and inform. Yet for Miller, rock's "essential possibilities have been thoroughly explored." These days, he can't find the sort of rock'n'roll that once impressed him with its "strange, even subversive meanings." For all the virtues of his book, it just doesn't seem that Miller is looking hard enough. JEFF PERLAH



It's A Wrap. The new Guy album—reuniting Teddy Riley, Aaron Hall, and Damion Hall—has been completed. It's slated for release after the first of the year, with first single "Dancin'" coming in November. Shown celebrating at a recent wrap party in New York, from left, are artist Freddie Jackson; Damion; Aaron; and MCA VP of A&R, R&B music, Jeff Redd.

Rome Self-Releases Sophomore Set

Artist Leaves RCA For Own JTJ And Ground Level Distribution

BY JEFF LOREZ

NEW YORK—It's an odd scenario to watch your major-label, self-titled debut album and single ("I Belong To You") go platinum and gold, respectively, only to have your sophomore set released via an independent. That, however, is the fate that befell R&B crooner Rome.

He first made waves in 1997 on RCA. Yet his new album, "Rome: 2000—Thank You," is being issued Nov. 23 on his own JTJ Records imprint through Los Angeles-based indie company Ground Level Distri-

bution, whose strategic partner is Bayside Distribution.

"It's quite a complicated story," says Rome. "Basically my deal was with [Michael Conception's] Grand Jury label through RCA. When I left that label, I turned in a record to RCA about a year ago, which the label didn't want to release.

"But I went along and headed back in the studio to start working on new material," says Rome. "At the time I didn't really have a proper album budget, but I didn't want to waste time by not working.

"Finally I had an album ready which was meant to come out in August. But again I didn't get the impression the label was behind it. At the time they had Tyrese and 'N Sync, and Coko was coming out. I didn't feel I was a priority; having built up a fan base and sold a lot of records, I didn't feel RCA was the best place for me.

"I was getting nervous," Rome adds. "To their credit, though, they didn't tie me up in red tape once it was determined I wanted to leave. They allowed me to move on."

Armed with a green light to secure a fresh deal, Rome pursued other majors—only to have his inquiries met with a certain amount of disbelief. "No one believed I had left RCA and was able to sign with another label," he recalls. "So they passed. Once I'd signed with Ground Level, though, the labels came running. But I'd made a commitment and wanted to honor it."

Rome's new album includes songs slated for his sophomore RCA album, which for the most part he self-financed. "When the split occurred between Grand Jury and RCA, the funds for my second album did not come to me," says Rome. "I knew eventually they would, so I used money I had set aside and started working."

Among the producers he worked with are the Characters (Tyrese, Boyz II Men) on the track "Waist Down" and Keith Sweat on "Say That You Will." Notes Rome, "I was fortunate that when people knew this was coming out of my own pocket, they dropped their prices for me. I'm very thankful." RCA representatives declined to comment.

Niecy Davis, PD and operations manager at WLBX Mobile, Ala., describes Rome's new material as "refreshing and different. It's a great project for radio."

Through his own company, Rome

produced the noncommercial first single, "Never Let You Go Away," which goes to radio Nov. 9.

The new set also features "Heaven Must Have Sent You," a reworking of the Marvin Gaye & Tammi Terrell classic "Your Precious Love." Joining him on the cut is new vocalist Kieasha Haynie-Broussard. Rome's 1997 album included a cover of another R&B hit, Bobby Womack's "That's The Way I Feel About Cha."

Rome (aka Jerome Woods) hails from Benton Harbor, Mich. He originally relocated to Los Angeles as part of an R&B singing group, eventually going solo and landing the Grand

Jury deal when the other members quit. He's managed by Mark Lamicka.

Rome's deal with Ground Level Distribution—a company geared specifically toward R&B and hip-hop—is for one album only. The distributor and artist are sharing the promotion costs. "We specialize in getting independent companies in the stores," says Ken Francis, head of marketing at Ground Level. "Our situation with Rome is unique inasmuch as we're also acting somewhat as a quasi record company. We're placing a full-page ad in the Vibe year-end issue, Sister II Sister, and all the teen fanzines like Fresh, Teen Beat, and Right On. There will be a video as well.

"We also plan to hit all the key markets with radio ads together with ads on BET," Francis continues. "Rome's publicity is being handled by Angelo Ellerbee of New York City-based Double Exposure.

"Basically we're doing all the things that would have happened if he was still with RCA," Francis says. "Most of the Ground Level executives

used to work at major labels, so we know [the labels'] strengths and weaknesses. The difference with us is that Rome is a priority and as such is receiving our full and undivided attention."

"One of the great advantages of being within the independent system is an artist like Rome can make up to five, six

or seven dollars per record," explains Ground Level co-principal/CFO Jeff High. "Whereas with a major, you hear that maybe Toni Braxton was only making 33 cents a record. When an artist sells 200,000-300,000 on the independent side, it's considered a great success; with a major that same amount might get the artist dropped. I think for a lot of artists it's the way forward."



ROME

Jodeci's DeGrate Bows Maverick Solo Debut; Hil St. Soul & N'Dambi Enchant U.K. Airwaves

HIP-POP: That's how Dalvin DeGrate of Jodeci fame coins the mix of hip-hop, pop, and R&B that he guarantees will surprise fans on his 2000 Maverick solo debut, "Met.A.Mor.Phic." The first single, "Why Can't We"—written by DeGrate and Stevie J.—will bow before year's end.

"I don't want to be categorized as just R&B," says the singer/songwriter. "This is universal music . . . something for everybody. As for the album title, it represents a new beginning for me. I'm ready for people to hear what I brought to the table as a member of Jodeci. Back then, it couldn't be just about me. So I've put everything I'm about into this album."

DeGrate produced the album, along with big brother DeVante, Stevie J., and Tim and Bob. DeGrate, who's also collaborating on Stevie J.'s upcoming album, says there have been talks about a Jodeci reunion: "We haven't counted out getting back together. But right now my efforts are behind my album."

CH-CH-CHANGES: The long-awaited D'Angelo album remains long-awaited: Virgin says the release date is now Jan. 11—at least as of this writing . . . Gerald Levert's "G" project on Elektra (Billboard, Oct. 23) is pushed back to February.

DOUBLE DOSE OF DIVAS: A new compilation album jumps into play—"Divas Of The Court: Songs From The WNBA." Featured acts include Destiny's Child, Tatyana Ali, Queen Latifah, Aretha Franklin, Sister Sledge, and Monica. Proceeds will benefit the National Alliance of Breast Cancer Organizations.

Scheduled to kick off the CD's release, with a free performance Saturday (23) at Manhattan's NBA Store, was Destiny's Child. The concert is part of the store's concert series, launched in September, that presents popular acts from the realms of R&B, hip-hop, pop, rock, jazz, and country.

Arista Records will release "VH1 Divas Live '99" on Nov. 2. The collection—commemorating the April 13 live broadcast from New York City's Beacon The-

atre—includes Whitney Houston, Tina Turner, Elton John, Brandy, Cher, Mary J. Blige, Faith Hill, LeAnn Rimes, and Chaka Khan. Album funds benefit VH1's Save the Music campaign.



TOUR UPDATES: Joining TLC and Destiny's Child on their cross-country tour (Oct. 27-Dec. 3) are K-Ci & JoJo and Ideal . . . Windham Hill's seventh annual Colors of Christmas tour takes off Nov. 26 in Clearwater, Fla., with Peabo Bryson, James Ingram, Dionne Warwick, and Deniece Williams. The holiday trek wraps Dec. 23 in Phoenix.

BY THE BOOK: Master music chartologist Joel Whitburn has compiled the first book that covers all 6,940 albums constituting the history of Billboard's

R&B albums chart. "Top R&B Albums 1965-1998" outlines complete chart info from debut dates to weeks charted; color commentary comes in the form of fact-filled notes on all the albums, short artist bios, Recording Industry Assn. of America certifications, and current dealer prices. The \$49.95 manual is available from Record Research (800-827-9810).

BUZZ BIN: R&B is alive and well in the U.K. (Billboard, Oct. 16). One act you should definitely check out is Hil St. Soul. The group—featuring Zambian-born Hilary Mwelwa—is making noise with "Soul Organic" on Dome Records. Noteworthy tracks include "Concrete Jungle," a song about the music industry. The group will be among the upcoming guests on British air personality Brian Hurst's "The Hurst Selection." The daily show can be heard via www.solarradio.com. On Friday (29), the show—which airs 1-4 p.m. London time—spotlights former Erykah Badu vocalist N'Dambi (10 a.m. EST).

Jill Scott—who penned the Roots' "You Got Me" and whose vocal skills grace the "Wild Wild West," "In Too Deep," and "The Wood" soundtracks—appears on "The Rain," a cut on Will Smith's forthcoming "Millennium" set. She's also recording her debut album for Hidden Beach/Epic due April 2000.



by Gail Mitchell



DESTINY'S CHILD

Goodie Mob Hosts 'Party' On LaFace Set

UNIVERSAL UNDERSTANDING: Goodie Mob had a revelation while touring Germany with fellow LaFace/Arista group OutKast. "We saw how big our music is worldwide," says member T-Mo. "Even though they didn't speak our language, they understood the things we were talking about, the things we went through, because everything is universal."

Armed with this higher level of understanding, Goodie Mob conceptualized "World Party," a new set slated for release Nov. 30. This third album is just one more link in the evolutionary chain of a group known for its revolutionary sound and lyrics.

After using only in-house producers on the first two albums—now



certified gold—members T-Mo, Big Gipp, and Cee-Lo make their production debuts on this outing. The group—which also includes fourth member Khujo—also recruited several outside producers.

Dallas Austin produced the futuristic cut "What It Ain't (Ghetto Enuff)," a collaboration with LaFace labelmates TLC. Other production chores were executed by Organized

Noize and Memphis producers Rhondell, Peach, and Dave. Deric "D-Dot" Angeletti produced "Chain Swang," an ode to hip-hop's perpetual emblem—the chain.

"Because New York is part of hip-hop's roots, we wanted to get some music from the people who say they started and built this," says T-Mo. "We wanted straight hip-hop, so we went straight to D-Dot."

Although there is no commercial single, LaFace will be servicing radio with a track called "Get Rich To This."

Adds Khujo, "With our first album, 'Soul Food,' we didn't care about how long the hook was supposed to be. We didn't care about how long the song needs to be for radio. It



GOODIE MOB

was a feeling album, all about straight representing. The 'Still Standing' album said we're still standing on the belief that the good are still dying over bullshit. But somebody's watching over us, and we're going to keep on persevering. With 'World Party,' we're saying it's time for all nationalities and cultures to get together and have a good time."

HIGHER STAKES: Def Jam has upped the ante in its Are You Hip-Hop's Biggest Fan? contest (The Rhythm and the Blues, Billboard, Aug. 8). Instead of \$100,000, contestants will now be vying for a \$1 million grand prize.

The contest—also sponsored by Yahoo!, AT&T, Ford, and others—begins Nov. 1. Local retailers and radio stations will help narrow the contestant roster to 27 winners of \$10,000 each. These 27 hopefuls will then compete for a \$100,000 grand prize during a game show set to air on BET. At that point, the grand prize winner will have to make a tortuous decision: keep the \$100,000 or guess behind which Def Jam artist the \$1 million jackpot is hidden. Visit www.defjam.com for more details.

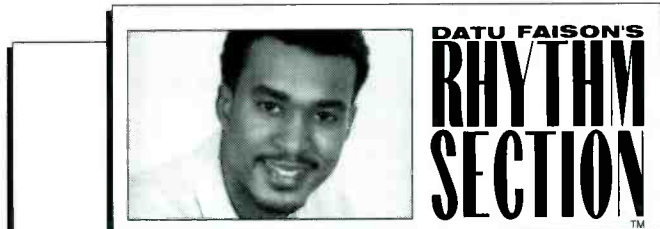
Speaking of Def Jam: Given the tremendous success of Method Man/Redman's "Blackout" album, Def Jam has pushed back the release dates of both artists' solo albums to next year. According to SoundScan, "Blackout" sold nearly 400,000 units in its second week.

CROSS-COLLABORATIONS: Philadelphia 76er Allen Iverson has signed a recording deal with Crazy (Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				NO. 1	
1	1	13	3	SATISFY YOU (C) (D) BAD BOY 79283/ARISTA †	PUFF DADDY FEATURING R. KELLY 2 weeks at No. 1
2	2	1	7	I WANT IT ALL ● (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
3	NEW		1	4, 5, 6 (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING J.T. MONEY AND KANDI
4	NEW		1	STEP TO THIS (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
				GREATEST GAINER	
5	4	3	7	SIMON SAYS (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
6	3	2	9	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA 562201/IDJMG	JAY-Z
7	6	8	3	P.E. 2000 (T) (X) BAD BOY 79276*/ARISTA †	PUFF DADDY FEATURING HURRICANE G
8	5	4	13	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
9	7	6	7	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEAT. KOOL ACE & TOO SHORT
10	12	32	16	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
11	8	5	16	JAMBOREE ● (T) (X) (T) ARISTA 13712 †	NAUGHTY BY NATURE FEATURING ZHANE
12	11	10	7	LUV AT FIRST SIGHT (C) (D) (T) HOO-BANGIN' 53564/PRIORITY	CHILLDRIN OF DA GHETTO FEAT. SOULTRE
13	9	7	6	BIZARRE (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
14	18	19	5	WHOLE LOT OF GANGSTAS DIE (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	FLEX G. FEAT. KURUPT AND ALKATRAZ
15	13	12	7	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
16	17	16	6	FRONTLINE (C) (D) SUMTHING ELSE 108 †	FACE OF DEATH
17	21	14	3	MANCHILD (C) (D) (T) WU-TANG 53576/PRIORITY	SHYHEIM
18	14	15	6	EGO TRIPPING (T) (X) PRG 0412*/DEH TYME	LT. STITCHIE FEATURING MAD LION
19	16	11	10	BOUNCE TO THE OUNCE (C) (D) (T) DUCK DOWN 53495/PRIORITY †	O.G.C.
20	15	17	23	WATCH OUT NOW (C) (D) (T) VIOLATOR 1795/LOUD †	THE BEATNUTS FEAT. YELLAKLAW
21	10	9	15	IT'S YOUR THING (C) (D) (T) NO LIMIT 53565/PRIORITY †	MERCEDES FEATURING MASTER P
22	NEW		1	BLING BLING (T) CASH MONEY 156483*/UNIVERSAL †	B.G. FEAT. BABY TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE
23	19	18	4	GOTTA MAN (T) RUFF RYDERS 497085*/INTERSCOPE †	EVE
24	NEW		1	BACK THAT THANG UP (T) CASH MONEY 156482*/UNIVERSAL †	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
25	34	29	15	FREAK WITH ME (C) (X) DOC HOLLYWOOD 5000*/WHITE LION	TEE KEE & DIAMON RA'MONE
26	22	20	18	PLAY AROUND (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL
27	27	23	14	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ
28	20	—	2	MS. FAT BOOTY (T) RAWKUS 203* †	MOS DEF
29	NEW		1	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
30	38	35	10	LIVIN THAT GHETTO LIFE (C) (D) (T) BIG J 1002 †	FIFTEEN
31	25	22	20	NO PIGEONS ● (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	SPORTY THIEVZ FEATURING MR. WOODS
32	36	25	10	TEXAS 2000 (C) (D) (T) PRIORITY 53492 †	MR. MIKE
33	24	24	6	JUMP UP (C) (D) (T) DUCK DOWN 53491/PRIORITY	BLACK MOON
34	35	26	11	THUG ONES (C) (D) (T) PENALTY 7268/TOMMY BOY	HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP
35	23	27	29	WHO DAT ● (C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †	JT MONEY FEATURING SOLE
36	26	28	16	WILD WILD WEST ● (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	WILL SMITH FEAT. DRU HILL & KOOL MO DEE
37	28	30	21	LET ME KNOW (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	CAM'RON
38	29	31	7	IT'S MINE (T) LOUD/COLUMBIA 79265*/CRG	MOBB DEEP FEATURING NAS
39	32	—	2	WHAT YOU WANT (T) COLUMBIA 79288*/CRG †	THE ROOTS FEATURING JAGUAR
40	33	33	18	TRU HOMIES (C) (D) (T) NO LIMIT 53494/PRIORITY †	TRU
41	31	36	34	HOLLA HOLLA (M) (T) (X) MURDER INC./DEF JAM 566959*/IDJMG †	JA RULE
42	NEW		1	ROMEO AND JULIET (T) MIA 993*	KRUMB SNATCHA
43	NEW		1	TURN IT UP (X) VOODOO/BIG MOUTH 1024*/PLATINUM †	THE WHAT
44	40	41	5	DEFEAT (T) GEE STREET 33563*/V2	AFU-RA
45	50	42	7	SYMPHONY 2000 (T) JIVE 42605*	TRUCK FEAT. BIG PUN, KOOL G RAP AND KRS-ONE
46	37	44	43	MORE FREAKY TALES (C) (D) (T) SHORT 42571/JIVE	TOO SHORT
47	30	37	8	TEAR IT OFF (T) DEF JAM 562330*/IDJMG †	METHOD MAN/REDMAN
48	39	21	11	RHYME MANIA '99 (C) (D) (T) REPLAY 36002	LARGE PROFESSOR AND NEEK THE EXOTIC
49	43	—	2	IMPROVISE (T) (X) INTERSCOPE 497119*	JURASSIC 5
50	RE-ENTRY		21	COME GET IT (C) (T) (X) OFF LINE/T.V.T. SOUNDTRAX 8311*/TVT †	DJ HURRICANE FEAT. RAH DIGGA, RAMPAGE & LORD HAVE MERCY

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.



DIDDY DOES IT: After its near miss of the No. 1 position on Hot R&B Singles & Tracks last issue, Puff Daddy Featuring R. Kelly's "Satisfy You" (Bad Boy/Arista) becomes only the second rap song this year to top that list. The title moved into the top slot of both Hot Rap Singles and Hot R&B Singles Sales last issue for first-week sales of more than 26,000 units at R&B core stores alone. Now, with its audience increasing another 3 million listeners, for a combined R&B radio audience of 26.8 million listeners, the momentum was enough to go all the way. A new remix featuring Lil' Kim was just serviced to radio and will likely add a few more million impressions in the coming weeks.

Busta Rhymes Featuring Janet's "What's It Gonna Be?!" (Flip-Mode/Elektra/EEG) was the other rap title to hit No. 1, back in April.

NEXT UP: Two developing acts are making steady strides on Hot R&B Singles & Tracks. With each moving higher into the top five, both have the potential to be future No. 1 hits. Ideal's answer to the male bashers, "Get Gone" (Noontime/Virgin), sprints 4-3, picking up another 4 million in audience impressions, which spawns a 7% sales increase at R&B stores. Right on the group's heels is Donell Jones' "U Know What's Up" (LaFace/Arista), which jumps 6-4 and also posts the chart's largest gain at retail, thus picking up the Greatest Gainer/Sales honor.

Both Jones and Ideal have an almost equal audience, at more than 32 million for each song, with "U Know What's Up" gaining 2.5 million listeners this issue. At the same time, Jones' second album, "Where I Wanna Be," bows at No. 35 on The Billboard 200, with first-week sales of 39,000 units. He opens at No. 6 on Top R&B Albums.

EARLY SIGNS: The year has seen several artists who were hot in the late '80s and early '90s attempt comebacks, most notably Shanice and Tracie Spencer. Now, Guy's "Dancin'" (MCA) takes you straight back to flat tops and rhinestone jackets. The song debuts at No. 60 on Hot R&B Singles & Tracks based solely on early airplay from 47 stations. Although the song had not sought radio play until Monday (25), early support generates 6 million listeners for the week ending Oct. 19. . . . At the same time, a highly anticipated single by the Notorious B.I.G., "Dead Wrong" (Bad Boy/Arista), enters at No. 59 on radio support alone. The title garners more than 7.5 million in audience impressions, but like Guy's "Dancin'," it officially seeks radio spins on Monday (25).

BIG WOMEN: The largest moves made on Hot R&B Singles & Tracks are attributed to female artists. Rapper Sole's "4, 5, 6" (DreamWorks) vaults 60-22 based on a just-released commercial single, which debuts at No. 11 on Hot R&B Singles Sales. "4, 5, 6" has 5.6 million in audience impressions. Mary J. Blige's "Deep Inside" (MCA) jumps 50-38, picking up the Greatest Gainer/Airplay for the song's gain of more than 5.8 million in audience impressions. "Deep Inside" has an audience of 15.3 million listeners. Lastly, Tracie Spencer's "Still In My Heart" (Capitol) glides 81-65 for its audience gain of 1.5 million.

Billboard TOP R&B ALBUMS

OCTOBER 30, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	2	2	5	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	No. 1 LET THERE BE... EVE—RUFF RYDERS' FIRST LADY 3 weeks at No. 1	1
2	1	1	4	METHOD MAN/REDMAN DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	1
Hot Shot Debut						
3	NEW		1	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
4	NEW		1	WARREN G G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
5	4	3	4	BRIAN MCKNIGHT MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	2
6	NEW		1	DONELL JONES LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
7	5	4	50	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	2
8	7	—	2	VARIOUS ARTISTS RAP-A-LOT 50119/PRIORITY (19.98/24.98)	J PRINCE PRESENTS R.N.D.S.	7
9	6	5	9	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
10	NEW		1	SOUNDTRACK COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	10
11	3	89	3	INSPECTAH DECK LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	3
12	12	10	10	MOBB DEEP ● LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
13	9	9	12	HOT BOYS ● CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	1
14	11	13	26	B.G. ● CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	2
15	10	7	9	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
16	15	14	12	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
17	13	11	5	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
18	16	15	30	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	6
19	18	18	23	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
20	8	—	2	SOUNDTRACK HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	8
21	NEW		1	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
Greatest Gainer						
22	27	26	3	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	22
23	14	6	3	MAC NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	6
24	20	19	30	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
25	17	8	3	LOST BOYZ UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	8
26	21	22	31	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
27	22	16	7	SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	9
28	19	17	4	KANE & ABEL EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER	11
29	24	23	10	VARIOUS ARTISTS ● VIOLATOR/DEF JAM 558941*/DJMGM (10.98/16.98)	VIOLATOR THE ALBUM	1
30	NEW		1	SPICE 1 JIVE 41690 (11.98/16.98)	IMMORTALIZED	30
31	26	21	9	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	3
32	28	20	25	ERIC BENET WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
33	30	25	4	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	23
34	23	12	4	TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	4
35	25	24	5	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	9
36	32	27	17	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
37	29	29	26	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
38	33	30	48	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
39	34	33	17	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	2
40	NEW		1	2ND II NONE ARISTA 2001 16401*/ARISTA (11.98/16.98)	CLASSIC 220	40
41	31	32	3	SOLE DREAMWORKS 450118*/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	31
42	39	39	20	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
43	42	40	21	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) HS	VENNI VETTI VECCI	1
44	37	34	49	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
45	45	44	34	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
46	44	41	34	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
47	35	28	3	SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
48	36	31	12	BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13

49	40	35	49	R. KELLY ▲ ⁵ JIVE 41625* (19.98/24.98)	R.	1
50	48	48	26	CASE ● DEF SOUL 538871*/DJMGM (10.98/16.98)	PERSONAL CONVERSATION	5
51	38	36	7	MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	9
52	43	—	2	AMYTH ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98) HS	THE WORLD IS OURS	43
53	41	43	5	IYANLA VANZANT HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	41
54	53	50	4	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
55	58	—	2	SILK-E RONLAN 3769 (10.98/14.98) HS	URBAN THERAPY	55
56	52	51	51	DRU HILL ▲ ² DEF SOUL 524542/DJMGM (10.98/17.98)	ENTER THE DRU	2
57	61	88	3	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	57
58	49	46	16	FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98)	STREET LIFE	1
59	57	45	11	MEMPHIS BLEEK ● ROC-A-FELLA 538991*/DJMGM (10.98/16.98)	COMING OF AGE	1
60	55	55	51	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	33
61	54	53	55	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
62	62	59	44	DMX ▲ ² RUFF RYDERS 538640*/DJMGM (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
63	46	42	7	THE BEATNUTS VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE	10
64	56	54	18	702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
65	47	38	9	SOUNDTRACK COLUMBIA 69934*/CRG (11.98 EQ/17.98)	IN TOO DEEP	8
66	50	47	15	TOO SHORT ● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY	1
67	60	52	60	LAURYN HILL ▲ ² RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
68	67	49	7	TERRY DEXTER UNIVERSITY 46899/WARNER BROS. (10.98/16.98) HS	TERRY DEXTER	49
69	63	63	12	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
70	66	61	74	DMX ▲ ² RUFF RYDERS 558227*/DJMGM (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
71	68	70	21	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
72	73	72	61	THE TEMPTATIONS ▲ MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
73	65	56	21	TRU NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY	2
74	77	76	28	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS	WE READY DECLARE WAR	45
75	69	58	10	COKO RCA 67766* (10.98/16.98)	HOT COKO	14
76	70	71	56	JAY-Z ▲ ⁴ ROC-A-FELLA 558902*/DJMGM (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
77	71	—	2	SOUNDS OF BLACKNESS ZINC 2001/K-TEL (11.98/16.98)	RECONCILIATION	71
Pacesetter						
78	100	67	3	DAVE KOZ CAPITOL 99458 (10.98/16.98) HS	THE DANCE	67
79	75	84	20	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
80	89	69	34	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
81	87	80	14	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2
82	64	85	14	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
83	51	37	8	MADE MEN RESTLESS 72981 (10.98/16.98)	CLASSIC LIMITED EDITION	9
84	78	78	47	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
85	84	90	23	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059555/VG (16.98 CD)	THE SONG LIVES ON	53
86	74	62	56	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM	7
87	72	64	51	FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
88	82	77	56	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
89	83	75	16	MERCEDES NO LIMIT 50085*/PRIORITY (10.98/16.98)	REAR END	12
90	59	—	4	VARIOUS ARTISTS DEFF TRAPP 7704/K-TEL (10.98/16.98)	TRAPP PRESENTS THE DIRTY SOUTH	59
91	95	—	2	VARIOUS ARTISTS FULLY LOADED 84147/VIRGIN (11.98/17.98)	THE BEST OF RAP CITY	91
92	98	92	7	YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) HS	THROWED YUNG PLAYA	44
93	97	82	16	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
94	RE-ENTRY		7	PRINCE WARNER BROS. 47522 (11.98/16.98)	THE VAULT... OLD FRIENDS 4 SALE	27
95	NEW		1	STRONG UN-D-NYABLE 9578/PLATINUM (10.98/16.98)	STRONG	95
96	NEW		1	CRIME AFFILIATES PURE PANE/BEAST 1963/SIMITAR (10.98/16.98)	CRIME PAYS	96
97	88	79	31	SOUNDTRACK ▲ ROCK LAND 490314*/INTERSCOPE (11.98/17.98)	LIFE	2
98	79	74	21	CHANTE MOORE SILAS 111674/MCA (10.98/16.98)	THIS MOMENT IS MINE	7
99	RE-ENTRY		2	NUFFY RATTI 2527 (8.98/10.98)	FOR MY PROTECTION	91
100	85	65	9	VARIOUS ARTISTS UTV 564891/DJMGM (10.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM	31

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

WORDS & DEEDS

(Continued from preceding page)

World/Universal Records. "We are just now starting to record the album," says Charles Suitt, president of Crazy World and VP of A&R for Universal. "I know he intends to work with Redman and the Lox," Suitt continues. Iverson has also requested the production services of Jermaine Dupri, D-Dot, and Premier.

And just what can the public expect from Iverson, the rapper?

"Allen is coming hard," Suitt says. "I think that he's more in touch with

hip-hop than other athletes who have done [albums]. I know Kobe [Los Angeles Laker Kobe Bryant] is putting out an album, but I think Kobe's going to be more in the genre of a Will Smith. Allen's album is going to be something like a Nas album—very street-oriented because he's from the streets."

DJ Scratch makes his motion picture debut in "Bamboozled," a new feature film coming from the ubiquitous Spike Lee. In addition to his foray into the film world, Scratch has

signed on as the spokesman for Original Man Wear (OMW), a new clothing line featuring designs by the innovative Isaac Charles; OMW is partly owned by former New York Knick John Starks. These new ventures haven't stopped his music itch: Scratch is currently in the studio with Busta Rhymes. He also worked on two cuts that appear on Q-Tip's "Amplified" solo effort. And he contributed his talents on "Dirty Harriet," the forthcoming album from Flipmode Squad's Rah Digga.

NOTEWORTHY RELEASES: Dancehall/reggae projects from T.V.T./Blunt: **Bounty Killer** ("5th Element") and **Scare Dem Crew** ("Straight From The Crypt"), both Oct. 19; **Jay-Z**, "Backstage: Hard Knock Life" (Roc-A-Fella/Def Jam), Tuesday (26); **A Tribe Called Quest**, "Anthology" (Jive), Tuesday (26); **Saafir**, "The Hit List" (Qwest), Wednesday (27); **Kurupt**, "Tha Streetz Is A Mutha" (Antra/Artemis), Nov. 2; **Lil' Wayne**, "The Block Is Hot" (Cash Money/

Universal), Nov. 2; **Dr. Dre**, "Dr. Dre 2001" (Aftermath/Interscope), Nov. 9.

CHOICE CUTS: The first single from **Notorious B.I.G.**'s second posthumous album, "Born Again," is "Dead Wrong." The single is in stores Monday (25); the album hits Dec. 7.

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	40	4	HE CAN'T LOVE U	JAGGED EDGE (SO SO DEF/COLUMBIA)
1	1	20	VIVRANT THING	Q-TIP (VIOLATOR/DEF JAM/DJMG)	39	37	24	TELL ME IT'S REAL	K-CI & JOJO (MCA)
2	2	23	BACK THAT THANG UP	JUVENILE FEAT. MAJIE FRESH & L.L. WAINE (CASH MONEY/UNIVERSAL)	40	32	29	WHERE MY GIRLS AT?	702 (MOTOWN)
3	5	19	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)	41	38	9	I WANT IT ALL	WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
4	3	10	GOTTA MAN	EVE (RUFF RYDERS/INTERSCOPE)	42	47	4	SIMON SAYS	PHAROAHE MONCH (RAWKUS/PRIORITY)
5	9	10	U KNOW WHAT'S UP	DONELL JONES (LAFACE/ARISTA)	43	44	10	WE ON FIRE	HOT BOYS (CASH MONEY/UNIVERSAL)
6	10	11	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)	44	36	24	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
7	4	22	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)	45	49	6	DOWN BOTTOM	DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
8	11	15	GET GONE	IDEAL (NOONTIME/VIRGIN)	46	48	6	GIVE YOU WANT YOU WANT (FA SURE)	CHICO DEBARGE (MOTOWN)
9	7	11	BUG A BOO	DESTINY'S CHILD (COLUMBIA)	47	45	5	THINK OF YOU	CASE (DEF SOUL/DJMG)
10	8	12	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)	48	41	18	SUNSHINE	COKO (RCA)
11	6	20	SO ANXIOUS	GINUWINE (550 MUSIC/EPIC)	49	54	3	HOT BOYZ	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
12	15	9	SATISFY YOU	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)	50	—	1	DEAD WRONG	THE NOTORIOUS B.I.G. (ARISTA)
13	13	15	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)	51	—	1	DANCIN'	GUY (MCA)
14	12	12	UNPRETTY	TLC (LAFACE/ARISTA)	52	55	2	MS. FAT BOOTY	MOS DEF (RAWKUS)
15	14	9	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)	53	50	7	STAY THE NIGHT	IMX (MCA)
16	28	4	GET IT ON TONITE	MONTLETT JORDAN (DEF SOUL/DJMG)	54	52	6	NOTHIN' TO SOMETHIN'	GERALD LEVERT (EASTWEST/EEG)
17	17	34	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)	55	68	10	WHO DO YOU BELIEVE IN	2PAC FEAT. YAKI KADAFI (DEATH ROW/PRIORITY)
18	19	25	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)	56	51	23	IT'S ALL ABOUT YOU (NOT ABOUT ME)	TRACIE SPENCER (CAPITOL)
19	27	9	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEEG)	57	62	3	YOU CAN DO IT	ICE CUBE FEAT. MACK 10 (LRENCH MOB/BEST SIDE/PRIORITY)
20	22	14	B-PLEASE	SNOOP DOGG FEAT. XZIBIT & NATE DOGG (NO LIMIT/PRIORITY)	58	59	5	TREAT YOU LIKE A QUEEN	RAHSAAN PATTERSON (MCA)
21	20	30	BEAUTY	DRU HILL (DEF SOUL/DJMG)	59	69	3	HEADS HIGH	MR. VEGAS (GREENSLIEVES)
22	18	14	GIRLS' BEST FRIEND	JAY-Z (EPIC)	60	65	7	I WANNA KNOW	JOE (JIVE)
23	16	23	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)	61	61	6	YOUR CHILD	MARY J. BLIGE (MCA)
24	23	18	LOVE YOU LIKE I DID	112 (BAD BOY/ARISTA)	62	75	2	STILL IN MY HEART	TRACIE SPENCER (CAPITOL)
25	24	8	24/7	KEVON EDMONDS (RCA)	63	58	5	4, 5, 6	SOLE FEAT. J.T. MONEY AND KANDI (DREAMWORKS)
26	21	19	MEETING IN MY BEDROOM	SILK (ELEKTRA/VEEG)	64	67	5	BRING IT ALL TO ME	BLAKE FEAT. 'N SYNC (TRACK MASTERS/COLUMBIA)
27	25	33	HAPPILY EVER AFTER	CASE (DEF SOUL/DJMG)	65	70	7	I SEE YOU IN A DIFFERENT LIGHT	CHANTE MOORE FEAT. JOJO (SILAS/MCA)
28	26	19	ALL N MY GRILL	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	66	57	25	JIGGA MY N****	JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)
29	31	15	QUIET STORM	MOBB DEEP (LOUD)	67	—	1	THE GREATEST ROMANCE EVER SOLD	THE ARTIST (NPG/ARISTA)
30	43	4	DEEP INSIDE	MARY J. BLIGE (MCA)	68	63	4	EASY TO LOVE	SMOKEY ROBINSON (MOTOWN)
31	29	16	ALL THAT I CAN SAY	MARY J. BLIGE (MCA)	69	73	2	THA BLOCK IS HOT	L.L. WAINE FEAT. BIG TIMERS, JUVENILE & B.G. (CASH MONEY/UNIVERSAL)
32	34	6	U DON'T KNOW ME (LIKE U USED TO)	BRANDY (ATLANTIC)	70	53	12	TEAR IT OFF	METHOD MAN/REDMAN (COLUMBIA/DEF JAM/DJMG)
33	33	8	15 MINUTES	MARC NELSON (COLUMBIA)	71	—	1	LET'S NOT PLAY THE GAME	MAXWELL (COLUMBIA)
34	35	6	STILL D.R.E.	DR DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)	72	74	2	N 2 GETHER NOW	LIMP BIZKIT FEAT. METHOD MAN (FLIP/INTERSCOPE)
35	30	13	IF I COULD TURN BACK THE HANDS OF TIME	R. KELLY (JIVE)	73	56	13	OH NO	NOREAGA (PENALTY/TOMMY BOY)
36	42	10	IF YOU LOVE ME	MINT CONDITION (ELEKTRA/VEEG)	74	66	13	YOU DON'T KNOW	702 (MOTOWN)
37	39	7	NO MORE RAIN (IN THIS CLOUD)	ANGIE STEIN (ARISTA)	75	72	3	BALLERS	PROJECT PAT. (HYPNOTIZE MINDS/LOUD)

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

HOT R&B RECURRENT AIRPLAY

1	7	2	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)	14	13	10	ALMOST DOESN'T COUNT	BRANDY (ATLANTIC)
2	2	3	LATELY	TYRESE (RCA)	15	11	6	DID YOU EVER THINK	R. KELLY (JIVE)
3	3	13	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)	16	15	26	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA (DEF JAM/DJMG)
4	4	3	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)	17	18	9	YOU ARE EVERYTHING	DRU HILL (DEF SOUL/DJMG)
5	1	2	EVERYONE FALLS IN LOVE	TANTO METRO & DEVONTE (VP/550 MUSIC/EPIC)	18	25	17	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
6	6	30	TOO CLOSE	NEXT (ARISTA)	19	16	7	IF YOU (LOVIN' ME)	SILK (ELEKTRA/VEEG)
7	5	12	YOU	JESSE POWELL (SILAS/MCA)	20	—	30	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)
8	9	5	NO SCRUBS	TLC (LAFACE/ARISTA)	21	14	5	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
9	—	1	JAMBOREE	NAUGHTY BY NATURE FEAT. ZHANE (ARISTA)	22	22	11	SWEET LADY	TYRESE (RCA)
10	12	28	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)	23	—	5	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
11	8	4	WANNA BE A BALLER	LIL' TROY (SHORT STOP/REPUBLIC/UNIVERSAL)	24	—	14	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
12	10	22	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)	25	17	43	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
13	20	3	WATCH OUT NOW	THE BEATNUTS FEATURING YELAKLAW (VIOLATOR/LOUD)					

Recurrenents 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

- 62 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1 * 2 * 3 (EMI Blackwood, BMI/Janice Combs, BMI/Sadiyah, BMI/Zomba, BMI/Keruff, BMI/Mugsy Boy, BMI/Fingaz Goal, ASCAP/Copyright Control) HL
- 13 15 MINUTES (Pink Jeans, SESAC/Zomba, ASCAP/Htco South, ASCAP/A Salt On The Charts, ASCAP/Taloulos, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MIT, SESAC) WBM
- 32 24/7 (C-Town, BMI)
- 22 4, 5, 6 (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BMI) HL
- 36 ALL N MY GRILL (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
- 39 ALL THAT I CAN SAY (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
- BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
- 9 BACK THAT THANG UP (Money Mack, BMI)
- 78 BALLERS (Tefnoise, BMI)
- 28 BEAUTY (North Avenue, ASCAP/Manuili L.A., ASCAP/Philip Weatherspoon, ASCAP)
- 47 BILLS, BILLS, BILLS (Shek'em Down, BMI/Htco, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP) HL
- 93 BIZARRE (Diggs Family, BMI/One Shot Deal, SESAC/EMI April, ASCAP) HL
- 14 BLING BLING (Money Mack, BMI)
- 27 B-PLEASE (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Working Black Folks, ASCAP) WBM
- 71 BRING IT ALL TO ME (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
- 15 BUG A BOO (Shek'em Down, BMI/Htco, BMI/Windswep Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM
- 87 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
- 60 DANCIN' (Do What I Gotta, ASCAP/Donril, ASCAP/Eddie F., ASCAP/WB, ASCAP) WBM
- 59 DEAD WRONG (Big Poppa, ASCAP/EMI April, ASCAP) HL
- 38 DEEP INSIDE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Universal-Songs Of PolyGram International, BMI)
- 96 DO THE BUS A BUS (T'Ziah's, BMI/Warner-Tamerlane, BMI/ma Play Jason, ASCAP) WBM
- 52 DOWN BOTTOM (Feelis, ASCAP/Dead Game, ASCAP/Money Mack, BMI/Swizz Beatz, ASCAP)
- 85 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
- 75 EASY TO LOVE (Gosmoike, ASCAP)
- 98 EGO TRIPPING (BAM, ASCAP)
- 23 FORTUNATE (Zomba, BMI/R.Kelly, BMI) WBM
- 3 GET GONE (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM
- 24 GET IT ON TONITE (Montlett Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM
- 67 GET NONE (So So Def, ASCAP/EMI April, ASCAP/Babyboy, SESAC/Noontime, SESAC/All Money Is Legal, ASCAP) HL
- 30 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
- 19 GIVE YOU WHAT YOU WANT (FA SURE) (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvarg, BMI/Ecstasy, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Monetam, BMI) HL/WBM
- 10 GOTTA MAN (Blondie Rockwell, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karima, BMI) WBM
- 26 GOT YOUR MONEY (The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Di Dirty, BMI) HL
- 41 THE GREATEST ROMANCE EVER SOLD (Emancipated, ASCAP)
- 35 HAPPILY EVER AFTER (Baby Spike, ASCAP/Gifted Source, ASCAP)
- 69 HEADS HIGH (Dubplate, PRS/Greensleeves, PRS)
- 5 HEARTBREAKER (Sony/ATV Songs, BMI/Rye, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/Al Gallico, BMI/WB, ASCAP/When Worlds Collide, ASCAP/See No Evil, ASCAP) HL/WBM
- 48 HE CAN'T LOVE U (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
- 58 HOT BOYZ (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
- 88 HYPNOTIZE CASH MONEY (PLAYER WHY YA HATER?!?!?) (Tefnoise, BMI)
- 86 I DON'T CARE (Gamble-Huff, BMI/Monetam, BMI/WB, ASCAP) WBM
- 11 IF I COULD TURN BACK THE HANDS OF TIME (Zomba, BMI/R.Kelly, BMI) WBM
- 43 IF YOU LOVE ME (Mint Factory, ASCAP/EMI April, ASCAP) HL
- 66 I SEE YOU IN A DIFFERENT LIGHT (Realsongs, ASCAP) WBM
- 50 IT'S ALL ABOUT YOU (NOT ABOUT ME) (Jungle Fever, BMI/EMI Solvang, BMI/Designa, BMI/Almo, ASCAP/Lightn', ASCAP) HL/WBM
- 94 IT'S MINE (Juvenile Hell, ASCAP/BMG, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Tiarra's Daddy's, ASCAP/Zomba, ASCAP/III Will, ASCAP)
- 70 I WANNA KNOW (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP) HL
- 17 I WANT IT ALL (Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP) HL/WBM
- 46 JIGGA MY N**** (Lil Lu Lu, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP/EMI Blackwood, BMI) HL
- 90 LET IT REIGN (Base Pipe, ASCAP/Wooptee, ASCAP/Real N' Ruff, ASCAP/WB, ASCAP/Bridgeport, BMI/Gangsta Boogie, ASCAP) WBM
- 92 LET ME GET IT (Beane Tribe, ASCAP/EMI April, ASCAP/Soundtron Tunes, BMI) HL
- 76 LET'S NOT PLAY THE GAME (Muszewell, ASCAP/Sony/ATV Tunes, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP) HL
- 18 LOVE YOU LIKE I DID (Katinmia, ASCAP/Justin Combs, ASCAP) HL
- 95 LUV AT FIRST SIGHT (COG, ASCAP/D. Rolison, ASCAP/Chicken Hawk, ASCAP)
- 99 MANCHILD (Rugged Child, ASCAP/Firm Body, BMI)
- 34 MEETING IN MY BEDROOM (2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP) WBM
- 100 MI AMIGA (Three Five, BMI)
- 54 MS. FAT BOOTY (Medina Sound, BMI) HL
- 6 MY LOVE IS YOUR LOVE (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/Teboss, BMI/EMI Blackwood, BMI) HL
- 81 N 2 GETHER NOW (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
- 21 NEVER GONNA LET YOU GO (Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI) HL
- 45 NO MORE RAIN (IN THIS CLOUD) (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/Copyright Control/October 12, BMI/ASCAP/Htco South, ASCAP/Windswep, ASCAP/Universal-PolyGram International, ASCAP)
- 56 NOTHIN' TO SOMETHIN' (2000 Watts, ASCAP/WB, ASCAP/Dive, BMI/Zomba, BMI) WBM
- 23 OH NO (Suite 202, BMI/Wes Luis Gotcha, BMI/EMI Blackwood, BMI/The Waters Of Nazerath, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
- 77 P.E. 2000 (Justin Combs, ASCAP/EMI April, ASCAP/Easy Mark, ASCAP/Thelma's Boy, BMI/Yellow Man, BMI/Butter Jinx, BMI/Bring The Noize, BMI/Def, BMI) HL
- 91 PIMPIN' AIN'T NO ILLUSION (Zomba, ASCAP/Pimp My Pen International, ASCAP/Zomba, BMI/T. Shaw, BMI/Ja'Brian, BMI)
- 37 QUIET STORM (Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG,

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1		38	35	7	TAKE A LICK	AKINYELE (VOLCANO/JIVE)
1	1	3	SATISFY YOU	Q-TIP (VIOLATOR/DEF JAM/DJMG)	39	41	6	FRONTLINE	FACEZ OF DEATH (SOMTHING ELSE)
2	2	6	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)	40	47	3	MANCHILD	SHYHEIM (WU-TANG/PRIORITY)
3	3	5	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)	41	38	5	EGO TRIPPING	LT. STITCHIE FEAT. MAD LION (PRG/DEH TYME)
4	5	14	GET GONE	IDEAL (NOONTIME/VIRGIN)	42	40	9	BOUNCE TO THE OUNCE	O.G.C. (DUCK DOWN/PRIORITY)
5	4	7	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)	43	57	14	BETTER THAN ME	TERRY DEXTER (UNIVERSITY/WARNER BROS.)
6	8	8	U KNOW WHAT'S UP	DONELL JONES (LAFACE/ARISTA)	44	64	2	SOMETHING I CANNOT HAVE	QUINCY JONES FEAT. CATEERS (QUEST/WARNER BROS.)
7	6	5	IF I COULD TURN BACK THE HANDS OF TIME	R. KELLY (JIVE)	45	37	18	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
8	7	7	I WANT IT ALL	WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)	46	39	23	WATCH OUT NOW	THE BEATNUTS FEAT. YELAKLAW (VIOLATOR/LOUD)
9	11	2	GIVE YOU WHAT YOU WANT (FA SURE)	CHICO DEBARGE (MOTOWN)	47	36	25	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
10	10	7	15 MINUTES	MARC NELSON (COLUMBIA)	48	30	15	IT'S YOUR THING	MERCEDES FEAT. MASTER P. (NO LIMIT/PRIORITY)
11	—	1	4, 5, 6	SOLE FEAT. J.T. MONEY AND KANDI (DREAMWORKS)	49	60	3	DO IT LIKE US	RUDY (RED VELVET/PLATINUM)
12	9	4	STAY THE NIGHT	IMX (MCA)	50	—	1	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)
13	12	18	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)	51	44	4	GOTTA MAN	EVE (RUFF RYDERS/INTERSCOPE)
14	—	1	STEP TO THIS	MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY)	52	48	16	EVERYTHING IS EVERYTHING/EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
15	16	7	SIMON SAYS	PHAROAHE MONCH (RAWKUS/PRIORITY)	53	—	1	BACK THAT THANG UP	JUVENILE (CASH MONEY/UNIVERSAL)
16	17	2	THE GREATEST ROMANCE EVER SOLD	THE ARTIST (NPG/ARISTA)	54	50	13	TELL ME IT'S REAL	K-CI & JOJO (MCA)
17	13	9	UNPRETTY	TLC (LAFACE/ARISTA)	55	49	21	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON (ARISTA)
18	19	3	U DON'T KNOW ME (LIKE U USED TO)	BRANDY (ATLANTIC)	56	53	25	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
19	15	9	JIGGA MY N****	JAY-Z (ROC-A-FELLA/RUFF RYDERS/INTERSCOPE)	57	72	8	MI AMIGA	STRONG (UN-D-NYABLE/PLATINUM)
20	14	9	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)	58	—	13	FREAK WITH ME	TEE KEE (DOC HOLLYWOOD

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	5	6	WAITING FOR TONIGHT WORK 79292/ERG †	JENNIFER LOPEZ
2	2	3	7	HEARTBREAKER COLUMBIA 79261 †	MARIAH CAREY FEATURING JAY-Z
3	4	9	6	THAT'S THE WAY LOVE IS NERVOUS 20395	BYRON STINGILY
4	6	7	8	DON'T LOSE THE MAGIC 4 PLAY 1026	SHAWN CHRISTOPHER
5	1	1	9	SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
6	11	25	4	LOVE IS THE HEALER EPIC PROMO	DONNA SUMMER
7	9	15	6	WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
8	14	23	5	BETTER THAN ME UNIVERSITY PROMO/WARNER BROS. †	TERRY DEXTER
9	10	13	7	I LUV YOU MORE KING STREET 1097	KIMARA LOVELACE
10	17	27	4	SUN IS SHINING EDEL IMPORT	BOB MARLEY VS. FUNKSTAR DE LUXE
11	19	26	4	MAKE IT RIGHT ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
12	16	21	6	B WITH U R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
13	22	34	4	WAS THAT ALL IT WAS NERVOUS 20389	HANNAH JONES
14	5	2	11	RHYTHM IS MY BITCH WAVE 50046	KEVIN AVIANCE
15	25	35	4	KEEP THE PARTY JUMPIN' AM 01002	JEANIE TRACY
16	7	8	8	BODY ROCK INTERSCOPE 471461	LOUCHE LOU & MICHIE ONE
17	12	4	10	JINGO (REMIX) SALSOL 9014	CANDIDO
18	8	6	14	ALL OR NOTHING WARNER BROS. 44774 †	CHER
19	15	16	8	LOVE STORY MUSIC PLANT 055	GEORGIE PORGIE
20	26	31	5	READY FOR THE WEEKEND STONEY BOY 1022/WAAKO	NIGHTVISION
21	18	18	7	MOVE ON GROOVILICIOUS 087/STRICTLY RHYTHM	VICKI SUE ROBINSON
22	13	12	9	I NEED TO KNOW COLUMBIA 79251 †	MARC ANTHONY
23	28	39	4	CAN'T GET ENOUGH TWISTED 155619/MCA	SOULSEARCHER
24	29	37	4	YOUR EYES UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
25	23	14	10	GIVE IT TO ME JELLYBEAN 2557	DRAMA KIDZ
26	31	40	3	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
27	20	20	7	I LIKE THE SOUNDS DEFINITY 005	STUDIO 45 PRESENTS LE PAMP PLAY HOUSE
28	42	—	2	NEW YORK CITY BOY SIRE 35014 †	PET SHOP BOYS
29	35	41	4	MI CHICO LATINO CAPITOL PROMO	GERI HALLIWELL
30	36	48	3	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
◀ POWER PICK ▶					
31	45	—	2	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
32	21	10	11	FIVE FATHOMS (LOVE MORE) ATLANTIC 84530 †	EVERYTHING BUT THE GIRL
33	27	17	10	JOY 4 PLAY 1024	DENI HINES
34	40	46	5	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
35	43	—	2	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
36	33	36	6	LET IT GO JELLYBEAN 2558	RE-EDOG
37	39	44	4	HERE COMES THE RAIN AGAIN TRAX 12225/DAMIAN	SHERYL LEE RALPH
38	47	—	2	DR. LOVE (REMIX) SALSOL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
39	24	19	12	YOU CONTAGIOUS 1006	JUDY ALBANESE
◀ HOT SHOT DEBUT ▶					
40	NEW ▶	1	1	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
41	NEW ▶	1	1	TUVA GROOVE F-111 44757/WARNER BROS.	ONDAR
42	NEW ▶	1	1	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
43	38	29	8	BLAXTRAXX 3 (FUNKY NASSAU) TOMMY BOY SILVER LABEL 2018/TOMMY BOY	MR. SPRING
44	NEW ▶	1	1	OUT OF CONTROL FREESTYLE DUST 96113/ASTRALWERKS †	THE CHEMICAL BROTHERS FEAT. BERNARD SUMNER
45	49	—	2	CENTRAL RESERVATION DECONSTRUCTION PROMO/ARISTA †	BETH ORTON
46	NEW ▶	1	1	HE LOVES ME 2 SILK 9903	CECE PENISTON
47	30	24	14	BODYROCK V2 27595 †	MOBY
48	32	11	12	WALKING ATLANTIC 84514 †	POCKET SIZE
49	NEW ▶	1	1	S'EXPRESS LOGIC 3000 PROMO/LOGIC	PHIL FULDNER
50	37	30	10	HELL'S BELLS TWISTED 155541/MCA	MICHAEL T. DIAMOND

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/GREATEST GAINER ▶					
1	1	1	5	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
2	2	2	8	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
3	4	4	23	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
4	3	3	5	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
5	5	5	14	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS C89/STRICTLY RHYTHM †	VENGABOYS
6	6	6	65	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
7	8	7	16	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
8	7	8	49	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
◀ HOT SHOT DEBUT ▶					
9	NEW ▶	1	1	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
10	9	9	37	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
11	10	11	12	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
12	15	14	60	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
13	12	10	5	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
14	11	12	6	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
15	13	15	34	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
16	14	13	10	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
17	17	16	24	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
18	25	17	10	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
19	24	23	56	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
20	22	19	73	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
21	21	18	25	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
22	NEW ▶	1	1	THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395	BYRON STINGILY
23	20	22	14	BODYROCK (T) (X) V2 27595 †	MOBY
24	18	21	6	UNPRETTY (T) LAFACE 24424/ARISTA †	TLC
25	16	—	2	WAS THAT ALL IT WAS (T) (X) NERVOUS 20389	HANNAH JONES
26	NEW ▶	1	1	WAITING FOR TONIGHT (T) WORK 79292/ERG †	JENNIFER LOPEZ
27	23	20	9	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER
28	27	25	78	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
29	NEW ▶	1	1	VERY IMPORTANT PEOPLE (T) (X) 4AD 44775/WARNER BROS.	GUSGUS
30	35	32	33	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
31	33	34	13	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
32	28	28	22	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
33	26	37	5	MAMBO NO. 5 (A LITTLE BIT OF...) (T) RCA 65842 †	LOU BEGA
34	31	31	37	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
35	NEW ▶	1	1	SANTO, SANTO (X) RCA 70368/BMG LATIN †	SO PRA CONTRARIAR & GLORIA ESTEFAN
36	30	46	70	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
37	NEW ▶	1	1	YOUR EYES (T) (X) UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
38	36	35	11	LET FOREVER BE (T) (X) FREESTYLE DUST/ASTRALWERKS 95999/VIRGIN †	THE CHEMICAL BROTHERS
39	32	29	35	BODY (T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
40	40	36	46	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
41	37	27	11	SOL, ARENA Y MAR (X) WEA LATINA 29289	LUIS MIGUEL
42	29	26	4	CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA	SOULSEARCHER
43	34	24	3	(YOU DRIVE ME) CRAZY (T) JIVE 42606 †	BRITNEY SPEARS
44	41	39	26	GIVE IT TO YOU (T) (X) INTERSCOPE 497052 †	JORDAN KNIGHT
45	47	43	43	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
46	45	38	39	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
47	RE-ENTRY	70	70	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
48	38	33	18	BILLS, BILLS, BILLS (T) (X) COLUMBIA 79176/CRG †	DESTINY'S CHILD
49	RE-ENTRY	15	15	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID
50	RE-ENTRY	9	9	A WOMAN'S GOT THE POWER (T) (X) UNIVERSAL 156313	JENNIFER HOLIDAY

○ 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.

OM KEEPS BAY AREA MOVING

(Continued from preceding page)

ventional genre distinctions and limitations.

Earlier this year, Om Records' 12-city Deep Concentration tour spotlighted Ming & FS, the Beat Junkies, and the Scratch Perverts. Both Mark Farina and Ming & FS remain, individually, on the road.

Smith says plans are under way to have a FRO-mYSTIK on the road by February. The act's show will feature live instrumentation from jazz drummer Simone White and vocal stylings

from Liana Young.

For Om label director Kiri Eschelle, being apart from the music industry epicenters has its creative benefits. "Sometimes I feel detached from the real rat race of the music industry," she says, "but our distance from the industry actually helps us because we are able to really focus on what's important: the music.

"Here we don't have to worry about competing with other labels,"

she says. "Instead, we can just worry about developing really good music."

John Cornett, the label's director of marketing, concurs, adding, "Although it's obvious that the dance community has flourished in San Francisco, there's a lack of big media coverage here. This city is never going to be as big as Los Angeles or New York, but with San Francisco's huge Internet presence, our media representation might change very quickly. News can happen anywhere

now."

With national distribution provided by Alternative Distribution Alliance, Om has obtained a strong presence in specialty stores and major chains. For its European distribution, Om employs the U.K.-based, Zomba-owned Pinnacle; its overseas label liaison is Realtime U.K.

"It's true that being an indie label in San Francisco can make it more challenging," says Smith. "We obvi-

ously don't have everyone from the industry at our doorstep. But we do have a really good, active club scene. San Francisco is one of the biggest markets for electronic music buyers. People here are generally more sophisticated and more open to new forms of music.

"Of course, even though this city is a good platform for new music, it would be great to have more of an industry infrastructure here," he says.

Country Stars Catch The Acting Bug, Net Increased Sales

BY DEBORAH EVANS PRICE

NASHVILLE—Country artists are increasingly looking for opportunities to get their faces in front of the public, and acting roles—either in film or on television—are becoming attractive options for country acts.

Randy Travis recently wrapped three upcoming projects. Dwight Yoakam is working on a new film. Billy Ray Cyrus recently completed a starring role in an upcoming film. Reba McEntire has several projects coming up, including a starring role in a TV movie and a film with Michael Douglas and Paul Reiser. Such newcomers as Brad Hawkins and Gary Allan are testing the waters with appearances on the early November miniseries "Shake, Rattle, And Roll."

Artists, managers, and label execs agree that acting is a valuable tool. "I know for a fact after the 'Touched By An Angel' thing came out, we saw a sales spike," says Travis Tritt of his appearance on the popular TV series. "And with 'Rio Diablo' the same thing, and also with 'Outlaw Justice' earlier this year. They definitely make a difference."

Travis branched out into acting several years ago and has been working steadily. He recently filmed "Texas Rangers," wrapped a role in the independent film "John John And The Sky," and narrated the documentary "Major Reno."

"It's a good way to gain exposure," Travis says. "It makes sense. It puts you in front of the audience that you would normally sell records to, but it also puts you in front of an audience that you don't sell records to."

Travis says he's often had people tell him they hadn't been familiar with his music until they'd seen him in a role. "They'll say, 'I hadn't listened to your music before, but I enjoyed it,'" he says. "It helps in selling records. It puts a face with the music, and that's a big problem in today's market."

Cyrus has been in Toronto filming a role in the dark comedy "Wish You Were Dead," with Mary Steenburgen and Christopher Lloyd. He also recently wrapped the lead in "Radical Jack."

"Anything you can do for an artist today that goes outside radio to get exposure, any way you get the artist out there and exposed to other formats, does nothing but help perpetuate the recording career," says Cyrus manager Al Schiltz. "We've become rather limited in our ability to expose our artists in country music through our normal channels, with cutbacks on music programming on TNN. Country is in a slump. So it's harder and hard-

er to get the Lenos and Lettermans of the world, so you find other avenues."

There was a time when radio programmers didn't seem to share that view, but reluctance to support country artists who are branching out seems to have diminished. "I think country radio programmers are much more open to that than they used to be because they do understand it expands our format," says Schiltz.

McEntire says the key to gaining radio support is letting radio know that music is still the priority. "They thought at first I was leaving the music end of it," McEntire says. "But after I reassured them that music is such a part of my life and always has been and that I wasn't leaving music, then everything was smooth. I wasn't leaving music for movies; I was just trying to marry the two together."

Allan says he never worried about radio disapproving of his acting. "I think everybody knows my heart's in music. I've played since I was 12," he says. "The acting was just something fun I thought I'd try. Playing Eddie Cochran sounded like fun to me."

Mandy McCormack, assistant PD at KZLA Los Angeles, says acting roles are great for increasing country's visibility. "We need to use artists in other forms of media and get the familiarity and impressions out there visually a lot more than I think the format does," she says.

Ken Johnson, PD at WXTU Philadelphia, says country artists tackling movie and TV roles can be good, or it can be very bad, depending on the act involved. "I've been full time in country radio since 1974, so I've seen what happens," Johnson says. "I think it's great that the artists get exposure in other mediums, but unfortunately many of the artists were not born to act and are extremely bad at it."

"Country music has somewhat of an inferiority complex to begin with and has an image problem to begin with," he continues. "A country act going out and doing a poor job of acting isn't helping our cause."

"That's a valid point for sure," says Travis. "I've shied away from shows where I looked at the script and it was bad. There are things, I think, we all as singers should stay away from in the acting field. They are certain things that make us look like hicks. That stigma has been with us so long; we need to try and stay away from it."

DreamWorks sales and marketing executive John Rose says "Black Dog," a Patrick Swayze film that also

starred Travis, helped the artist. "We believe that gives us a whole other round of major publicity," Rose says. "We try to time our singles around the release of movies to give us the most bang."

Allan stands to see awareness of his sophomore album, "Smoke Rings In The Dark," increased with his appearance in the miniseries "Shake, Rattle, And Roll."

"It's airing Nov. 7 and 8. Gary will be performing Eddie Cochran's hit 'Summertime Blues,'" says MCA Nashville VP of sales and marketing Dave Weigand. "This comes at a perfect time because the album comes out

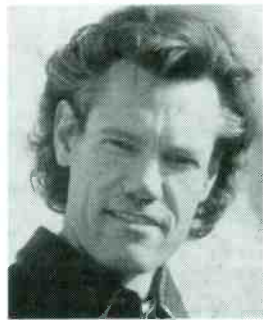
Oct. 26. Also, Gary is set to play a part in another CBS show, 'Pensacola.'"

"What's great about that is that you reach more consumers," Weigand continues. "It makes Gary known to a lot more people outside the country realm. It's an artist-development dream to have Gary in this miniseries. We're timing a lot of our media stuff around the release of the album to coincide with 'Shake, Rattle, And Roll.'"

Schiltz says he and Cyrus are considering merging the artist's "Radical Jack" film and his tour. "We may take a select dozen cities and go into a theater or performing arts center," he

says, "and show the movie, take an intermission, and then do a set. It's a way to do something different."

Tritt says he and manager Gary Falcon of Falcon-Goodman Management try to create synergies between his acting and music projects. "Gary and I tried to tie songs we had out on current product in with the movie," he says. "For example, the 'Outlaw Justice' movie we did with Willie and Waylon and Kris Kristofferson, we had a song over the end credits. We wanted to make sure we had a current single we could tie into the movie, and it was 'No More Lookin' Over My Shoulder' tied into the closing credits."



TRAVIS



TRITT

Mavericks Feel 'Back In Business' With New Set; 'Gatemouth' Goes On Display

CHECKING IN WITH: The Mavericks celebrate what may be the start of a new era for them with the Nov. 9 release of "Super Colossal Smash Hits Of The '90s" on their new label, Mercury Nashville.

"It feels like we're back in business now," says bassist Robert Reynolds, "after coasting on the whole United Kingdom success thing. We rode that really nicely and took advantage of the opportunities, but we hadn't been making any new music, or doing videos, or the artwork and packaging, and the things that make a band feel really alive."

Besides eight of their greatest hits, the album includes four new tracks: a horn-laden remake of Buck Owens' 1966 No. 1 hit "Think Of Me"; the Cat Stevens song "Here Comes My Baby," which was a 1967 pop hit for the Tremeloes; and two original songs, "Pizziricco" and "Things I Cannot Change."

The band is shooting a video of the latter song. "It's kind of a 'Twilight Zone' throwback," Reynolds says. "The band arrives in a town that has fallen asleep for years, and the people are covered in cobwebs. The band pulls into town in a car, kind of 'Reservoir Dogs'-style; we're all suited up; and the people wake up to the sound of the music."

Moving to Mercury (from MCA Nashville) was a major shift for the band, he says. "We're together 10 years as a band now. We never were perfectly pegged into the Nashville sound, but we've all integrated nicely into the Nashville community. We're happy here. I think we've created something that we can do at our own pace now. We're not a baby act anymore. "The peaks and the valleys in this business are

crazy," he says, "and I've seen so many people come and so many people go. You just carve your little place out where you can enjoy it. I think that's what we're doing now. In going to Mercury, we wanted to explore some new avenues. I think we've got new energy and new vigor."

PEOPLE: Clarence "Gatemouth" Brown was honored Oct. 18 by the Country Music Hall of Fame. The legendary Louisiana artist will have his own display in the soon-to-be-completed new hall. Brown, who began his career playing bluegrass, country, and Cajun before also conquering the worlds of blues, jazz, and swing, donated a guitar, fiddle, stage costumes, and other memorabilia to the hall.

Brown friends Delbert McClinton and John D. Loudermilk recounted favorite Brown anecdotes, and McClinton lost a bet when he said, "I'll bet anyone

in this room \$100 that Gate has a pistol in his boot."

"I left it on the bus," Brown said. Brown, in his usual cowboy outfit, went on to play a set of country standards on fiddle for a delighted crowd that included Scotty Moore, D.J. Fontana, and Duane Eddy.

ON THE ROW: At Sony Music Nashville, Don Cook's DKC Music imprint shifts from Columbia Records to Monument Records. Wade Hayes is DKC's principal artist.

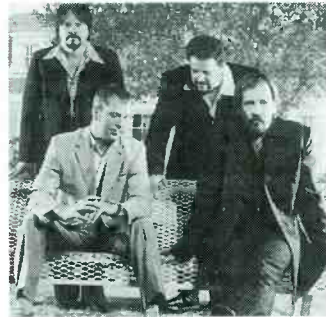
Producer Fred Foster, who founded Monument Records in 1958 and ran it until 1982, is recuperating at home after quadruple bypass surgery. Cards may be sent to him at P.O. Box 128043, Nashville, Tenn. 37212-8043.

Johnny Rodriguez has been acquitted of a murder charge by a jury in Uvalde, Texas (Nashville Scene, Billboard, Oct. 16). He was accused of killing an acquaintance he believed to be an intruder in his mother's home.

ON THE RECORD: Off-the-wall album of the (Continued on page 30)



by Chet Flippo



THE MAVERICKS

Billboard TOP COUNTRY ALBUMS

OCTOBER 30, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	7	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	102	SHANIA TWAIN ◆ ¹³ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
▶ GREATEST GAINER ◀						
3	3	3	24	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
4	5	5	90	DIXIE CHICKS ▲ ⁷ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
5	4	4	5	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
6	6	7	20	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
7	7	6	4	BROOKS & DUNN ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
8	8	8	3	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	8
9	9	11	33	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
10	10	9	83	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
11	11	10	78	FAITH HILL ▲ ³ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
12	13	14	23	SHEDAISSY LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
13	12	12	33	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
14	17	22	20	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	14
15	16	17	48	GARTH BROOKS ◆ ¹⁷ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
16	14	13	17	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
17	22	25	21	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
18	20	19	76	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
19	15	15	8	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
▶ HOT SHOT DEBUT ◀						
20	NEW		1	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	20
21	19	18	8	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
22	25	34	74	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
23	23	21	59	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
24	18	16	4	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
▶ PACESETTER ◀						
25	36	31	10	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RISE WITH BOB	24
26	21	24	11	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
27	24	28	28	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
28	26	23	22	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
29	27	20	24	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
30	30	27	23	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
31	40	54	4	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	31
32	33	30	22	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
33	32	38	21	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
34	34	37	19	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
35	29	32	5	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
36	47	55	4	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	36
37	44	45	25	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
38	28	—	2	TIM WILSON CAPITOL 21665 (7.98/16.98) HS	GETTIN' MY MIND RIGHT	28
39	43	—	2	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
40	NEW		1	VARIOUS ARTISTS COMING HOME 42254 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 1	40
41	35	29	5	MINDY MCCREADY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
42	31	26	4	HANK WILLIAMS JR. CURB 77953 (10.98/16.98)	STORMY	21
43	37	33	18	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
44	38	40	10	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
45	NEW		1	VARIOUS ARTISTS COMING HOME 42255 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 3	45
46	48	44	4	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
47	NEW		1	VARIOUS ARTISTS COMING HOME 42255 (11.98/15.98)	RYMAN COUNTRY HOMECOMING 2	47
48	45	46	30	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
49	41	39	66	TRISHA YEARWOOD ● MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
50	52	47	60	ALABAMA ▲ ³ RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
51	46	35	8	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
52	39	41	8	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
53	42	42	16	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
54	50	49	28	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
55	49	36	62	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
56	55	51	62	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
57	53	50	27	SAMMY KERSHAW MERCURY 538889 (10.98/17.98)	MAYBE NOT TONIGHT	7
58	57	57	69	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
59	54	52	30	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
60	51	43	3	JOHN BERRY DREAMWORKS 165005/INTERSCOPE (10.98/16.98)	WILDEST DREAMS	43
61	61	64	27	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
62	56	48	8	KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/15.98)	THE AUSTIN SESSIONS	26
63	60	56	30	PATTY LOVELESS EPIC 69609/SONY (10.98 EQ/16.98)	CLASSICS	6
64	63	60	34	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
65	66	63	66	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
66	62	58	62	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
67	64	66	52	TOBY KEITH ● MERCURY 568962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
68	58	53	6	DOUG STONE ATLANTIC 83206/AG (10.98/16.98)	MAKE UP IN LOVE	38
69	65	62	71	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
70	68	67	38	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 5	13
71	70	68	35	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
72	71	65	72	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
73	72	71	99	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
74	74	74	32	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
75	67	61	36	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4

○ 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®**

OCTOBER 30, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	124
2	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	245
3	3	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	112
4	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	109
5	5	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	217
6	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	208
7	9	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	248
8	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	280
9	13	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	44
10	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	267
11	10	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	290
12	11	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	112
13	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	656

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	421
15	—	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	105
16	15	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	124
17	18	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	110
18	17	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	5
19	19	VINCE GILL ▲ ⁴ MCA NASHVILLE 111047 (10.98/15.98)	WHEN LOVE FINDS YOU	270
20	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 110651 (10.98/17.98)	PURE COUNTRY (SOUNDTRACK)	365
21	22	ALISON KRAUSS ▲ ² ROUNDER 610325*/DJMG (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	165
22	16	VINCE GILL ▲ ² MCA NASHVILLE 111394 (10.98/16.98)	SOUVENIRS	186
23	20	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	205
24	24	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98)	IT MATTERS TO ME	113
25	—	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	110

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.



Chicks Celebrate 'Fly.' ASCAP recently held a party to celebrate the release of Dixie Chicks' new hit album, "Fly." Shown enjoying the festivities, from left, are ASCAP assistant VP John Briggs; Emily Robison and Natalie Maines of Dixie Chicks; Sony Music Nashville chief Allen Butler, and Dixie Chick Martie Seidel.



Kenny's 'Horse' Goes Gold. While enjoying a luau in Hawaii, Kenny Rogers was presented with a plaque commemorating the gold certification of "She Rides Wild Horses," his first release on Dreamcatcher Records. Shown, from left, are Dreamcatcher president Jim Mazza; Rogers; Rogers' wife, Wanda; and Dreamcatcher VP Bob Burwell.



SESAC Celebration. During SESAC's annual Country Music Awards gala, DreamWorks artist Linda Davis stopped by to congratulate her friend Phillip Coleman. A SESAC writer, Coleman penned "I'm Yours," which Davis recorded on her DreamWorks debut album. Shown, from left, are Davis' husband, Lang Scott; Davis; Coleman; SESAC senior director of writer/publisher relations Rebecca Brown; and Coleman's "I'm Yours" co-writer, Carolyn Dawn Johnson.

Bluegrass Awards Crown McCoury

BY DEBORAH EVANS PRICE
LOUISVILLE, Ky.—The Del McCoury Band took home top honors at the 10th annual International Bluegrass Music Assn. (IBMA) Awards Oct. 21 at Louisville's Palace Theater, netting the entertainer of the year trophy for fifth time. Ronnie McCoury received his seventh consecutive award for mandolin player of the year.

IIIrd Tyme Out received top vocal group honors for the sixth year in a row. The late Randy Howard was named top fiddle player. It was the first award for the musician who succumbed to cancer earlier this year.

"Clinch Mountain Country" by Ralph Stanley & Friends won album and recorded event of the year, marking Stanley's first win since "Saturday Night And Sunday Morning," recorded by Stanley and special guests, took the album prize in 1993.

Missy Raines won her second consecutive award for bass player of the year; she remains the only female musician to win the honor.

The awards show is the centerpiece of the IBMA World of Bluegrass Week. The event began with the IBMA Trade Show, held Oct. 18-21 at Louisville's historic Galt House. The activities included songwriter showcases, mentor sessions, artist showcases, professional development seminars, DJ taping sessions, and sessions covering a variety of topics, from creating a good press kit to independent charts. Attendees could also visit the exhibit hall, which housed more than 100 booths.

The week concluded with the Bluegrass Fan Fest, Oct. 22-24, an opportunity for bluegrass aficionados to attend concerts by the top names in bluegrass. More than 40 acts performed on three stages—the main stage in the hotel's 5,000-seat Grand Ballroom, master's workshops held on a side stage, and the "Roots And Branches" stage featuring music from artists who have influenced or been influenced by bluegrass. (Proceeds from Fan



THE DEL MCCOURY BAND



BOWMAN

Fest benefit IBMA and the Bluegrass Trust Fund.)

The IBMA Awards were broadcast to more than 300 radio markets and to 14 foreign networks. Award winners were voted upon by the 2,600 members of the IBMA.

Following is a list of additional winners:

Instrumental group of the year: Ricky Skaggs & Kentucky Thunder.

Male vocalist: Ronnie Bowman,

Female vocalist: Lynn Morris

Song: "Three Rusty Nails," recorded by Ronnie Bowman; written by Ronnie Bowman, Terry Campbell, and Jerry Nettuno (Sugar Hill Records).

Gospel recorded performance: "Three Rusty Nails," recorded by Ronnie Bowman; produced by Dan Tyminski and Ronnie Bowman (Sugar Hill Records).

Album: "Clinch Mountain Country," by Ralph Stanley & Friends, produced by Bil VornDick (Rebel Records).

Instrumental album: "Bound To Ride," recorded by Jim Mills, produced by Jim Mills (Sugar Hill Records).

Instrumental performer, banjo: Jim Mills.

Instrumental performer, bass:

TO OUR READERS

Country Corner will return next week.

Missy Raines.

Instrumental performer, dobro: Rob Ickes.

Instrumental performer, fiddle: Randy Howard.

Instrumental performer, guitar: Kenny Smith.

Instrumental performer, mandolin: Ronnie McCoury.

Recorded event: "Clinch Mountain Country" by Ralph Stanley & Friends.

Emerging artist: Mountain Heart.

NASHVILLE SCENE

(Continued from page 28)

week has to be CMH's "Pickin' On Springsteen: A Bluegrass & Country Instrumental Tribute." Somehow, the Boss' work has thus far evaded any country tributes—although **Bruce Springsteen** himself acknowledges his debt to the likes of **Hank Williams**—but it's not that far a stretch. Not all of it works, but "Dancing In The Dark," led by **David West** on mandolin and **Steve Fishell** on dobro, is exquisite.

And label promo item of the week has to be RCA's MusicVideo Card for **Clint Black's** "D'lectrified" album. The trading card-shaped CD-ROM includes a video on the making of the album, a photo gallery, and links to related Web sites.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 17 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
 - 10 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silkchicks, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
 - 31 **ARE YOUR EYES STILL BLUE** (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM
 - 72 **BABY'S GOT MY NUMBER** (Notes To, ASCAP/Maverick, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Scng Island, BMI/Golly Rogers, BMI) HL/WBM
 - 47 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL
 - 60 **BEER THIRTY** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, EMI/Constant Pressure, BMI) HL/WBM
 - 24 **BIG DEAL** (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Windswept Pecric, BMI/Yellow Desert, BMI/My Life's Work, BMI) H, WBM
 - 22 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/Hope-Chest, BMI) WBM
 - 62 **BUY ME A ROSE** (Rex Banson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
 - 74 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Fybricge, BMI/Rory Bourke, BMI) HL
 - 12 **COME ON OVER** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

- 54 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 41 **CRUSH** (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
- 37 **DON'T LIE** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 52 **DON'T MAKE ME BEG** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 68 **DON'T TELL ME** (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)
- 61 **GOD GAVE ME YOU** (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 58 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 14 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 53 **HERE COMES MY BABY** (Mainstay, BMI)
- 8 **HOME TO YOU** (Arlow Smith, SESAC/Good Ol' Delta Boy, SESAC/Marmalade, ASCAP)
- 64 **IF YOU EVER LEAVE ME** (Citi-Boy, ASCAP)
- 11 **I'LL GO CRAZY** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 1 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott Ar d Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
- 3 **I'M ALREADY TAKEN** (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM
- 56 **I'M DIGGIN' IT** (Burg-Isis, BMI/Starstruck Angel, BMI) HL
- 30 **IT DON'T MATTER TO THE SUN** (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
- 51 **IT'S A BEAUTIFUL THING** (Windswept, ASCAP/Yellow Desert, ASCAP/My Life's Work, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 36 **IT'S A LOVE THING** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 46 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 75 **KISS THIS** (Sister Elisabeth, BMI/Lisa Angelle, BMI/Quarkbrain, BMI/Zomba, BMI)
- 13 **LESSON IN LEAVIN'** (Chappelil & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 19 **LIGHTNING DOES THE WORK** (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
- 18 **LITTLE MAN** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 28 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 6 **LOVELY AND GONE** (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Norman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
- 39 **LOVE TRIP** (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 23 **A MAN AIN'T MADE OF STONE** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckaleisia, BMI/Nomad-Norman, BMI/Franne Gee, BMI) HL/WBM
- 34 **A MATTER OF TIME** (Starstruck Writers Group,

- ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 16 **MISSING YOU** (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI/WB, ASCAP) HL/WBM
- 70 **MOVE IT ON OVER** (Acuff-Rose, BMI/Hinam, BMI/Rightsong, BMI) HL
- 50 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 73 **ON EARTH AS IT IS IN TEXAS** (BMG, ASCAP/Keabo, ASCAP/Set The Hook, BMI/CMI, BMI) HL
- 25 **ORDINARY LOVE** (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 26 **POP A TOP** (Sony/ATV Tree, BMI) HL
- 43 **POWER WINDOWS** (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
- 32 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
- 35 **THE QUITTIN' KIND** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 4 **READY TO RUN** (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 7 **SHE'S IN LOVE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, ASCAP) HL
- 29 **SHE THINKS MY TRACTOR'S SEXY** (EMI Blackwood, BMI/Jelinda, BMI/Scarlett Moon, BMI/CMI, BMI) HL
- 48 **SMALL STUFF** (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vitties, BMI/ESP, BMI/Music & Media, BMI) HL
- 42 **SMILE** (DreamWorks, BMI/Encore, ASCAP) CLM
- 33 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 2 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM

- 69 **SOMETHING REAL** (Careers-BMG, BMI)
- 66 **STAMPEDE** (LehemSongs, BMI) HL
- 65 **START OVER GEORGIA** (Bristar, BMI/EMI Blackwood, BMI) HL
- 27 **STEAM** (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
- 57 **SURE FEELS REAL GOOD** (Warner-Tamerlane, BMI/Fixed Points, BMI/High Falutin, ASCAP) WBM
- 67 **TAKE A LETTER MARIA** (Universal-Songs Of PolyGram International, BMI)
- 63 **THAT'S THE WAY LOVE GOES** (Acuff-Rose, BMI) HL
- 40 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Howlin' Hits, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) HL/WBM
- 5 **WHAT DO YOU SAY TO THAT** (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroliac, BMI/CMI, BMI) HL
- 20 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 59 **WHAT THIS COUNTRY NEEDS** (Acuff-Rose, BMI) HL
- 9 **WHEN I SAID I DO** (Blackened, BMI) WBM
- 45 **WHEN LOVE FADES** (Tokeo Tunes, BMI/Waccisa River, BMI)
- 38 **WHEN YOU LOVE SOMEONE** (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI)
- 55 **WHEREVER YOU ARE** (Why Walk, ASCAP) CLM
- 21 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Colter Bay, BMI) HL/WBM
- 49 **YOU GO FIRST (DO YOU WANNA KISS)** (Chater, BMI/Paddy's Head, SOCAN) WBM
- 15 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI) HL/WBM
- 71 **YOU'RE STILL BEAUTIFUL TO ME** (Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 44 **YOU'VE GOT A WAY** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
◀ No. 1 ▶						
1	2	2	14	I LOVE YOU 1 week at No. 1 M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE RCA ALBUM CUT †	1
2	1	1	19	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
3	4	4	18	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER (V) CAPITOL 58786	3
4	3	3	17	READY TO RUN P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
5	5	5	16	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	5
6	6	9	22	LONELY AND GONE J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	6
7	7	13	20	SHE'S IN LOVE C. CHAMBERLAIN (K. STEGALL, D. HILL)	MARK WILLS (V) MERCURY 566746 †	7
8	8	12	16	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	8
9	12	15	9	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK RCA ALBUM CUT †	9
10	9	7	30	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
11	11	14	16	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	11
12	17	18	9	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	12
13	10	10	27	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
14	18	20	9	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVELACE)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT †	14
15	13	6	29	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY (V) BNA 65745	1
16	15	16	13	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	EROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	15
17	19	22	19	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) (V) MONUMENT 79248 †	17
18	14	8	23	LITTLE MAN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13145 †	3
◀ AIRPOWER ▶						
19	20	19	24	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	23	29	7	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	20
21	21	21	34	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT (V) MCA NASHVILLE 172095 †	1
22	27	35	4	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	22
23	22	26	12	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	22
24	24	28	9	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	24
25	25	27	15	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	25
26	30	39	4	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	26
27	28	30	11	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON (C) (D) EPIC 79269 †	27
28	29	31	13	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	28
29	33	40	9	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	29
30	26	25	10	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
31	31	32	16	ARE YOUR EYES STILL BLUE R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	31
32	34	38	6	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD RCA ALBUM CUT	32
33	32	34	12	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	32
34	35	36	17	A MATTER OF TIME W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)	JASON SELLERS (C) (D) BNA 65784 †	34
35	39	43	9	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	35
36	36	42	10	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	36
37	40	44	7	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	37
38	37	37	12	WHEN YOU LOVE SOMEONE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW (V) MERCURY 172130 †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	38	41	13	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	38
40	44	47	9	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDDISY LYRIC STREET ALBUM CUT †	40
41	41	46	14	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. FUSS)	LILA MCCANN ASYLUM ALBUM CUT †	41
42	46	52	7	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR BNA ALBUM CUT †	42
43	45	48	9	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	43
44	42	45	20	YOU'VE GOT A WAY R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	13
45	47	49	5	WHEN LOVE FADES J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	45
46	48	54	4	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	46
47	51	—	2	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT	47
48	49	63	3	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA RCA ALBUM CUT	48
49	43	33	17	YOU GO FIRST (DO YOU WANNA KISS) B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	25
50	53	61	6	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	50
51	50	55	6	IT'S A BEAUTIFUL THING C. FARREN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	50
52	54	59	3	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY CURB ALBUM CUT †	52
53	59	65	3	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	53
54	62	64	8	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDE, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	54
55	55	60	4	WHEREVER YOU ARE M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	55
56	61	62	5	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	55
57	52	50	19	SURE FEELS REAL GOOD R. E. ORRALL, J. LEO (M. PETERSON, G. PISTILLI)	MICHAEL PETERSON (C) (D) (V) REPRISE 16933/WRN †	39
58	57	53	8	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
59	65	—	2	WHAT THIS COUNTRY NEEDS P. MCMACKIN, A. TIPPIN (A. TIPPIN, C. KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT	59
60	66	—	3	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. OUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	60
61	74	—	2	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDFAR, K. J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	61
◀ HOT SHOT DEBUT ▶						
62	NEW ▶	1	1	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (L. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT	62
63	56	58	7	THAT'S THE WAY LOVE GOES M. HAGGARD (L. FRIZZELL, S. D. SCHAFFER)	MERLE HAGGARD WITH JEWEL TBA ALBUM CUT/BNA	56
64	67	—	2	IF YOU EVER LEAVE ME D. FOSTER, R. MARX (R. MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT †	64
65	63	66	16	START OVER GEORGIA P. WORLEY, B. J. WALKER, JR. (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT	39
66	RE-ENTRY	2	2	STAMPEDE G. BROWN (C. LEDOUX)	CHRIS LEDOUX (V) CAPITOL 58800 †	66
67	NEW ▶	1	1	TAKE A LETTER MARIA W. WILSON, D. STONE (R. B. GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	67
68	68	—	2	DON'T TELL ME M. WRIGHT (B. MILLER, J. MILLER)	LEE ANN WOMACK MCA NASHVILLE ALBUM CUT	68
69	NEW ▶	1	1	SOMETHING REAL B. CHANCEY, A. TORREZ, C. AINLAY (A. MAYO, B. LUTHER)	SHANA PETRONE EPIC ALBUM CUT †	69
70	72	68	4	MOVE IT ON OVER R. SALL, T. TRITT (H. WILLIAMS)	TRAVIS TRITT WITH GEORGE THOROGOOD ASYLUM SOUNDTRACK CUT	66
71	58	56	20	YOU'RE STILL BEAUTIFUL TO ME P. WHITE, D. GEORGE (R. J. LANGE, B. ADAMS)	BRYAN WHITE (C) (D) ASYLUM 64035 †	39
72	73	75	12	BABY'S GOT MY NUMBER DELIOUS, A. SMITH (A. SMITH, R. COOK)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84531	60
73	71	74	3	ON EARTH AS IT IS IN TEXAS C. YOUNG, B. CHANCEY (D. DODD, E. BEAVERS)	DERYL DODD COLUMBIA ALBUM CUT	71
74	NEW ▶	1	1	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	74
75	NEW ▶	1	1	KISS THIS A. GOLD, L. ANGELLE (L. ANGELLE, A. GOLD)	LISA ANGELLE DREAMWORKS ALBUM CUT	75

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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	9	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 8 weeks at No. 1	GARTH BROOKS AS CHRIS GAINES
2	2	2	3	BIG DEAL CURB 73086	LEANN RIMES
3	3	4	10	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
4	4	5	17	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
5	6	7	4	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
6	5	3	30	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
7	8	11	4	STEAM EPIC 79269/SONY	TY HERNDON
8	7	6	23	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
9	9	10	21	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
10	10	8	16	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
11	11	13	9	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
12	12	12	124	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
13	13	9	23	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	17	9	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
15	18	21	26	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
16	14	14	31	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
17	17	15	22	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
18	16	16	28	A NIGHT TO REMEMBER EPIC 79118/SONY	JOE DIFFIE
19	21	23	8	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE
20	20	19	33	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
21	22	24	6	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
22	24	25	72	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
23	RE-ENTRY	49	49	COMMITMENT ● CURB 73055	LEANN RIMES
24	19	18	29	SINGLE WHITE FEMALE MCA NASHVILLE 172092	CHELY WRIGHT
25	25	—	36	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 172084	GEORGE STRAIT

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.

Sax Man Macero Creates Teo Records

IN A PERFECT WORLD, artists would be free to create music with no regard for marketing or promotion plans. The results would be stocked at retail, where adventurous-minded consumers searching for creativity-for-creativity's-sake music would purchase the discs.

This is not a perfect world. However, composer and saxophonist **Teo Macero**, the producer behind many of Miles Davis' most notable recordings, is determined to go against the grain. Macero is launching his own label, Teo Records, bowing



by Steve Graybow

with an ambitious nine-disc series he's dubbed "Music For The New Millennium."

"I got tired of bringing my music to label executives who looked at me like I was from outer space, asking what the music applied to, who would listen to it, who would buy it," says Macero. "When I was making records, we made the best records possible and worried about who was going to buy it later. If you are not free to experiment, you never find out what the music is supposed to become."

Encompassing music composed and recorded by Macero over the past two decades, the "Millennium" series includes the previously available titles "Impressions Of Charles Mingus" and "Fusion" (featuring the London Phil-

harmonic and the Lounge Lizards), both of which appear on CD for the first time. Other discs, such as "Dark Star" and "The Spirit" were recorded within the past few years, with contributions from Larry Coryell, Lew Soloff, Peter Washington, Harold Danko, Randy Brecker, Richard Perry, Dave Liebman, Jimmy Madison, and Lincoln Goines.

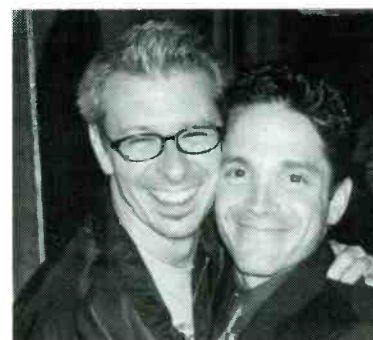
Macero intentionally shuns extensive annotation. "If the listener enjoys it, that's enough," he explains. "On a lot of Miles' records, there are no notes because he wouldn't allow it. The listeners should make their own impressions. If you hear Beethoven's Fifth Symphony performed, you don't want a 15-page documentary on why he wrote it. You want to sit back and enjoy the music."

Infusing straight-ahead jazz with classical elements while retaining a fervent concentration on melody, Macero's output is admirable in its quality, quantity, and diversity. Each disc holds a wealth of surprises for those wishing to explore.

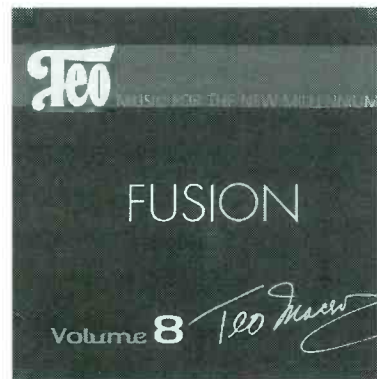
"I don't know who the audience for a record is," says Macero. "I do know that jazz can be very dull, so I use different instrumentation (ranging from traditional brass with rhythm section to orchestra with banjo) and vocals. I want to capture the feel of being in a nightclub. I build my music around arrangements, not around a bunch of musicians blowing."

"Even when I let the musicians blow, it is structured around arrangements, musical figures that I keep returning to. Most of the music was recorded in one or two takes, the old-fashioned way. You go into the studio for a few hours and come out with an album's worth of music."

The "Millennium" series is available at Macero's Web site, www.teorecords.com. "I haven't had time to get the CDs stocked in stores, but they will be there soon," promises Macero. A "Millennium" sampler will likely be sold at retail for an introductory price, preferably at a point-of-purchase display.



Dave Koz's 'Dance.' Capitol recording artist Dave Koz recently held a listening party for his new album, "The Dance." The set features collaborations with such artists as Luther Vandross and Montell Jordan. Koz has also made recent television appearances on "The Martin Short Show" and "For Your Love" in support of the album. Shown at the listening party, from left, are Nick Bedding, senior director of adult format for Capitol Records, and Koz.



Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	3	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
2	2	101	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA
3	3	38	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
4	4	8	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
5	5	27	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	9	5	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
7	7	37	ONE WORLD GTSP 559673	JOHN TESH
8	6	32	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
9	10	26	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
10	8	5	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
11	15	8	SIMPLY GRAND TIME LINE 16	LORIE LINE
12	16	82	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
13	22	2	WINTER SOLSTICE ON ICE WINDHAM HILL 11459	VARIOUS ARTISTS
14	13	90	GRAND PASSION GTSP 539804	JOHN TESH
15	12	102	TRIBUTE VIRGIN 44981	YANNI
16	RE-ENTRY		SPIRIT HOLLYWOOD 162174	PETER BUFFETT
17	14	54	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
18	17	51	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
19	11	22	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
20	18	12	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
21	21	29	LAND OF FOREVER REAL MUSIC 8801	2002
22	RE-ENTRY		INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
23	19	16	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
24	25	6	INNER VOICES CANYON 7021	R. CARLOS NAKAI
25	23	4	VOICES HIGHER OCTAVE 47840/VIRGIN	DOUGLAS SPOTTED EAGLE

Alb. 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 and present Heatseeker titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

Top Jazz Albums

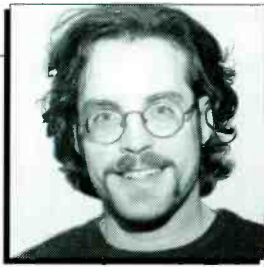
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	3	No. 1 BENNETT SINGS ELLINGTON HOT & COOL	TONY BENNETT
2	2	19	WHEN I LOOK IN YOUR EYES	DIANA KRALL
3	3	20	COME BY ME	HARRY CONNICK, JR.
4	4	70	JAZZ FOR A RAINY AFTERNOON	VARIOUS ARTISTS
5	6	4	APPASSIONATA	THE RAMSEY LEWIS TRIO
6	NEW		BIG CITY RHYTHMS	MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND
7	8	17	JAZZ - DISCOVER AN AMERICAN ORIGINAL	VARIOUS ARTISTS
8	10	8	COME RAIN OR COME SHINE	BOBBY CALDWELL
9	RE-ENTRY		THE TENDER TRAP	JANIS SIEGEL
10	7	4	THE SWEETEST PUNCH - THE NEW SONGS OF COSTELLO & BACHARACH	BILL FRISELL & ELVIS COSTELLO
11	5	4	THE LOST TRIDENT SESSIONS	THE MAHAVISHNU ORCHESTRA
12	11	22	JAZZ FOR A LAZY DAY	VARIOUS ARTISTS
13	9	13	A HOT NIGHT IN PARIS	THE PHIL COLLINS BIG BAND
14	13	37	LOVE SONGS	MILES DAVIS
15	15	37	JAZZ FOR WHEN YOU'RE ALONE	VARIOUS ARTISTS
16	16	3	JAZZ FOR THOSE PEACEFUL MOMENTS	VARIOUS ARTISTS
17	19	4	TIME'S MIRROR	TOM HARRELL
18	18	69	STEPPIN' OUT — THE EARLY RECORDINGS	DIANA KRALL
19	20	6	GREATEST HITS	NANCY WILSON
20	12	2	THE ILLINOIS CONCERT	ERIC DOLPHY
21	14	6	MR. JELLY LORD - STANDARD TIME VOL. 6	WYNTON MARSALIS
22	RE-ENTRY		JAZZ FOR THE QUIET TIMES	VARIOUS ARTISTS
23	23	30	TRAVELING MILES	CASSANDRA WILSON
24	24	9	CITIZEN TAIN	JEFF "TAIN" WATTS
25	17	7	THE ART OF THE SONG	CHARLIE HADEN QUARTET WEST

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	16	No. 1 CLASSICS IN THE KEY OF G	KENNY G
2	2	3	THE DANCE	DAVE KOZ
3	3	26	THE SONG LIVES ON	JOE SAMPLE FEATURING LALAH HATHAWAY
4	5	100	KENNY G GREATEST HITS	KENNY G
5	4	34	BODY LANGUAGE	BONEY JAMES
6	6	10	CELEBRATION	NORMAN BROWN
7	NEW		KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10	VARIOUS ARTISTS
8	8	20	THE JAZZMASTERS III	PAUL HARDCASTLE
9	7	13	NO TIME LIKE THE FUTURE	INCOGNITO
10	9	2	AHEAD TO THE PAST	PIECES OF A DREAM
11	11	6	STORY OF LIFE	JONATHAN BUTLER
12	10	51	FOR YOU	KIRK WHALUM
13	12	4	SOMETHIN' BOUT LOVE	BRIAN CULBERTSON
14	16	10	BETWEEN BLACK & WHITE	HIROSHIMA
15	NEW		LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996	MEDESKI MARTIN & WOOD
16	14	14	CHILL FACTOR	RICHARD ELLIOT
17	13	16	THE URBAN GROOVES - ALBUM II	DOWN TO THE BONE
18	17	17	TALES FROM THE ACOUSTIC PLANET VOL. 2	BELA FLECK
19	19	20	GOT THE MAGIC	SPYRO GYRA
20	15	8	JOY RIDE	BOB JAMES
21	18	30	FORCE FIELD	3RD FORCE
22	NEW		BEST OF BRAUN	RICK BRAUN
23	22	10	WHAT DOES IT TAKE	CANDY DULFER
24	21	22	TOPAZ	THE RIPPINGTONS FEAT. RUSS FREEMAN
25	20	20	BAREFOOT ON THE BEACH	MICHAEL FRANKS

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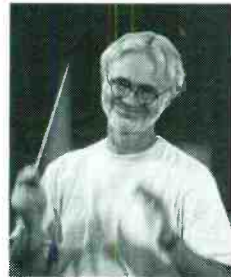
Classical KEEPING SCORE



by Bradley Bamberger

COMPOSER IN A BOX: Collecting all the major works of a composer into a boxed set when he's only 52 years old and his work already well-recorded may seem a bit premature and redundant. Yet as Nonesuch president **Bob Hurwitz** puts it, persuasively, his label's new 10-disc collection covering **John Adams**—like its previous multi-disc surveys of **Steve Reich** and the **Kronos Quartet**—is akin to the mid-career retrospectives common in the visual arts.

"The John Adams Earbox" is a nice way to gather our thoughts about what we've been doing for the past 15 years together," Hurwitz says. "And, hopefully, it's a retrospective in progress. There should be a second 'John Adams Earbox' and a third, just as there should be another Kronos box... We live in a world where we react to premieres, which tend to be forgotten rather quickly. A retrospective boxed set can allow history to catch up, help us to reflect as much as react."



ADAMS

Among the attractions of the beautifully appointed "John Adams Earbox" are Hurwitz's and Adams' refreshingly candid and personal notes on the music. Hurwitz recalls how hearing Adams' early-'80s choral work "Harmonium" changed the way he thought about modern classical music, with the piece's resolutely tonal

yet bracingly original idiom serving as an antidote to the arid hyper-cerebralisms of the academic composers he had been working with in the '70s. Hurwitz's intuitive, emotional reaction to "Harmonium" taught him a lesson that he says he has since applied to all other forms of music: that truly great art touches you first and asks questions later.

In his "Earbox" notes, Adams shares a similar story, about how hearing his first minimalist score in the early '70s pointed a way out of what he perceived to be a "cul-de-sac" in contemporary classical music; he moved away from theoretical constructs and toward a music attuned to "primordial" musical values of tonality and natural pulsation. But as the evolutionary pattern of "Earbox" shows—from 1977's "Phrygian Gates" to 1996's "Slonimsky's Earbox"—Adams hasn't toed the minimalist line either, being far more harmonically and rhythmically inventive than that.

Adams sees the current musical climate as healthy, he tells *Keeping Score*, with far more commissions and performances going around than when he started out. "The atmosphere has warmed up considerably," he says. "I think that's because composers are writing more for audiences and less for each other. Look, I consider myself a fairly sophisticated listener, and I can hardly make heads or tails of a **Milton Babbitt** piece."

Now is a time of "a grand synthesis in music," Adams adds, "of composers recognizing the value of vernacular music in a way that **Ives** and **Bartók** did earlier in the century. And whether it's the American minimalists or composers like **Arvo Pärt** and **John Tavener**, the classical music of today has struck a chord with listeners because it has a cognitive accessibility, which is important. Having said that, though, I am aware of a dumbing down of the listening experience. I'm wary that certain of my contemporaries are now answering too readily to the audience's demand for ease."

Exceptionally diverse for a single-composer portrait, "Earbox" includes the first Nonesuch recordings of "Harmonium" and the frenetic orchestral piece "Lollapalooza," as well as **Kent Nagano's** premiere take on the Stravinskian "Slonimsky's Earbox" (named after the

prodigious musicologist **Nicolas Slonimsky**). Among the set's other highlights are the great orchestral triptych "Harmonielehre," the popular "Two Fanfares For Orchestra," the Grammy-winning "El Dorado," and the Grawameyer Award-earning Violin Concerto (Billboard, March 30, 1996). There are also excerpts from the operas "Nixon In China" and "The Death Of Klinghoffer," as well as the musical "I Was Looking At The Ceiling And Then I Saw The Sky" (whose scathing reviews Adams notes ruefully in his liner essay). Representing Adams in chamber guise are "Shaker Loops" and the folksy "John's Book Of Alleged Dances" with Kronos.

Beyond Nonesuch, Adams' music has seen many other fine outings of late: **Robert McDuffie** with the **Houston Symphony** and **Christoph Eschenbach** recording the Violin Concerto for Telarc; pianist **Gloria Cheng-Cochran** pairing "Phrygian Gates" and "China Gates" with **Terry Riley** works for Telarc; **Michael Tilson Thomas** and his **New World Symphony** debuting "Lollapalooza" on a jazz-inflected RCA set; and the **Ensemble Modern** featuring the **Schoenberg-meets-Raymond Scott** cacophony of the Chamber Symphony on an all-Adams disc. That's not to mention the pioneering Adams albums on EMI ("Harmonielehre" and "The Chairman Dances" under **Simon Rattle**), ECM ("Harmonium"), and New Albion ("Shaker Loops").

Since "Slonimsky's Earbox," Adams' restless muse has led him to the piano concerto "Century Rolls," premiered to acclaim last year by **Emanuel Ax**, and "Naive And Sentimental Music," perhaps his most extraordinary orchestral work yet. Ax recorded "Century Rolls" with **Christoph von Dohnanyi** and the **Cleveland Orchestra**, with the concerto due out on a Nonesuch disc next year that will include "Lollapalooza" and "Slonimsky's Earbox." The grand, 50-minute "Naive And Sentimental Music" is currently being recorded by **Esa-Pekka Salonen** and his **Los Angeles Philharmonic** (in surround sound), for release later next year or early in 2001 on CD and DVD Audio.

Adams titled "Naive And Sentimental Music" after an essay by **Friedrich von Schiller** (he of the "Ode To Joy" in **Beethoven's Ninth**), who contrasted his definition of "the 'naive' in art—the spontaneous and intuitive, embodied by a composer like **Mozart**," Adams explains, with his view of "the 'sentimental'—the painfully wrought and self-conscious, as with, say, **Wagner**. I liked that vision, and I think it aptly describes an ongoing crisis in my music, which I see hovering on the cusp between the naive and the sentimental."

In addition to walking that fine line at his composing desk in Berkeley, Calif., Adams wields a baton at home and abroad. He just returned from a European tour with Ensemble Modern, in which the frequent partners performed "Naive And Sentimental Music." **Michael Gordon's** "Sunshine Of Your Love" (yes, it's named for the **Cream** tune), and **Ives' Fourth Symphony**. The tour was "a dream experience, technically and spiritually," he says. "Ensemble Modern is a wonderful group, young and motivated. And American music is very popular in Europe now, maybe more than it is at home."

Adams conducts more American music in November when he leads the **New York Philharmonic** at home in two centenary-themed concerts for a fellow Boosey & Hawkes composer, **Aaron Copland**. "Copland meant a lot to me when I was growing up, the way he combined the American vernacular with elements of **Stravinsky**," he says. "His concept of rhythm was a big influence on me. The only unfortunate thing about conducting the Copland concerts is that I'll miss the Brooklyn Academy of Music performances of 'Nixon In China' on the same nights. But that's certainly a nice problem to have."

The next major Adams opus will be a nativity-themed work for soprano, baritone, chorus, and orchestra. The evening-length piece will be staged in high-tech fashion by **Peter Sellars** for its December 2000 debut in Paris, led by Nagano. After a European tour, the work will have its U.S. premiere the next January in San Francisco. Although he is setting religious texts, Adams is loath to call the as-yet-untitled piece an oratorio. "No, please, that word 'oratorio' just reminds me of suffering through bad community performances of 'Elijah' as a kid," he says. "Let's just call it my spin on the 'Messiah.'"

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	80	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	NO. 1 ARIA — THE OPERA ALBUM
2	2	100	ANDREA BOCELLI ● PHILIPS 533123 (10.98/17.98)	VIAGGIO ITALIANO
3	4	28	VARIOUS ARTISTS VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
4	3	4	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
5	5	12	VARIOUS ARTISTS CIRCA 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
6	6	36	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
7	9	5	RENEE FLEMING DECCA 466314 (10.98/17.98)	STRAUSS HEROINES
8	8	4	JOSE CURA ERATO 27317 (17.98 CD)	VERISMO
9	11	61	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
10	12	63	DON CAMPBELL SPRING HILL 6501 (10.98/15.98)	THE MOZART EFFECT: STRENGTHEN THE MIND
11	13	8	DENYCE GRAVES RCA VICTOR 35092 (17.98 CD)	VOCE DI DONNA
12	RE-ENTRY		RENEE FLEMING DECCA 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
13	14	90	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
14	RE-ENTRY		WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
15	15	37	ANDRE RIEU PHILIPS 557914 (10.98/17.98)	ROMANTIC MOMENTS

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	31	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	NO. 1 VOICE OF AN ANGEL
2	2	26	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
3	3	19	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (10.98/16.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	24	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
5	NEW		ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
6	6	4	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
7	7	42	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
8	8	60	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
9	5	6	EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
10	NEW		JAMES GALWAY RCA VICTOR 53553 (10.98/16.98)	UN-BREAK MY HEART
11	9	22	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
12	10	12	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGE
13	11	7	KRONOS QUARTET NONESUCH 79542 (17.98 CD)	PHILIP GLASS: DRACULA
14	14	29	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
15	15	104	LONDON PHILHARMONIC (SCHOLÉS) POINT MUSIC 454145 (10.98/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN

● 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. †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

- 1 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
- 2 **VARIOUS** BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL
- 3 **I SOLISTI VENETI (SCIMONE) ALBINONI'S** ADAGIOS ERATO
- 4 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- 5 **VARIOUS** BEETHOVEN AT BEDTIME PHILIPS
- 6 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 7 **VARIOUS** SIMPLY THE BEST NIGHT AT THE OPERA ERATO
- 8 **VARIOUS** MOZART FOR MEDITATION PHILIPS
- 9 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
- 10 **VARIOUS** MOZART FOR YOUR MORNING WORKOUT PHILIPS
- 11 **VARIOUS** PACHELBEL CANON RCA VICTOR
- 12 **VARIOUS** THE GREATEST TENOR SHOW ON EARTH DECCA
- 13 **ANNA MOFFO** ARIAS FROM FAUST AND OTHER OPERAS RCA VICTOR
- 14 **VARIOUS** THE GREATEST CHORAL SHOW ON EARTH DECCA
- 15 **VARIOUS** THE GREATEST OPERA SHOW ON EARTH DECCA

TOP CLASSICAL BUDGET

- 1 **VARIOUS** CLASSICAL MIX POINT CLASSICS
- 2 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
- 3 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
- 4 **VARIOUS** BABY'S FIRST CLASSICS STCLAIR
- 5 **VARIOUS** CLASSICAL GREATNESS IN THE MAKING NARM
- 6 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 7 **VARIOUS** CLASSICAL MASTERPIECES MADACY
- 8 **VARIOUS** GERSHWIN: AN AMERICAN IN PARIS MADACY
- 9 **VARIOUS** MOZART: SYMPHONY NOS. 40 & 41 MADACY
- 10 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
- 11 **VARIOUS** MOZART: 25 FAVORITES VOX
- 12 **VARIOUS** WEEKEND CLASSICS INTERSOUND
- 13 **VARIOUS** CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY
- 14 **VARIOUS** 25 CLASSICAL FAVORITES VOX
- 15 **VARIOUS** CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY

Songwriters & Publishers

ARTISTS & MUSIC

Wrensong Turns To Making Records

Singer/Songwriter Barris Debuts On Publisher's New Label

BY JIM BESSMAN

NASHVILLE—Having met its goal of developing songwriters like Jon Vezner and Will Rambeau, publishing company Wrensong Music has progressed into artist development, capping these efforts with the launch of a record label/production company.

Wrensong Entertainment's just-released first album is "Reluctant Daughter," a debut recording by Wrensong Music writer Sally Barris, a Nashville-based performer. She has starred at songwriter fests like Kerrville and Lyons and has written country cuts for the likes of Lee Ann Womack and Kathy Mattea.



BARRIS

"She's like an early Shawn Colvin," says Wrensong co-owner Ree Guyer Buchanan, also likening Barris stylistically to Nanci Griffith. "Nanci started in country and didn't necessarily fit into the genre but has a household name now—and that's how I see Sally. She doesn't fit in the pocket but is getting a lot of cuts in country and is one of the most brilliant writers I've met. So it was time for her to make a record."

So Buchanan funded Barris' recording project and put it on the fledgling label. "I hooked her up with a great agent [Wally's World of Entertainment], and she's doing 40 college dates between September and next April—with a whole media campaign wherever she goes," says Buchanan, who's also linked the company's Web site (wrensong.com) to Amazon.com and Songs.com to fur-

ther Barris' and Wrensong's initial marketing efforts.

"The goal is to concentrate on the Midwest and the East and build a story in the area," adds Buchanan, who's holding off on traditional distribution channels until she's sold enough units via the Web and Barris' touring to warrant it. "It's not out of the question to put her on a major label, either; but we want to grassroots it, because the majors now want



BUCHANAN

a platinum or gold first album—or else you're gone," Buchanan says. "So it's become the role of the publishers or smaller production companies to break a new artist through two or three albums, and that's what I see with Sally."

Buchanan notes an earlier artist development project on behalf of the EvinRudes, a Nashville pop/rock band. "I made an incredible EP on them in 1997, and gave it to people—and they came," she says, noting that the band eventually signed to Mercury. Another major Wrensong artist development story was staff writer Sherrié Austin, whom Buchanan paired with Rambeau before taking both to Arista/Nashville president Tim DuBois.

"Tim was giving young producers a shot, so I suggested he try Will," says Buchanan. "Will did some demos with Sherrié, and Tim said he could produce her project. Then we introduced her to [manager] Larry Fitzgerald and built a whole team around her. But it all evolved from developing songwriters, which is my bread and but-

ter," she says. "I just needed to find an artist, and Sherrié was the first one I found who had everything."

Wrensong Music had existed since 1983, when Minneapolis native Buchanan formed it with her father, Reyn Guyer. It focused on Minneapolis songwriters like Chan Poling, of legendary rock band the Suburbs, and Vezner, who became the company's first full-time writer in 1986, a year after Buchanan moved to Nashville.

"Before that it was just song-by-song deals," she says, "with Jon getting cuts for artists like Lorrie Morgan, Ronnie Milsap, and Mel McDaniel. Then came 'Where've You Been' for Kathy Mattea in 1990, which won every song of the year award that year."

Rambeau scored hits like Faith Hill's first single, "Wild One," and Patty Loveless' recent "Can't Get Enough," which he co-wrote with his cousin, Blair Daly, and Kent Blazy—both fellow Wrensong writers. Other current staffers include the just-signed Stacy Dean Campbell, for whom Buchanan is now shopping a major label deal.

On her own label front, Buchanan also has an EP out from Dazy Head Mazy, which the Minneapolis folk/rock band is selling from the stage while she shops it elsewhere. She just completed an album with R&B/vocal group Lyros, and she is looking to do a live album with Nashville singer/songwriter Robert Bradley.

Bradley, she says, "reminds me of Waylon Jennings meets Dwight Yoakam—and invents toys and games!" This other talent may or may not be coincidental, as Buchanan's father invented Twister and the Nerf ball.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"ARE YOU SURE HANK DONE IT THIS WAY?"

Written by Waylon Jennings
Published by Songs of PolyGram International (BMI)

There have always been artistic mavericks eager to challenge the status quo on Nashville's famed Music Row. During the outlaw movement of the mid-'70s, Waylon Jennings and Willie Nelson led the charge when it came to creating a fresh musical sound that ran counter to Music City's establishment. "Are You Sure Hank Done It This Way" was an anthem during that era that questioned the way the Nashville country music industry created new stars. The tune was a No. 1 hit for Waylon Jennings in the fall of 1975. As the millennium approaches, another renegade act is taking the song to a new generation of music lovers. *Leftover Salmon* is a Boulder,

Colorado-based quintet with Drew Emmitt on vocals and mandolin; Vince Herman, vocals and acoustic guitar; Jeff Sipe, drums and percussion; Mark Vann, banjo and five-string dobro; and Tye North, bass. The band is a blend of Herman's former Cajun/calypso/jug band outfit called the Salmon Heads, and Vann and Emmitt's bluegrass ensemble Left-Hand String Band. Thus, *Leftover Salmon*. The group brings its unique musicality to the classic outlaw tune on their current Hollywood Records release, "The Nashville Sessions," and Jennings joins in on the fun.

"We thought that tune would really say something about country music and how narrow its focus has become and its correctness that has gotten it into sort of a hat rut," says

Vince Herman.

As for how the group crafted its version of the song, Herman says it was unplanned. "We wander into arrangements instead of coming up with a concept beforehand and going off to execute it; we just execute it. We're out to execute folk music."

Herman says he's been a big fan of Jennings' for years, and having him perform on the song was a special treat. "The first band I ever played in [when I was] 16 years old with a fake I.D. and a heavily accented mustache, the first tune we played that night was a Waylon Jennings tune. It was a personal circle coming complete getting to sing that in the studio with him. It felt like stepping into a movie for me. It was an incredible experience. He's a man with a lot of tales to tell, and you can hear them all in his voice."



NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

SMOOTH • Itaal Shur, Rob Thomas • Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS

I LOVE YOU • Tammy Hylar, Adrienne Follse, Keith Follse • Sony/ATV Cross Keys/ASCAP, Encore Entertainment/BMI, Scott And Soda/ASCAP, Bud Dog/ASCAP, Follazoo/ASCAP

HOT R&B SINGLES

SATISFY YOU • Sean "Puffy" Combs, Jeffrey Walker, R. Greene, Kelly Price, D. Foster, J. King, T. McElroy • Justin Combs/ASCAP, EMI April/ASCAP, Dub's World/ASCAP, Sony/ATV Tunes/ASCAP, Thelma's Boi/BMI, Songs Of Universal/BMI, The Price Is Right/BMI, R. Kelly/BMI

HOT RAP SINGLES

SATISFY YOU • Sean "Puffy" Combs, Jeffrey Walker, R. Greene, Kelly Price, D. Foster, J. King, T. McElroy • Justin Combs/ASCAP, EMI April/ASCAP, Dub's World/ASCAP, Sony/ATV Tunes/ASCAP, Thelma's Boi/BMI, Songs Of Universal/BMI, The Price Is Right/BMI, R. Kelly/BMI

HOT LATIN TRACKS

DIMELO (I NEED TO KNOW) • Marc Anthony, Cory Rooney • Sony/ATV Songs/BMI, Cori Tiffani/BMI, Copyright Control

Pokémon Goes To Music Print; You Can't Keep A Good Song Down

CHERRY LANE'S GOT POKÉMON: The Pokémon-products craze has made it to the music print bins.

Cherry Lane Music, via its co-publishing deals with 4Kids Entertainment/Nintendo, is releasing a variety of Pokémon print items this fall and for the holidays. Among them is the "PokeRAP" (\$5.95) from the popular animated series. Cherry Lane VP of rights acquisition and product development John Stix says it is a collector's edition sheet that will have the music and lyrics to the rap on one side and also opens up to a 24-by-27-inch full-color foldout containing the rap lyrics and all 150 Pokémon characters in the order in which they appear in the song.

"We're calling it a 'music scene,' and with the craze for collecting any and all images of Pokémon, we know

it will be a winner," says Stix.

Other products to be released include a 2.B.A. Master Recorder Fun Pack (\$9.95) and 2.B.A. Master Piano Fun Pack (\$19.95) targeted to young children. These packs include an instrument as well as simplified arrangements based on the hit Pokémon album.

A Pokémon theme single sheet carries a list price of (\$3.95).

And look for more Pokémon product in the coming months, Words & Music is told.

THE LAST TIME we heard from songwriter Molly-Ann Leikin, she told a tale about getting a second jingle on the boards 26 years after a first triumph. Well, Leikin has taken us back 22 years for a story that proves you can't hold back a good song.

"In 1977," she writes, "I was a staff writer at Almo Music and wrote the lyrics for Albert Hammond's new album on EMI. Hammond had just had a huge hit with 'It Never Rains In Southern California,' [and we both] had

high hopes for this project. But EMI dumped it. Almo terminated my deal. [I recently] got a royalty check from Rondor [Almo's parent], showing my advance had finally been repaid, and 'Tangled Up In Tears,' from the doomed Hammond project, was featured on [Spanish Gypsy sister duo] Azúcar Moreno's [set] 'Esclava De Tu Piel' [Slave Of Your Skin]."

In the June 19 edition of Words & Music, Leikin noted a 26-year span from a commercial she did for Buick Opel and one this year for Ivan Mackenzie's International Solutions money fund campaign. Actually, she noted, the 1973 Buick Opel jingle, "Oh Boy, You've Really Changed," had

been written two years earlier without eliciting interest from a car manufacturer until the Buick Opel campaign.



by Irv Lichtman

THE ASSN. of Independent Music Publishers (AIMP) is hosting a demonstration by Edward P. Murphy, president/CEO of the National Music Publishers' Assn. (NMPA)/the Harry Fox Agency, of the Fox Agency's Songfile and International Lyrics Server at 5:30 p.m. Oct. 27 at the NMPA/Fox headquarters in New York. Nonmember guest fee is \$15.

For more info, call the AIMP at 212-758-6157; fax 212-758-9402. Or E-mail aimpy@aol.com.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Garage Inc."
2. Dave Matthews Band, "Before These Crowded Streets."
3. World Wrestling Federation, "WWF: The Music Volume 3."
4. Lenny Kravitz, "5."
5. "Jekyll & Hyde," vocal selections."

Mackie Designs Owes Console Success To Its Founder

EARLY IN ITS HISTORY, Woodville, Wash.-based console manufacturer Mackie Designs had the good fortune of launching a product—the CR-1604 compact mike/line mixer—that coincided with one of the most groundbreaking events in recording history: the introduction in 1991 of the modular digital multi-track (MDM).



MACKIE

Even though the CR-1604 and the first MDMs were developed independently, they seemed made for one another. Both offered a low-cost alternative to the big recorders and big consoles found in studios of the day. Both put high-quality recording capabilities in the hands of average users. And both redefined the logistics and economics of the recording process.

But attributing Mackie's success to its synergy with such MDM pioneers as Alesis and Tascam only partly explains the console maker's accomplishment.

Beyond its impeccable timing, Mackie owes its good fortunes to the qualities instilled in its staff by its founder and chairman, Greg Mack-

ie. A veteran equipment designer with a genius for tapping into the pulse of the marketplace, Mackie has imbued in his team a rare combination of humility, irreverence, and price consciousness, along with a dedication to quality and a sense of humor.

Even after an IPO and a diversification into digital consoles, interfaces, speakers, amplifiers, and digital recorders, the company's product range—and its corporate culture—have retained all those hallmarks.

"We've tried to be a fair company to the music community," says Mackie. "We make fair products at a fair



D8B MIXER

price, and we make sure the specs are good. And we've been fortunate that the pro audio community got behind us. It's a two-way street."

After the 16-channel, four-bus CR-1604, Mackie Designs followed up with a series of larger, eight-bus



by Paul Verna

consoles that seemed even more tailored to the MDMs than the relatively small CR-1604 did. That eight-bus range remains Mackie's bread and butter; although digital products like Mackie's D8B are encroaching on it.

"The D8B mixer is doing really well," says Mackie. "There are over 2,000 out there now, which is pretty good for a \$10,000 console."

The numbers for the D8B are especially impressive considering that Mackie was not the first company to introduce a high-powered but affordable digital mixer. In fact, its entry into that market was late and somewhat rocky, at least by Mackie standards.

Nevertheless, the wait paid off, and the D8B has become a highly respected product among a wide range of pro audio professionals, from equipment designer George

Massenburg—whose Massenburg Design Works developed EQ and processing software for the console—to Virgin Nashville president/CEO Scott Hendricks, who built a studio around two D8Bs.

Other Mackie fans include Garbage member/producer Butch Vig, who used the company's Human User Interface (HUI) to mix Digi-design Pro Tools tracks on Garbage's recordings; and Mark Taylor and Brian Rawlings, who tracked and mixed Cher's smash "Believe" on a Mackie 32•8 analog 8-bus board with a 24-channel expander.

The research that went into developing the D8B positioned Mackie Designs to enter the hard-disc arena, which it did at the Sept. 24-27



HDR24/96

Audio Engineering Society (AES) Convention in New York. Mackie's answer to the demand for an affordable, high-resolution disc recorder is the HDR24/96, a 24-track, 24-bit, 96-

kilohertz recorder/editor that will carry a suggested list price of \$5,000 (Billboard, Oct. 9).

The company plans to put a big push behind the HDR24/96, while at the same time growing its digital mixer range with Version 3 of the D8B, as well as smaller mixers at lower price points, according to Mackie.

On the analog side, Mackie is still going strong with its 8-bus and compact mixers, and with studio monitors and amplifiers that it introduced a few years ago.

Mackie Designs is not as strong as its chairman believes it can be in live sound. However, Mackie has made a concerted effort to penetrate that market with the acquisition two years ago of Italian driver and speaker manufacturer Radio Cine Forniture (RCF).

"Since we bought RCF, we've had a huge growth in powered speakers," says Mackie. "If you're going to get serious about speakers, you've got to make your own drivers."

Among the products in Mackie's live-sound range—which goes under the name Mackie Industrial—are the Vision two-way speaker systems;

(Continued on page 38)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 23, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	WE CAN'T BE FRIENDS Deborah Cox With R.L./ A. Crawford, Professor Funk (Arista)	SOMETHING LIKE THAT Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	HIGHER Creed/ J. Kurzweg (Wind-Up)	HEARTBREAKER Mariah Carey Feat. Jay-Z/ M. Carey, DJ Clue (Columbia)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PARAMOUNT (Los Angeles) Anne Catalino	OCEANWAY (Nashville) Julian King	A HOUSE ON BAUM RD., FL (Orlando, FL) John Kurzweg	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle
CONSOLE(S)/ DAW(S)	Neve 8108	SSL 4000 G plus	Neve 8078 80 channel	Pro Tools	SSL 6000
RECORDER(S)	Studer A-800	Sony 3348	Sony 3348 HR	Pro Tools	Studer A827
MIX MEDIUM	Pro Tools	Ampex 499	Quantegy 467	Pro Tools	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	IMAGE (Los Angeles) Chris Lord-Alge	TRANS CONTINENTAL (Orlando, FL) John Kurzweg	QUAD (New York) Dana Jon Chappelle
CONSOLE(S)/ DAW(S)	SSL 9000	Sony Oxford	SSL 5046G	SSL 9000	Neve 8048
RECORDER(S)	dB Technology/GX 8000	Sony 3348	Sony 3348	Studer 1/2"	Studer A800
MASTER MEDIUM	HBB Magneto Optical Disk	Ampex 467	Quantegy GP9	Ampex 499	BASF 900
MASTERING Engineer	A&M Stephen Marcussen	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI/BMG	BMG	Sony

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Santiago Tribute May Restart Salsa

EDDIE'S BACK: Sony Discos has just dropped a tribute album to **Eddie Santiago**, considered a pioneer of the romantic salsa movement that has been carried on by contemporary salsa notables such as **Victor Manuelle**, **Gilberto Santa Rosa**, and Universal Latino's late **Frankie Ruiz**.

Titled "Celebration," the set features duet renditions of Santiago's greatest hits, pairing him with members of the latest big-name crop of tropical artists.

"Lluvia," perhaps Santiago's most memorable tune, was cut with Colombian singer **Charlie Zaa**. Other tracks featured are "Que Locura Fue," with **Huey Dunbar** of rap/salsa combo **DLG**; "Todo Empezó," with members of soulful salsa outfit **Son By Four**; and "Me Fallaste," with merengue standout **Elvis Crespo**.

"We really feel this record will bring back a lot of the salsa movement," says **José Gazmey**, director of A&R at Sony Tropical, the tropical division of Sony Discos. "We're going to market it to young kids who've never heard it before and to their parents' crowd. These songs were really huge back in the early- to mid-1980s."

Other executives at Sony Tropical say they believe salsa will come back into vogue in years to come in the tropical market, where "merengue bomba" has recently accounted for 70% of the division's record sales.

Says Sony Tropical GM **Bill García**, "We really feel the salsa market is going to come back. Salsa is too much fun, and once the kids get back into it, it's going to take off again."

BMG-US LATIN BOOMS IN FOURTH QUARTER: Star acts **Juan Gabriel** and **Los Tri-O** headline the label's fourth-quarter release slate.

Due Tuesday (26) are "Todo Está Bien," the first pop album in five years by **Juan Gabriel**, and "Mi Gloria Eres Tú" by retro-trio group **Los Tri-O**, which contains two new songs done up *trio* style by **Kike Santander**.

Also set to drop Tuesday is "Live" by rap act **Ilegales**, whose live album features two new studio tracks, one of which was penned by **Juan Gabriel**.

Scheduled for release in November are "Christmas" by **Raúl Di Blasio**, plus "Bohemia," a live album



by John Lannert

cut by **Di Blasio**, **Armando Manzanero**, **José José**, and **Marco Antonio Muñoz**.

Another album due in November is "Los Originales" by **Garibaldi**, which contains rerecorded hits by original members of the group, including **Patricia Manterola** and **Pilar Montenegro**. The disc will be supported by a tour of the band's original members, beginning in January.

Manterola, incidentally, can be seen on U.S. English TV in a Miller Lite beer commercial, exchanging slyly repartee with **Daisy Fuentes**, a two-time emcee of Billboard's Latin Music Awards show. Two other previous awards show emcees—**Michael DeLorenzo** and **Jon Seda**—appear together in a Miller Lite commercial, as well.

JOÃO SOUNDS OFF: Credicard Hall, a state-of-the-art concert venue in São Paulo, Brazil, was launched Sept. 30 with a **João Gilberto/Caetano Veloso** concert that left Gilberto complaining early and often about the hall's supposedly poor acoustics.

The rapt audience, an invitation-only array of important local politicians, artists, sponsors, and media representatives who also attended a pre-concert cocktail event, tuned in to Gilberto at the beginning of the concert when he clearly said the food and the drinks were great, "but the sound has been awful."

After each song, Gilberto unloaded shots such as, "How I miss Buenos Aires," referring to a previous concert he performed with Veloso, and even, "I will never return here."

Visibly embarrassed, Veloso tried to manage the situation, but he later lost his temper when part of the audience hooted Gilberto. Veloso—who has always referred to Gilberto as his greatest influence—said, "You are hooting the master. You who do that have no place in my heart."

Despite Gilberto's outbursts, the concert boasted fantastic musical moments when the two artists sang some bossa nova classics.

Credicard Hall, which is partly owned by **CIE**, is a multipurpose concert hall that can be adapted, depending on the featured artists, to accommodate from 4,800 to 7,500 people. The main stage is equipped with stage gear able to accommodate up to 60 different sets in the same concert.

The lighting and special effects technology were conceived by **Jules Fischer/Joshua Dachs Associates** of New York. The acoustics were designed by French expert **Daniel E. Commins**, who is also responsible for the new acoustic projects at the famous Italian concert hall **Scala** in Milan and the **Kennedy Center Opera House** in Washington, D.C., among others.

Upcoming attractions at Credicard Hall include **Luis Miguel**, **Alanis Morissette**, **Blur**, and **Chico Buarque de Holanda**.

Not expected to perform at Credicard any time soon, however, is **Gilberto**, who has been hailed as a true music genius credited with pioneering the bossa nova sound in the late '50s. His very original soft, vibratoless singing style was the vocal anchor for bossa nova.

Gilberto is also known for his difficult and odd character, which has generated tons of true stories and rumors about him. Now 68 years old, (Continued on page 38)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	8	MARC ANTHONY COLUMBIA/SONY DISCOS †	No. 1 DIMELO C. ROONEY (M. ANTHONY, C. ROONEY)
2	4	4	4	LUIS MIGUEL WEA LATINIA †	GREATEST GAINER O TU O NINGUNA L. MIGUEL (J. C. CALDERON)
3	2	5	8	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R. PEREZ (T. TORRES, A. TALAMANTEZ, A. GRULLON, D. HERNANDEZ)
4	3	2	9	RICARDO MONTANER WEA LATINIA	EL PODER DE TU AMOR B. SILVETTI (R. MONTANER, B. SILVETTI)
5	6	7	6	VICTOR MANUELLE SONY DISCOS	PERO DILE S. GEORGE (V. MANUELLE)
6	5	3	9	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K. SANTANDER (K. SANTANDER)
7	8	6	5	EDNITA NAZARIO EMI LATIN †	MAS GRANDE QUE GRANDE NOT LISTED (R. ROSA, L. GOMEZ ESCOLAR)
8	9	9	26	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (M. MASSIAS)
9	16	32	3	CARLOS PONCE EMI LATIN †	ESCUCHAME M. FLORES (M. FLORES)
10	7	8	20	ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS M. TAYLOR, B. RAWLING (P. BARRY, M. TAYLOR)
11	10	13	8	ALEJANDRO FERNANDEZ SONY DISCOS	SI HE SABIDO AMOR PRAMIREZ (H. ESTRADA)
12	15	33	4	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M. MORALES (J. GONZALEZ)
13	12	10	17	RICKY MARTIN C2/SONY DISCOS †	BELLA G. NORIEGA, R. ROSA (J. SECADA, G. NORIEGA, R. ROSA, L. GOMEZ ESCOLAR)
14	18	16	21	MILLIE EMI LATIN †	DE HOY EN ADELANTE R. PEREZ (R. PEREZ)
15	21	26	25	JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS †	NO ME AMES D. SHEA, J. V. ZAMBRANO (G. BIGAZZI, A. CIVAI BALDI, M. FALAGIANI)
16	NEW		1	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B. SILVETTI (M. A. SOLIS)
17	NEW		1	PEPE AGUILAR MUSART/BALBOA	PERDONAME PAGUILAR (FATO)
18	23	36	3	INDIA RMM †	HIELO I. INFANTE (R. PEREZ BOTIJA)
19	11	11	41	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J. GUILLEN (R. GONZALEZ MORA)
20	14	17	9	MELINA LEON WITH VICTOR MANUELLE SONY DISCOS	LA PERSONA EQUIVOCADA E. REYES (A. MONTALBAN, E. REYES)
21	17	23	4	VICENTE FERNANDEZ SONY DISCOS	ETERNAMENTE PRAMIREZ (C. GONZALEZ)
22	24	29	7	LUIS FONSI UNIVERSAL LATINO	ME IRE NOT LISTED (A. MATHIEUS)
23	19	15	22	MARCO ANTONIO SOLIS FONOVISA	EL PEOR DE MIS FRACASOS B. SILVETTI (M. A. SOLIS)
24	13	12	11	LIMITE 21 EMI LATIN	ESTAS ENAMORADA E. TORRES SERRANT (J. BERMUDEZ, E. TORRES SERRANT)
25	22	20	4	LIMITE UNIVERSAL LATINO	ALMA REBELDE J. CARRILLO, G. PADILLA (J. AVENDANO)
26	20	37	3	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V. MATA (J. ARMENTA)
27	27	30	6	TIRANOS DEL NORTE SONY DISCOS	TE PIDO Y TE RUEGO J. MARTINEZ (A. M. VEGA)
28	40	25	13	GEORGE LAMOND PRESTIGIO/SONY DISCOS †	QUE TE VAS M. BONILLA (J. GABRIEL)
29	31	24	20	LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R. RUBIO)
30	30	22	12	SO PRA CONTRARIAR & GLORIA ESTEFAN RCA/BMG LATIN †	SANTO, SANTO E. ESTEFAN JR., R. BLADES, E. ESTEFAN JR., R. BLADES, A. CHIRINO)
31	36	—	2	MDO SONY DISCOS	TU ME HACES SONAR A. JAEEN (A. TALAMANTEZ, A. GRULLON, T. TORRES)
32	28	31	12	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
33	32	18	11	CORVO SONY DISCOS	A CAMBIO DE QUE A. DE LUNA (X. SANTOS)
34	RE-ENTRY		4	MANA WEA LATINIA †	TE SOLTE LA RIENDA FHER, A. GONZALEZ (J. A. JIMENEZ)
35	NEW		1	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (NOT LISTED)
36	35	—	2	GRACIELA BELTRAN EMI LATIN †	SE ME NOTAN TUS BESOS R. GUADARRAMA (M. MARROQUIN)
37	34	14	17	GILBERTO SANTA ROSA SONY DISCOS	DEJATE QUERER J. LUGO (D. POVEDA)
38	NEW		1	LOS SABROSOS DEL MERENGUE KAREN/CAIMAN	ESCUCHAME NOT LISTED (NOT LISTED)
39	25	19	12	ELVIS CRESPO SONY DISCOS	TIEMBLA R. CORA (E. CRESPO)
40	NEW		1	LOS TUCANES DE TIJUANA EMI LATIN †	DE TIN MARIN NOT LISTED (M. QUINTERO LARA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
23 STATIONS	16 STATIONS	61 STATIONS
1 LUIS MIGUEL WEA LATINIA O TU O NINGUNA	1 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	1 LOS RIELEROS DEL NORTE FONOVISA TE QUIERO MUCHO
2 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	2 VICTOR MANUELLE SONY DISCOS PERO DILE	2 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
3 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	3 LUIS MIGUEL WEA LATINIA O TU O NINGUNA	3 LIMITE UNIVERSAL LATINO ALMA REBELDE
4 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	4 INDIA RMM HIELO	4 CONJUNTO PRIMAVERA FONOVISA NO LE RUEGES
5 RICARDO MONTANER WEA LATINIA EL PODER DE TU AMOR	5 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	5 LOS TIGRES DEL NORTE FONOVISA LAGRIMAS
6 EDNITA NAZARIO EMI LATIN MAS GRANDE QUE GRANDE	6 RICARDO MONTANER WEA LATINIA EL PODER DE TU AMOR	6 ALEJANDRO FERNANDEZ SONY DISCOS SI HE SABIDO AMOR
7 CARLOS PONCE EMI LATIN ESCUCHAME	7 EDNITA NAZARIO EMI LATIN MAS GRANDE QUE GRANDE	7 VICENTE FERNANDEZ SONY DISCOS ETERNAMENTE
8 LUIS FONSI UNIVERSAL LATINO ME IRE	8 LIMITE 21 EMI LATIN ESTAS ENAMORADA	8 BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
9 VICTOR MANUELLE SONY DISCOS PERO DILE	9 JUAN LUIS GUERRA 440 KAREN/CAIMAN EL NIAGARA...	9 GRACIELA BELTRAN EMI LATIN SE ME NOTAN TUS BESOS
10 RICKY MARTIN C2/SONY DISCOS BELLA	10 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA...	10 LOS TUCANES DE TIJUANA EMI LATIN DE TIN MARIN
11 MILLIE EMI LATIN DE HOY EN ADELANTE	11 JENNIFER LOPEZ WITH MARC ANTHONY WORK/SONY DISCOS NO ME AMES	11 BANDA MAGEY RCA/BMG LATIN DOS GOTAS DE AGUA
12 MDO SONY DISCOS TU ME HACES SONAR	12 GEORGE LAMOND PRESTIGIO/SONY DISCOS QUE TE VAS	12 LIBERACION DISA/EMI LATIN SI ESTUVIERAS CONMIGO
13 ALEJANDRO FERNANDEZ SONY DISCOS LOCO	13 LOS SABROSOS DEL MERENGUE KAREN/CAIMAN ESCUCHAME	13 PEPE AGUILAR MUSART/BALBOA PERDONAME
14 MELINA LEON WITH VICTOR MANUELLE SONY DISCOS LA PERSONA...	14 ELVIS CRESPO SONY DISCOS TIEMBLA	14 LOS INVASORES DE NUEVO LEON EMI LATIN TOTAL YA SE...
15 ENRIQUE IGLESIAS FONOVISA/INTERSCOPE/UNIVERSAL LATINO BAILAMOS	15 GILBERTO SANTA ROSA SONY DISCOS DEJATE QUERER	15 MARCO ANTONIO SOLIS FONOVISA EL PEOR DE MIS FRACASOS

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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NOELIA

OVER
300,000
UNITS IN
THE U.S.

33 WEEKS ON
THE BILLBOARD
LATIN 50

“TU”

26 WEEKS ON
BILLBOARD'S
HOT LATIN TRACKS

“TOCO LA
LUZ”

8 WEEKS ON
BILLBOARD'S
HOT LATIN TRACKS

“CANDELA”

NEW SINGLE

4 WEEKS ON
BILLBOARD'S
HOT LATIN TRACKS



FONOVISA

THE LEADER IN LATIN MUSIC



NOTAS

(Continued from page 36)

Gilberto lives isolated at a hotel in Rio de Janeiro. Usually, he leaves his room around 2 a.m. or 3 a.m. for car rides along Rio's beaches.

Few people have access to Gilberto, Veloso being one of them. In fact, Veloso is producing a new album by Gilberto, who is returning to the recording studios for the first time in five years. Universal Music expects to drop Gilberto's set by the end of the year.

Gilberto's concerts are very rare. Recently, though, he and Veloso performed together at Buenos Aires, at a sold-out venue. The show was considered unforgettable by the Argentinian media. His São Paulo concert was surely considered by many as unforgettable, too.

MEXICO NOTAS: Lucero, who recently signed to Sony Mexico, is scheduled to host Televisa's third annual Teletón '99. Scheduled to take place Dec. 4-5, Teletón '99 is expected to run 25 hours and feature dozens of singers and actors. The nearly \$16 million raised at last year's event was used to construct a rehab center for children in Mexico City. Other centers are planned for Guadalajara,

Monterrey, Veracruz, and Baja California.

Heraclio García, leader of Fonovisa's star *norteño* group **Los Huracanes Del Norte**, is pleased that his sons have formed their own band, **Los Toritos Del Norte**. The younger García troupe made its debut in September in Houston as an opening act for Fonovisa's esteemed **Banda El Recodo**. While García assures that Los Huracanes, which have cut 43 albums in 27 years, retain enthusiasm for the record biz, it is important to him that his sons continue with the family's musical tradition. Los Huracanes' latest album, "Norteño 2000," peaked at No. 7 on The Billboard Latin 50 and was a No. 1 entry on the regional Mexican genre chart.

Tickets for **Alejandra Guzmán's** shows on Nov. 12-13 at Mexico City's Auditorio Nacional are nearly sold out. For the balance of the year, Guzmán will be touring Mexico's primary markets and the U.S. in support of her latest BMG album, "Algo Natural," her first studio album in three years and quite possibly her best set. Next year, Guzmán wants to take a crack at getting acting roles on U.S. television or films.

Maná, Santana Set Record At Venue



WEA Latina recording act Maná and Arista's Santana recently co-headlined four nights at Arrowhead Pond in Anaheim, Calif., setting a record for the most consecutive sellouts in the venue's history. All shows were opened by Almo Sounds recording artist Ozomatli. Nederlander Concerts and Arrowhead Pond executives presented each act with plaques to commemorate their feat. Shown in front, from left, are Mike Garcia, GM of Nederlander; Alex González of Maná; Tim Ryan, GM of Arrowhead Pond; and Roxana Drexel of Maná's management. Standing, from left, are Ken Scher, VP of Nederlander; Juan Calleros of Maná; Mike O'Donnell, assistant GM of Arrowhead Pond; Sergio Vallin of Maná; Fher Olivera of Maná; Allison Winkler, director of Latin events at Nederlander; Marcel Toffel of Maná's management; Chris Dalston, agent at Creative Artists Agency; and Ulises Calleros of Maná's management.



Also shown at Arrowhead Pond, from left, are Kevin Chisholm of Santana management; Quinn Mackin of Arrowhead Pond; Carlos Santana; Allison Winkler, director of Latin events at Nederlander; and Mike Garcia, GM of Nederlander.

STATESIDE BRIEFS: Ritmo Rock, a retail outlet owned by Ritmo Latino that is dedicated primarily to *rock en español*, is slated to open on Saturday (23) in Wilmington, Calif. Rock acts **Unión 13** and **Pastilla** are among those slated to perform.

Sony Discos artist **Pedro Suárez-Vertiz**, whose next album, "Degeneración Actual," is set to drop Nov. 9, now has a Web site at pedrosuarez-vertiz.com.

KTNQ-AM Los Angeles will broadcast games in Spanish of the Arena Football League's new franchise, the Los Angeles Avengers. KTNQ will air the Avengers' first football game in April.

RADIO NOTAS: In its fifth week atop Hot Latin Tracks, **Marc Anthony's** "Dímelo" (Columbia/Sony Discos) gained a scant 650,000 audience impressions to reach 18 million, but the hit track still was well in front of **Luis Miguel's** "O Tú O Ninguna" (WEA Latina), up a whopping 3.6 million impressions to 16.3 million.

"O Tú O Ninguna," however, does rise to the apex of the pop genre chart on 13.2 impressions, up 2.4 million impressions from last issue.

Moving back into first place on the tropical/salsa genre chart is "Dímelo," which scored 11.6 impressions, a 600,000 increase in impressions from

last issue.

Registering its first chart-topper on the regional Mexican genre chart is Fonovisa's **Los Rieleros Del Norte**, the veteran *norteño* act whose hit "Te Quiero Mucho" climbs to No. 1 on 8.2 million impressions, up 900,000 impressions from last issue.

By the way, **Conjunto Primavera's** "Necesito Decirte" (Fonovisa) reaches 41 weeks on Hot Latin Tracks this issue, the third-longest-running single on that chart. Down 11-19, "Necesito Decirte" may fall off of Hot Latin Tracks if it does not stay in the top 20 of the chart.

RETAIL NOTAS: Mexican pop idol **Luis Miguel** and salsa star **Victor Manuelle** continue to drag down sales of titles charting on The Billboard Latin 50, unpublished this issue.

For the fourth week in a row, Luis Miguel's chart-topping album "Amarte Es Un Placer" (WEA Latina) dropped in sales, although this issue's decline of 15% to 11,500 units is the set's lowest so far. "Amarte" retains the No. 1 rung on the pop genre chart for the fifth successive week.

Meanwhile, sales of Manuelle's No. 3 title, "Inconfundible" (Sony Discos), plunge for the second straight week, down 27% to 8,000 pieces. "Inconfundible" remains atop

the tropical/salsa genre chart for the third week in a row.

In contrast to the downward spiral of albums by Luis Miguel and Manuelle, sales of **Vicente Fernández's** "Y Los Más Grandes Éxitos De Los Dandy's" (Sony Discos) jumped 12% to 5,000 units, good enough to keep that title at the apogee of the regional Mexican genre chart for the second week running.

The greatest gainer this issue is **Los Rieleros Del Norte's** "De Corazón Norteño" (Fonovisa), which kited 47-16 on a *muy potente* 150% spike in sales to 2,500 units.

SALES STATFILE: The Billboard Latin 50: this issue: 138,500 units; last issue: 143,000 units; similar issue last year: 112,500 units.

Pop genre chart: this issue: 59,000 units; last issue: 59,500 units; similar issue last year: 57,000 units.

Tropical/salsa genre chart: this issue: 39,000 units; last issue: 43,000 units; similar issue last year: 30,000 units.

Regional Mexican genre chart: this issue: 33,000 units; last issue: 32,000 units; similar issue last year: 20,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City

MACKIE DESIGNS OWES CONSOLE SUCCESS TO ITS FOUNDER

(Continued from page 35)

the Art active and passive enclosure systems for fixed installations; the Monitor hi-fidelity installation speakers; the 4000 Series 70-volt amplifiers; the Digital Solutions software for sound mixing, routing, and signal processing; Sound Palette, a delivery system for restaurants, retail stores, and offices; and Mackie Advantage software for sound contractors.

The diversity of Mackie's product range reflects its growth from a one-man bedroom shop to a publicly held manufacturing juggernaut that employs 1,200 people and does business all over the world.

Its annual sales are approximately \$140 million, of which \$100 million comes from Mackie-branded recording and musical instrument products, and the rest comes from the industrial sector.

Mackie says he decided to take his company public in 1996 after he saw it go from zero to \$50 million in its first five years.

"We went public for a number of reasons," says Mackie. "It was a way to be able to issue stock options to people who helped make the company successful and a way to get an infusion of cash to grow even faster. Also, we wanted to have an excess of cash in the bank so I didn't have my back up against a wall. I wanted to be adequately liquid."

After a strong start, Mackie's stock has not performed up to expectations. "We had a good start, but our stock has been down ever since," says Mackie. "It makes you feel bad, but the company has been profitable and growing."

Besides Mackie, the company's key staff members include VP of engineering **Peter Watts**, director of software engineering **Bob Tudor**, VP of manufacturing **Corey Rivers**, COO **Jamie Engen**, and VP of marketing **Dave Firestone**. Former CEO **Roy Wemyss** and former VP of sales **Paul Rice** recently left the company.

Although his eponymous company is by far the biggest enterprise that Mackie has headed up, he is no

'If we manage this company right, we have a chance to grow immensely'

- GREG MACKIE -

stranger to starting with nothing and building up to millions of dollars. His first start-up, at age 19, was Technical Audio Products (Tapco), which made compact mixers for rock'n'roll PA systems, including the 6000R and 6100R.

In 1977, after growing the company to a \$6 million machine, Mackie left Tapco to form Audio Control, a hi-fi firm that peaked at \$3 million per year.

Although he tasted success with Audio Control—as he had with Tapco, which went bankrupt after he left—Mackie also experienced the kind of business failure that fortifies a person for eventual success.

"I lost my ass, sold it off, and

walked off with the coat on my back," says Mackie of Audio Control.

Mackie then went to work for speaker and amplifier guru **Bob Carver**, an experience that afforded him a measure of financial stability and the opportunity to learn from an industry genius. However, Mackie grew restless to apply his life's lessons in business management to yet another start-up, and thus Mackie Designs was born.

"It was a factory in a condo," he quips of Mackie's first headquarters. "We had a manufacturing bedroom, a testing bedroom, an inventory bedroom, etc."

Today, the Mackie empire is one of the most successful pro audio business stories of the '90s, not only in terms of numbers but also because of the impact that the company's products have had on the marketplace. Mackie—along with such other manufacturers as Tascam, Alesis, Digidesign, and Yamaha—has helped shape project-studio recording.

"I'm proud of being part of that," says Mackie. "Even though there's been some negative perception, what we've done on the project side should be viewed as more helpful than not."

As he looks ahead to his company's second decade, Mackie envisions further growth and diversification.

"If things go right, we'll keep growing," he says. Then, with characteristic candor, he adds: "If we manage this company right and take some care, we have a chance to grow immensely. If we screw up, we screw up."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

HMV Japan Web Site Goes Live

Company Says It Now Has Internet's Largest Music Store

BY STEVE McCLURE

TOKYO—HMV Japan has launched what it claims is the Internet's biggest music store.

With some 670,000 CD and video titles available, HMV says its hmv.co.jp site offers more product on the Internet than any other music retailer in Japan and indeed the entire world, with some 5,000 new titles added monthly. The Japanese-language site features HMV's own charts, compiled from the retailer's 24 stores in Japan, Webcam



live streaming of events from its flagship store in Tokyo's Shibuya district, a chat room featuring artists doing online interviews, album reviews, and audio samples.

Product is divided into 54 "style areas" covering a wide range of genres. Japanese pop accounts for some 200,000 titles. In addition, HMV Japan has hooked up with Texas-based Audiogalaxy to provide free music downloads from unsigned bands, as well as with Japanese music trade magazine Oricon and the Muze music information service.

"Online shopping has yet to establish itself here in Japan," notes David Terrill, HMV Japan's director of E-commerce, citing high telephone charges and relatively low use of credit cards as factors impeding online business here. "But we expect it to gather speed in the next 18 months to two years.

"In 10 years we expect the Internet to account for 20% of all music sold in Japan," including both delivery of physical product and downloading, Terrill adds. "When downloading happens, we will be there."

Japan's per-capita Internet connection rate is currently just 11.1%. Customers can pay for their purchases either by credit card or by COD, with a shipping charge of between 350 and 450 yen (\$3.32-4.28) per CD. Deliveries can be made worldwide.

Other music retailers selling product via the Internet in Japan include Tower Records, Shinseido, Ymano Music, and CDnow. However, "our database is significantly larger," claims Terrill. "And the amount of content is much greater."

Promotional activities surrounding the launch of the new site includ-

ed free delivery for all orders in Japan in October; to be followed by a publicity campaign in November focusing on Internet users who are music fans. A further PR blitz next spring will be aimed at the broad range of Japanese Internet users.

HMV Japan began work on its online retail service in November 1998, shortly after the chain set up its first Japanese Web site. HMV also operates sites in the U.K. (www.hmv.co.uk) and Canada (www.hmv.com).



Turned On, Tuned In. The opening of HMV's U.K. Web site (www.hmv.co.uk) at midnight Oct. 17 (Billboard, Oct. 16) was marked by a live Webcast by Universal alternative rockers the Charlatans in concert at HMV's flagship store in Oxford Circus, London. The outlet was specially lit by HMV to celebrate the event.

Labels Link For Premios Amigo Campaign

Spanish Ad Blitz Will Feature Anti-Piracy Messages Along With Awards

BY HOWELL LLEWELLYN

MADRID—Spanish labels' body AFYVE is hoping its annual Premios Amigo awards ceremony will act as a springboard to boost sound-carrier sales during November, with added momentum from a massive joint advertising campaign by the vast majority of the International Federation of the Phonographic Industry affiliate's 50 member labels.

The Premios Amigo-linked campaign carries the message "November—the month of music; consume legitimate music." A TV ad will run on TVE 1, Spain's most-watched TV station, throughout the month. A full-page ad with the list of nominations for the Nov. 4 Premios Amigo ceremony was booked in all national newspapers Oct. 22, and daily spots will be carried on Spain's top five music radio networks.

"Without saying it directly, this is an anti-piracy, anti-downloading campaign," says Jesús López, president of the Premios Amigo organizing com-

mittee (in his role as AFYVE president) and of Universal Music Spain and Portugal.

"Piracy is growing across Europe, and Spain is no exception, with the growth in CD-R use," López adds. "So ours is a double message: Consume more music, but so long as it is legitimate or legal. November is the ideal month to launch the campaign,

sal will be giving away Premios Amigo T-shirts."

Sixteen prizes will be awarded at the ceremony: five each in the Spanish, international, and Latino sections, plus a flamenco album award. Among the acts performing at the ceremony will be Tina Turner; Chayanne; Texas; and Miguel Bosé, the Spanish singer who presented the inaugural Premios Amigo awards in 1997. Some 1,200 music industry representatives out of 2,500 who were eligible voted for the nominations, the highest proportion so far.

The ceremony will be televised live for the first time, by TVE 1, and radio networks will be present but have no exclusive rights. The event is for the third time being produced by Lisa Anderson, who also produces the Brit Awards. She says, "It will have a different flavor this time because of the live acts. The main difference is that it is going out live for the first time, and also it is being linked to an interesting multi-headed music sales campaign."

Puerto Rican singer Chayanne and Spanish bagpiper Hevia both have three nominations—for male artist, album, and new artist—in the Latino and Spanish sections, respectively. Chayanne's Columbia album "Atado A Tu Amor" (Tied To Your Love) has sold 600,000 units in Spain, according to the label. EMI Hispavox says that Hevia's album "Tierra De Nadie" (No Man's Land) has sold more than 500,000 copies here. It was given a staggered world launch from June to September.

Double-nomination candidates are Spain's Joaquín Sabina and group Café Quijano; Mexico's Luis Miguel, French-Spaniard Manu Chao, and Jennifer Lopez in the Latino section; and in the international section, Bruce Springsteen, Cher, Jamiroquai, and Britney Spears.

'November is the ideal month to launch the campaign'

—JESÚS LÓPEZ—

as it comes amid the main pre-Christmas spending spree."

López took over as AFYVE president this year; the third Premios Amigo is his first shot at running the ceremony. "We want to change its philosophy to expand it from being simply a vote followed by a ceremony," he says. "Despite two healthy years in 1997 and 1998, Spain still has a low per-capita sound-carrier sales rate—it stands at 1.5 sound carriers a year; compared to a rate of some 3.5 in the U.K. or Germany."

Although López is keen to stress that the joint campaign under the Premios Amigo umbrella is not an official AFYVE campaign—"that would violate antitrust legislation"—he says that all AFYVE members have discussed the campaign and that there have been no dissenting voices.

In addition, various member companies will undertake their own Amigo-linked marketing activities during the month. "Each label will have its own offers, from certain price reductions to things like T-shirts and stickers," López adds. "We at Univer-

MTV Or HSN? Appeals Court Will Decide

BY MARK DEZZANI

SAN REMO, Italy—MTV Italy is keenly awaiting a Wednesday (27) appeals court hearing in the latest stage of its campaign to retain its terrestrial signal in Italy.

MTV Italy and local partner network Rete A/Rete Europe are competing against home shopping network Rete Mia for the country's eighth—and final—national commercial terrestrial TV concession. MTV failed to keep its existing terrestrial license during the summer, when the government reduced the number of channels from 11 to eight (Billboard Bulletin, Aug. 2).

Following appeals, Italy's media authority agreed to investigate the ownership structure of Rete Mia; it was alleged that Rete Mia's U.S. minority shareholder, Home Shopping Network, had an effective controlling interest that would have contravened Italy's ownership laws.

However, the media authority ruled Oct. 8 that, as Rete Mia is majority-owned by European interests, it could keep its license, leaving MTV Italy in the cold. Although MTV Italy can continue on cable and satellite in Italy, this significantly reduces the audience reach it had established since its September '97 deal with Rete A gave it national round-the-clock coverage.

In April, MTV Italy officially merged its program production operations with Rete A/Rete Europe to form Rete Europe-MTV Productions. Some 80% of MTV (Continued on page 58)



Liftoff! Shortly before the key Oct. 9 New Zealand/England match in the Rugby World Cup, members of the New Zealand All Blacks team met up with Hinewehi Mohi, singer of Oceania, the Point Music/Decca classical project that features Maori players. Mohi raised eyebrows before the match by singing the New Zealand national anthem in Maori, rather than English. Oceania's self-titled album was released in the U.K. Oct. 11. Shown with their adopted team mascot, from left, are All Blacks Carl Hoefft, Byron Kelleher, and Glen Osborne.

Ministry Seeks Sound Business In Oz

BY CHRISTIE ELIEZER

SYDNEY—The men from the Ministry have arrived, and they're starting to rewrite the rules of the Australian dance scene.

The dance sector now accounts for an estimated 30% of the annual \$650 million Australian (\$420 million) music market. Most international dance labels distribute their product here through local companies like Shock, Mushroom Distribution Services (MDS), Central Station Records, Colossal, and Global.

But the U.K.'s Ministry of Sound—whose compilation albums were previously issued here through MDS, with average sales of 4,000-plus per title—is bucking that trend. On the back of a recently inked three-year deal with EMI Music Australia, the company has set up its own office in EMI's premises in Sydney (*Billboard-Bulletin*, Sept. 30).

International marketing manager Barney Glover has relocated Down Under for six months to scout for a local head, set up Aussie content for its Web site (www.ministryofsound.com), and negotiate syndication for the label's two-hour dance program, which is broadcast on 140 stations globally.

Ministry's move Down Under is part of a five-year plan, says Glover. He eventually wants to sign local acts and DJs and find a partner for a local version of its Ministry dance and lifestyle magazine. In the U.K., he says, the monthly Ministry has more than 200 pages, sells 80,000 to 100,000 copies, and grosses 120,000 pounds (\$201,000) per edition.

Under a deal with local promoters Kabuki Entertainment, a Ministry of Sound tour, featuring British DJs Dave Chambers and Tall Paul, arrived Saturday (23) for a 10-day visit. A tour by other label

artists is expected for the first quarter of 2000.

Ministry of Sound already has operations in Germany and South

Africa, but Glover says the Australian setup is "our flagship in a way. Australia was a market we thought we could manage easily and find out

about quickly. Our releases sold well on import, so we knew the brand was well-known and had longevity. The dance scene is exploding, not just on the singles level but in compilations, touring, and DJ product."



The growing international success of such dance acts as Josh Abrahams (formerly on Shock, now with Festival) and Madison Avenue (EMI) is indicative of the talent here, Glover notes. He adds that major labels have not been quick to respond to dance compilations and that major radio stations are only now embracing hardcore dance.

The Australian operation will issue its first local compilation, "Clubbers' Guide To Australia," in early November. It contains Australian tracks remixed by Chili HiFi and British tracks remixed by Tall Paul. The label hopes for sales of 20,000 units, backed by marketing through TV and music magazines.

(Continued on page 58)



Jay-Z Does It! The Music of Black Origin Awards, held Oct. 6 in London, were an occasion for Roc-A-Fella/Island/Def Jam artist Jay-Z to catch up with Universal Music Group (UMG) execs who came to watch his performance. Jay-Z won best international hip-hop artist at the awards. Shown, from left, are Lyor Cohen, co-president of Island/Def Jam Music Group; Jim Caparro, chairman of Island/Def Jam; Bruce Hack, vice chairman, UMG; Max Hole, senior VP of marketing and A&R, Universal Music International; Doug Morris, UMG chairman/CEO; Damon Dash, Roc-A-Fella Records; Jay-Z; and John Reid, co-president of Island/Def Jam.

RCA In Spain Absorbs Zafiro Records

Spanish Imprint Has Los Del Río, Major Catalog Of '70s/'80s Hard Rock

BY HOWELL LLEWELLYN

MADRID—Spanish imprint Zafiro Records, home to Los Del Río—which achieved worldwide fame in the mid-'90s with the dance-craze hit "Macarena"—and to Spain's most important catalog of '70s/'80s hard rock music, has been merged into BMG Spain's RCA Records operation.

BMG says the move will provide Zafiro artists with greater development and marketing resources. Originally an independent label, Zafiro has been a division of BMG Spain since the mid-1990s and in turn owns the rock-based Chapa Records imprint.

Chapa has a catalog of renowned rock bands, including Baron Rojo, Leño, Obus, and Bloque. Before the changes were announced, Baron Rojo revealed plans for the release this fall of a compilation

album with four new recordings, "Cueste Lo Que Cueste" (Whatever The Cost). More such compilation releases are now likely.

Anotnio Romero and Rafael Ruiz, the lifelong friends who make up Los Del Río and who are still neighbors in Dos Hermanas, a town near Seville, continue to record for Zafiro, but a successful follow-up to "Macarena" has so far eluded them.

Zafiro GM Blanca Salcedo has been appointed deputy GM of RCA Spain, according to BMG Spain president José María Cámara, who remains as RCA acting GM until next June. Salcedo replaces GM Sandra Rotondo, who has left the company to pursue other interests



SALCEDO

after 10 years at RCA.

"The joining of Zafiro and RCA gives us greater resources to develop and market our artists more aggressively," says Cámara. "I have every confidence in Blanca's ability to manage a strong team capable of creating the ideal home for our artists."

Salcedo says, "This is a challenge that I am really looking forward to, and I am delighted to continue working with BMG's amazing roster and its dedicated team."

BMG Spain's roster includes such leading national artists as Manolo García, Pedro Guerra, Carlos Núñez, Ana Belen, and Joaquin Sabina.

Before joining Zafiro a year ago, Salcedo worked at Sony Spain's Columbia label for four years as promotions director and then marketing director.

newsline...

ASIAN MUSIC BROADCASTER Channel V has postponed its fourth annual awards ceremony, which was to take place in an unspecified major Indian city within the next few weeks. "We have postponed to next year, as we are in the midst of the channel's relaunch. We felt that logistically we will not do justice to a mega-event like the awards if it coincides with the relaunch," says the broadcaster. Industry sources suggest there has been a disagreement between V and labels' body the Indian Music Industry, the event's co-organizer, over the nominations process for the awards.

NYAY BHUSHAN

SONY/ATV MUSIC PUBLISHING SCANDINAVIA and Universal Music Publishing Scandinavia have co-signed Swedish

producer/writer duo Franciz and LePont. The Stockholm-based affiliates have pooled their resources to develop the duo, which currently has songs recorded by Dee (Stockholm Records/Universal) and Lutricia McNeal (CNR/Arcade). Universal managing director Martin Ingeström says, "When, time after time, we get confirmation that the entire world is a potential market for Swedish music, we see no reason why we should not join together in an especially promising project such as Franciz and LePont. We want to make sure that they are established at the right level straight away." Accordingly, the duo's material is to be presented to labels, managers, and artists in Sweden and internationally. Pictured in the photo above, from left, are LePont, Ingeström, Franciz, and Frederik Ekander, managing director at Sony/ATV Music Publishing Scandinavia.



KAI R. LOFTHUS

WARNER MUSIC EUROPE is re-entering the MiniDisc market after a six-year gap, with 17 major catalog titles and seven new releases appearing this fall. The catalog releases, which become available starting Oct. 29, include both of Alanis Morissette's Maverick albums, R.E.M.'s "Up" and "Out Of Time," Madonna's "The Immaculate Collection" and "Ray Of Light," and Enya's "Watermark" and "Shepherd Moons." The new releases include Simply Red's Nov. 1 set "Love And The Russian Winter" and the Corrs' forthcoming "Unplugged" album. Warner Music Europe first released a limited number of titles on MiniDisc in 1993.

TOM FERGUSON

SIX SWEDISH INDIE LABELS have joined MusicPool, a planned service for digital downloads. The venture is founded and managed by Olle Järild, who remains with Stockholm-based CD manufacturer DCM, where he is currently project manager. The six are KM Records, Scandinavian Songs, A West Side Fabrication, Remixed Records, Anderson Records, and Gazell Music. The service will use Windows Media and RealAudio technology and will eventually offer a CD-on-demand service. Other labels are expected to join the venture.

KAI R. LOFTHUS

TIM RANDALL has joined Sony Corporation of America's (SCA) corporate audit department as audit director, based in London and servicing Sony business operations in Europe, with direct responsibility for Sony Music Entertainment Europe. Randall joins from accounting/financial services firm PricewaterhouseCoopers in London, where he was audit senior manager. While there, his clients included Sony Music Entertainment Europe. In his new position, he reports to U.S.-based John Reith, SCA VP of corporate audit.

TOM FERGUSON

WARNER MUSIC GERMANY has signed a pre-leasing agreement for a new 75,000-square-foot building in the port area of Hamburg to house all of its German operations. EastWest Records, WEA Records, Warner Special Marketing, and Teldec Classics in Germany currently occupy four buildings in the city; plans call for the relocation of all Warner's 300 Hamburg staff to the new site by late 2001 or early 2002. According to Warner Central and Northern Europe president Gerd Gebhardt, the company has no plans to reduce staff as part of the move.

WOLFGANG SPAHR

NEW WORLD MUSIC, the U.K. indie label that claims to be the world's largest producer of "relaxation, adult contemporary, instrumental, and new age music," has appointed two new executives. David Bloom, formerly national accounts manager at Virgin Records U.K., becomes U.K. sales manager, operating from the company's recently opened London office. That office is headed by Kyra Mann, press and promotions manager for catalog development. The company, which was launched in 1982, remains based in Suffolk, in the east of England. Both Bloom and Mann report to managing director Jeff Stewart. The new office is at Suite 307, Ramillies House, 1-2 Ramillies St., London W1V 1DF; phone 44 207 287 8039; fax 44 207 287 8045.



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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 10/25/99			GERMANY (Media Control) 10/19/99			U.K. (Copyright CIN) 10/16/99			FRANCE (SNEP/IFOP/Tite-Live) 10/18/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT	1	6	SO BIST DU OLI. P ARIDLA	1	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA VOGUE/BMG
2	2	LOVE MACHINE HEARTING MUSUME ZETIMA	2	1	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	2	2	2 TIMES ANN LEE NEO/SYSTEMATIC	2	2	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
3	NEW	SANDAY SADS TOSHIBA-EMI	3	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	3	NEW	DON'T STOP ATB SOUND OF MINISTRY	3	3	ALLER PLUS HAUT TINA ARENA COLUMBIA
4	NEW	ITAIKURAI KIMIGA AFURETE IRUYO ZARD B-GRAM	4	2	BLUE (DA BA DEE) EIFFEL 65 HANSA	4	3	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	4	4	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
5	NEW	PASSAGE (MAXI) MASAYOSHI YAMAZAKI POLYDOR	5	5	IHR SEID SO LEISE AQUAGEN ZOMBA	5	NEW	AFTER THE LOVE HAS GONE STEPS JIVE/ZOMBA	5	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
6	3	OUR DAYS AMI SUZUKI SONY	6	13	VATER UNSER E NOMINE POLYDOR	6	NEW	GOING UNDERGROUND/CARNATION BUFFALO TOM/GALLAGHER/CRAVCOCK IGNITION	6	5	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
7	4	GARDEN SUGAR SOUL FEATURING KENJI WARNER	7	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	7	NEW	NEVER LET YOU DOWN HONEYZ MERCURY	7	8	JAMAIS LOIN DE TOI LAAM DL/EMI
8	6	APOLO PORNO GRAFFITTI SONY	8	11	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA	8	4	JESSE HOLD ON B*WITCHED EPIC	8	NEW	UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL
9	NEW	POLOMELIA COCCO VICTOR	9	8	1,2,3 . . . RHYMES GALORE D.J. TOMEKK VS. GRANDMASTER FLASH ARIOLA	9	10	I TRY MACY GRAY EPIC	9	6	BAILAMOS ENRIQUE IGLESIAS UNIVERSAL
10	8	TENSHI NO TAMEIKI MARIYA TAKEUCHI WARNER	10	NEW	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARIOLA	10	6	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY	10	NEW	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
11	NEW	AURORA TOUR NINA SONY	11	7	DU TRAEGST KEINE LIEBE IN DIR ECHT EDEL	11	5	GIVE IT TO YOU JORDAN KNIGHT INTERSCOPE	11	7	LA PLAYA LA CLINIQUE VIRGIN
12	5	TOMODACHI NO UTA YUZU SENHA & CO	12	9	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	12	8	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	12	10	GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY
13	10	SQUALL EIKO MATSUMOTO BMG FUNHOUSE	13	10	SUMMER SON TEXAS MERCURY	13	NEW	WONDERLAND 911 VIRGIN	13	9	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL
14	11	GOLDFINGER '99 HIROMI GO SONY	14	14	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	14	7	S CLUB PARTY S CLUB 7 POLYDOR	14	15	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL/SONY
15	7	COME CLOSE TO ME TAKAKO UEHARA TOY'S FACTORY	15	12	OUTA SPACE MELLOW TRAX POLYDOR	15	9	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA RCA	15	16	SUMMER SON TEXAS MERCURY/UNIVERSAL
16	9	A AYUMI HAMASAKI AVEV TRAX	16	18	GOTT TANZTE DJ TAYLOR & FLOW EAMS	16	NEW	WHY DOES MY HEART FEEL SO BAD MOBY MUTE	16	14	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG
17	RE	URA BTTB RYUICHI SAKAMOTO WARNER	17	NEW	NEW YORK CITY BOY PET SHOP BOYS EMI	17	13	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS	17	18	ALL 'N MY GRILL MISSY ELLIOTT & MC SOLAAR ELEKTRAWARNER
18	NEW	PASSAGE MASAYOSHI YAMAZAKI POLYDOR	18	16	DEAR JESSIE ROLLERGIRL UNIVERSAL	18	11	I SAVED THE WORLD TODAY EURYTHMICS RCA	18	11	IF YOU HAD MY LOVE JENNIFER LOPEZ COLUMBIA
19	12	KOKODEWA NAI, DOKOKAE GLAY UNLIMITED	19	NEW	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL	19	16	SUNSHINE GABRIELLE GO BEAT	19	13	LA MANIVELLE WAZOO UNE MUSIQUE/SONY
20	15	AS TIME GOES BY HIRO TOY'S FACTORY	20	20	I GOT A GIRL LOU BEGA HANSA	20	14	WE'RE GOING TO IBIZA! VENGABOYS POSITIVA	20	17	MON ANGE NATHALIE CARDONE COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	YUZU YUZUEN SENHA & CO	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	1	SHANIA TWAIN COME ON OVER MERCURY	1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	1	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER MUSIC	2	NEW	PET SHOP BOYS NIGHTLIFE EMI	2	NEW	JAMES MILLIONAIRES MERCURY	2	2	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
3	2	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	3	NEW	JOE COCKER NO ORDINARY WORLD EMI	3	3	TOM JONES RELOAD GUT	3	4	VERONIQUE SANSON D'UN PAILLON A UNE ETOILE WEA
4	NEW	HITOMI THERMO PLASTIC AVEV TRAX	4	2	STING BRAND NEW DAY MOTOR/UNIVERSAL	4	4	TRAVIS THE MAN WHO INDEPENDIENTE	4	8	TINA ARENA IN DEEP COLUMBIA
5	3	MAX MAXIMUM COLLECTION AVEV TRAX	5	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	5	2	S CLUB 7 S CLUB POLYDOR	5	5	BEN HARPER BURN TO SHINE VIRGIN
6	6	YOSUI INOUE GOLDEN BEST FOR LIFE	6	5	ECHT FREISCHWIMMER EDEL	6	8	MACY GRAY ON HOW LIFE IS EPIC	6	3	STING BRAND NEW DAY POLYDOR/UNIVERSAL
7	5	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	7	3	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	7	NEW	PET SHOP BOYS NIGHTLIFE PARLOPHONE	7	10	LARUSSO SIMPLEMENT ODEON/EMI
8	4	STEVIE WONDER BALLAD COLLECTION POLYDOR	8	18	DIE FLIPPERS MASKENBALL ARIOLA	8	11	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	8	9	FRANCIS CABREL HORS SAISON COLUMBIA
9	8	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	9	7	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST	9	7	STING BRAND NEW DAY A&M	9	6	CELINE DION AU COEUR DU STADE COLUMBIA
10	11	BIRD BIRD SONY	10	10	TOM JONES RELOAD v2	10	18	ABBA GOLD—GREATEST HITS POLYDOR	10	7	DAVID BOWIE HOURS . . . VIRGIN
11	10	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	11	NEW	D.J. THOMILLA GENUINE DRAFT EDEL	11	14	TLC FANMAIL LAFACE/ARISTA	11	13	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
12	13	THE BRILLIANT GREEN TERRA2001 SONY	12	4	DAVID BOWIE HOURS . . . VIRGIN	12	6	LEFTFIELD RHYTHM AND STEALTH HIGHER	12	NEW	JOE COCKER NO ORDINARY WORLD EMI
13	9	FUJIKO HEMMING LA CAMPANELLA VICTOR	13	9	SOUNDTRACK EISKALTE ENGEL VIRGIN	13	9	GROUNDHARD HANDS	13	NEW	SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
14	NEW	PET SHOP BOYS NIGHTLIFE TOSHIBA-EMI	14	17	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	14	10	CATONIA INTERNATIONAL VELVET BLANCO Y NEGRO	14	11	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
15	15	SADS SAD BLOOD ROCK 'N ROLL TOSHIBA-EMI	15	NEW	SOUNDTRACK BANDITS-DIE MUSIK ZUM FILM POLYDOR/UNIVERSAL	15	17	SUPERGRASS SUPERGRASS PARLOPHONE	15	15	LOU BEGA A LITTLE BIT OF MAMBO VOGUE/BMG
16	7	PENICILLIN THIS IS PENICILLIN 1994-1999 EAST-WEST	16	6	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	16	16	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	16	NEW	LENE MARLIN PLAYING MY GAME VIRGIN
17	12	STING BRAND NEW DAY POLYDOR	17	13	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	17	RE	BOYZONE BY REQUEST POLYDOR	17	18	THE CLASH FROM HERE TO ETERNITY LIVE COLUMBIA
18	17	ZEPPEL STORE CLUTCH UNLIMITED	18	15	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	18	5	VENGABOYS THE PARTY ALBUM! POSITIVA	18	16	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
19	NEW	SHIKAO SUGA SWEET KITTY	19	RE	PUFF DADDY FOREVER ARISTA/ARIOLA	19	15	LADYSMITH BLACK MAMBAZO IN HARMONY UNIVERSAL MUSIC TV	19	RE	TEXAS THE HUSH MERCURY/UNIVERSAL
20	NEW	DRAGON ASH VIVA LA REVOLUTION VICTOR	20	19	SOUNDTRACK NOTTING HILL MERCURY/UNIVERSAL	20	RE	TEXAS THE HUSH MERCURY	20	17	THE OFFSPRING AMERICANA COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	YUZU YUZUEN SENHA & CO	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	1	1	SHANIA TWAIN COME ON OVER MERCURY	1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	1	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER MUSIC	2	NEW	PET SHOP BOYS NIGHTLIFE EMI	2	NEW	JAMES MILLIONAIRES MERCURY	2	2	EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL
3	2	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	3	NEW	JOE COCKER NO ORDINARY WORLD EMI	3	3	TOM JONES RELOAD GUT	3	4	VERONIQUE SANSON D'UN PAILLON A UNE ETOILE WEA
4	NEW	HITOMI THERMO PLASTIC AVEV TRAX	4	2	STING BRAND NEW DAY MOTOR/UNIVERSAL	4	4	TRAVIS THE MAN WHO INDEPENDIENTE	4	8	TINA ARENA IN DEEP COLUMBIA
5	3	MAX MAXIMUM COLLECTION AVEV TRAX	5	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	5	2	S CLUB 7 S CLUB POLYDOR	5	5	BEN HARPER BURN TO SHINE VIRGIN
6	6	YOSUI INOUE GOLDEN BEST FOR LIFE	6	5	ECHT FREISCHWIMMER EDEL	6	8	MACY GRAY ON HOW LIFE IS EPIC	6	3	STING BRAND NEW DAY POLYDOR/UNIVERSAL
7	5	ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM	7	3	SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC	7	NEW	PET SHOP BOYS NIGHTLIFE PARLOPHONE	7	10	LARUSSO SIMPLEMENT ODEON/EMI
8	4	STEVIE WONDER BALLAD COLLECTION POLYDOR	8	18	DIE FLIPPERS MASKENBALL ARIOLA	8	11	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	8	9	FRANCIS CABREL HORS SAISON COLUMBIA
9	8	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	9	7	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST	9	7	STING BRAND NEW DAY A&M	9	6	CELINE DION AU COEUR DU STADE COLUMBIA
10	11	BIRD BIRD SONY	10	10	TOM JONES RELOAD v2	10	18	ABBA GOLD—GREATEST HITS POLYDOR	10	7	DAVID BOWIE HOURS . . . VIRGIN
11	10	BACKSTREET BOYS MILLENNIUM JIVE/AVEV TRAX	11	NEW	D.J. THOMILLA GENUINE DRAFT EDEL	11	14	TLC FANMAIL LAFACE/ARISTA	11	13	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
12	13	THE BRILLIANT GREEN TERRA2001 SONY	12	4	DAVID BOWIE HOURS . . . VIRGIN	12	6	LEFTFIELD RHYTHM AND STEALTH HIGHER	12	NEW	JOE COCKER NO ORDINARY WORLD EMI
13	9	FUJIKO HEMMING LA CAMPANELLA VICTOR	13	9	SOUNDTRACK EISKALTE ENGEL VIRGIN	13	9	GROUNDHARD HANDS	13	NEW	SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
14	NEW	PET SHOP BOYS NIGHTLIFE TOSHIBA-EMI	14	17	THE KELLY FAMILY THE BEST OF THE KELLY FAMILY ARIOLA	14	10	CATONIA INTERNATIONAL VELVET BLANCO Y NEGRO	14	11	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG
15	15	SADS SAD BLOOD ROCK 'N ROLL TOSHIBA-EMI	15	NEW	SOUNDTRACK BANDITS-DIE MUSIK ZUM FILM POLYDOR/UNIVERSAL	15	17	SUPERGRASS SUPERGRASS PARLOPHONE	15	15	LOU BEGA A LITTLE BIT OF MAMBO VOGUE/BMG
16	7	PENICILLIN THIS IS PENICILLIN 1994-1999 EAST-WEST	16	6	CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL	16	16	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	16	NEW	LENE MARLIN PLAYING MY GAME VIRGIN
17	12	STING BRAND NEW DAY POLYDOR	17	13	LIVE THE DISTANCE TO HERE POLYDOR/UNIVERSAL	17	RE	BOYZONE BY REQUEST POLYDOR	17	18	THE CLASH FROM HERE TO ETERNITY LIVE COLUMBIA
18	17	ZEPPEL STORE CLUTCH UNLIMITED	18	15	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	18	5	VENGABOYS THE PARTY ALBUM! POSITIVA	18	16	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY
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2	1	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CL									

HITS OF THE WORLD

C O N T I N U E D

EUROCHART 10/30/99

THIS WEEK	LAST WEEK	SINGLES	
1	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	
2	1	BLUE (DA BA DEE) EIFFEL 65 BLISS CD	
3	3	MAMMO NO. 5 (A LITTLE BIT OF ...) LOU BEGA LAUTSTARK/BMG	
4	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	
5	7	2 TIMES ANN LEE X-ENERGY	
6	9	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS	
7	6	SUMMER SON TEXAS MERCURY	
8	8	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR	
9	NEW	THE BAD TOUCH BLOODHOUND GANG GEFEN	
10	NEW	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	
ALBUMS	1	1	STING BRAND NEW DAY A&M
2	3	SHANIA TWAIN COME ON OVER MERCURY	
3	NEW	PET SHOP BOYS NIGHTLIFE PARLOPHONE	
4	4	TOM JONES RELOAD GUT/V2	
5	NEW	JOE COCKER NO ORDINARY WORLD PARLOPHONE	
6	5	BLOODHOUND GANG HOORAY FOR BOOBIES GEFEN	
7	2	DAVID BOWIE HOURS ... VIRGIN	
8	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 REPRISE	
9	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.	
10	RE	TEXAS THE HUSH MERCURY	

SPAIN (AFYVE/ALEF MB) 10/09/99

THIS WEEK	LAST WEEK	SINGLES	
1	3	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	
2	2	SANTO SANTO SO PRA CONTRARIAR RCA	
3	4	I WILL GO WITH YOU DONNA SUMMER EPIC	
4	1	EL EXTRANJERO BUNBURY CHRYSALIS	
5	9	NEW YORK CITY BOY PET SHOP BOYS EMI	
6	5	BAILAMOS ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	
7	7	MI CHICO LATINO GERI HALLIWELL EMI	
8	6	LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN	
9	8	MAMMA MIA A*TEENS UNIVERSAL	
10	NEW	I GOT A GIRL LOU BEGA ARIOLA	
ALBUMS	1	NEW	MIGUEL BOSE LO MEJOR DE BOSE WEA
2	1	LUIS MIGUEL AMARTE ES UN PLACER WEA	
3	2	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	
4	3	CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR	
5	4	KETAMA TOMA KETAMA MERCURY/UNIVERSAL	
6	10	MANA TODO MANA—GRANDES EXITOS WEA	
7	6	PRESUNTOS IMPLICADOS ORIGINAL VERSION WEA	
8	8	VONDA SHEPARD ALLY MCBEAL (TV SOUND-TRACK) EPIC	
9	5	STING BRAND NEW DAY POLYDOR/UNIVERSAL	
10	9	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	

MALAYSIA (RIM) 10/19/99

THIS WEEK	LAST WEEK	ALBUMS
1	3	FAYE WONG LOVERS & STRANGERS EMI
2	2	VARIOUS ARTISTS BEST '99 MUSIC STREET
3	7	VARIOUS ARTISTS WOW SONY
4	12	VARIOUS ARTISTS MTV MOST WANTED HITS UNIVERSAL
5	4	VARIOUS ARTISTS MAX 5 SONY/BMG/WARNER
6	8	M. NASIR SRI KANDI CINTA KU BMG
7	1	DEF-GAB-C SKALA BMG
8	18	SAMMI CHENG LOVE YOU VERY MUCH WARNER
9	6	SITI NURHALIZA PANCAWARNA SUWAH
10	NEW	NICHOLAS TSE GRATEFUL FOR YOUR LOVE '99 EQUATOR MUSIC

HONG KONG (IFPI Hong Kong Group) 10/10/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	JOEY YUNG EP EGG
2	1	SAMMI CHENG LOVE YOU VERY MUCH WARNER
3	NEW	LEO KU WEATHER CHANGING EMI
4	3	NICHOLAS TSE 1999/GRATEFUL FOR YOUR LOVE '99 EGG/FITTO
5	5	FAYE WONG LOVERS & STRANGERS EMI
6	8	KAREN MOK BACK ROCK
7	4	ANDY LAU 99/ANDY LAU LIVE IN CONCERT '99 MUSIC IMPACT
8	7	LEON LAI NONE BUT ME SONY
9	6	VICKI ZHAO MAGIC OF LOVE AVEX TRAX
10	RE	FAYE WONG FOREVER FAYE WONG CINEPOLY

IRELAND (IRMA/Chart-Track) 10/14/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	
2	4	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	
3	2	2 TIMES ANN LEE SYSTEMATIC/ZYX	
4	3	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	
5	7	THESE DAYS BRIAN KENNEDY & RONAN KEATING COLUMBIA	
6	8	IRIS GOD GOO DOLLS HOLLYWOOD/EDEL	
7	5	THE LAUNCH DJ JEAN AM/PM	
8	6	JESSE HOLD ON B*WITCHED EPIC	
9	9	MAMMO NO. 5 (A LITTLE BIT OF ...) LOU BEGA RCA	
10	10	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL	
ALBUMS	1	NEW	BRIAN KENNEDY NOW THAT I KNOW WHAT I WANT EPIC
2	3	SHANIA TWAIN COME ON OVER MERCURY	
3	2	CHRISTY MOORE TRAVELLER COLUMBIA	
4	1	GARTH BROOKS IN ... THE LIFE OF CHRIS GAINES CAPITOL/EMI	
5	8	DAVID GRAY WHITE LADDER IHT	
6	6	STEREOPHONICS PERFORMANCE & COCKTAILS V2	
7	7	TOM JONES RELOAD GUT	
8	4	VARIOUS ARTISTS BIG HITS 99 GLOBAL/SONY/WARNER	
9	5	PAUL BRADY NOBODY KNOWS—THE BEST OF RYKODISC	
10	9	TRAVIS THE MAN WHO INDEPENDIENTE	

BELGIUM (Promuvi) 10/22/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	
2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	
3	5	2 NEW YORK D.J. PETER PROJECT BYIE/ZOMBA	
4	3	BLUE (DA BA DEE) EIFFEL 65 BMG	
5	9	DROP IT SCOOOP ANTLER-SUBWAY/EMI	
6	4	MAMMO NO. 5 (A LITTLE BIT OF ...) LOU BEGA BMG	
7	NEW	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	
8	7	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL	
9	NEW	HALLOWEEN DA BOY TOMMY ANTLER-SUBWAY/EMI	
10	NEW	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL	
ALBUMS	1	2	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
2	1	JOHNNY HALLYDAY SANG PUR SANG MERCURY/UNIVERSAL	
3	3	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
4	4	CELINE DION AU COEUR DU STADE SONY	
5	5	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	
6	10	HEVIA TIERRA DE NADIE EMI	
7	NEW	K3 PARELS BMG	
8	6	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	
9	7	STING BRAND NEW DAY POLYDOR/UNIVERSAL	
10	9	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	

AUSTRIA (Austrian IFPI/Austria Top 40) 10/14/99

THIS WEEK	LAST WEEK	SINGLES	
1	1	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	
2	4	GOTT TANZTE D.J. TAYLOR & FLOW MUSICA	
3	2	BLUE (DA BA DEE) EIFFEL 65 BMG	
4	3	TWIST NO. SEX A KLANA INDIANA EMI	
5	8	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	
6	5	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL	
7	NEW	VATER UNSER E NOMINE UNIVERSAL	
8	6	SUMMER SON TEXAS UNIVERSAL	
9	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	
10	10	TELL ME WHY PREZIOZO FEATURING MARVIN BMG	
ALBUMS	1	1	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL
2	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	
3	2	SOUNDTRACK EISKALTE ENGEL VIRGIN	
4	3	STING BRAND NEW DAY UNIVERSAL	
5	4	DAVID BOWIE HOURS ... VIRGIN	
6	NEW	JOE COCKER NO ORDINARY WORLD EMI	
7	6	ECHT FREISCHWIMMER EDEL	
8	5	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III EMI	
9	8	TOM JONES RELOAD ZOMBA	
10	7	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	

SWITZERLAND (Media Control Switzerland) 10/24/99

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	SUMMER SON TEXAS UNIVERSAL	
4	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/MUSIK VERTRIEB	
5	9	THE BAD TOUCH THE BLOODHOUND GANG UNIVERSAL	
6	5	MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG	
7	7	WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL	
8	6	FOREVER TONIGHT CHRISTIAN WUNDERLICH & KIRSTEN HALL BMG	
9	NEW	HEARTBREAKER MARIAH CAREY FEAT. JAY-Z SONY	
10	10	LARGER THAN LIFE BACKSTREET BOYS JIVE/BMG	
ALBUMS	1	1	DJ BOBO LEVEL 6 EMI
2	4	PEACH WEBER NO PROBLEM UNIVERSAL	
3	2	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL	
4	3	STING BRAND NEW DAY UNIVERSAL	
5	NEW	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	
6	NEW	JOE COCKER NO ORDINARY WORLD EMI	
7	5	CELINE DION AU COEUR DU STADE SONY	
8	6	SHANIA TWAIN COME ON OVER UNIVERSAL	
9	NEW	PET SHOP BOYS NIGHTLIFE EMI	
10	9	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE RUGBY WORLD CUP was hit by a musical controversy when **Hinewehi Mohi**, of the band **Oceania** (Billboard, Oct. 2), sang the New Zealand national anthem in Maori before the team's crucial game against England Oct. 9 at Twickenham, London. **Jenny Shipley**, New Zealand's prime minister, immediately demanded that in the future the anthem, "God Defend New Zealand," which was written by a white settler in 1870, should be sung in English. The rugby authorities also expressed displeasure. Mohi told Global Music Pulse, "I regret offending people, but I don't apologize. I give my best performance when I sing in Maori. It is a real struggle to keep the Maori language alive, and I would do it again." Mohi sings exclusively in Maori on the album "Oceania" (Universal/Point Music), and copies of the record were circulated to the team and the authorities in advance. Maori people make up 13% of New Zealand's population.



MOHI

THE SUCCESS OF rock quintet **Big Fat Snake's** album "Recycled" in Denmark will be followed by its release in other Scandinavian territories and a major promotional push in Germany, according to **Claus Baletz**, A&R manager of Mega Records. The album, which was released by the Danish label through the edel group, is a double-CD collection of 28 past hits and three new tracks. It went to No. 1 in Denmark on its September release, swiftly scored platinum (50,000 units), and held the top slot for three weeks. "I've worked with this band for the past three albums, and I've never experienced them going straight into first place," says Baletz. "We can build on this success across northern Europe."

UNIVERSAL MUSIC RELEASES on Wednesday (27) "Omaggio A Federico E Giulietta," a live set recorded by Brazilian icon **Caetano Veloso** in Rimini, Italy. The disc is dedicated to the Italian director **Federico Fellini** and his actress wife **Giulietta Masina**, mentioned by Veloso in the set as strong influences on his cultural upbringing since he was a child. The album reflects a mix of musical genres, linked by Veloso's spoken recollections. The album includes **Irving Berlin's** "Let's Face The Music And Dance"; **Perez Prado's** "Patricia"; music by **Nino Rota**, who scored many Fellini films; and Veloso's own hits "Coracao Vagabundo" and "Trilhos Urbanos."

THE 'CROSSOVER' TAG in South Africa says far more about an artist's ability to appeal to both black and white fans than about a particular musical genre. Singer/songwriter **E'smile's** latest EP, "Beautiful Thing" (Ghetto Ruff), packs enough broad appeal to find its way into the homes of a cross section of South Africans. With its sweeping pop sensibility, the title track has already joined E'smile's last big hit, "Let

Me," in gaining airplay on traditionally white (and often adult standards) radio stations. "I don't believe any music should be the preserve of one set of listeners," E'smile says. "I move in many different musical areas and want as varied a fan base as possible." The versatile performer is a member of hip-hop group **Prophets Of Da City** and *kwaito* heavyweight **Skeem**. He also worked on several tracks off the platinum-selling "Yizo Yizo" TV series soundtrack.

THE SUCCESS OF rock quintet **Big Fat Snake's** album "Recycled" in Denmark will be followed by its release in other Scandinavian territories and a major promotional push in Germany, according to **Claus Baletz**, A&R manager of Mega Records. The album, which was released by the Danish label through the edel group, is a double-CD collection of 28 past hits and three new tracks. It went to No. 1 in Denmark on its September release, swiftly scored platinum (50,000 units), and held the top slot for three weeks. "I've worked with this band for the past three albums, and I've never experienced them going straight into first place," says Baletz. "We can build on this success across northern Europe."

IT IS THE SEASON for the U.K.'s dance music awards, and the big five names that are dominating are the **Chemical Brothers**, **Basement Jaxx**, **Underworld**, **Faithless**, and **Fatboy Slim**. On Oct. 14, the Chemicals won best live act and best album at the Ericsson Muzik Awards. Fatboy Slim also picked up two awards, for best event and video, while Basement Jaxx won best new album and Faithless best band. The event was broadcast live on BBC Radio 1. The first-ever Ministry of Sound Awards, organized by Ministry magazine, has nominated Underworld for best act alongside the Chemical Brothers and Faithless, while Basement Jaxx and Fatboy Slim compete with Underworld for the best dance album. The awards take place Nov. 4 in London.



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Chocclair's 'Ice Cold' Looks Hot In Canada

BY LARRY LeBLANC

TORONTO—A deft lyricist and a gifted MC, Chocclair makes his album debut with "Ice Cold," which, with its distinctive smooth flow, chunky beats, and Caribbean influences, introduces one of the tastiest hip-hop talents in Canada.

"Ice Cold" will be released Nov. 2 in Canada by Virgin/Priority Records and Feb. 1 in the U.S. by Prior-

ity Records. With the majority of Canada's R&B and hip-hop acts primarily recording for independent labels, Canada's R&B community has high expectations for the much-talked-about, Toronto-based rapper's major-label shot.

"People are already asking for the album," says Scott Wood, dance manager at HMV's flagship Yonge Street store here. "There's a lot of cool Canadian hip-hop coming out these days, and there's a fair amount of interest on the street for it. Chocclair is pretty excellent."

Says Chocclair, 24, who was born Kareem Blake, "People have been suggesting that the future of Canadian hip-hop is resting on my shoulders, but I don't think so. If it wasn't me, it would be Infinite, Ghetto Concept, Saukrates, Kardinal Offishall, or Mathematik, who are all capable of doing so. It just happens I'm getting the attention right now."

What differentiates "Ice Cold" from past Canadian hip-hop albums is that it is the work of the remarkable 11-member collective called the Circle. The collective comprises MCs Offishall, Saukrates, and Solitair—who each produced tracks, along with nonmember K-Cut of Main Source—plus Jully Black Marvel, Afrolistic, Lockjaw, R.A.V., and K.C. Thomas.

Also featured on the album are



CHOCCLAIR

Memphis Bleek and Keith "Guru" Elam of Gang Starr. "Ready To Roll," a duet with Wu-Tang Clan rapper Ol' Dirty Bastard that was produced by Peter Reardon, may be added to the U.S. version of the album.

"If this album goes platinum [100,000 units in Canada], the Circle goes platinum, because we worked on it together," says Chocclair. "The album represents all of our efforts, late nights without sleep, and months of eating at McDonald's. We are going to continue working with each other and trying to build each other's careers."

Chocclair and Offishall were among the crew, along with Canadians Thrust and Checkmate, who appeared on the Rascalz' 1998 party track "Northern Touch." The track won a Juno Award for best rap recording earlier this year. On a Canadian tour last year, each of the rappers performed a set of his own, while shows were capped with a joint performance of "Northern Touch."

"Everybody was so excited to work with each other because even though we were fans of each other, we had never spent time together," says Chocclair.

A 12-inch of "Let's Ride" from "Ice Cold" was serviced to Canadian dance pools at the beginning of August. The video of "Let's Ride," directed by Little X, was added in heavy rotation at music-TV channel MuchMusic on Sept. 16.

To set up "Ice Cold," Virgin Canada
(Continued on page 51)

Virgin's Screens In U.K. Go Dark With Chain's Sale

BY TOM FERGUSON

LONDON—The 215-million-pound (\$359 million) sale of Virgin Entertainment Group's (VEG) 35-strong chain of cinemas in the U.K. and Ireland (*Billboard Bulletin*, Oct. 12) will free up the group to devote more resources to its E-commerce and retail business, according to COO Simon Wright.

VEG announced Oct. 18 that it had sold its Virgin Cinemas chain to French cinema and film company UGC. In a statement, Wright calls the deal "a culmination of a strategic review" of VEG's cinema operations in the U.K. market."

He adds, "The sale will allow us to focus our resources and investment on E-commerce opportunities, as well as further expanding our Megastores and remaining cinema operations



WRIGHT

worldwide."

The sale of the U.K./Ireland operation had been broadly expected within industry circles, although in April Virgin Cinemas unveiled a 300-million-pound (\$501 million) five-year plan to expand in Ireland and Japan and move into the U.S. In its statement, VEG only confirms that the Japanese expansion will continue. Wright was not available for further comment at press time.

Reports suggest that 10 to 12 bidders had expressed an interest in acquiring some part of the U.K./Ireland operation.

Virgin Group entered the cinema business in July 1995, when it acquired the 116-strong ABC chain from MGM for 195 million pounds (\$325 million) from French bank Credit Lyonnais. In 1996, Virgin sold off 93 of the smaller MGM theaters in a management buy-out for 70 million pounds (\$117 million), concentrating on out-of-town multiplexes and city center sites. The group's cinema and retail businesses were brought together under the VEG banner in September 1997.

Wright, a former Virgin Cinemas finance director, took the helm at VEG in May (*Billboard Bulletin*, May 10), when CEO Simon Burke announced his departure.

Winwoods Earn A Gold Badge

Musician/WWI Vet Conrad Leonard Also Honored

BY NIGEL HUNTER

LONDON—Two brothers and a genuine industry veteran headed the list of recipients at the 25th Gold Badge Awards, presented Oct. 13 at the Savoy Hotel here.

The annual awards show, organized by the British Academy of Composers and Songwriters, recognizes outstanding services to the music industry and is sponsored by the Mechanical Copyright Protection Society.

The brothers are Steve and Muff Winwood, who started their musical odysseys as members of the seminal Spencer Davis Group more than 30 years ago and then went their separate ways. Steve remained in the performing and recording arena, notably with Traffic and his own solo career, while Muff entered the creative-entrepreneurial sector at Island Records with Chris Blackwell. Today, he's managing director of S2 at Sony Music Entertainment (U.K.).

The veteran is Conrad Leonard, who turns 101 on Sunday (24). He fought in the Flanders trenches during World War I and afterward began a long career as pianist, musical director, and songwriter. Among many others, Leonard has worked

over the years with Cole Porter, Fred Astaire, and Gracie Fields and is musical organizer and director for the formal and social events of the city of London trade guilds. He is the oldest member of the Performing Right Society.

The other recipients were singer Elkie Brooks; "pub rock" and U.K. new-wave icon Ian Dury of the Blockheads fame; U.S.-born radio presenter and pop music historian Paul Gambaccini; agent and songwriter Bunny Lewis, whose lyric successes include "Cara Mia" and "Milord"; actress and stage musical star Julia McKenzie, who is particularly associated with productions of Stephen Sondheim's works; jazz guitarist Martin Taylor, a regular member of the late Stéphane Grappelli's group; Dennis Matthews, founder/managing editor of *Crescendo* and *Jazz Music* magazines; Ronnie Hazlehurst, television composer and musical director, who penned the theme for BBC TV's "Last Of The Summer Wine," the longest-running small-screen situation comedy in the world; and Dick Lewzey, senior sound engineer at London's CTS Studios.



Showing Off Shola. Warner Music U.K. execs gathered recently in London's St. Martin's hotel to toast the release of "In Return," the second album by Freakstreet/WEA's Shola Ama. Shown in the back row, from left, are Hassan Choudury, Warner U.K. director of international; Moira Bellas, managing director of WEA U.K.; Ama; Warner U.K. international assistants Kelly Bush, Céline Nicolopoulos, and Kirstie Young; and Warner U.K. senior international manager Theo Gupta. Shown in the front, from left, are Kwame Kwaten, album producer and member of D-Influence, and Jo Carrigan, Warner U.K. international assistant.

Fujipacific Takes On EMI

Prez Foresees Beneficial Mix Of Cultures

BY STEVE McCLURE

TOKYO—Fujipacific Music president Ichiro Asatsuma uses a maritime metaphor to describe how he envisages the merger of the corporate cultures of his company and EMI Music Publishing Japan, now that Fujipacific is managing EMI Music's Japanese unit under the terms of EMI's purchase of Windswept Pacific (*Billboard*, Aug. 7).

"When 'danryu,' a warm ocean current, and 'kanryu,' a cold ocean current, mix, that creates plankton, and when plankton is made, all the fish gather," says Asatsuma. "I think the clash of two cultures makes a new culture. That's what I'm expecting."

Under the terms of the deal, EMI Music Publishing Japan will continue to exist as a separate corporate entity, wholly owned by EMI Music Publishing Worldwide. Fujipacific will oversee and manage its operations and catalog in Japan.

The Japanese publisher, part of the Fujisankei Communications conglomerate, will pay the salaries of 10 EMI Music Japan employees, while EMI Music will pay the salaries of two or three remaining administrative staffers. The remainder of EMI Music Publishing Japan's 25-odd staff have been made redundant, since Fujipacific has taken over the creative functions for which they were responsible. The arrangement took effect Oct. 1.

"I don't think Fujipacific was doing things the best way, and at the same time, I don't think EMI was doing things the best way either," says Asatsuma. "So if we mix the two, we may be able to create a much better publisher."

The deal has aroused interest in industry circles, since it sees the biggest publisher in the world's second-biggest music market taking

over the Japanese operations of the world's biggest publisher. Some industry sources have wondered how long such a setup can last. Asatsuma dismisses such speculation.

"It's a very long-term deal, not a three- or five-year deal. I think in the next five or six years, our relationship will become much smoother," says Asatsuma, hinting at the possibility of other joint projects by EMI and Fujipacific in the future. In the meantime, Asatsuma emphatically denies that Fujipacific is for sale. "I don't think Fujisankei will sell any portion of Fujipacific to anybody," he says.

Key staffers staying on with EMI Music's Japanese operation include Aki Morishita, who is in charge of marketing and A&R for EMI/Virgin Music repertoire, and Page Porrazzo, head of international liaison. "At this moment our main concern is to make this a very smooth transition," Asatsuma says.

Asatsuma's eyes light up when he discusses how much he's looking forward to handling EMI's catalog. "I'm very excited about EMI's repertoire because there's no question they have an enormous number of current hit songs, especially in the R&B area, and big stars like Sting and Jamiroquai," he says.

"At the same time, I'm a great fan of Aldon Music, which is the core of Screen Gems/EMI. Aldon is a treasure trove of pop hits of the 1960s," he continues. "Also, they have Jobete, a treasure of black/Motown music, and it's another treasury of hits of the '60s and '70s."

Asatsuma is confident the deal with EMI will make Fujipacific more of a well-rounded publisher. "When we go to TV stations or record companies, we'll have more variety to offer," he says.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Dance Market Improves, But Distribution Catch-22 Remains

BY MICHAEL PAOLETTA

NEW YORK—Shopping for the latest dance music is as easy as walking into the local brick-and-mortar retailer or perusing the overflowing listings on any one of the numerous music E-tailers. However, while the sounds of clubland—house, electronica, Euro-nrg, trance, big beat, trip-hop, and neo-disco—have never been easier to locate, many independent dance labels are discovering that it's not always easy getting product into the retailer of



PERRONE

one's choice.

To accomplish this, a dance music independent requires a reputable and musically savvy distributor. Unfortunately, and according to many independent label executives, it's not always easy securing a distribution deal. More specifically, it's not easy securing a distribution deal with a distributor—either a major like Warner Music Group or an independent owned by a major like Warner's ADA (Alternative Distribution Alliance)—that has access to the larger chain stores.

"That's the main problem for an independent like myself," says Jimmy Folise, president of New York-based Third Millennium

Entertainment. Folise says he depends on independent one-stops like New York-based Downtown 161 to get his product into all the mom-and-pops. "But unfortunately," he adds, "a company like Down-



town 161 doesn't service the major chains, which would really increase my sales, helping me out significantly."

Folise is not alone. Discussions with several independents point to a similar situation: of being embraced by the one-stops and virtually ignored by the others.

Folise says the situation is like

a Catch-22. In other words, Folise and many independent labels claim that both major and major-owned independent distributors tend to carry product that is being heard on the radio.

"The problem," says Folise, "is that radio likes to see the record in stores before considering adding it. The whole situation can get very frustrating. Unless you have a breakout hit or a radio add, an independent major distributor

like ADA won't even return your calls. They can't be bothered with a record that may sell 2,000 copies. Of course, if an ADA distributed it, it would probably sell many more units."

In the past 18 months, New York-based ADA—95% owned by Warner Music and 5% by Sub Pop Records—has increased its rhythmic and dance music offerings, distributing labels like Tommy

(Continued on next page)

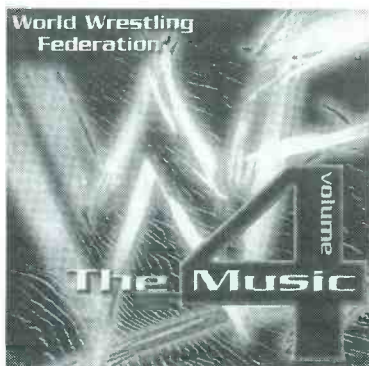
Wrestling Mania Grips Koch, Tommy Boy

BY JIM BESSMAN

NEW YORK—Pro wrestling's enormous popularity would probably ensure the success of any music tie-in, but a pair of new album compilations, released in conjunction with the two leading wrestling organizations, seem especially likely to pile-drive sales.

"WWF [World Wrestling Federation]: The Music—Vol. 4" comes out via Koch Entertainment on Nov. 2, to be followed Nov. 16 by "WCW [World Championship Wrestling] Mayhem: The Music" on Tommy Boy Music. The WWF title is priced at \$16.98 CD/\$10.98 cassette. WCW's album is priced at \$17.98 CD/\$12.98 cassette. Both albums are expected to ship 750,000 units each.

The WWF title is the fourth of a series of albums produced by the Stamford, Conn.-based World Wrestling Federation (owned by Time Warner, which also owns Tommy Boy) and contains full-length arena entrance themes for its superstars,



including Stone Cold Steve Austin, Mankind, and Undertaker.

The WCW title is a product of Atlanta-based rival group World Championship Wrestling and features new music by the likes of Kid Rock, Metallica, Slayer, Ruff Ryders, Cypress Hill, and Limp Bizkit with Everlast, as well as Insane Clown Posse, whose members have recently signed on with WCW as wrestlers. The disc also includes themes

for WCW programs and star wrestlers like Goldberg, Sting, and Hulk Hogan, along with "Make Some Noise" by DJ Ran, its house show DJ, and "Rap Is Crap," by top wrestler Curt Hennig and the West Texas Rednecks.

Both labels understandably have high hopes for their respective releases.

"WWF 3" was platinum, '2' was gold, and we have higher expectations for '4,'" says Bob Frank, president of Koch Entertainment, the division of Koch International that controls the company's record labels.

On the Tommy Boy side, head of business affairs Dan Hoffman calls "WCW Mayhem" a "huge priority."

The WWF disc is "essentially like a live film score," says Jim Johnston, the company's music composer and producer. "You want the fan base to be in a certain mood when the talent walks out—as well as the talent itself."

(Continued on page 47)

How To Match Web Site Usage With Consumer-Product Buying

VISITORS TO MTV.com tend to be heavy buyers of cookies and other snack foods.

That's one finding from online traffic compiler Media Metrix and Information Resources Inc. (IRI), which have joined to create e-Scan, a system correlating Web site usage with products people buy.

"It's measuring the offline buying habits of Internet users," says Stacie Leone, director of marketing communications for New York-based Media Metrix.

What's the value of this research? Significant, to a music or video Web site that makes most of its revenue from advertising. An MTV Online or other

Internet company can go to a cookie marketer and say, "Your customers are our surfers, and you should buy ad space on our site."

"In terms of the entertainment industry on the Web, it's just as valuable as a media company like

Yahoo!," says Leone. "It's going to open up a whole new stream of advertising dollars from packaged-goods companies."

Here's how the system works.

IRI supplies about 55,000 households with scanning devices that people use to scan the bar codes on products they buy at more than 30,000 stores. IRI correlates this usage with the demographics of the participants.

Media Metrix installs metering devices on computers used by about 50,000 people, registering which Web sites they visit. Now Media Metrix will install its meters in 3,000 IRI scanner households to match Web site usage

with consumer-product buying. The project measures brand loyalty, effectiveness of promotions and other advertising strategies, and purchase volume and cycles.

Testing of e-Scan began in July; the rollout was this month.

BUYING TRENDS



by Don Jeffrey

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LIQUID AUDIO, which provides software and services for the digital delivery of music, reports a \$5.8 million net loss on \$1.8 million in revenue for the third quarter. The loss included \$826,000 worth of stock issued to strategic partners and \$330,000 in employee stock compensation. In the same period last year, the Redwood City, Calif.-based company lost \$6.1 million on \$745,000 in revenue. A key driver of quarterly growth was international expansion: Business development revenue from partners in Asia more than doubled to \$1.1 million.

In other news, Liquid Audio says that Alanis Morissette will use the company's products in an Internet marketing campaign for her "MTV Unplugged" album out Nov. 23. Liquid will distribute a free full-length song from the artist, "Uninvited," to more than 300 music Web sites in its network.

READER'S DIGEST ASSN. says it will acquire an 18% stake in BrandDirect Marketing for \$50 million, and the companies will develop and market Reader's Digest-branded membership clubs for music, videos, magazines, and books. The clubs will be marketed through direct mail, telemarketing, and the Internet.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) reports that about 30% of the NARM jazz and classical samplers shipped to retail had been sold as of September. Next year, the classical sampler will be released in April and focus on developing artists who have appeared on PBS' "Performance Today" programs. NARM's partner for the jazz set—which will come out in June and feature love songs—is BET.



NAVARRE says that its net loss widened to \$3.19 million in the second quarter from \$1.4 million in the same period a year ago, in part because of losses at its NetRadio online broadcast subsidiary. NetRadio went public Oct. 14, and its stock fell more than 9% in first-day trading. The independent distributor's net sales for the quarter rose 22.8% to \$67.3 million.

PLANET ENTERTAINMENT says that its Northeast One Stop subsidiary will launch a business-to-business Web site by year's end to offer its accounts more than 250,000 prerecorded music, video, and DVD titles. The site will utilize a Muze database of information on music and music video.

METRO-GOLDWYN-MAYER, buoyed by the strong performance of its television production unit, reports its first quarterly profit in 11 years. For the third quarter, which ended Sept. 30, the company posts net income of \$10.3 million on revenue of \$299.3 million, compared with a loss of \$40.2 million on \$259.6 million in revenue in the same period a year ago.

MP3.COM has debuted an auction program called Payola that will give artists the opportunity to get advertising placement on any of 13 genre Web pages. Artists can bid for 10 Payola spots on each genre page every week. Top bids get placement and remain on the page for one week.

In other news, the San Diego-based company says it will provide music for the Francis Ford Coppola television program "First Wave" on the Sci-Fi cable channel. Producer Peace Arch Productions will select 30 songs submitted by MP3.com-registered artists.

MEDIA METRIX, the company that measures Web site audiences, has expanded into Canada through a joint venture with ComQUEST Research to form Media Metrix Canada. The companies say the venture will produce Canada's first independent meter-based Internet-audience measuring service.

EMUSIC.COM shareholders will sell up to 13.3 million shares, according to a filing with the Securities and Exchange Commission. These shares had been issued upon conversion of the company's preferred stock, as common stock purchase warrants, and in connection with acquisitions. The selling shareholders include board members Tor Braham and Ralph Peer and officers Spencer Leyton and Jim Chapman.

ATLANTIC RECORDS, which is releasing the soundtrack album "Pokémon The First Movie—Music From And Inspired By The Motion Picture" Nov. 9, says that the first 2 million units shipped will include an offer for an exclusive Pokémon Trading Card Game promotional card by Wizards of the Coast. Acts on the soundtrack include Britney Spears, Ashley Ballard, and 'N Sync. Some of the featured artists are expected to appear at the Warner Bros. Studio Store on New York's Fifth Avenue on the release date.



UNIVERSAL PICTURES and Paramount Pictures have renewed their partnership in United International Pictures, an international motion picture distributor, for another five years. But Universal says that international video distribution will be handled by London-based Universal Pictures International.

DANCE MARKET IMPROVES, BUT DISTRIBUTION CATCH-22 REMAINS

(Continued from preceding page)

Boy, Mute, Nervous, Asphodel, Strictly Rhythm, and Kinetic.

According to ADA president Andy Allen, there are several points to consider when signing a distribution deal with a label. "The label must have a strong commitment to artist development," he says. "We like to work with well-managed labels, and it's important that the label be financially secure."

Also, says Allen, "Many dance labels rely too heavily on 12-inch vinyl singles that aren't accompanied by full-length albums, as well as multi-artist compilations. And unless you're selling lots and lots of 12-inches, it's difficult to break even."

As for compilations, Allen confirms that buyers are confronted with too many. "Most buyers' eyes glaze over," he notes. "These days, they're looking for compilations that feature the best dance music, the hottest hits."

Now, toss in the fact that it's becoming more difficult to get product into stores. "There are fewer distributors and fewer stores," Allen says. "Both of which don't help the overall situation."

This may be true, but independent one-stop Downtown 161, which doesn't sell to retail chains—and which distributes only independent American dance labels—says that sales of both singles and compilations have grown in the past year.

"We've seen a 20% increase in sales this year," says Linda Perrone, president/owner of 8-year-old Downtown 161, who considers Watts and Unique her main competitors. "The market is much stronger than it's been in previous years. And it's not because there's more stores but because the stores are buying more product."

Perrone says 60% of her business is domestic, 40% export. She counts Japan, France, Germany, Italy, the Netherlands, the U.K.,

and Australia as important countries to which she exports.

Of the approximately 400 labels carried by Downtown 161, the top-selling ones include Armed, Subliminal, Naked Music, Groovili-cious, Twisted, Nervous, Tommy Boy, Wave, and Yoshitoshi. Perrone says best-selling catalog labels include Large, Guidance, and MAW.

Perrone is assisted by an efficient staff of six, including two sales directors (Mark Richards and industry veteran Judy Rus-

'Our distribution is so specialized that having two distributors is oftentimes more beneficial'

- LINDA PERRONE -

sell), three inventory supervisors (John Alvarez, Michael Salemi, Dave Grief), and a bookkeeper (Lisa Nell).

Downtown 161 prides itself on its ability to fulfill each retailer's order as close to 100% as possible. "We stay on top of all orders and our stock," Perrone says. "That's how you develop strong and trusting relationships with retailers. We sell to the stores who sell to their loyal customers, the ultimate buyers."

The distributor also expresses pride about not having to insist on label exclusivity, which Perrone claims isn't necessary. "Our distribution is so specialized that having two distributors is oftentimes more beneficial," Perrone notes.

Once a record reaches another level of sales, a distributor that can get it into the major chains (like an ADA) is the next logical

step, says Perrone.

A willingness to work with multiple distributors is music to the ears of many independent labels. "Most distributors insist on exclusive deals, which inflates the price of the records from the extra middle man," explains Andrew Jervis, VP of San Francisco-based Ubiquity Records. "By the time it reaches the small mom-and-pop store, it is so expensive that oftentimes the store can't afford to stock enough copies."

To that end, Jervis says that Ubiquity—and its two imprints (Luv N' Haight and CuBop)—focuses on its own network of mom-and-pops, especially with 12-inch vinyl product. Explains Jervis, "We've sold up to 10,000 units of one single. And that's solely on the strength of DJ play, street buzz, and reviews in the press."

Like Ubiquity, many independents are also discovering the sales potential of the Internet, albeit with caution. "With E-tailers," explains Jervis, "we find it difficult to monitor exactly what happens because CDs are bought through one-stops and other distributors. So, we try to get as much accompanying editorial coverage as possible."

In addition to E-tailers, numerous independent labels are expressing interest in MP3 technology. "This has been an interesting area to explore," notes Jervis. "With much of our product initially available in the 12-inch vinyl format, we could get tracks on the Net months before the CD-single release."

At just over two years old, New York-based Cductive (www.cductive.com) is the largest music aggregator and distributor of independent music on the Internet. Specializing in dance, electronica, and rhythm-crossover, Cductive represents hundreds of labels, including Ninja Tune, Mo' Wax, Transmat, Trax, XL Recordings, R&S, and Asphodel.

Helmed by Tom Ryan, John Rigos, and Alan Manuel, Cductive offers customized compilation CDs; direct digital distribution; and MP3 downloads. Explains Cductive's executive VP Rich Bauer, "For us, the means of distribution—CD or MP3—is irrelevant. What's most important is making the music available."

Bauer claims that Cductive, along with its strong distribution network (E-tailers, destination sites, and community sites) reaches 10 million visitors per month.

At the end of the day, distribution—whether traditional or online—is a business based on hits. But, says Third Millennium Entertainment's Folise, "the distributors need to help form the foundation to make hits happen. Little guys like myself can't always get to the next level on their own. Where is the middle ground?"

EXECUTIVE TURNTABLE

HOME VIDEO. Glenn Weisberger is named senior VP and general counsel for the Harvey Entertainment Co. in Los Angeles. He was VP/director of legal affairs and business affairs for Universal Television and Network Group.

Stephanie Sperber is promoted to senior VP of corporate marketing and partnerships for Universal Studios in Universal City, Calif. She was VP of corporate marketing.

DISTRIBUTORS. Myles Luster is promoted to field sales manager of black music for WEA in Los Angeles. He was a sales representative.

NEW MEDIA. Kenton Low is promoted to president of Universal Studios Online in Universal City. He was senior VP of corporate marketing at both Universal Studios and Universal Stu-



LUSTER

MacBLANE

dios Online.

David MacBlane is named president of Marsmusic.com in Fort Lauderdale, Fla. He was worldwide chief information officer for WPP Group USA Inc.

Deanne Saffren is named music and label relations director for Soundbreak.com in Hollywood. She was executive assistant to the VP of marketing for Capitol Records.

Edward Morris is named music news correspondent for Country.com in Nashville. He was a freelance writer.

WRESTLING MANIA GRIPS KOCH, TOMMY BOY

(Continued from page 45)

Stone Cold Steve Austin's entrance theme, then, is "hard-edge, angry, pissed-off-at-the-world rock," says Johnston, while Undertaker's shows a "Gothic, demonic angle" in keeping with the character. Most of the material was recorded by Johnston himself, though German heavy rock group H-Blockx performs Austin's theme "Oh Hell Yeah."

"Our music is very much its own category," says Johnston, acknowledging that wrestling music is generally "stigmatized" as heavy metal because of the sport entertainment's inherent "headbanging" nature. "But we're really a dramatic series and have to get people's emotions going for drama. So I do a lot of orchestral sessions. Rock'n'roll offers an immediate feeling but not an emotional thing per se, as in classical music or film scoring, which leads emotions down a road and tells you how to feel."

Tommy Boy's wrestling album, meanwhile, "takes it to another level," says Hoffman, who similarly likens "WCW Mayhem: The Music" to a movie soundtrack. "Except for one or two tracks, the music is all newly created for the WCW and is exclusive, so we're approaching it like a big soundtrack project."

Also like Johnston, Hoffman, who co-executive-produced the album, notes the emotional impact of the

music. "You hear Goldberg's theme, 'Invasion,' as soon as he comes out of the tunnel, and it's very powerful to hear the crowd chanting for this intense guy." Hoffman adds that producer and Tommy Boy A&R rep Patrick Edmonds incorporated various WCW sound effects and other "atmospheric" bites to create a "flow" to the package resembling his previous "Jock Jams" and "Jock Rock" comps.

"WCW Mayhem's" artist roster "went beyond our wildest dreams," continues Hoffman, noting that the participants are wrestling fans whose contributions often are wrestling-oriented. "Ruff Ryders' 'Pay Per View' references the programs, and Slayer wrote 'Here Comes The Pain' for [wrestler] Sid Vicious."

WCW's director of licensing Casey Collins notes that these artists are all known to WCW fans "who buy their albums anyway." While the wrestling body has also produced past albums, "WCW Mayhem" is the first to link with a company of Tommy Boy's stature, he says, adding that WCW now looks to the label as a musical one-stop for production of future CDs and ring entrance music.

WCW is already integrating music from "Mayhem" into its TV programming—including a newly remixed live version of Metallica's classic "Search And Destroy," with

'You hear Goldberg's theme, "Invasion," as soon as he comes out of the tunnel, and it's very powerful to hear the crowd chanting for this intense guy'

- DAN HOFFMAN -

which Sting enters "the squared circle"—and plans press events featuring wrestlers and musicians for Times Square in New York and Tower Records in Los Angeles next month. Citing a "marketing bonanza," Hoffman says that Tommy Boy looks to extend beyond WCW's TV audience with radio promotion, perhaps to entail a focus track following feedback, via indie firms Franchise Marketing and the Syndicate in addition to in-house staff.

TV ads, besides obvious WCW programs, will appear on MTV and other cable stations, and an extensive Web

promotion will feature two free downloaded tracks and a contest awarding VIP treatment at a live WCW event. A special page on WCW's Web site will also link with retailers.

Also for retail will be posters and two-sided flats fronting the album's two collectible covers—one showing Goldberg, the other Sting. There will be T-shirts for radio and street promotion, and DJ Ran will wear a special baseball shirt serving the overall "Mayhem" theme, which also involves WCW's Nov. 21 "Mayhem" pay-per-view show and the like-titled Electronic Arts video game.

Koch has enlisted Concrete Marketing to help work "WWF: The Music—Vol. 4" at radio and retail, says Frank. The album, he notes, is being served to heavy metal and rock radio programmers, focusing on H-Blockx's "Oh Hell Yeah."

A full co-op advertising plan is in effect, says Frank, and 30- and 60-second spots will run on WWF TV programming. A life-size Stone Cold Steve Austin in-store merchandiser will hold 44 pieces of product and is the first such unit devised for a Koch wrestling release.

"We have a whole marketing infrastructure that wasn't in place before," notes Frank, calling the fourth WWF volume "the biggest priority for the rest of the year" for Koch, which is

also rolling out the title worldwide.

Like the WCW, the WWF looks to further its record company relationship. According to Johnston, WWF theme albums featuring top hip-hop artists and rock acts are in the works.

"Our product is truly music-driven," says Johnston, who notes that the WWF has also begun incorporating music and videos by artists including Lo-Fidelity Allstars, Push Monkey, Cypress Hill, and Sugar Ray into its "Sunday Night Heat" program. (The WCW has experimented with having acts actually perform on its shows but found that its fans "don't want to mix and match" music and wrestling in a live context, says Collins.)

"We're the unequivocal leader in the very demo that record companies spend fortunes on trying to get to, so it's natural to put popular music acts in our shows," says Johnston.

Will Botwin, executive VP of Columbia Records Group and GM of Columbia Records, agrees that many of his labels' artists share a "lifestyle connection" with the WWF audience, "so we love placing them on the show. It's an effective way to reach that young male music fan, and we've found it to be very impactful for the music that it features. These kids are really fanatics about wrestling—and about the music that is the soundtrack to what they're watching."

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Wherehouse, Willie's Rumors Not Necessarily To Be Believed

IN THIS COLUMN I'd like to address a couple of rumors making their way through the marketplace.

First off, over the last month, every label and distribution executive I have talked to seems to believe that Trans World Entertainment is in negotiations to buy Wherehouse Entertainment.

In my opinion, this rumor is false. But if you don't believe me, then listen to the words of Bob Higgins, chairman/CEO of Trans World. He addressed this issue at the company's convention, held Oct. 4-8 in Saratoga Springs, N.Y.

On the last day of the convention, Higgins and the senior management staff had a question-and-answer session with Trans World employees. Before the floor was opened to questions, Higgins began the session by saying that while the company usually doesn't comment on market rumors, he would tackle the question of whether Trans World was buying Wherehouse.

"If we do an acquisition, we do it at the right time," he said. "When we did the Strawberries acquisition, we made sure that

we had that situation under control before we did the Camelot acquisition."

Trans World is focused on digesting Camelot Music, and management has to fix any problems that exist with the acquisition.

Higgins suggested that taking on another acquisition at this time, with all Trans World has on its plate, would be "dumb" and noted, "We consider ourselves fairly intelligent."

While the Trans World element of the rumor is false, it's easy to see how it got into the rumor mill. This seems to stem from what is almost a time-honored tradition in the music business: When you are unhappy with how an account is performing with your product, you immediately conclude that the account is in trouble and therefore will likely be sold. Next thing you know, such a rumor is making the rounds.

Among label sales and distribution executives, there seems to be widespread unhappiness with Wherehouse's performance.

Numerous sources suggest that the Blockbuster Music acquisition, (Continued on page 50)

RETAIL TRACK

by Ed Christman



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Koch Sees Personnel Shuffle; Bomp Records Turns 25

KOCH MARCHES ON: Personnel changes have recently been afoot at Koch Entertainment, the New York label arm of Port Washington, N.Y.-based distributor Koch International. But the head of Koch's label operations says it's simply a matter of the natural evolution of things.

On Oct. 8, **Steve Wilkison**, VP/GM of the Koch Records imprint, exited the company to take a job as VP/GM of Eminent Records, the Nashville label that released **Emmylou Harris'** much-praised album "Spyboy" in 1998.

On Oct. 7, Redwood City, Calif.-based downloadable music firm **Emusic.com** announced that **Dave Allen**, director of A&R and Internet strategy at Koch's imprint **twenty14.com**, would be joining the company as its Los Angeles-based director of content.

Koch Entertainment president **Bob Frank** says that Koch's label interests, which were consolidated under the Koch Entertainment banner only this spring, are undergoing a restructuring. "Everything that existed before Koch Entertainment was set up had to go through a transition," he says. Frank adds that he plans to hire a VP of sales and marketing for the label division.

Frank says that Wilkison will not be replaced, and that **twenty14.com** will now be wrapped into Koch Entertainment. The only album announced by **twenty14**, the **Supersuckers'** "The Evil Powers Of Rock'N'Roll," has been pushed back from Oct. 19 to Nov. 16 and will now be released under the Koch Records logo.

WOMP BOMP A LOO BOP: It hardly seems possible, but Bomp Records is celebrating its 25th anniversary this year, and it will kick out the celebratory jams with a Nov. 6 party/gig at the Garage in Hollywood.

The Burbank, Calif.-based label was the brainchild of writer **Greg Shaw** and took its name from Shaw's pioneering rock'n'roll mag **Who Put The Bomp** (later known simply as **Bomp**). Shaw entered the music biz innocently enough in 1979, when guitarist **Cyril Jordan** brought him the **Flamin' Groovies'** great single "You Tore Me Down."

The label went on to issue dozens of terrific 45s and albums of power-pop, punk rock, and garage rock, including early material by the L.A. punk groups **the Zeros** and **the Weirdos** and the unreleased **Iggy Pop** classic "Kill City." (For a more comprehensive history of the label by Shaw himself, visit Bomp's Web site, www.bomp.com.) Along the way, Shaw found time to operate his own independent retail store, also known as **Bomp Records**, during the '80s.

To commemorate its quarter-century milestone, Bomp has



by Chris Morris

released a two-CD collection, "Straight Outta Burbank." The 45-cut set includes tracks by such label acts as the **Weirdos**, the **Zeros**, **the Germs**, **the Dils**, **the Dead Boys**, **the Stooges**, **DMZ**, **the Martians** (**Dan** and **David Kessel**, sons of jazz guitar great **Barney Kessel**), **Kim Fowley**, **the MC5**, **the Pink Fairies**, **the Deviants**, and such **Declarations of Independents** **Flag Wavers** as **the Lazy Cowgirls**, **the Flesh Eaters**, **Davie Allan**, and **the Streetwalkin Cheetahs**.

The Garage gig will feature sets by **MC5** guitarist **Wayne Kramer**, the original **Zeros** lineup, **Davie Allan**, **the Brian Jonestown Massacre**, Los Angeles pop band **Beachwood Sparks**, and former **Deviants** and **Pretty Things** member **Twink**, backed by Los Angeles' **Small Stone**. The show is being jointly mounted by **Bomp** and **Alive/Total Energy Records**.

FLAG WAVING: When we first saw guitarist **Kid Ramos** play, he literally was still a kid: The axeman was in his early 20s when he starred in singer/harp player **James Harman's** Southern California-based blues band of the early '80s.



KID RAMOS

Today, **David Ramos** may no longer be a kid chronologically, but his chops are still tops, as proved by his work as lead guitarist with **the Fabulous Thunderbirds** and by the biting playing on his current self-titled **Evidence Music** release.

The album sports a top-flight lineup of Ramos' past and present musical associates. The guests include the **T-Birds'** **Kim Wilson**, L.A. blues singer **Janiva Magness**, **Cesar Rosas** of **Los Lobos**, and a couple of fellow **T-Birds** who are also veterans of **the Harman Band**, bassist **Willie J. Campbell** and pianist **Gene Taylor**.

Ramos, Campbell, Taylor, and Harman regroup on the album for the first time in 17 years. The session was not without some tension, Ramos notes.

"Willie J. and James hadn't spoken in 11 years," he says. "Both guys were real men about it. It could have been weird... [But] we were like a family, and I thought it was real appropriate to put everybody together again."

"Kid Ramos" gives a deep picture of its namesake's capabilities as a performer in a variety of blues styles. The album features tunes associated with such diverse performers as **Little Milton**, **Howlin' Wolf**, **Ray Agee**, **Jerry McCain**, **Pee Wee Crayton**, and **Otis Rush**.

"I'm really a fan, first and foremost, of that music," says Ramos, who credits his deep background in the form to early schooling by Harman, a fanatical record collector. "I said, 'I want to play a lot of things that I dig and not just be in one bag. Blues encompasses so many things.'"

The listener gets just a small

taste of Ramos' vocal abilities on the album. He sings on only one track, the set-closing "I Would Be A Sinner," and he hadn't even planned to do that. He stepped in only after **Los Lobos'** **David Hidalgo**, who was earmarked to sing on the track, couldn't make the date.

"To sing is to me the hardest thing to do," says Ramos, who actually sounds a lot like **Ricky Nelson** on the track. "When I open my mouth, I want to sound like **Al Green** or **Marvin Gaye**, and that ain't gonna happen, not in this lifetime."

One of Ramos' non-musical fixations is visible on the **Evidence** set's cover. The pompadoured

musician, a collector of vintage apparel and furnishings for some 20 years, is seen posed on the patio of his Anaheim, Calif., home before an old **Dr. Pepper** cooler and a **Texaco** gas pump.

Ramos—still one of the sharpest-dressed performers in the business—says that in the age of **eBay**, gathering retro garb and furniture is a tougher game than it used to be. "Everybody thinks everything old is worth a fortune now. It's hard to find deals anymore."

On Oct. 18, Ramos began a five-week tour of the East Coast and the Midwest with the **Fabulous Thunderbirds**.

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Merchants & Marketing

RETAIL TRACK

(Continued from page 48)

tion is proving to be a painful digestion process and that Wherehouse may have bitten off more than it can chew.

Since that acquisition, on the negative side, the chain is said to have poor execution in carrying out label promotions; weak replenishment; nonalignment of the Blockbuster and Wherehouse systems; too much dead inventory; promotions that are too expensive; and stores that look schlocky thanks to the chain's used-CD business, which appears to be taking up more and more space in the stores, much to the chagrin of label executives.

On the plus side, Wherehouse still does OK in selling the hits but appears to have lost a step or two on breaking acts. The company's people get high marks, and Wherehouse has a terrific marketing effort that buys a lot of media, which label types really like. Also, the company gets kudos for having a strong Internet effort.

In addition to worries among label executives, also fueling the Trans World rumor is that, according to sources, Cerberus Partners—the financial firm that

acquired Wherehouse after it emerged from Chapter 11 in December 1996—is getting antsy about its equity stake in the chain.

When Cerberus acquired Wherehouse, Wall Street sources said they were surprised because the firm is not known for making long-term investments, preferring instead to do deals that provide cash-out opportunities in a year or two.

When it acquired Wherehouse, and then Blockbuster Music in August, Cerberus had a clear exit strategy; it planned to take the chain public. But that avenue has since been closed off, thanks to the incorrect perception on Wall Street that digital downloading will wipe out brick-and-mortar.

Consequently, in the latter part of the summer, Tony Alvarez, Wherehouse chairman/CEO, was said to be quietly trolling Wall Street trying to find a replacement investor for Cerberus. His search was said to include cash-rich Internet companies, with which he hoped to strike a strategic alignment.

Alvarez was unavailable for comment on any of the above top-

ics.

MOVING OVER to the next rumor, Willie's, the Richmond, Va.-based R&B-oriented chain, is said to be having trouble. At any given point over the last year, the 18-unit chain has been placed "on hold" by practically all the majors. For those not familiar with the term "on hold," it means that music manufacturers will not let an account buy on credit until payments due have been made.

While some think that Willie's has a cash-flow problem, it seems that the real problem for the chain is that its owner and founder, Lew Rosenfeld, is trying to build his business the old-fashioned way—using the manufacturers' money to finance his new stores. That worked very well in the 1970s and 1980s, but since the industry became awash in retail bankruptcies in the 1990s, tighter credit policies have been installed, making that strategy a much more difficult gambit.

Anyway, with its difficulties, Willie's became an attractive acquisition target for National Record Mart (NRM). During the summer, according to sources, NRM approached Rosenfeld about the possibility of buying the chain and placed an offer on the table. But depending on whom you listen to, that offer was either turned down or not given a response. Willie's executives didn't return a phone call seeking comment, and neither did NRM executives.

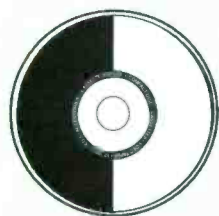
SPEAKING OF National Record Mart, the chain's same-store sales for the four-week period ending Sept. 25 were down 3.9% from the sales it had in the same period last year. The decrease was attributed to last year's release of the "Titanic" video.

Total sales for the period were \$8.6 million, up 14% from the \$7.6 million the chain generated in the corresponding time frame in 1998.

RAN INTO an old friend at the Musicland convention. Mike Gaffney, who headed up the music distribution effort for Navarre Corp. until June 1997, is now based in Minneapolis and working for Audio Visual & Film Group.

He is handling business development for the firm, which provides sound, lighting, and projection services for business meetings. In fact, that's what the company was doing at the Musicland convention. Gaffney says he hopes to work his old friends in retail and at labels to pick up business in the music industry.

For those seeking to contact Gaffney, he probably can be reached through the company's Web site at avfg.com.



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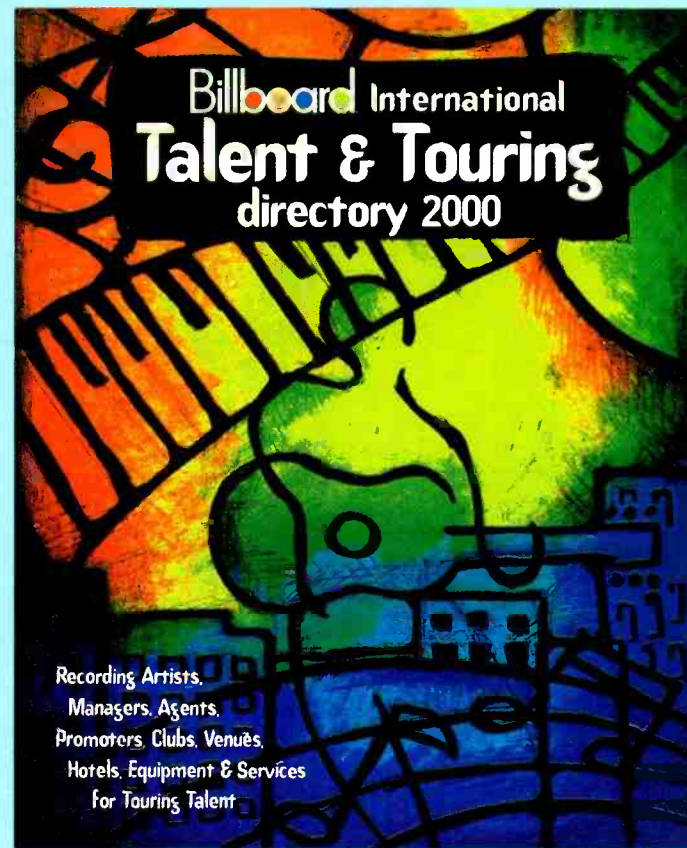
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		NO. 1		
1	3	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA 32 weeks at No. 1	427
2	1	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	22
3	2	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	83
4	13	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	156
5	4	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG 846210/DJMG (12.98/18.98)	LEGEND	539
6	5	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	118
7	6	MATCHBOX 20 ♦ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	137
8	10	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98/17.98) HS	ROMANZA	98
9	11	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1178
10	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	260
11	7	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	181
12	12	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	290
13	14	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	124
14	9	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	27
15	15	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	166
16	16	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	242
17	18	GUNS N' ROSES ♦ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	437
18	17	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	468
19	25	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	205
20	21	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	101
21	23	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	371
22	24	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	... AND JUSTICE FOR ALL	497
23	22	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	91
24	27	PINK FLOYD ♦ ¹³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	549
25	26	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	333
26	28	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	452
27	30	AC/DC ♦ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	283
28	20	BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98)	GREATEST HITS VOLUME 1	35
29	19	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	71
30	32	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	136
31	29	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	31
32	42	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	449
33	36	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	98
34	34	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	322
35	35	BEASTIE BOYS ▲ DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	420
36	31	GARTH BROOKS ♦ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98)	THE HITS	205
37	40	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	50
38	45	SAVAGE GARDEN ▲ ³ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	124
39	48	TOOL ▲ ² VOLCANO 31087* (10.98/16.98)	AENIMA	154
40	38	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	140
41	41	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	77
42	39	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/16.98)	UNDER THE TABLE AND DREAMING	208
43	37	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	405
44	—	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	98
45	49	CELINE DION ♦ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	179
46	43	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	193
47	46	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	97
48	33	VARIOUS ARTISTS ● BIG IDEA/WORD 6936/LYRIC STUDIOS (6.98/10.98)	VEGGIE TUNES	28
49	—	SADE ▲ ⁴ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	126
50	—	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	287

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

CHOCLAIR'S 'ICE COLD' LOOKS HOT IN CANADA

(Continued from page 44)

da began a five-month print advertising campaign in July using regional and national publications. This month, Virgin also launched a seven week advertising campaign on MuchMusic (including its Web site) and its French-language counterpart, MusiquePlus, plus a three-week campaign on BET in the U.S. Pre-release ads on college and top 40 radio stations nationally will continue through late November.

"Our staff is almost doing nothing but working on 'Ice Cold' right now," jokes Russ Hergert, national urban/dance marketing and promotion manager at Virgin Music Canada. "Not that we're neglecting anything else, but I'm at the office to 10 p.m. every night, and street team coordinator Christopher France Thrust and our urban team are in clubs until 3 a.m."

"Let's Ride" was serviced to Toronto radio stations Sept. 9 and to radio nationally Sept. 21. Despite some initial promising signs, though, Virgin isn't counting on radio to play a significant role in developing Choclair. "Not many Canadian radio stations play [domestic] urban records," says Paul Shaver, director of national promotion at Virgin Music Canada.

He continues, "We're being told by many programmers, 'It's a great-sounding record with a solid hook, but . . . We're still getting a 'but.' [Top 40 station] Hits 103 [CKMM] in Winnipeg is leading the way, with the record being in heavy rotation there. That's really going to really help us spread our story."

Lisa Akizuki, VP of programming of CKMM, says, "We played 'Let's Ride' as a feature, and we got calls right away."

Choclair debuted in 1995 with "Twenty One Years," featured on the B-side of Saukrates' 12-inch release "Father Time" on Kneedeep Records. Follow-up singles, all on Kneedeep, have included "What It Takes"/"Just A Second" (1996), "Internal Affairs" (1998), "Conversation" (1998), and "Flagrant" (1998). In 1997, Choclair scored a Juno Award for best rap recording with "What It Takes."

In early 2000, Kneedeep Records, operated by Choclair and his manager, Day, will release "The Collectives," a compilation of Choclair's previously released vinyl singles, along with previously unreleased tracks. "People have complained because they can't get these tracks on CD," says the artist.

Choclair predicts that his longtime fans will be quite surprised by his album. "People will say the album sounds really different than 'Twenty One Years,'" he says. "That's because it's five years later, and I've matured. Also an album gives you space to do straight-ahead hip-hop like 'Ice Cold' [or] 'Let's Ride,' which has more of a dance groove, and reflective songs like 'Situation 9' and

'People have been suggesting that the future of Canadian hip-hop is resting on my shoulders, but I don't think so'

- CHOCLAIR -

rapping around the age of 14. "A lot of rappers have come out of Scarborough, including Mathe-matik, Six Sense, Citizen Kane, Monolith, Ghetto Concept, Infinite, Maestro, and Snow," he notes. "Scarborough really has its own [musical] identity now."

Following high school, Choclair worked as a day-care teacher for five years, quitting last year because of traveling for his performing career.

Choclair will spend most of the next year on the road. From Nov. 11-24, he is touring in the U.S. as part of the Lyricists Lounge tour with American rappers Method Man, Slick Rick, EPMD, and OutKast. This will be followed by a Canadian tour of his own.

"Takin' It In,' where people can listen to what I'm saying."

Of Jamaican heritage, Choclair grew up in the eastern Toronto suburb of Scarborough. He began



Tracie At Wiz. Capitol Records artist Tracie Spencer signed copies of her album "Tracie" at the Wiz in downtown Manhattan. Pictured, from left, are Tariq Akram, store manager; Spencer; and Mauro DeCeglie, Northeast marketing manager for Capitol.

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New Media

MERCHANTS & MARKETING

Vegas Music Bash Kicks Off Pixelon Web Site

Sets By The Who, Dixie Chicks, Kiss, Others Will Be Available On The Net

This week's column was prepared by guest columnist Steve Trainor.

A SERIES OF FOUR concerts headlined by a reunion of the Who will launch a new Web site, www.pixelon.com, on Friday (29). Pixelon.com, which is based in San Juan Capistrano, Calif., claims to be the first online broadcast network featuring full-screen, TV-quality video and audio.

The \$10 million concert event—dubbed iBash '99—will be Webcast live from the MGM Grand Hotel and Casino in Las Vegas.

In addition to the Who concert at 10 p.m. PST in the Grand Garden Arena, the iBash lineup also will include "The Hottest Divas Of Country": Dixie Chicks, Faith Hill, LeAnn Rimes, and Chely Wright at 2 p.m. in the arena; Kiss and the Offspring at 6:30 p.m. at the MGM Grand Adventure Theme Park; and Tony Bennett and the Brian Setzer Orchestra at 8 p.m. in the arena.

Tickets to each of the shows are \$10, and all proceeds from the Who's performance will be donated to charity, according to Pixelon spokesman



Sean Montgomery.

There is no charge, however, to view any content on the pixelon.com site, and a viewer needs only to download the Pixelon Player from the site in order to see and hear the streamed Webcast.

"The Internet today is an extremely exciting medium for any artist," says Roger Daltrey of the Who. "Pixelon is certainly doing some extremely high-quality work, and broadband visual technology is definitely the wave of the future."

"Far different from a standard Webcast, pixelon.com will offer a unique, personalized online experience," Montgomery says. "Each performance will be broadcast from multiple cameras, so viewers have a choice of camera angles" via which to view the performances.

In addition to the live Webcast, all performances and backstage footage will be archived and will be available for viewing beginning the following day, Saturday (30). The live event and the archive are considered an on-demand streaming video experience, and there will be no audio-only files

available to download.

Highlights of the Who, country divas, and Tony Bennett/Brian Setzer Orchestra concerts also will be featured on the network of PAX TV stations on Saturday (30) as a two-hour "iBash '99" special at 9 p.m. EDT.

According to Pixelon, Universal will also use the occasion of the concert to promote MCA's recently released "The Who: 30 Years Of Maximum R&B," a four-CD box set, and MCA/Universal Music Enterprises' recent "The Best Of The Who" entry in the "20th Century Masters/The Millennium Collection" series.

Pixelon.com has developed its own proprietary capture, encoding, encryption, and playback process technologies, the company says. The network plans to offer many programming platforms, including film and TV specials, news, sports, music videos, and live events such as iBash. According to Montgomery, Pixelon is currently working with a number of major content partners for its network.

"With pixelon.com, the computer screen finally delivers video and audio that looks and sounds like TV," says Michael Fenne, Pixelon's founder. "Not only that, but Pixelon delivers Internet programming that viewers want, when they want it, the way they

(Continued on page 66)

TRAFFIC TICKER Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. nsync.com	14.1
2. mtv.com	12
3. tunes.com	11.1
4. billboard.com	9.3
5. mp3.com	9.3
6. imusic.com	7.4
7. peeps.com	7.2
8. country.com	7.1
9. pollstar.com	6.9
10. launch.com	4.8

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mtv.com	579
2. mp3.com	578
3. tunes.com	383
4. launch.com	333
5. ubl.com	300
6. peeps.com	258
7. bmg.com	178
8. sonicnet.com	141
9. pollstar.com	141
10. rollingstone.com	130

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	1,051
2. mp3.com	781
3. tunes.com	539
4. ubl.com	520
5. launch.com	450
6. peeps.com	324
7. backstreetboys.com	322
8. vh1.com	208
9. imusic.com	208
10. country.com	208

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 50,000 individuals throughout the U.S. participate in the Media



Billboard

OCTOBER 30, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		HONKY TONK UNION EMMA JAVA 0001	ROGER CLYNE & THE PEACEMAKERS	—
◀ NO. 1 ▶ 1 week at No. 1					
2	5	18	SUPERNATURAL ▲ ¹ ARISTA 19080	SANTANA	1
3	1	2	BREAKDOWN ISLAND 546518*/DJMG	MELISSA ETHERIDGE	24
4	6	2	THE DISTANCE TO HERE RADIOACTIVE 111966/MCA	LIVE	15
5	3	4	THE FRAGILE NOTHING 490473*/INTERSCOPE	NINE INCH NAILS	33
6	4	3	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	22
7	2	3	HUMAN CLAY WIND-UP 13053*	CREED	2
8	11	6	A LITTLE BIT OF MAMBO ▲ RCA 67887	LOU BEGA	4
9	7	4	TO VENUS AND BACK ATLANTIC 83230/AG	TORI AMOS	66
10	NEW		SOUNDSYSTEM CAPRICORN 546645/DJMG	311	9
11	10	7	FLY ▲ ² MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	11
12	NEW		RUN DEVIL RUN MPL 22351/CAPITOL	PAUL MCCARTNEY	50
13	17	2	HOURS... VIRGIN 48157	DAVID BOWIE	89
14	8	3	IN... THE LIFE OF CHRIS GAINES CAPITOL 20051	GARTH BROOKS	16
15	NEW		CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS.	ERIC CLAPTON	23
16	RE-ENTRY		A LOVE LIKE OURS COLUMBIA 69601/CRG	BARBRA STREISAND	26
17	RE-ENTRY		ENEMA OF THE STATE ▲ MCA 111950	BLINK 182	19
18	19	17	SIGNIFICANT OTHER ▲ ⁴ FLIP 490335*/INTERSCOPE	LIMP BIZKIT	8
19	14	22	MILLENNIUM ▲ ⁸ JIVE 41672	BACKSTREET BOYS	3
20	12	5	YELLOW SUBMARINE SONGTRACK APPLE 21481/CAPITOL	THE BEATLES	71

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

To Rent Or Not To Rent DVD? That Is The Question In U.K.

BY SAM ANDREWS

LONDON—With the news that Warner Home Video is initiating a DVD revenue-sharing model with some retailers in the U.S., the debate has intensified over the introduction of a rental window for the disc format in the U.K. marketplace.

Since its inception, DVD was conceived as a sell-through product to encourage greater consumer adoption. The strategy has clearly worked in U.S., as DVD software shipments have rocketed past the million-unit mark. The adoption has spilled over to world markets also, and Warner Home Video U.K. is predicting a shipment of 100,000 units of its December

release "The Matrix." In the U.K., player penetration is expected to hit 85,000 by the end of the year, with DVD-ROM-enhanced PCs expected to hit 700,000 households.

However, rental dealers fear that the window they enjoy for VHS releases will soon be closed for DVD and that they may lose one of their main business advantages over the mass merchants.

While the distributors remain silent over their plans for a DVD rental window, a U.K. trade association, the Electronic Software Retailers Assn. (ESRA), which boasts a membership of 50 retailers totaling 800 storefronts, is concerned that a

window will be introduced, provided that dealers agree to revenue sharing.

ESRA director general Derek Mann says a new contract between the major studios and physical distribution company the Entertainment Network no longer includes the words "rental" or "hire." ESRA says this omission could allow the majors to refuse rental of their products, as they are entitled to do under U.K. copyright legislation, or to insist that revenue sharing be part of a rental agreement.

The goal, says Mann, is to raise the studios' rental revenue 30% to about 60%.

"Revenue sharing is a way of easing the financial situation for smaller

retailers, but it doesn't necessarily make it more profitable," he says, adding that it is hard to see a DVD rental window of more than three months being allowed. "We can't see the big sell-through chains agreeing that we should get more than three months' advantage on them even if we are paying a premium price."

British rental dealers are responsible for about half of the 1.3 billion pound (\$2.15 billion) overall revenue generated by the U.K. video industry last year, according to statistics from the British Video Assn. The vast majority of rental dealers back a DVD rental window.

Steven Jefferies of VidBiz, an ESRA member and a London-based indie chain of more than 60 stores, says any further deterioration in the rental business would have a disastrous impact on the Hollywood studios.

"I can't believe that the heads of the major motion picture studios would be so stupid as to destroy the rental window," he says, "when home video still accounts for 48% of all movie profits."

Iain Muspratt of Choices Video, a Peterborough-based chain with 141 stores, is equally adamant that there should be a rental window for DVD.

"We're in favor of it, and we don't believe it will have any more effect than VHS rental had on sell-through," he says. "But we do think [the DVD format] needs another 12 months to build the customer base."

A Blockbuster representative agreed, saying, "Rental is good for the overall market, as it creates incremental revenue for the studios, allowing them to fund new projects. Studio

economics require films that do not succeed theatrically to still generate a return, which is realized via the rental market. Without a rental window, the overall studio revenues will decline, which is bad news for the long term."

However, at least one respected video rental dealer and commentator has called the whole issue of a DVD rental window into question.

Adrian Rondeau, owner of Essex-based Adrian's, a rental and sell-through video specialist, doubts a DVD rental window would survive.

"The rental window was how video was established originally, but that is not the same now," Rondeau says. "People expect the sell-through release of a DVD straight after its cinema window. Dealers are panicking about not having a window, but not everyone wants to buy every movie they will still want to rent."

At least one senior distribution executive privately agrees that the introduction of a DVD rental window will take time. "The whole thing is a mess," he says. "It's going to take a lot of sorting out."

Sell-through retailers predictably take a different view. Tower Records video manager Tara Gordon is outspoken about the introduction of a DVD rental window, saying such a move would be "suicidal when you are just launching a format. You have to give the consumer everything you've got."

WHSmith Group video product manager Gary Kibble is equally against a rental window. "It will have the effect of maybe reducing sell-through revenue by around 30%-40%."

Fans Of Indie Films Gain A New Web Haven; Van Halen, Petty, McLachlan Release DVDs

ALTERNATIVE TRIP: Fueled by an irrepressible independent spirit and the desire to capture an audience hungry for alternative entertainment, Media Trip.com is beginning its online journey.

Launched Oct. 12, the content site offers visitors the chance to view short films and eventually features from independent filmmakers.

"Our goal is to introduce audiences to alternative entertainment choices," says MediaTrip.com president Robert Faust, "and it's a platform for many different things."

The site will also feature streaming of alternative music, artist interviews, and live concert performances.

"If a consumer happens to like some of the music we have, we can direct them to a film that they might like as well," says Faust, who paid his dues in the indie film world as executive director of the Los Angeles Independent Film Festival.

MediaTrip's debut offering is the premiere of "George Lucas In Love," a nine-minute parody of "Shakespeare In Love" directed by Joe Nussbaum and produced by Joseph Levy.

In order to view the film, visitors must register on the site, and Faust says more than 25,000 have signed up as a result.

In addition to "Lucas," Faust says, the company has made digital distribution deals with Phaedra Cinema for 10 shorts and Seventh Art Releasing for 25 shorts. The plan is to offer a new film each week. Full-length films will be available in November.

Also in November, the company will offer an E-commerce feature. The site will not set up its own internal E-commerce structure, Faust says, but has made a deal with Reel.com to handle order fulfillment.

While movie content litters the Internet landscape, Faust is confident that the site's brand of indie product will find an audience.

"Maybe a lot of good films are under-promoted, but there's a whole other world out there," he says. "With the Internet there's a whole new audience, and we're offering producers a way to break the bottleneck of distribution."

Faust says the site will embark upon guerrilla marketing techniques such as poster campaigns in major markets, event tie-ins, and a college campus

campaign to lure consumers to the site.

HOME CONCERTS: A new concert film from Tom Petty and bonus track from Van Halen highlight Warner Reprise's November DVD schedule.

"Van Halen Video Hits: Volume I" will be released on Nov. 2, with the bonus track "Without You," only available on DVD. A VHS version without the track was previously released.

The 67-minute program, priced at \$24.99, features the classic Van Halen tracks "Jump," "Hot For Teacher," and "Right Now." It is the companion piece to the group's double-platinum greatest-hits album, "Best Of."

On Nov. 9, the label will release "Tom Petty & The Heartbreakers: High Grass Dogs—Live From The

Fillmore."

Filmed at the legendary San Francisco venue in March 1999, the program is the first concert film made of the band since 1992. Priced at \$24.98, the program is also available on VHS for \$19.98.

The video features 19 songs encompassing Petty's career, from "Breakdown" to 1999's "Free Girl Now."

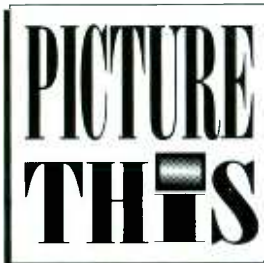
Available now from BMG Entertainment is an extensive concert program from Sarah McLachlan. "Mirrorball" contains 25 tracks for more than two hours of concert performance from the Grammy Award winner.

In addition, the DVD contains multiple camera angles, a scrapbook, and photo gallery. The 10 bonus tracks are "Intro (Last Dance)," "Plenty," "Witness," "Wait," "Ice," "Mary," "Elsewhere," "Vox," "Into The Fire," and "Credits (Last Dance)" round out the special features.

The disc was produced by Bob Gourley of Nettmedia, a division of Nettwerk Records, with technical support from Crush Digital Video.

KUDOS: Congratulations go out to Philips Electronics, which was recently awarded an Emmy by the National Academy of Television Arts and Sciences for its achievements in DVD technology.

Warner Home Video president Warren Lieberfarb also received a special Emmy for his contributions to advancing the format.



by Eileen Fitzpatrick



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	3	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
2	2	23	YELLOW SUBMARINE	MGM/UA Home Video Warner Home Video M206160	The Beatles	1968	G	19.98
3	3	5	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
4	4	11	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
5	17	3	PLAYBOY'S BLUE COLLAR BABES	Playboy Home Video Universal Music Video Dist. PBV0849	Various Artists	1999	NR	19.98
6	10	3	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
7	11	6	SONIC THE HEDGEHOG: THE MOVIE	A.D.V. Films 001D	Animated	1999	NR	19.98
8	8	3	MY FAVORITE MARTIAN	Walt Disney Home Video Buena Vista Home Entertainment 15654	Jeff Daniels Christopher Lloyd	1999	PG	22.99
9	6	4	ELIZABETH	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95
10	5	85	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
11	14	2	LIMP BIZKIT: KICK SOME ASS	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
12	7	7	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
13	19	2	JOAN OF ARC	Artisan Entertainment 10173	LeeLee Sobieski	1999	NR	19.98
14	13	8	BELLY	Artisan Entertainment 10207	NAS DMX	1998	R	14.98
15	18	13	PLAYBOY'S CELEBRITIES	Playboy Home Video Universal Music Video Dist. PBV0846	Pamela Lee Dian Parkinson	1999	NR	19.98
16	22	46	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
17	16	8	SPAWN 3: THE ULTIMATE BATTLE	HBO Home Video Warner Home Video 91589	Animated	1999	NR	22.97
18	31	9	BABY GENIUSES	Columbia TriStar Home Video 21723	Kathleen Turner Christopher Lloyd	1998	PG	23.95
19	9	5	98 DEGREES: HEAT IT UP	MCA Music Video Universal Music Video Dist. 61694	98 Degrees	1999	NR	19.95
20	NEW ▶		YOUNG FRANKENSTEIN	FoxVideo 15454	Gene Wilder	1974	PG	14.98
21	NEW ▶		RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
22	12	9	PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S	Playboy Home Video Universal Music Video Dist. PBV0847	Anna Nicole Smith Jenny McCarthy	1999	NR	19.98
23	26	19	BLADE	New Line Home Video Warner Home Video N4685	Wesley Snipes	1998	R	19.98
24	37	2	BRIDE OF CHUCKY	Universal Studios Home Video 83749	Jennifer Tilly Katherine Heigl	1998	PG-13	19.98
25	15	24	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
26	25	40	TAE-BO WORKOUT	Tae-Bo Retail Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
27	21	24	YOU'VE GOT MAIL	Warner Home Video 16954	Tom Hanks Meg Ryan	1998	PG	22.96
28	RE-ENTRY		THE DARK CRYSTAL	Columbia TriStar Home Video 03066	Jen Kira	1982	PG	14.95
29	29	2	I'M TELLING YOU FOR THE LAST TIME	HBO Home Video Warner Home Video 91667	Jerry Seinfeld	1999	NR	19.98
30	32	6	DRACULA	Universal Studios Home Video 84562	Bela Lugosi	1931	NR	14.98
31	20	32	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
32	28	2	WATERBOY	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	1998	PG-13	19.99
33	33	2	THE ADVENTURES OF ELMO IN GROUCHLAND SING & PLAY	Sony Wonder Sony Music Video 51617	Sesame Street Muppets	1999	NR	12.98
34	NEW ▶		THE THOMAS CROWN AFFAIR	MGM/UA Home Video Warner Home Video M207728	Steve McQueen Faye Dunaway	1968	R	14.95
35	23	98	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
36	NEW ▶		ORGAZMO	USA Home Entertainment 41893	Trey Parker Matt Stone	1998	NC-17	14.95
37	RE-ENTRY		CASINO	Universal Studios Home Video 82592	Robert De Niro Joe Pesci	1995	R	19.98
38	NEW ▶		SCOOBY-DOO AND THE WITCH'S GHOST	Warner Family Entertainment Warner Home Video 1486	Animated	1999	NR	19.96
39	35	4	POKEMON: SEASIDE PIKACHU	Viz Video Pioneer Entertainment 0008D	Animated	1999	NR	14.98
40	27	9	PLAYBOY'S STRIP SEARCH	Playboy Home Video Universal Music Video Dist. PBV0848	Various Artists	1999	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	3	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
2	2	8	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
3	4	2	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
4	5	11	PAYBACK (R)	Paramount Home Video 336323	Mel Gibson
5	3	9	SHAKESPEARE IN LOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
6	13	3	THE OUT-OF-TOWNERS (PG)	Paramount Home Video 334483	Steve Martin Goldie Hawn
7	12	3	FORCES OF NATURE (PG-13)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
8	6	7	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
9	NEW ▶		THE THIRTEENTH FLOOR (R)	Columbia TriStar Home Video 02698	Craig Bierko Gretchen Mol
10	17	17	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
11	9	13	A CIVIL ACTION (PG-13)	Touchstone Home Video Buena Vista Home Entertainment	John Travolta Robert Duvall
12	7	8	EDTV (PG-13)	Universal Studios Home Video 84435	Matthew McConaughey Jenna Elfman
13	11	10	CRUEL INTENTIONS (R)	Columbia TriStar Home Video 02712	Reese Witherspoon Ryan Phillippe
14	15	6	LOCK STOCK AND TWO SMOKING BARRELS (R)	USA Home Entertainment 4004510593	Nick Moran Jason Flemyng
15	NEW ▶		PUSHING TIN (R)	FoxVideo 12306	John Cusack Billy Bob Thornton
16	10	4	THE CORRUPTOR (R)	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat
17	16	9	MESSAGE IN A BOTTLE (PG-13)	Warner Home Video 16989	Kevin Costner Robin Wright Penn
18	8	12	8MM (R)	Columbia TriStar Home Video 02709	Nicolas Cage
19	RE-ENTRY		A SIMPLE PLAN (R)	Paramount Home Video 333763	Bill Paxton Billy Bob Thornton
20	14	4	OFFICE SPACE (R)	FoxVideo 1424430	Ron Livingston Jennifer Aniston

◆ 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
◀ No. 1 ▶					
1	1	4	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
2	3	3	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
3	2	3	THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
4	6	12	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
5	5	7	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
6	4	2	THE THIRTEENTH FLOOR (R) (24.95)	Columbia TriStar Home Video 02848	Craig Bierko Gretchen Mol
7	15	10	CRUEL INTENTIONS (R) (24.95)	Columbia TriStar Home Video 03827	Reese Witherspoon Ryan Phillippe
8	7	9	ANALYZE THIS (R) (24.98)	Warner Home Video 16988	Robert De Niro Billy Crystal
9	NEW ▶		LABYRINTH (PG) (24.95)	Columbia TriStar Home Video 43459	Jennifer Connelly David Bowie
10	NEW ▶		10 THINGS I HATE ABOUT YOU (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger
11	13	2	THE DARK CRYSTAL (PG) (24.95)	Columbia TriStar Home Video 02849	Jen Kira
12	9	5	THE PRINCE OF EGYPT (PG) (34.99)	DreamWorks Home Entertainment 84749	Animated
13	RE-ENTRY		TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
14	10	10	SHAKESPEARE IN LOVE (R) (29.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush
15	16	12	PAYBACK (R) (22.99)	Paramount Home Video 336323	Mel Gibson
16	8	11	THERE'S SOMETHING ABOUT MARY (R) (34.95)	FoxVideo 4112263	Ben Stiller Cameron Diaz
17	NEW ▶		THE RAGE: CARRIE 2 (R) (24.98)	MGM/UA Home Entertainment/Warner Home Video M907268	Emily Bergl Jason London
18	12	5	YELLOW SUBMARINE (G) (29.98)	MGM/UA Home Entertainment/Warner Home Video 907508	The Beatles
19	NEW ▶		MIRRORBALL (NR) (24.98)	BMG Video 15740	Sarah McLachlan
20	14	18	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman

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'G.I. Joe,' 'Jem' Return Via Kid Rhino; Teddy Ruxpin's Back

TOON TIME: A trio of '80s Saturday-morning cartoon properties, including "G.I. Joe," "Transformers," and "Jem," form the basis for the latest video releases from Kid Rhino Home Video and Sunbow Entertainment.

As with its collection of Sid and Marty Krofft '70s Saturday-mornings cartoons ("H.R. Pufnstuf" and more), Kid Rhino will be targeting young adults who grew up with this batch of toons. The idea behind the strategy is that many of these consumers will buy the videos for themselves or nieces or nephews, thus cultivating a new generation of fans.

To that end, Kid Rhino will advertise the new releases in such lifestyle publications as People, whose primary target audience isn't necessarily parents. It's an interesting approach, and it makes sense, says a Kid Rhino representative, who notes that video suppliers that tailor all their kid-vid marketing efforts to parents could be missing out. The company says there are a lot of aunts and uncles out there who aren't parents yet themselves but who regularly buy gifts for relatives or friends with children.

"G.I. Joe," a mid-'80s cartoon series, was spun off the veteran toy property; "Transformers" debuted in 1984 simultaneously as a toy line and cartoon series. "Jem," which features a super-heroine who also leads an all-girl rock band, hit the airwaves in 1986. The TV series spawned a line of dolls, clothes, and accessories.

Both "G.I. Joe" and "Transformers" will be packaged in three-tape

boxed sets priced at \$29.95. Each tape will also be available individually at \$9.95. "Jem" is a single volume, also at \$9.95.

"These titles are being carried at retail in both the kids' sections and TV sections," says Rhino director of marketing Marylou Bono, who adds that the series is "targeting college kids who watched these shows when they were younger."

She notes that, in addition to lifestyle magazine ads, Kid Rhino will be launching a radio ad campaign in the top 20 markets and that "G.I. Joe" is being marketed on the Internet.

Kid Rhino is also on the verge of releasing a the complete collection of "H.R. Pufnstuf" videos in a four-volume gift set.

Due Nov. 2, "H.R. Pufnstuf: The Ultimate Box Set" runs over 200 minutes and is priced at \$59.95. Bono says the packaging will have a removable lenticular card featuring cover-art work.

In January, Kid Rhino unleashes its next wave of Sid and Marty Krofft videos, each with a free on-pack beanbag-type toy. The Pufnstuf character will be represented, as will Witchiepoo, Sigmund, Sparky, and other Krofft characters.

The upcoming titles are the third and fourth volumes of "H.R. Pufnstuf"; "Sigmund And The Sea Monsters Vol. 3"; and "The Bugaloos Vol. 2." "We're looking to reach the moms who remember 'Pufnstuf,' as well as the kids who will want the beanbag toy," says Bono.

READY TEDDY: Another toy and



by Moira McCormick

TV property from the '80s is coming to home video Jan. 25 and will feature an on-pack beanbag toy.

Plaza Entertainment is releasing "Teddy Ruxpin: The Movie" at \$14.95, tied in with coupons from several consumer goods companies, including Jolly Time Popcorn, Sears Portrait Studios, and Sports Illustrated for Kids.

Plaza's plan is to "relaunch the character to a new generation," says company spokeswoman Susan Isaacs.

"Teddy Ruxpin is already a known franchise; parents remember it, and it's one of the best-selling toys of all time."

Plus, she says, Ruxpin licensor Alchemy II is bringing out new Teddy toys. "The video's themes of honesty, friendship, and trust are [perceived by parents as] valuable to kids," says Isaacs.

The Teddy Ruxpin beanbag toys will be shrink-wrapped to the video's clamshell packages, and an 18-unit floor merchandiser with the toys attached is also available. Isaacs says that for stores that might have a problem displaying the on-pack toy, "we're providing tear pads so customers can get the toy through the mail."

JVC Goes 'Under The Covers' With Diltz & Burden

BY JIM BESSMAN

NEW YORK—A documentary of the late '60s and '70s Southern California rock scene, as captured by the camera of photographer Henry Diltz and the album cover artwork of Gary Burden, has been created for DVD and will be bundled with JVC players this holiday season.

The Triptych Pictures title "Under The Covers" includes never-before-seen interviews and footage of such artists as the Doors; Joni Mitchell; Steppenwolf; Jackson Browne; the Eagles; Crosby, Stills & Nash; and the Mamas & the Papas' late Mama Cass Elliott.

Marketed through Warner Custom Music, the title will initially be available only through Dec. 1 with the purchase of JVC's three-disc DVD/CD changer. The title will be distributed to retail in March and will also air on the Learning Channel on Feb. 26.

Specifically produced for DVD, "Under The Covers" is a unique partnership between a filmmaker and a corporate sponsor.

"[JVC] is more like an art patron than a sponsor, even though they get sponsor benefits," says Warner Custom Music executive VP/GM Brian Murphy.

The 90-minute documentary pro-

gram is hosted and narrated by long-time partners Burden and Diltz and features plenty of examples of Diltz's work in a "Photo Gallery" chapter.

"It really sums up 35 years of making visuals to music," says Burden, who is art director for Crosby, Stills,



Nash & Young's forthcoming "Looking Forward" reunion album. "It tells the story of a family of artists that we worked with closely and looks back to those times that people who were there are nostalgic about—and those who weren't wish they were."

The DVD will also offer links to JVC's Web site, where visitors can receive special rebates when they purchase designated catalog albums

by the many "Under The Covers" artists who are WEA-distributed.

The genesis for the promotion came out of a meeting between Murphy and JVC national manager of corporate advertising and promotions Kevin Gordon.

"We were brainstorming, and Brian had this really interesting project that hadn't been finished," says Gordon. "In a few short months, we made it happen, and it turned out to be a great film."

He adds that screenings in New York and Los Angeles garnered positive reaction as well.

In addition to "Under The Covers," consumers who purchase the JVC DVD/CD changer or other select models receive "Alabama's 41 Number One Hits Live," "Austin Powers: International Man Of Mystery," and "Baraka," another JVC exclusive.

"So in the box you get four great titles, along with a coupon to buy the DVD for 'Austin Powers: The Spy Who Shagged Me' for \$10," says Gordon.

The promotion is tagged "The Ultimate DVD Collection" and also includes a coupon good for eight free DVD rentals from Netflix and two \$10 coupons for DVD purchases from DVD Express.

The corporate tie-in offers include coupons for a free issue of Sports Illustrated for Kids, 40% savings at Sears Portrait Studios, and a discount offer for Jolly Time Popcorn.

Plaza Entertainment is also offering a holiday two-for-one pack priced at \$19.95. "Ebenezer," starring Jack Palance, Rick Schroder, and Amy Locane, is paired with the animated feature "The Story Of Christmas." The titles are packaged side by side, so both covers are facing front.

KIDBITS: The always first-rate New York-based First Run Features has released a sumptuous new Mi-

chael Sporn-animated title, "The Hunting Of The Snark And Jabberwocky," consisting of stories by Lewis Carroll, with narration by the great James Earl Jones. Priced at \$14.95, the title also features the animated biography "Lewis Carroll: Glimmers Of A Life."

Day-care centers, preschools, and parents ought to check out "CPR: Learn To Save A Life" (40 minutes, \$19.95), from Safety Features of Valdosta, Ga. A paramedic/CPR instructor conducts the course, which is color-coded for viewing of specific segments: blue for adults, yellow for children, and pink for infants.

Billboard®

OCTOBER 30, 1999

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
◀ No. 1 ▶					
1	1	3	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
2	2	15	POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999	14.98
3	5	3	DOUG'S 1ST MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 17591	1999	22.99
4	23	3	MARY-KATE & ASHLEY: FASHION PARTY Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
5	6	7	POKEMON: SEASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D	1999	14.98
6	18	3	SONIC THE HEDGEHOG: THE MOVIE A.D.V. Films 001D	1999	19.98
7	3	45	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
8	4	7	HERCULES: ZERO TO HERO Walt Disney Home Video/Buena Vista Home Entertainment 17757	1999	19.99
9	22	3	THE ADVENTURES OF ELMO IN GROUCHLAND SING & PLAY VIDEO Sony Wonder/Sony Music Video 51617	1999	12.98
10	NEW ▶		SCOOBY-DOO AND THE WITCH'S GHOST Warner Family Entertainment/Warner Home Video 1486	1999	19.96
11	15	3	BEAVIS & BUTT-HEAD: BUTT-O-WEEN MTV Music Television/Sony Music Video 51723	1999	9.98
12	12	25	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
13	11	37	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
14	7	19	BATMAN BEYOND Warner Family Entertainment/Warner Home Video 17252	1999	14.95
15	NEW ▶		POKEMON: FASHION VICTIMS Viz Video/Pioneer Entertainment 0008D	1999	14.98
16	9	13	THE KING AND I Warner Home Video 17468	1998	22.95
17	8	171	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
18	13	9	POKEMON: PSYCHIC SURPRISE Viz Video/Pioneer Entertainment 0006D	1999	14.98
19	19	35	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
20	RE-ENTRY		MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
21	RE-ENTRY		POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
22	RE-ENTRY		BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
23	NEW ▶		STEVEN SPIELBERG PRESENTS TOONSylvania DreamWorks Home Entertainment 84742	1999	14.99
24	10	7	BELLE'S TALES OF FRIENDSHIP Walt Disney Home Video/Buena Vista Home Entertainment 17481	1999	19.99
25	NEW ▶		TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946	1999	12.95

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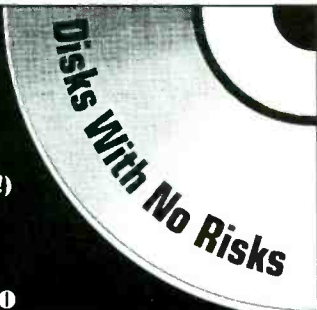
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The Song Specialist is responsible for working as a member of a team of four data quality assurance members. He/she will act as the primary liaison to the Copyright department. The selected candidate will focus mainly on quality assurance issues specifically relating to writer and publisher information.

The ideal candidate will have at least 15 years previous experience in copyright administration or music publishing, in addition to having excellent interpersonal, written and verbal communication skills. Superior problem-solving skills, as well as solid computer skills with experience in MS Office Programs required. A Bachelor's degree in English, Communications or Music strongly preferred.

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Alison Rosenblum, Recruiting Manager

Trans World Entertainment

38 Corporate Circle

Albany, NY 12203

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Email: arosenblum@twec.com

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MTV OR HSN

(Continued from page 39)

Italy's output is now produced from new studios in Milan; previously production was split 50/50 with London.

MTV Italy managing director Antonio Campo dall'Orto was unavailable for comment on the latest moves at press time, although an MTV Italy spokesman confirms that the company's legal challenge to the move continues. "The Regional Appeals Court in Lazio will have the first hearing of our appeal Oct. 27, opening a process which could last several months," the spokesman comments.

The MTV Italy/Rete A challenge has received support from some Italian politicians as well as the local music industry; Minister of Culture Giovanna Melandri has come out in favor of the music specialist, and now Parliamentarian Luca Volontè of the centrist CDU party is sponsoring a "Save MTV" petition.

"MTV in Italy is being penalized because the government is incapable of implementing a serious regulation of TV licenses," says Volontè. "They don't know any better than to hit the free expression of young people in preference of a TV shopping network."

Volontè adds that the petition has been available to sign in most of Italy's music outlets since Oct. 12.

Fabrizio Intra, managing director of Sony's Columbia label here, says, "MTV represents a cultural language expressing the tastes and trends of young people. It is a fundamental medium for those like us who work in the record industry, and MTV Italy has offered an opening to Italian repertoire. We hope that MTV Italy succeeds in obtaining a concession to continue its [terrestrial] transmissions in Italy."

SOUND BUSINESS

(Continued from page 40)

However, some of Ministry of Sound's competitors anticipate it could face problems. Says one, "Unlike in Britain, where compilations yield singles, in Australia singles go to radio first and, if they're a hit, then become part of a hits compilation. Ministry of Sound needs to realize that."

At retail, healthy sales are expected. Stewart Hanna, GM of dance specialist DMC Records in Melbourne, says, "Obviously the question is, Will that sound translate to Australian dancefloors? The answer is probably yes, because Australian dance audiences tend to have similar tastes to English ones."

"Ministry of Sound is a well-known label, and their last two tours were well-attended," Hanna says. "But they'll need to set up a club somewhere as a proper base to let people know what their sound is about. And they'll need to keep the tours happening consistently to keep up their momentum."

Adds Mark Brias, dance buyer for Brisbane's Rocking Horse, a leading indie store, "It's hard to predict just how well [the compilation] will do. Dance is becoming so big that it accounts for about one-third of our sales, and there are many compilations about as more people jump on the bandwagon. But Ministry of Sound, as a label, has a good name here. We consistently sell their stuff."

Programming

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One For All And All For Arista. Arista Records picked up trophies for record label promotion team of the year in both top 40 and R&B at the 1999 Billboard/Airplay Monitor Seminar and Awards, held Oct. 7-9 at the Fontainebleau Hotel in Miami. Here, the troops gather for a mammoth group shot backstage at the awards show.

Artist And Radio Relationship Called 'Bittersweet' At Panel

A Billboard/Airplay Monitor staff report.

MIAMI—Like last year, the ongoing demand for artists at radio stations' shows was a chief concern at the Billboard/Airplay Monitor Radio Seminar, held Oct. 7-9 in Miami.

At the annual artist panel, moderated by Billboard West Coast bureau chief Melinda Newman, Capitol Nashville artist Deana Carter spoke for several of her counterparts when she said too many free radio station-sponsored gigs can lessen an artist's appeal in a market.

"You can actually become devalued. If people know they can see you free as opposed to paying \$20, why wouldn't they?" she asked.

Capitol singer/songwriter Meredith Brooks wondered why research and consultants eclipse programmers' instincts. "Everyone can present research, and it can say whatever you want it to," she said. "None of this stuff is real. You've got to trust the song and play what you love."

Participants also conveyed the

importance of working radio stations as part of their promotional responsibilities.

Said Def Soul artist Montell Jordan, "I see the promo department as a very integral part of what happens with my career, because radio has been the basis and foundation of my success. It's difficult for me to rely on video and other avenues."

But, he added, "it's a bittersweet relationship a lot of us have with radio. We need them to play us; that's the sweet side. But when a PD says that a song doesn't 'fit' this or that, it's a hurtful thing for one person to have that much control."

Carter also talked about the numerous staff changes at her label since she was first signed and suggested that radio has, at times, been more supportive than her own label's staff.

"Sometimes I feel like when agendas are different within the label, radio has been there for me," she said. "[In the studio,] you have to draw the line creatively when there

(Continued on next page)

Cajun Internet Station Marks 1st Year

Louisianaradio.com Gains Worldwide Fans, Sonicbox Deal

BY JIM BESSMAN

NEW YORK—After a year of programming Louisiana music solely via the Internet, louisianaradio.com celebrated its past and future last month.

The 24-hour Net-only station named for its Web address, which is based in the South Louisiana Cajun quadrant's center in Lafayette, staged the Louisiana Stomp benefit concert Sept. 19 in town at Grant Street Dancehall to commemorate its first year.

The celebration also raised money for the Dr. Tommy Comeaux Endowed Fund for Traditional Music, founded in memory of the late guitarist for Cajun band Beausoleil.

Performing at the show were such Cajun and zydeco music luminaries as Gino Delafosse, Cory McCauley, Sonny Landreth, Christine Balfa, and Beausoleil front man Michael Doucet.

INTERNET OVER TRADITIONAL RADIO

Louisianaradio.com, which utilizes RealAudio streaming technology, is also the first Net-only station to link with Sonicbox. That company has developed computer hardware for transmitting Internet radio stations to ordinary radios, thereby extending the hearing range well beyond a computer terminal.

"After a year, people are realizing we're not just two guys in a garage apartment playing with a PC but are in it for keeps," says Reese Fuller, who founded the station with older brother Shamus. "We're starting to catch on."

As proof, Reese Fuller says he tallies some 50,000 hits a month on the site, which has gathered ecstatic E-mail feedback from around the world. Banner ads and voice spots are no longer just for local sponsors like Mulate's, the famed Cajun restaurant/club in nearby Breaux Bridge. The State of Louisiana Office of Tourism

bought all the available ad space for October and November.

LISTENER SURVEY: GREAT APPEAL

Fuller says a six-month listener survey reported that a majority of listeners live outside Louisiana, are well-heeled and highly computer-literate, and listen at home and at work two to six times a week. Thirty percent of

Web tasks, and 15% work on non-computer activities while listening. "That means they're using it as a radio while washing dishes, cleaning, reading," says Fuller. "It's getting out of hand."

SWAMP POP TO BLUEGRASS

Louisianaradio.com visitors get to hear all genres of Louisiana music—Cajun, zydeco, swamp pop, New Orleans R&B and brass band, funk, jazz, blues, soul, country, and bluegrass—usually in custom software-driven programming blocks that cover all genres every hour without repeating any songs for 36 hours.

The station also produces the music/interview show "Louisiana Music Spotlight" and rebroadcasts

(Continued on next page)



the respondents listen from one to three hours at a time, and 13% listen for three hours or more.

Additionally, 35% check out the site's pages and links to other Louisiana music sites, 31% work on non-

Device May Replace Diaries

Arbitron To Expand Tests On Portable Meter

MIAMI—At the Arbitron Mini Fly-In at the Billboard/Airplay Monitor Radio Seminar Oct. 7-9, new radio honcho Scott Musgrave gave programmers details on next year's UK300 project in Manchester, England.

The project will expand on its preliminary testing of the portable person meter (PPM), a pager-like device used to measure radio and TV use. Musgrave, senior VP of domestic radio, says Arbitron will expand its sample base from 50 to 300 homes and compare PPM data to diary data for the first time. Arbitron is seeking a location for a U.S. test.

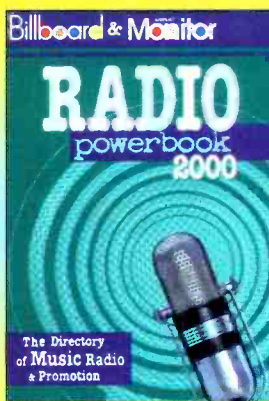
While Arbitron can provide overnight ratings via the PPM, many

radio operators are hinting they would not want that. But advertisers, who could track ratings down to a 60-second spot, will likely clamor for the data, which they are used to getting from TV.

That information is often used to demand make-goods when a spot's ratings fall below expectations, but it could also show declines in listening during a stopset.

The PPM technology costs four to five times that of traditional diarykeeping, and radio will have to increase what it pays, but Musgrave says those increases will be relatively low compared to what TV stations faced when Nielsen converted from diaries. Musgrave says PPM may begin replacing diaries in 2002.

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Adult Contemporary

T. WK.	L. WK.	WKS. ON CHART	WKS. ON No. 1	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	28	YOU'LL BE IN MY HEART WALT DISNEY RECORDS/HOLLYWOOD ♯	PHIL COLLINS 18 weeks at No. 1
2	2	2	25	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
3	3	3	11	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
4	6	8	13	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
5	5	5	19	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
6	4	4	11	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
7	7	7	26	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
8	8	6	26	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
9	13	17	9	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
10	9	9	12	LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
11	15	12	44	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
12	11	10	32	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
13	12	14	50	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
14	10	11	14	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
15	14	13	94	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
16	17	15	60	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
17	20	22	7	AMAZED BNA ALBUM CUT †	LONESTAR
18	16	16	36	BELIEVE WARNER BROS. 17119 †	CHER
19	18	19	10	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
20	19	18	17	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
21	23	27	3	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
22	22	20	17	NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	BOYZONE
23	21	21	8	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
24	24	26	5	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
25	26	24	6	IF I COULD TURN BACK THE HANDS OF TIME JIVE 42623 †	R. KELLY

Adult Top 40

T. WK.	L. WK.	WKS. ON CHART	WKS. ON No. 1	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	17	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 2 weeks at No. 1
2	2	1	26	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	3	5	10	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
4	4	4	19	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
5	5	3	24	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
6	7	7	19	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
7	6	6	29	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
8	8	8	12	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	9	9	14	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
10	10	10	7	ANGELS WOULD FALL ISLAND 562345*/IDJMG †	MELISSA ETHERIDGE
11	12	15	18	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
12	14	18	7	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
13	17	14	20	LAST KISS EPIC 79197	PEARL JAM
14	11	11	26	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
15	20	22	13	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
16	15	13	57	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
17	16	16	25	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	18	17	52	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
19	13	12	24	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
20	19	19	21	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
21	21	21	23	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH ALBUM CUT/V2 †	BLESSID UNION OF SOULS
22	22	23	7	I BELIEVE IN LOVE IMAGO ALBUM CUT/WARNER BROS. †	PAULA COLE BAND
23	23	24	10	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
24	30	36	3	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
25	24	26	13	YOU MAKE ME FEEL RCA ALBUM CUT †	JEREMY TOBACK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. /U adult contemporary stations and /3 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

SUMMER '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su '98	Fa '98	'99	Sp '99	Su '99	Call	Format	Su '98	Fa '98	'99	Sp '99	Su '99	Call	Format	Su '98	Fa '98	'99	Sp '99	Su '99
NEW YORK—(1)																				
WLTW	AC	5.5	5.9	6.1	5.4	6.1	KYSR	adult top 40	3.1	2.5	3.0	3.2	2.9	WKIE/WDEK	top 40	—	—	0.9	1.2	1.9
WSKQ	Spanish	6.0	5.2	4.5	4.8	5.1	KLAX	Spanish	3.2	4.1	3.3	3.0	2.8	WMAQ	N/T	2.0	2.2	2.0	2.1	1.8
WQHT	R&B	5.8	5.3	5.7	5.4	4.8	KRTH	oldies	3.4	3.0	3.2	2.9	2.6	WAIT	adult std	1.7	2.3	1.5	1.6	1.7
WHTZ	top 40	4.6	4.5	4.4	4.6	4.7	KCBS-FM	cls rock	2.4	2.3	2.6	2.5	2.5	WGCI-AM	religious	1.2	1.3	1.1	1.1	1.5
WKTU	top 40/rhythm	3.9	4.0	4.0	4.5	4.3	KABC	N/T	2.8	2.4	2.4	2.3	2.4	WSCR	sports	1.7	1.3	1.5	1.1	1.3
WCBS-FM	oldies	4.2	4.7	3.5	4.2	4.2	KCMG	R&B oldies	3.2	2.8	2.8	2.5	2.4	WNIB/WNIZ	classical	1.7	1.3	1.6	1.1	1.2
WBLS	R&B	3.3	3.7	3.3	3.6	3.6	KMX	N/T	2.1	2.1	2.5	2.0	2.4	WFMT	classical	1.2	1.3	1.4	1.2	1.0
WINS	N/T	3.6	3.5	4.1	3.7	3.6	KSSE	Spanish	1.8	1.9	1.8	1.8	2.4	NASSAU-SUFFOLK, N.Y.—(17)						
WWRK	modern	3.7	3.6	4.4	3.8	3.6	KBIG	AC	2.6	2.4	2.5	2.1	2.3	WALK-FM	AC	5.8	5.8	5.3	6.0	6.9
WOR	N/T	2.8	2.9	2.6	2.8	3.3	KLSX	N/T	2.5	2.4	1.9	2.2	2.2	WBLI	top 40	5.3	4.2	4.2	5.0	5.3
WRKS	R&B adult	3.6	3.8	3.6	3.3	3.3	KLOS	album	2.4	2.3	2.1	2.4	2.1	WXRK	modern	5.1	5.4	6.6	5.2	5.2
WCBS-AM	N/T	2.8	3.0	2.9	3.0	3.1	KZLA	country	2.1	2.2	2.1	2.2	2.1	WHTZ	top 40	5.1	5.4	4.4	5.6	5.0
WQCD	jazz	3.1	3.1	2.7	2.9	2.9	KFWB	N/T	2.1	2.0	1.9	1.9	1.7	WBAB/WHFM	album	3.5	2.8	3.3	3.8	4.2
WABC	N/T	3.3	3.0	3.2	3.1	2.7	KJLH	R&B adult	1.3	1.2	1.0	1.2	1.6	WHLI/WGSM	adult std	3.1	2.8	3.6	2.7	4.1
WPAT-FM	Spanish	3.2	3.0	2.9	3.2	2.7	KLAC	adult std	2.1	2.3	2.3	1.7	1.6	WCBS-FM	oldies	4.0	4.5	3.7	3.8	4.0
WQXR	classical	2.4	2.8	2.5	2.5	2.7	KKGO	classical	1.6	1.8	2.1	2.0	1.4	WFAN	sports	3.6	3.5	3.4	4.2	4.0
WFAN	sports	2.6	2.8	2.4	2.7	2.6	KTNQ	Spanish	1.9	1.7	1.6	1.9	1.3	WCBS-AM	N/T	3.5	4.0	4.2	4.1	3.6
WPLJ	adult top 40	2.9	2.3	2.4	2.9	2.6	CHICAGO—(3)						WKTU	top 40/rhythm	3.6	3.4	2.9	3.1	3.2	
WTTM	R&B oldies	1.6	1.7	3.5	2.6	2.6	WGN	N/T	6.6	6.6	5.8	6.7	6.4	WLTW	AC	3.7	4.3	4.4	3.6	3.1
WAXQ	cls rock	1.7	1.7	1.9	2.0	2.0	WGCI-FM	R&B	8.0	6.4	6.7	6.7	6.2	WABC	N/T	3.2	3.0	3.0	3.6	3.0
WCAA	Spanish	1.7	1.5	1.3	1.5	1.7	WBBM-FM	top 40/rhythm	5.3	4.8	5.4	5.3	4.8	WBOZ	oldies	2.5	2.7	3.4	2.6	3.0
WADO	Spanish	1.6	1.6	1.8	2.3	1.6	WLS	N/T	4.3	4.0	5.0	4.6	4.7	WOR	N/T	3.2	3.2	2.8	2.8	2.8
WNEW	N/T	1.5	1.5	1.4	1.4	1.5	WNUA	jazz	4.3	4.2	4.1	4.4	4.3	WPLJ	adult top 40	3.2	2.6	2.0	3.0	2.8
WYNY/WWZY/WWYV	country	1.0	0.9	1.0	0.9	1.2	WVAZ	R&B adult	4.9	4.0	4.1	4.2	4.2	WINS	N/T	2.2	2.1	2.4	2.3	2.5
WALK-FM	AC	0.9	0.9	1.0	1.0	1.1	WWSN	country	4.2	3.5	2.9	3.4	4.0	WQCD	jazz	2.5	2.4	2.4	2.3	2.4
LOS ANGELES—(2)																				
KSCA	Spanish	6.0	6.9	6.0	6.2	6.0	WBBM-AM	N/T	3.4	3.7	3.8	3.2	3.7	WQHT	R&B	3.1	3.2	2.8	3.0	2.3
KLVE	Spanish	6.0	6.5	5.4	5.9	5.9	WTMX	adult top 40	2.9	3.2	3.8	3.4	3.7	WAXQ	cls rock	2.2	2.1	2.9	2.2	2.2
KIIS	top 40	3.5	3.6	4.3	4.7	4.8	WUBT	R&B oldies	2.0	2.4	3.6	3.3	3.5	WKJY	AC	2.7	2.8	2.1	2.1	2.1
KROQ	modern	3.4	3.5	3.7	3.7	4.0	WKQX	modern	3.4	3.9	3.4	4.0	3.2	WLIR/WDRE	modern	1.4	1.8	1.6	1.4	1.8
KPWR	R&B	3.7	4.1	4.3	4.0	3.9	WLIT	AC	3.8	3.5	3.4	3.9	3.2	WQXR	classical	1.3	2.1	2.0	2.0	1.7
KFI	N/T	3.4	3.9	3.6	3.3	3.5	WJMK	oldies	3.4	3.6	2.9	2.8	3.1	WBLB	R&B	1.5	1.6	1.4	1.7	1.6
KBUE	Spanish	1.3	1.8	2.1	2.7	3.3	WLEY	Spanish	1.9	2.3	2.6	2.4	2.7	WMLC	country	2.0	1.6	1.7	1.5	1.6
KBTB	R&B	4.0	3.8	3.8	3.0	3.3	WLUP	cls rock	2.1	2.0	2.6	2.9	2.5	WNEW	N/T	1.9	1.3	1.8	2.0	1.5
KTTW	jazz	3.3	3.5	3.5	2.9	3.3	WNNB	AC	2.6	3.1	2.7	2.6	2.5	WTFM	R&B oldies	1.1	1.1	2.1	1.9	1.4
KOST	AC	3.9	3.6	3.0	3.5	3.0	WCCK	N/T	2.6	2.5	2.4	2.5	2.3	WLUX	adult std	1.3	1.9	1.5	0.9	1.2
							WJOJ	Spanish	2.2	2.0	2.4	1.9	2.3	WRKS	R&B adult	1.4	1.3	1.4	1.5	1.0
							WJZZ	cls rock	2.2	2.6	2.0	2.2	2.2	WSKQ-FM	Spanish	1.5	1.5	1.3	1.1	1.0
							WRTT	triple-A	2.3	2.6	2.3	2.7	2.2							

CAJUN INTERNET STATION MARKS FIRST YEAR

(Continued from preceding page)

programs from on-air stations. "Traditionally, radio is highly competitive," says Fuller, "but we came in with the spirit of cooperation, providing accessibility on the Internet in return for quality content."

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Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	11	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
2	2	3	14	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
3	3	2	19	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
4	6	8	12	STEAL MY SUNSHINE WORK/ERG	LEN
5	4	6	19	UNPRETTY LAFACE/ARISTA	TLC
6	9	11	8	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
7	5	4	18	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
8	7	7	22	WHERE MY GIRLS AT? MOTOWN	702
9	8	5	23	ALL STAR INTERSCOPE	SMASH MOUTH
10	10	9	14	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
11	13	24	4	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ
12	14	13	9	LARGER THAN LIFE JIVE	BACKSTREET BOYS
13	11	10	21	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
14	12	14	17	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
15	19	26	8	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
16	17	16	10	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
17	21	22	11	I NEED TO KNOW COLUMBIA	MARC ANTHONY
18	16	17	9	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
19	18	18	12	SCAR TISSUE WARNER BROS.	RED HOT CHILI PEPPERS
20	15	12	14	SHE'S ALL I EVER HAD C2	RICKY MARTIN
21	20	15	18	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
22	23	21	24	IF YOU HAD MY LOVE WORK/ERG	JENNIFER LOPEZ
23	24	25	6	MAN! I FEEL LIKE A WOMAN! MERCURY/IDJMG	SHANIA TWAIN
24	22	20	21	OUT OF MY HEAD HOLLYWOOD	FASTBALL
25	28	31	5	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
26	27	33	5	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
27	NEW		1	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
28	36	—	2	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
29	26	27	23	HEY LEONARDO (SHE LIKES ME FOR ME) PUSH V2	BLESSID UNION OF SOULS
30	25	23	17	LAST KISS EPIC	PEARL JAM
31	34	37	4	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE FEATURING 'N SYNC
32	30	32	6	ANGELS WOULD FALL ISLAND/IDJMG	MELISSA ETHERIDGE
33	31	35	23	IT'S NOT RIGHT BUT IT'S OKAY ARISTA	WHITNEY HOUSTON
34	35	36	4	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE
35	32	30	21	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS.	CITIZEN KING
36	38	38	1	ANGELS CAPITOL	ROBBIE WILLIAMS
37	NEW		1	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
38	29	28	16	BILLS, BILLS, BILLS COLUMBIA	DESTINY'S CHILD
39	NEW		1	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
40	37	34	23	I WILL REMEMBER YOU (LIVE) ARISTA	SARAH MCLACHLAN

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. 216 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

For Bree Sharp, Charm And Depth Override Novelty Of 'David Duchovny'

TWIST OF FATE: A child singer who made the hometown rounds, performing wherever she could be heard. Time spent playing around her college town, at pubs, bar mitzvahs, and on street corners. A years-long, pained effort to find a recording contract so that her music might reach the masses.

That would *not* be the way that Trauma Records singer/songwriter **Bree Sharp** went about carving out her career in the music industry.

In fact, the 23-year-old artist originally had her sights set on acting. It was during a role in a college performance of Shakespeare's "Twelfth Night," which included several musical numbers, that Sharp was urged by friends to make a demo. And then, like a clock inevitably heading for noon, she was discovered and signed. Yep, just like that.

"The truth is, I always wanted to be an actor. I've been doing theater since I was very young," she says as she casually removes black boots and socks while poolside in Miami Beach, after performing at the recent Billboard/Airplay Monitor Radio Seminar. "I moved to Manhattan when I was 17 to go to New York University and met someone through 'Twelfth Night' who kept urging me to do more music. Then a friend who lived next door said she knew someone in the music business and actually convinced them to give me money to make a demo. That opened the door for me."

Meeting the artist brings her allure into Sharp focus. First, she's a crackerjack songwriter who knows the craft of penning solid hooks. Onstage, she's dynamic and charming. And sitting down for an interview, she's as natural, down-to-earth, and funny as a hand-picked friend. And she's a beautiful presence.

As for her musical musings, Sharp hardly just dropped into the scene upon Shakespeare's demands. She first picked up a guitar when she was about 15. "I was learning how to play, but I didn't start writing until I got my heart broken," says the Philadelphia native. "It was the classical way that people start writing songs, after a bad relationship."

Her first single for Trauma, however, was the kitschy "David Duchovny," a flirtatious, quick-witted, rhyme-a-second modern adult anthem about her adoration for the "X-Files" leading man: "So smooth and so smart, he's abducted my heart, and I'm falling apart from the looks I receive/From those eyes I can't leave, well, you can say I'm naive, but he told me to believe."

Not only did the track create a fanfare of attention on dozens of "X-Files" Internet sites—where Trauma took out point-and-click ads—but it was quick to fling its charms over the air.

"'David Duchovny' was so clever, and it piqued our interest to meet Bree," says **Jim Martone**, senior VP/GM of Trauma. "Then, with her combination of incredible lyrics and pipes, intelligence, and good looks, she

pretty much dazzled us from day one. For a 23-year-old, she has a unique talent of view and a lot to say, with the talent to deliver it."

"That song is just great ear candy, and with Halloween coming up, it is the season for candy, isn't it?" asks **Jaimi Kartak**, assistant PD of modern adult



by Chuck Taylor

WTMX (the Mix) Chicago. "It was a huge surprise for us. We expected it to be a novelty number that would be huge for a couple weeks, then die, but it continued to research for us and showed very little burn, so we didn't throw it away. Now, we continue to play it in recurrent. Any time we can get a hit record that goes into our library, we're very appreciative."

From Sharp's perspective, "I wrote that song before I had the record deal and never imagined that it would get me signed, that it would be on a record, or certainly that it would be the first single released."

But she admits that, as hokey as it may sound, the track, which is from her album "A Cheap And Evil Girl" and was written by Sharp with **Simon**



SHARP

Austin, is based on pure reality. "The honest-to-God truth is that I had a big, stupid crush on **David Duchovny**. I was talking about him like, 'Did you know that David 'x,' 'y,' and 'z'?' I wasn't dating anyone at the time, and he sort of filled this really important part of my life for a while. He, or at least [his "X-Files" character] Mulder, was everything I imagined wanting a man to embody. And it was a great place for me to derive sexual energy—and I have a lot of energy like that."

The song ended up taking on a life of its own months before its release, when show creator **Chris Carter** caught wind of it from Internet fan postings and asked for a copy to make a campy Christmas video for Duchovny, complete with Hollywood celebrities lip-syncing the words.

Says Sharp, "I couldn't believe the

array of people who ended up in this low-fi home movie, like **Brad Pitt**, **Whoopie Goldberg**, **Kiss**, **Sarah Michelle Gellar**, **George Clooney**, even **Charles Nelson Reilly**. It's the funniest thing you ever want to see.

"So that really propelled things and got me a lot of press before the album was even released," she says. "By the time we were ready to put out a single, the story was all around L.A., and fans of the show were getting bootleg copies. I was very hesitant to release what could be perceived as a novelty song as the first single, but we almost didn't have a choice. Still, it was a great entree into the business for me."

Fortunately, Sharp's follow-up, the uptempo, jangle-happy "America," which was just released to top 40, adult top 40, and modern adult, is as solid as steel, both in terms of its immediate melody and poignant theme. Witness: "Pay no more attention to the things that you stand for/Sit back, relax, enjoy the war from your living room/Holocaust and cable at a fraction of the cost/And just to make sure that you don't get lost, here's the media."

"Everything in this country is a trade-off," Sharp says about the song. "It's very base and superficial, and that's repulsive to me, and yet it's also so appealing to all of us."

"We had a copy of the album before it came out, and 'America' was the one that really stuck in our heads the most," says WTMX's Kartak. "The hook just sticks in your head. We put it on the air, and the audience was really enthusiastic. We say, 'The girl who sang 'David Duchovny' is coming up next.' They may not know her name yet, but they certainly know the song. We know that from our phone messages, our Web site postings, and E-mail."

"She certainly knows how to write great hooks, and we think 'America' has a lot of potential," says **Dusty Hayes**, PD at modern adult **WXPT** (the Point) Minneapolis. "There's a lot of poppier stuff out right now—great hooks are back—with **Tal Bachman**, **Evan Olson**, and **Matthew Sweet**. We think she's really got a shot."

"'America' is such a poignant counterattack to 'David Duchovny,' and it has such a great melody, so it's having just the desired effect," says Trauma's Martone. "We hooked in with the clever first song, and now people are becoming Bree Sharp fans as they find that she also has great depth."

As for Sharp's look toward the future, she maintains the hope that the acting door may one day swing open as well. "Sure, I'd like to get back to that eventually. But fortunately, things are going well now," she says.

"I've had experiences that people wait their whole lives for. I have a record deal with a great label, I've gotten to work with incredible musicians, I've had photo shoots, I've traveled the country, I've sung on the radio and on television. All of this can only add to one's wealth of experiences. I'm very grateful."



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The 1999 Billboard/Airplay Monitor Radio Seminar & Awards



The annual artist panel, headed by Billboard West Coast bureau chief Melinda Newman, included artists from a medley of genres. Shown, from left, are Brian McKnight, Meredith Brooks, Deana Carter, Montell Jordan, Newman, Kim Richey, and Danni Leigh.



More than 1,400 gathered for a record-breaking Radio Seminar this year, which included artist performances, a dozen format-centric sessions—highlighted by the annual all-star artist panel—and the grand finale, an awards dinner and show. This year, The Artist Formerly Known As Prince entertained the troops, with a 90-minute set. (Photos: Manny Hernandez)



The "New Media" panel brought together representatives of the future, including satellite radio and Internet radio proponents. Featured on the panel, from left, were SupeRadio's Gary Bernstein; co-moderator Marc Schiffman, managing editor of Rock Airplay Monitor; Gregg Alexander of Spinner.com/AOL; Dave Logan of XM Satellite Radio; Cindy Sivak from CD Radio; Disc Jockey.com's Norman Howley; Lou Simon of Music Choice; and Billboard radio editor Chuck Taylor, co-moderator.



Shown enjoying the fruits of success at the conference's opening reception, from left, are Billboard special events coordinator Phyllis Demo, recording artist Tito Puente Jr., special events director Michele Quigley, and Airplay Monitor publisher Jon Guynn. This year's conference boasted the highest attendance ever, at 1,400.



Arista's newly signed The Artist Formerly Known As Prince electrified the Radio Awards show with a 90-minute set, which closed with a dazzling performance of his classic "Purple Rain."



Rhythmic top 40 WBBM Chicago was the big winner at the Radio Awards, picking up five trophies for station of the year, PD Todd Cavanah, music director Erik Bradley, promotion director Michael Biemolt, and air personalities Eddie and Jobo. Pictured, from left, are Bradley, Top 40 Airplay Monitor managing editor Jeff Silberman, and Billboard chart administrator Silvio Pietrolungo.



Panelists for the "Who's On First, What's On Middays" country session discussed ways to both work with and compete against virtual dayparts and syndicated programming. Pictured, from left, are Jim Murphy, director of operations and programming at Jones Radio Network; Lia Knight, host of Broadcast Programming's "Neon Nights"; Lance Houston, regional music director of AMFM's Star System; panel moderator Jaye Albright, president of country for McVay Media; and Dale Carter, PD/morning co-host at KFKF Kansas City, Mo.



The "Modern Rock Roundtable" demonstrated why the format will never be square. Shown, from left, are participants Jerry Rubino of CD Radio; Tim Virgin of Columbia; Dave Hill of WMRQ Hartford, Conn.; Rick Schmidt of WBLA Jacksonville, Fla.; and Mike Halloran of KLYV Los Angeles.



At the "When Classic Rock Really Rocks" panel, Mystic Music's Firehouse hosed the audience with an electrifying performance.



Hybrid Recordings artist Mike Errico proved his mettle at the "Modern Rock Roundtable" in a live acoustic set.



Mercury Nashville country-cum-triple-A artist Kim Richey gave a rousing performance at the seminar's adult top 40 panel.



WWIN-FM Baltimore was winner of the adult R&B secondary-market award. Its staff is pictured with Dana Hall, managing editor of R&B Airplay Monitor, third from left. At right is operations manager Kathy Brown, who picked up the award for PD of the year.



Dana Hall, managing editor of R&B Airplay Monitor, left, and R&B charts manager Datu Faison, right, congratulate major-market adult R&B air personality winner Lenny Greene of WRKS New York.



On the "Modern Meets Active Rock" panel, they lived it. Shown, from left, are Atlantic Records' Danny Buch, WNVE Rochester, N.Y.'s Erick Anderson; Brian Krysz, VP of programming for the Cromwell Group; Bob Neumann, PD of WWDC Washington, D.C.; Steve Leeds of Universal; and Gregg Steele, VP of programming for Clear Channel Miami.



George Jones delivered the keynote address for the country portion of the seminar in the form of a question-and-answer session with Country Airplay Monitor director of charts Wade Jessen. Pictured, from left, are Billboard radio editor Chuck Taylor, Billboard West Coast bureau chief Melinda Newman, Country Airplay Monitor managing editor Phyllis Stark, Jones, Jessen, Billboard director of charts Geoff Mayfield, and Asylum Records president Evelyn Shriver.



Marc Schiffman, managing editor of Rock Airplay Monitor, congratulates WZTA Miami's Gregg Steele, named major-market mainstream rock PD of the year. WZTA also picked up the award for station of the year.



Trauma recording artist Bree Sharp, who had a hit earlier this year with "David Duchovny," showed that she's more than a one-hit phenom with a performance of her follow-up, "America," at the "Top 40 Gets Its Game On" panel.



Asylum artist Bryan White performs at the Asylum cocktail party during the three-day Radio Seminar.



Panelists for country's "The True Cost Of Airplay" session discussed the financing behind getting a single played on the radio. Pictured, from left, are session moderator Tim Closson, VP of country programming for AMFM; Scott Mahalick, VP of product development for Citadel Communications; Bobby Young of Young-Olsen & Associates; Eric Logan, operations manager of WQYK-FM Tampa, Fla.; consultant Joel Raab; and Michael Powers, VP of national promotion for Mercury Records.



AC WLTW New York took home awards for major-market station of the year and for PD Jim Ryan, left, shown with Billboard chart administrator Silvio Pietroluongo.



Loud Records' Tash and Raekwon performed at the "So Close, So Far: R&B Vs. Rhythmic Top 40" panel.



Standing tall, from left, are awards show hosts Dee Snider, Montell Jordan, and Doug Banks. (Photo: Larry Marano)



Country winners share a table at the Billboard/Airplay Monitor Radio Awards. Shown in the top row, from left, are former KNIX Phoenix VP/general program manager Larry Daniels, PD of the year; Clear Channel Communications regional director of country programming Alan Sledge, station of the year award for KNIX; and WPOC Baltimore marketing director Sheila Silverstein, promotion/marketing director of the year, with husband Craig Silverstein. Pictured in the bottom row, from left, are Jones Radio Network director of operations and programming Jim Murphy and consultants Kim and Bill Hennes.



"Top 40 On Top" panelists, from left, were Chris Shebel, WKIE Chicago; Jon Zellner, KMXV Kansas City, Mo.; Rob Roberts, WHYI Miami; Tom Poleman, WHTZ New York; co-moderator Sean Ross, editor of Airplay Monitor; co-moderator Dave Sholin; and Adam Cook, WXXL Orlando, Fla.



Artists Meredith Brooks, left, and Deana Carter not only participated in the artist panel but also spent more than an hour palling around after the session.



One of the more intense panels addressed 12-24 listening. At the helm were Larry Rosin of Edison Media Research, Cedric Hollywood of WEDR Miami, Mike Donovan of Vallie/Richards Consulting, and Jay Frank of the Box.

SITES + SOUNDS

(Continued from page 52)

want to see it. We have truly created a revolution in presenting content over the Internet."

MP3 REDUX: Forget about MP3 (MPEG Layer-3) and MP4 (MPEG Layer-4). By the end of 2000, MPEG-7 is intended to become an international standard. It aims for multimedia database applications by providing a format to describe the "semantic" content of an audiovisual scene.

"If you've ever been bugged by a catchy tune and tried to find out the title, singer, or composer, it's a frustrating experience," says **Harald Popp**, head of the Fraunhofer IIS (Institute for Integrated Circuits) studio department. "Attempts to get the information from a record store or radio station are usually fruitless, as few sources can respond to a tune whistled or sung over the phone, and databases respond only to text.

"What if an archive would react to whistling, speaking, or singing and if it would deliver the search results accordingly?" Popp asks. "If this service would be available online, a frustrated radio listener could sing a few bars or verses into a microphone, and the song would be downloaded onto their computer hard drive, with background information included. The download would be copy-encrypted, and appropriate royalties would be paid to all copyright interests.

"These are developments that will open entirely new distribution channels to the international music industry and would improve research facilities for radio stations and multimedia products," he says.

A key division of the 50-year-old Fraunhofer Gesellschaft, Germany's leading organization of institutes of applied research, Fraunhofer IIS is best-known as the main developer of MP3 technology.

"MP3 patent royalties are paid to Thomson Multimedia, who are acting as a one-stop license entity for their own MP3 patents as well as for our patents," Popp explains. "If manufacturers of portable music download players like MPMan, RioPort, MPlayer3, or Yepp are using an MP3 decoder chip, there are two possibilities: The chip manufacturer either covered the license issue or not. AFAIK, the first approach, is the more popular, so typically, the chip manufacturers pay the royalty, not the equipment manufacturers."

Popp notes that MPEG-4 incorporates AAC, or Advanced Audio Coding, the most advanced of all perceptual audio coding schemes today. "AAC outperforms MP3, offering the same quality at 70% of the data rate, and is already in use in the Internet, by Liquid Audio as well as by a2bmusic. Due to its outstanding performance, AAC is a very hot candidate for new secure electronic music distribution services, as promoted by the [Secure Digital Music Initiative] group. AAC stereo decoder chips are already available from various manufacturers, such as Toshiba and Texas Instruments."

Fraunhofer IIS experts also have a leading role within the Secure Digital Music Initiative, developing technologies used in copyright protection systems. A first result was the Multimedia Protection Protocol, or MMP, used in the audio-on-demand project of Deutsche Telekom.

THE MODERN AGE • BY CARRIE BELL

Everyone, at one time in his or her life, has bought into a trend, needing something so bad he or she was willing to trade with friends, do chores, or write Santa a letter. For Luke Esterkyn of Stroke 9, it was Vans shoes. "The checkerboard kind were cool. It was a skateboarding thing," the band's lead vocalist explains.

It was a more recent trend that inspired the band to write "Little Black Backpack," this issue's No. 27 on Modern Rock Tracks. "I came up with the idea because we, as a band, would go out and notice all these little black backpack purse things. Everyone had them. All these seemingly intelligent and cool girls bought into the trend. We would point them out whenever we saw them and try to figure

out what people were keeping in them. "One night, I saw someone I dated with another guy, and she was wearing one. That's where the jealously element of the song comes from," he says.



"We are bombarded with [trends] in our society. Maybe it's because there are so many more corporations or the ones that exist just have more money to sink into each product to get things cranking."

Esterkyn likens the ideology to the current state of the music business. "There are so many bands out there, and companies gobble them up and throw them at people and wait to see who people will get into. Then when they find a band or two, they sign up copycat acts until the market is saturated."

Esterkyn hopes this won't be the fate of Stroke 9. And he assures that the quartet, made up of three high school buddies and a newcomer, is certainly not a clone of fellow Bay Area alt-pop rockers Third Eye Blind. "People have compared us to them, but it's more because we came out of the same area and are clean-cut than actual similarity in sound. I don't think we're like them musically. I like their music, but I've never thought about them as an influence."

Billboard® OCTOBER 30, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	1	8	HIGHER HUMAN CLAY	CREED WIND-UP †
2	2	2	9	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
3	3	3	13	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
4	6	8	5	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
5	4	4	6	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
6	5	6	5	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	7	5	10	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
8	9	12	3	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
9	8	7	22	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
10	10	9	26	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	11	10	10	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
12	12	11	8	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/IDJMG
13	13	13	5	FEARLESS BOOGIE XXX	ZZ TOP RCA
14	15	17	12	DENIAL HOME	SEVENDUST TVT †
15	14	14	17	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
16	18	18	7	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
17	17	22	6	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
AIRPOWER					
18	21	25	13	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
AIRPOWER					
19	22	29	3	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
20	19	27	3	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
21	23	23	7	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
22	16	16	17	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
23	20	15	20	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
24	29	28	8	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †
25	31	—	2	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
26	27	26	6	INSOMNIA RISK	MEGADETH CAPITOL
27	NEW	1	1	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
28	24	24	21	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
29	30	35	3	SHOCK THE MONKEY CHAMBER MUSIC	COAL CHAMBER FEAT. OZZY OSBOURNE ROADRUNNER †
30	33	38	4	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
31	25	20	14	WORKIN' EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
32	26	19	18	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
33	28	21	14	WELCOME TO THE FOLD TITLE OF RECORD	FILTER REPRISE †
34	32	30	24	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †
35	NEW	1	1	OH MY GOD "END OF DAYS" SOUNDTRACK	GUNS N' ROSES Geffen/INTERSCOPE
36	35	39	4	TREMBLE FOR MY BELOVED DOSAGE	COLLECTIVE SOUL ATLANTIC
37	38	—	2	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
38	34	34	6	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
39	40	—	2	EVERYTHING DIES WORLD COMING DOWN	TYPE O NEGATIVE ROADRUNNER
40	NEW	1	1	NO TEARS LEFT LOOKING FORWARD	CROSBY, STILLS, NASH & YOUNG REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations and 65 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 30, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1					
1	1	2	6	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
2	2	1	8	HIGHER HUMAN CLAY	CREED WIND-UP †
3	4	4	5	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	3	3	9	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
5	5	6	10	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
6	6	7	8	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG
7	8	9	10	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
8	7	5	22	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	9	10	5	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
10	13	16	4	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
11	12	18	3	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
12	10	8	26	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK 182 MCA †
13	15	20	6	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
14	18	25	3	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE
15	11	14	7	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
AIRPOWER					
16	17	19	9	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG †
AIRPOWER					
17	23	32	3	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK 182 MCA †
18	14	13	10	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
19	16	11	21	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
AIRPOWER					
20	22	24	5	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
21	19	12	12	ZIP-LOCK A PLACE IN THE SUN	LIT RCA †
22	20	15	12	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
23	27	31	9	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
24	21	21	16	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
25	28	—	2	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
26	29	40	3	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
27	25	29	4	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL
28	34	—	2	SEXU LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE
29	30	38	3	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
30	32	34	6	DENIAL HOME	SEVENDUST TVT †
31	24	22	23	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
32	26	23	23	STEAL MY SUNSHINE "GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH	LEN WORK/ERG †
33	33	33	18	YOU WANTED MORE "AMERICAN PIE" SOUNDTRACK	TONIC UNIVERSAL †
34	NEW	1	1	ALIVE THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL
35	35	27	26	ALL STAR ASTRO LOUNGE & "MYSTERY MEN" SOUNDTRACK	SMASH MOUTH INTERSCOPE †
36	39	—	2	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
37	36	30	23	WHY I'M HERE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL
38	31	28	20	SOMEDAY 14.59	SUGAR RAY LAVA/ATLANTIC †
39	NEW	1	1	IT'S SATURDAY SHAPESHIFTER	MARCY PLAYGROUND CAPITOL
40	38	36	23	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN †

Update

CALENDAR

OCTOBER

Oct. 22-24, **Bluegrass Fan Fest**, Galt House, Louisville, Ky. 615-340-9596.

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.

Oct. 27, **Demonstration And Discussion Of The Harry Fox Agency's Songfile And International Lyric Site**, presented by the Assn. of Independent Music Publishers, Harry Fox Agency headquarters, New York. 212-758-6157.

Oct. 29, **Drum Off '99**, Guitar Center, Hollywood. 818-735-8800.

NOVEMBER

Nov. 5-6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886. www.digitalmusicforum.com.

Nov. 6, **Thurgood Marshall Scholarship Foundation Golf Tournament**, Pelican Hill Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 6-8, **City Of Dreams Music, Fashion, And Film Conference**, Los Angeles. 323-860-8765. www.city-of-dreams.com.

Nov. 7, **The Hollywood Reporter's Fourth Annual YoungStar Awards**, Universal Studios Panasonic Theatre, Universal City, Calif. 323-525-2153.

Nov. 7, **Tribute To Style: The Millennium Exhibition And Concert Featuring Andrea Bocelli**, Rodeo Drive, Beverly Hills, Calif. 310-319-9500, ext. 127.

Nov. 10-12, **Billboard Music Video Conference And Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 11, **Celebration Of The New Salsa And Merengue Grammy Categories**, presented by the New York chapter of the National Academy of Arts and Sciences and the Latin Academy of Recording

Arts and Sciences, Life, New York. 212-245-5440.

Nov. 11-14, **25th Anniversary Of Hip-Hop Celebration**, led by Afrika Bambaataa, Wetlands, and Empire Roller Disco, New York. 212-629-1997.

Nov. 14-16, **11th Annual EPM Entertainment Marketing Conference**, Universal City Hilton and

Towers, Universal City, Calif. 212-941-0099.

Nov. 15, **Miracles Event**, presented by Vistas for Blind Children and the Institute for Families of Blind Children, Beverly Hilton Hotel, Beverly Hills, Calif. 323-669-2299.

Nov. 15, **Ninth Annual L.A. Music Awards**, House of Blues, West Hollywood. www.lamusicawards.com.

Nov. 16, **Mastering 4x4: Four Top Producer/Engineers Team With Four Mastering Engineers And Master The Same Track**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Sterling Studios, New York. 212-245-5440.

Nov. 16, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

GOOD WORKS

JUMP ON IT: Rhino Records will team with the Boys & Girls Clubs of America to sponsor a double-Dutch jump rope contest Friday (29). Taking place in New York, Houston, Detroit, Los Angeles, and Atlanta, the contest will commemorate the release of the Sugarhill Gang's "Jump On It," a children's hip-hop album. Some of the set's proceeds will be donated to the Boys & Girls Clubs of America. Contact: **Herman Bagley** at 212-949-4924.

LIFELINES

BIRTHS

Boy, McAfee Michael, to **Karen and Michael Sheehan**, Oct. 7 in Jersey City, N.J. Mother is director of finance for BMG Songs. Father is controller of Palm Pictures.

Boy, Dylan Gabriel, to **Gina and Mark Bloom**, Sept. 30 in Chicago. Mother is product and account development rep for Baker and Taylor Entertainment. Father is director of purchasing for Baker and Taylor Entertainment.

Boy, Evan Ari Nafshun, to **Mike Bone and Lori Nafshun**, Sept. 23 in Atlanta. Father is EVP/GM of Capricorn Records. Mother is CEO of Gettalife Consulting.

Boy, Luke Cassidy, to **Kevon Glick-**

man and Susan Tobman, Aug. 25 in Philadelphia. Father is president of Ruffnation Records.

DEATHS

Manfredo Fest, 63, of liver failure, Oct. 8 in Palm Harbor, Fla. A respected jazz pianist and bossa nova pioneer; the Brazilian-born Fest was legally blind since birth and learned to read music by Braille. After emigrating to Minneapolis in 1967, he began frequently playing in nightclubs in the Twin Cities area. He later moved to Los Angeles and then to Chicago, where he began performing on the Playboy club circuit. While he released several albums through independent label DMP, he achieved breakthrough success in the early '90s after signing with Concord, which issued four of his recordings.

He is survived by his wife, Lili, and his son, Phil.

Frank Frost, 63, of heart failure, in Helena, Ark., on Oct. 12. Guitarist/keyboardist/harp player Frost began his career in the '50s, partnered with slide guitarist Robert Nighthawk and his son, drummer Sam Carr. Frost cut his debut album, "Hey Boss Man!" for Sun Records' subsidiary Phillips International in 1962. In the '70s Frost and Carr were joined by guitarist Big Jack Johnson in the juke-joint trio the Jelly Roll Kings; the group cut a much-praised album for Chicago-based Earwig Records. Active into the '90s, the Kings recently released albums on Fat Possum and Hightone. Frost made his last public appearance only four days before his death, at the King Biscuit Festival in Helena.

Congratulations Walt "Baby" Love

On Winning Your Sixth Billboard Award for Network/Syndicated Program of the Year, R&B.

Thanks from Walt and WinStar Radio Networks
to our affiliates for making this award possible!

THE
COUNTDOWN
with WALT "BABY" LOVE

GOSPEL TRAXX
with
Walt Love

AFRICAN AMERICANS
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T O D A Y

For more information contact Shelly Katz at 212.681.1947 x158

Your audience deserves the best. Add Gospel Traxx and The Countdown with Walt "Baby" Love to your weekend programming and African Americans Making History Today to your daily programming.

winstar

Seagal To Host Video Awards; Disney Seeks Acts For Series

BILLBOARD MUSIC VIDEO CONFAB: We're counting down to another exciting Billboard Music Video Conference and Awards. International movie star **Steven Seagal**—who is also a musician—will host the awards show (see Homefront, page 82).

Awards show presenters will include **Dave Navarro** (*Jane's Addiction*), **Red Hot Chili Peppers** and **Meredith Brooks**. More celebrity appearances, as well as the conference's panelists and moderators, will be announced in the near future.

Conference registrants automatically will be admitted to the awards show. Awards show tickets are available to those who aren't registered for the conference.

A complete list of awards show nominees can be found at Billboard Online (www.billboard.com). Conference registration is also available online.

For conference registration and awards show tickets, please contact **Michele Quigley** at 212-536-5002 or mquigley@billboard.com.

For sponsorship opportunities, please call **Phyllis Demo** at 212-536-5299.

For all other questions, contact me at 212-536-5019 or chay@billboard.com.

DISNEY TALENT SEARCH: Disney Channel is launching a new music documentary series called "2 Hour Tour," which will pair hit artists with relatively unknown local artists. The show's premise is to offer a behind-the-scenes look at successful performers on tour, as well as the local artists who are selected as opening acts.

"2 Hour Tour" is set to premiere sometime in March, with regular weekly episodes following in June. Acts scheduled to appear on the series include **Christina Aguilera**, 98°, **LFO**, the **Mof-fatts**, and **Shedaisy**.

The show is accepting demo tapes from artists who want to be considered for opening acts. Send all material to "2 Hour Tour," 23852 Pacific Coast Highway, No. 749, Malibu, Calif. 90265.

ON THE MOVE: The Box has made the following promotions: **Liz Kiley** has moved up to VP of radio and broadcast affiliations; **Eric Turpin** has been elevated to VP of affiliate sales and marketing, Eastern region; and **Michael Gannon** has been upped to national director of promotion.

They were, respectively, VP of radio affiliations; director of affiliate sales and marketing, Eastern region; and national promotions manager.

Music video director **Joseph Kahn** has exited Holiday Films to start his own production company, Super-Mega.

Lanette Phillips, who will continue to serve as executive producer/rep for Holiday, is also operating in the same capacity for SuperMega. The new company has signed directors **Kaos**, **Joe Rey**, and **Charles de Lauzirika**. Meanwhile, Holiday has signed directors **Paul Andresen** and **Renny Harlin**.

A Band Apart Music Video has signed director **Patrick Kiely**... Music video director **Chris Applebaum** has parted ways with production company Arsenal Inc.

Tani Tritasavit has exited as promotion manager of San Francisco pop/R&B show "California Music Channel." He has been replaced by **Lily Icarangal**.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based rock/pop program "The Sherlyn Show."

TV affiliates: Time Warner Cable in New York.

Time slot: 8:30 p.m. Saturdays. Program length: 30 minutes.

Key staffer: **Eddie Muentes**, executive producer.

Following are the show's top five videos for the episode that aired Oct. 9:

1. **Saison**, "I Believe" (Real Deal).
2. **K. Star**, "Look Out Tonight" (RCA).
3. **Whitney Houston**, "My Love Is Your Love" (Arista).
4. **Coko**, "Sunshine" (RCA).
5. **Robert Vargas**, "El Mononon" (Peligro).

THE EYE



by *Carla Hay*

PRODUCTION NOTES

Randy Travis filmed "A Man Ain't Made Of Stone" with director **David Cass** in Santa Fe, N.M. Dallas was the setting for **Ty Herndon's** "Steam" video, direct-

ed by **Steven Goldmann**.

Marcy Playground teamed up with director **Peter Christopher** for the "It's Saturday" video in Toronto.

FOR WEEK ENDING OCTOBER 10, 1999

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 Eve, Gotta Man
- 2 Q-Tip, Vivrant Thing
- 3 Jay-Z, Girls' Best Friend
- 4 Mobb Deep, Quiet Storm
- 5 Snoop Dogg, B-Please
- 6 Puff Daddy Feat. R. Kelly, Satisfy You
- 7 Destiny's Child, Bug A Boo
- 8 Mariah Carey, Heartbreaker
- 9 B.G., Bling Bling
- 10 Dr. Dre, Still D.R.E.
- 11 Ideal, Get Gone
- 12 Juvenile, Back That Thang Up
- 13 Brian McKnight, Back At One
- 14 Deborah Cox, We Can't Be Friends
- 15 DMX, No Love For Me
- 16 Brandy, U Don't Know Me
- 17 Ol' Dirty Bastard, Got Your Money
- 18 Whitney Houston, My Love Is Your Love
- 19 Eric Benet, Spend My Life With You
- 20 TLC, Unpretty
- 21 J-Shin, One Night Stand
- 22 Montell Jordan, Get It On Tonight
- 23 Silk, Meeting In My Bedroom
- 24 Warren G, I Want It All
- 25 Sole, 4, 5, 6
- 26 Master P, Light It Up
- 27 Ginuwine, So Anxious
- 28 Case, Think Of You
- 29 Rah Oigga, Tight
- 30 Youngbloodz, U-Way

NEW ONS

- Pharoahe Monch, Simon Says
Will Smith, Will 2K
Mary J. Blige, Deep Inside
Kelis, Caught Out There
Method Man/Redman, Da Rockwilder
No Question, I Don't Care
Tamar, Get None
Imajin, Flava
MC Eht, Thicker Than Water
GZA, Crash Your Crew
C.O.G., Luv At First Sight
Drag-On, Spit These Bars
Jim Crow, Bandits
O, In The Game
Beelow, Big Body



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Martina McBride, I Love You
- 2 Dwight Yoakam, Thinking About Leaving
- 3 Brad Paisley, He Didn't Have To Be
- 4 Mark Wills, She's In Love
- 5 Montgomery Gentry, Lonely & Gone
- 6 Chad Brock, Lightning Does The Work
- 7 Reba McEntire, What Do You Say *
- 8 Tim McGraw, Something Like That
- 9 Lonestar, Amazed
- 10 Sherrie Austin, Never Been Kissed
- 11 John Michael Montgomery, Home To You
- 12 Brooks & Dunn, Missing You
- 13 Dixie Chicks, Ready To Run
- 14 Clint Black, When I Said I Do
- 15 Jessica Andrews, You Go First *
- 16 Cleudus T Judd, Coronary Life *
- 17 John Berry, Power Windows
- 18 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 19 Trace Adkins, Don't Lie
- 20 Toby Keith, When Love Fades
- 21 Kenny Chesney, She Thinks My Tractor's Sexy *
- 22 Yankee Grey, All Things Considered
- 23 Ty Herndon, Steam
- 24 Shedaisy, This Woman Needs
- 25 Mindy McCready, All I Want Is Everything
- 26 Shania Twain, Come On Over
- 27 Deraliers, The Right Place
- 28 Chalee Tennison, Handful Of Water
- 29 Jack Ingram, How Many Days
- 30 Shana Pattone, Something Real *
- 31 George Jones, Choices
- 32 Lila McCann, Crush
- 33 Clay Walker, Live, Laugh, Love
- 34 Charlie Robison, My Hometown
- 35 Oak Ridge Boys, Ain't No Short Way Home *
- 36 Bryan White, You're Still Beautiful To Me
- 37 Suzy Bogguss, Goodnight
- 38 Randy Travis, A Man Ain't Made Of Stone
- 39 Pam Tillis, After A Kiss
- 40 Charles Daniels, The Devil Went Down...
- 41 Sammy Kershaw, When You Love Someone
- 42 Redmon & Vale, Squeezin' The Love Outta You
- 43 Shane Minor, Ordinary Love
- 44 Jason Sellers, A Matter Of Time
- 45 Alison Krauss, Forget About It
- 46 Jerry Kilgore, Love Trip
- 47 Lee Roy Parnell, She Won't Be Lonely Long
- 48 Gary Allan, Smoke Rings In The Dark
- 49 Steve Holy, Don't Make Me Beg
- 50 Alecia Elliott, I'm Diggin' It

NEW ONS

- Alan Jackson, Pop A Top
Chris LeDoux, Stampede
Lonestar, Smile



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Blink 182, All The Small Things
- 2 Mariah Carey, Heartbreaker
- 3 Britney Spears, (You Drive Me) Crazy
- 4 Backstreet Boys, Larger Than Life
- 5 TLC, Unpretty
- 6 Brandy, U Don't Know Me
- 7 Jennifer Lopez, Waiting For Tonight
- 8 Kid Rock, Cowboy
- 9 Lou Bega, Mambo No. 5
- 10 Limp Bizkit, Rearranged
- 11 Foo Fighters, Learn To Fly
- 12 Juvenile, Back That Thang Up
- 13 Robbie Williams, Angels
- 14 Eminem, Role Model
- 15 Fiona Apple, Fast As You Can
- 16 Santana Feat. Rob Thomas, Smooth
- 17 311, Come Original
- 18 Eve, Gotta Man
- 19 Ricky Martin, Shake Your Bon-Bon
- 20 Puff Daddy Feat. R. Kelly, Satisfy You
- 21 Whitney Houston, My Love Is Your Love
- 22 Bush, Chemicals Between Us
- 23 Dr. Dre, Still D.R.E.
- 24 Red Hot Chili Peppers, Around The World
- 25 'N Sync & Gloria Estefan, Music Of My Heart
- 26 Creed, Higher
- 27 Marc Anthony, I Need To Know
- 28 Ol' Dirty Bastard, Got Your Money
- 29 Nine Inch Nails, We're In This Together
- 30 Chris Cornell, Can't Change Me
- 31 Destiny's Child, Bug A Boo
- 32 Buckcherry, For The Movies
- 33 Live, The Dolphin's Cry
- 34 Lil' Troy, Wanna Be A Baller
- 35 Train, Meet Virginia
- 36 The Offspring, She's Got Issues
- 37 Enrique Iglesias, Rhythm Divine
- 38 Redman & Method Man, Tear It Off
- 39 Powerman 5000, When Worlds Collide
- 40 Jimmie's Chicken Shack, Do Right
- 41 Project Pat, Ballers
- 42 Brian McKnight, Back At One
- 43 Jay-Z, Girls' Best Friend
- 44 Snoop Dogg, B-Please
- 45 Staind, Mudshovel
- 46 Christina Aguilera, Genie In A Bottle
- 47 Fatboy Slim, The Rockafeller Skank
- 48 Methods Of Mayhem, Get Naked
- 49 Deborah Cox, We Can't Be Friends
- 50 Tash Feat. Raekwon, Rap Life

** Indicates MTV Exclusive

NEW ONS

- Will Smith, Will 2K
Marilyn Manson, Astonishing Panorama Of The Endtimes
Rage Against The Machine, Guerrilla Radio
Stone Temple Pilots, Down
Barenaked Ladies, Get In Line
Macy Gray, I Try
Lil' Wayne, Tha Block Is Hot
LFO, Girl On TV
Fatboy Slim, The Rockafeller Skank
Method Man/Redman, Da Rockwilder
Blaque, Bring It All To Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Lou Bega, Mambo No. 5
- 2 Smash Mouth, All Stars
- 3 Red Hot Chili Peppers, Scar Tissue
- 4 Santana Feat. Rob Thomas, Smooth
- 5 Lenny Kravitz, American Woman
- 6 Fiona Apple, Fast As You Can
- 7 Counting Crows, Hangin' Around
- 8 Robbie Williams, Angels
- 9 Sugar Ray, Someday
- 10 Foo Fighters, Learn To Fly
- 11 Sixpence None The Richer, There She Goes
- 12 Jennifer Lopez, Waiting For Tonight
- 13 Len, Steal My Sunshine
- 14 Jennifer Lopez, If You Had My Love
- 15 Goo Goo Dolls, Black Balloon
- 16 Shania Twain, Man! I Feel Like A Woman!
- 17 Train, Meet Virginia
- 18 Marc Anthony, I Need To Know
- 19 Brandy, U Don't Know Me
- 20 Chris Gaines, Lost In You
- 21 Whitney Houston, My Love Is Your Love
- 22 Melissa Etheridge, Angels Would Fall
- 23 Mariah Carey, Heartbreaker
- 24 David Bowie, Thursday's Child
- 25 Christina Aguilera, Genie In A Bottle
- 26 Red Hot Chili Peppers, Around The World
- 27 TLC, Unpretty
- 28 Eric Clapton, Blue Eyes Blue
- 29 Savage Garden, I Knew I Loved You
- 30 Cher, All Or Nothing
- 31 Brian McKnight, Back At One
- 32 Everlast, What It's Like
- 33 Sheryl Crow, The Difficult Kind
- 34 Smash Mouth, Then The Morning Comes
- 35 Chris Cornell, Can't Change Me
- 36 Ricky Martin, Shake Your Bon-Bon
- 37 'N Sync & Gloria Estefan, Music Of My Heart
- 38 Buckcherry, For The Movies
- 39 Blink 182, What's My Age Again?
- 40 Live, The Dolphin's Cry
- 41 Foo Fighters, Big Me
- 42 Lenny Kravitz, Fly Away
- 43 Tal Bachman, She's So High
- 44 Kid Rock, Cowboy
- 45 Ricky Martin, She's All I Ever Had
- 46 Wyclef Jean, New Day
- 47 Fatboy Slim, The Rockafeller Skank
- 48 Creed, Higher
- 49 Sting, Brand New Day
- 50 Counting Crows, Round Here

NEW ONS

- Garth Brooks As Chris Gaines, Right Now
Macy Gray, I Try
Enrique Iglesias, Rhythm Divine
Stone Temple Pilots, Down

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 30, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Destiny's Child, Bug A Boo
Brian McKnight, Back At One
Juvenile, Back That Thang Up
Puff Daddy Feat. R. Kelly, Satisfy You
IMx, Stay The Night
Whitney Houston, My Love Is Your Love
Britney Spears, (You Drive Me) Crazy
Deborah Cox With R.L., We Can't Be Friends
Backstreet Boys, Larger Than Life
Nine Inch Nails, We're In This Together
Snoop Dogg, B-Please
Lou Bega, Mambo No. 5
Blink 182, All The Small Things
Mariah Carey, Heartbreaker
112, Love You Like I Did
Mandy Moore, Candy
Brandy, U Don't Know Me
Lil' Troy, Wanna Be A Baller

NEW

- 59 Times The Pain, Turn At 25th
2nd II None, Up N Da Club
3Re, Born In Tha Ghetto
Alex Gopher, Party People
Audio Adrenaline, Get Down
Baby DC, Candy Girl
Bambi & The Boys, Big
DMX, No More Love For Me
Jagged Edge, He Can't
Kelis, Caught Out There
Limp Bizkit Feat. Method Man, N 2gether Now
Lil' Wayne, The Block Is Hot
Marilyn Manson, Astonishing Panorama Of The Endtimes
Maxwell, Let's Not Play The Game
Red Hot Chili Peppers, Around The World
Shandozia, Baby I Like It
Thug Nation, Thugz Life
Vitamin C, Me Myself And I



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Kottonmouth Kings, Bump
Nes Rhythms Digitales, (Hey You) What's That Sound
Maxwell, Let's Not Play The Game
Guns 'N Roses, It's So Easy
Limp Bizkit, N 2 Gether Now
Marilyn Manson, Astonishing Panorama Of The Endtimes
Idiawild, I'm A Message
Mos Def, Ms. Fatboy
Lil' Wayne, Tha Block Is Hot
The Jungle Brothers, Get Down
Sugar Ray, Falls Apart
Stone Temple Pilots, Down
Macy Gray, I Try



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- The Tea Party, The Messenger (new)
Enrique Iglesias, Rhythm Divine (new)
3 Deep, Never Quit Lovin' (new)
Jessica Simpson, I Wanna Love You Forever (new)
Marc Anthony, I Need To Know (new)
Mary J. Blige, Deep Inside (new)
Ricky Martin, Shake Your Bon Bon
Mariah Carey, Heartbreaker
Santana Feat. Rob Thomas, Smooth
Britney Spears, (You Drive Me) Crazy
Edwin, Hang Ten
The Moffatts, Misery
Matthew Good Band, Hello Time Bomb
Lou Bega, Mambo No. 5
Our Lady Peace, One Man Army
Backstreet Boys, Larger Than Life
Prozak, Strange Disease
Joee, Arriba
Limp Bizkit, Rearranged
Live, The Dolphin's Cry



Continuous programming
Hawley Crescent
London NW18TT

- Christine Aguilera, Genie In A Bottle
TLC, Unpretty
Ronan Keating, When You Say Nothing At All
Backstreet Boys, Larger Than Life
Missy "Misdemeanor" Elliott, All N My Grill
Britney Spears, (You Drive Me) Crazy
Lauryl Hill, Everything Is Everything
ATB, Don't Stop
Phats & Small, Feel Good
Enrique Iglesias, Bailamos
Eiffel '65, Blue (Da Be De)
Lene Marlin, Sitting Down Here
Shaft, Mucho Mambo
Tom Jones & The Cardigans, Burning Down The House
Bob Marley Vs. Funkstar De-Luxe, Sun Is Shining
Jennifer Lopez, Waiting For Tonight
Travis, Turn
Ann Lee, 2 Times
OnePhatDeeva, In And Out Of My Life
Red Hot Chili Peppers, Around The World



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Burlap To Cashmere, Eileen's Song
Our Lady Peace, One Man Army
Live, The Dolphin's Cry
Destiny's Child, Bug A Boo
311, Come Original
Moby, Bodyrock
Fiona Apple, Fast As You Can
Tori Amos, 1, 000 Oceans
Jamiroquai, Supersonic
Foo Fighters, Learn To Fly
Smash Mouth, Then The Morning Comes
The Cranberries, Just My Imagination
Brandy, U Don't Know Me
Wyclef Jean & Bono, New Day
Creed, Higher



Three hours weekly
216 W Ohio,
Chicago, IL 60610

- Marcy Playground, It's Saturday
TLC, Unpretty
Foo Fighters, Learn To Fly
Longbeach Dub Allstars, Trailer
Glass Eden, Give Up
Buckethead, Ballad Of Buckethead
Creed, Higher
H-Blockx, Fly
Snow Off, Falling Star
Fiona Apple, Fast As You Can
Gomez, Bring It On
Len, Feelin' Alright
Our Lady Peace, One Man Army
Pennywise, Alien
Fuel, Sunburn

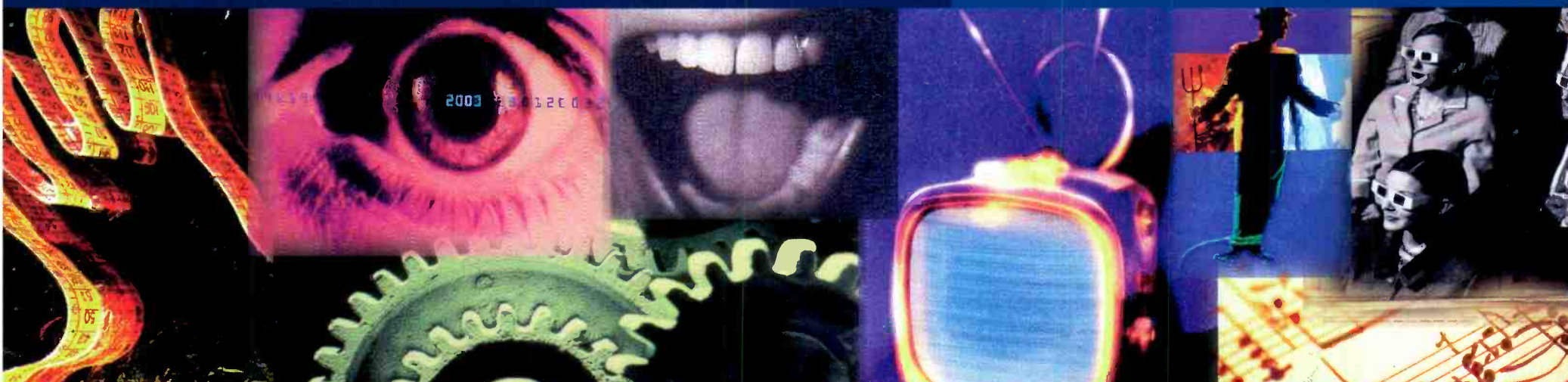


1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Fiona Apple, Fast As You Can
Chris Cornell, Can't Change Me
Our Lady Peace, One Man Army
H-Blockx, Fly
Buckethead, Ballad Of Buckethead
Sevendust, Denial
Vertical Horizon, We Are
Nine Inch Nails, We're In This Together
Gomez, Bring It On

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country, dance, r&b, rap/hiphop,
and contemporary christian



steven seagal



dave navarro



meredith brooks

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highlights

- Opening-night party - The kickoff 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!

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Fax: _____

Paying by: check Visa/MC AMEX money order

Credit Card #: _____ Exp. Date: _____

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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.

COMPANIES EYE THE DIGITAL-DOWNLOAD KIOSK MARKET

(Continued from page 1)

about 50 kiosks, each capable of burning CDs for hundreds of deep-catalog albums from Sony Music and EMI Music.

In the second deal, Musicmaker.com has arranged with Photo-Me International to begin testing kiosks in five markets in the U.S. and in Europe that will allow consumers to either create custom CDs or download music to portable players, such as the Rio.

Terms of the planned Alliance acquisition were not disclosed, but it is believed that AEC's payment is a combination of cash and company stock.

At the same time that deal was announced, Alliance's parent, the Yucaipa Cos., said it would inject \$70 million in equity into Alliance, which will be used to further develop Digi-

Alliance's capabilities, merchants should be able to capture more sales, he says.

Weisman says he envisions a kiosk that provides point-of-sale manufacturing capabilities for the thousands of albums consumers might desire but are not in stock, while also providing music sampling for the entire inventory of music titles that are commercially available.

If Digital On-Demand doesn't have the license to manufacture a title on location, the kiosk will allow the customer to order a title and then decide if it should be shipped back to the store or to the customer's home.

Digital On-Demand also wants to accumulate a large database of songs through licensing, from which consumers can compile custom albums.

The music database would reside on a network of servers—called the RedDot Network—that would allow the music to be downloaded to the store for burning on a CD or for downloading on portable players that abide by the industry's Secure Digital Music Initiative.

In addition to Sony and EMI, Digital On-Demand is negotiating with the other three majors in the hopes of obtaining deep-catalog titles for sale. The company also has reached agreement to place kiosks with Trans World Entertainment, Warehouse Entertainment, the Musicland Group, Virgin Entertainment, Kmart, and Target.

In addition to placing kiosks in record stores, eventually the company hopes to place the kiosks in stores beyond music, video, and computer-software game merchants, Weisman says. While it is natural to first go to retailers that sell those product lines, he says, the company will explore opportunities to sell music, video, and video games in as many places

as possible.

Similarly, the deal between Musicmaker.com and Photo-Me will place kiosks not only in record stores but in other locations, such as shopping malls, railway stations, airports, and theme parks.

So far, Musicmaker.com has licensed about 200,000 songs from EMI Music, Zomba Music, and a number of independent labels.

With the deal, the company will test kiosks in five locations, which will allow consumers to either burn CDs or "plug in the memory stick [a removable storage medium] and download songs into a portable device" and pay for it via credit card, says Larry Lieberman, VP of marketing, advertising, and online development for Reston, Va.-based Musicmaker.com.

Lieberman says the company pacted with Photo-Me for the kiosks because the latter company is "a huge player in the free-standing kiosk space." It has 18,300 photo kiosks in a total of 18 countries around the world.

By aligning with Photo-Me, Musicmaker.com can target the company's existing locations for the music kiosk. Moreover, Photo-Me already has an extensive team to service machines in the field, Lieberman notes.

If the test is successful, the company wants to place 5,000 kiosks in locations in the second half of 2000. Lieberman says that Photo-Me will finance the machines, but he declines to specify the cost of building them.

In addition to Digital On-Demand and Musicmaker, a number of companies including Electronic Media Distribution, Liquid Audio, Personal Disc, and Custom Revolutions, say they are either planning to place kiosks in the field or are considering it.

'There is a pending convergence of digital and physical delivery methods'

- TOM SZABO -

tal On-Demand's business as well as for Alliance's corporate needs.

Industry reaction to the Alliance deal is mixed. Most surveyed believe it's a strong move on Alliance's part, but they question why Digital On-Demand would align with a company most consider to be a wholesaler to the brick-and-mortar world instead of trying to capitalize on its cachet as one of the new-breed Internet companies that Wall Street is enamored with.

"I guess that means that they underestimate the strategic vision of Alliance Entertainment and have not focused on what Yucaipa, working with Alliance, intends to do in terms of the services it brings to the marketplace," says Eric Weisman, president/CEO of Alliance. "There is a lot to be said for providing fulfillment and infrastructure capabilities in allowing E-commerce to be concluded successfully."

In addition to Digital On-Demand, Alliance owns entertainment-software databases, including the All Music Guide, which helps serve as the front-end for a number of online stores.

Also, Alliance offers the "store 24" concept, which provides a turnkey solution for independent merchants wanting an online presence. Alliance does fulfillment for a number of online music stores, including barnesandnoble.com, warehouse.com, ubl.com, and nrm.com.

Alliance is part of a larger effort on Yucaipa's part to build a portfolio of Internet-based companies. In addition to starting online retailer CheckOut.com, Yucaipa has acquired equity stakes in TalkCity.com, Scour.Net, and GameSpy Industries, among other holdings.

Tom Szabo, CEO of Digital On-Demand, says, "There is a pending convergence of digital and physical delivery methods of music, but the world isn't ready for a store that is just a bunch of terminals. At the same time, you can't have all available titles in the store."

Between Digital On-Demand's and

Ruling Not The End Of Moss/Alpert Battle With Universal

BY CHRIS MORRIS

LOS ANGELES—Attorneys for A&M co-founders Jerry Moss and Herb Alpert and for Universal Music Group are both putting a positive spin on an Oct. 13 ruling that dismissed certain claims in Moss and Alpert's suit against Universal and its co-defendants but left standing the crucial "label integrity" provision in the multimillion-dollar action.

Moss and Alpert sued A&M, PolyGram N.V., and Philips Electronics in June 1998, seeking \$3.6 million in earn-out payments and \$2 million in interest they claimed was due them from the 1989 sale of their label to PolyGram (Billboard, June 13, 1998).

California Superior Court Judge Aurelio Munoz ruled that Moss, Alpert, and their publishing company Rondor Music International could not act as plaintiffs and tossed out certain breach-of-contract and breach-of-fiduciary-duty causes of action in the case.

But Munoz rebuffed attempts by Universal's attorneys to expunge consideration of the "label integrity" provision of the sale contract—which

was at the heart of an amended complaint filed in August that sought an additional \$200 million from Universal, which was added as a defendant in the suit. A new cause of action alleged that Universal violated the terms of the A&M purchase when it consolidated PolyGram's label interests following the 1998 purchase of the company by Universal parent Seagram (Billboard, July 10).

Universal attorney Harvey Geller says, "We think the court's ruling has substantially damaged [Moss and Alpert's] label integrity claim . . . Herb and Jerry will now not be allowed to tell a jury how they've been damaged."

Geller adds that the label integrity claim "has stood for now. There will be further attempts made to get it out of the case."

Moss and Alpert lawyer Richard Posell takes a different point of view on the ruling: "The court said the contract is enforceable and that Jerry and Herb's trust [plaintiff Old Bull Liquidating Trust] has all the right in the world to sue A&M for failing to abide by the liability provision."

Lange Aces PRS Awards

Writers Of Most-Played U.S. Songs Feted

BY DOMINIC PRIDE

LONDON—Husband and wife team Robert John "Mutt" Lange and Shania Twain proved to be an unstoppable force in the U.S. this year, as was evidenced by Lange's overwhelming domination of ASCAP's awards to members of the Performing Right Society (PRS) here.

The Lange/Twain alliance also earned Zomba Music, which handles Lange's songs, the publisher of the year award.

ASCAP honored writers whose work is licensed from



THORNALLEY

PRS at an Oct. 20 ceremony in the Grosvenor House Hotel here, presenting awards to writers whose songs were among the most performed in the U.S. during 1998.

Five of Lange's songs performed by and written with Twain—"Don't Be Stupid (You Know I Love You)," "From This Moment On," "Honey I'm Home," "Love Gets Me Every Time," and "You're Still The One"—ranked among the top 20 songs performed in the U.S. Lange was not present at the ceremony.

"Torn," performed by Natalie Imbruglia, earned its co-writer Phil Thornalley (BMG Music) song of the year. He also shares a credit on Imbruglia's "Wishing I Was There." Thornalley thanked Imbruglia and co-writers Scott Cutler and Anne Previn "for resurrecting my career," he joked.

Spice Girls had two songs among the 20 most performed: "2 Become 1," written by all five original members plus Matt Rowe and Richard Stannard (EMI Music and Universal Music), and "Too Much," written by the five members plus Andrew Watkins and Paul Wilson (EMI Music and BMG Music).

Among artist/writers who

attended to pick up awards were Shaznay Lewis of All Saints (for that band's "Never Never," published by Universal Music) and Ronnie Lane of the Small Faces for "Ooh La La" (Warner/Chappell Music).

Prodigy key writer Liam Howlett received a special award for "groundbreaking work in the U.S." for the album "The Fat Of The Land" and the single "Breathe" (EMI Music Publishing).

An award for club play was given to Cher's "Believe"; it was collected by the writing team of Paul Barry, Matthew Gray, Brian Higgins, Stuart McLennan, Timothy Powell, and Steve Torch, along with Rive Droite Music chief Brian Rawlings (Rive Droite and Warner/Chappell Music).

Belle & Sebastian's album "If You're Feeling Sinister" was given an award on the basis of college radio airplay.

Terry Britten, author of Tina Turner's "What's Love Got To Do With It?," was inducted into the hall of fame.

Among other songs honored for most played were the following: "Ray Of Light," performed by Madonna and written by Madonna, David Atkins, Christine Leach, William Orbit, and Clive Skinner (Purple Music, Rondor Music).

"Sweetest Thing," performed by U2 and written by all four band members (Blue Mountain Music).

"When The Lights Go Out," performed by Five and written by all five band members plus Elliot Kennedy, Timothy Lever, John McLaughlin, Michael Percy, and Richard Dobson (EMI Music).

"Crush," performed by Jennifer Paige and written by Kevin Clarke, Bernadette Cosgrove, Andrew Goldmark, and Mark Mueller (Warner/Chappell Music). "Are You Jimmy Ray," performed by Jimmy Ray and written by Ray and Conall Fitzpatrick (Universal Music).

AMAZON BOWS STREAMING VIDEO

(Continued from page 6)

with several of Anne-Sophie's albums in the past. Then, when we saw the kinetic, compelling character of the video, everything clicked."

Chris Roberts, president of Universal Classics and Jazz international and chairman of Deutsche Grammophon, points out that while classical isn't limited in its musical appeal, the genre's traditional vehicles for promotion are rather circumscribed. "Having the video on Amazon will help us reach a whole spectrum of music lovers, whether they're those coming to classical for the first time or those who have several copies of 'The Four Seasons' in their collection."

As a precedent for classical video success—and with "The Four Seasons," at that—Deutsche Grammophon landed repeat airings of the videoclip for violinist Gil Shaham's

1995 recording of the work on the Weather Channel. The disc hit No. 4 on Billboard's Top Classical Albums chart on its way to selling 70,000 copies, according to SoundScan.

With a far more bold, contemporary look than the impressionistic video for Shaham, the Mutter clip conveys her uncommon combination of sex appeal and unimpeachable musical integrity. The video (directed by Roman Kuhn) and the elaborate, color-drenched packaging for the album also signal an effort by the old-line Deutsche Grammophon to give itself a classy modern makeover.

"We're not interested in turning Deutsche Grammophon into a crossover label," Roberts says, "but we don't want to play it safe. And neither does Anne-Sophie."

newsline...

THE RADIO Music License Committee—acting on behalf of Hicks Broadcasting of Indiana, owner of more than 2,900 U.S. radio stations—has sued BMI in an effort to resolve a standoff between the stations and the performance right group over new rate structures. The suit was filed Oct. 20 in U.S. District Court in New York. The stations—making their first bid at court since a 1994 decree was amended to allow them to seek judicial assistance in setting rates—want to end blanket licensing and establish alternative forms of licensing. In a statement, the stations say the lawsuit follows “three years of unsuccessful negotiations.” BMI says in a statement, “This rate court was established for situations like this . . . While we always prefer negotiations, it appears that the rate court is the appropriate way to go forward at this time.” The radio stations say their use of BMI has declined; the right group seeks an adjustment in fees to “reflect 10 years of substantially increased use of BMI music, while the use of other music has declined.” According to BMI, the fees “net out to less than 1% of total radio industry revenues.” ASCAP, also operating under a consent decree, has not yet started negotiations with the license committee. **IRV LIGHTMAN**



INTERNET MUSIC and software service provider RealNetworks Inc. posted its first-ever profitable quarter during the three-month period ending Sept. 30. Net income for the quarter was \$4.4 million, or 5 cents per share, vs. net loss of \$2.5 million, or 4 cents per share, a year ago. Net revenue rose 97% to \$34.9 million. For the nine months to Sept. 30, net revenue was \$87.8 million, up 92% from the same period last year. Net income was \$2.3 million, vs. net loss of \$9 million in 1998. RealNetworks shares rose almost \$8 ahead of the announcement, made Oct. 19 after the market's close. The stock closed Oct. 19 at \$103.75 and fell Oct. 20 to \$100.44. **BRIAN GARRITY**

RICK BISCEGLIA has exited as executive VP of Epic Records Group, a post he has held since August 1998. A Sony representative says the move is not part of a larger restructuring . . . Dennis Petroskey is to exit as VP of corporate communications for BMG Entertainment. The New York-based executive wants to spend more time with his family in the Midwest, according to a statement, and will continue to work until a successor is found.

MTV NETWORKS posted double-digit gains in revenue and earnings for the third fiscal quarter on strong increases in advertising and ratings. Parent company Viacom reports that MTV Networks' revenue rose 17% to \$554 million in the three months that ended Sept. 30 from the same period last year. It said earnings increased 22% before interest, taxes, amortization, and depreciation, bringing the increase down to \$251 million. The company says that MTV Networks' worldwide advertising revenue was up 21% in the quarter and that ratings for VH1 and MTV increased by double digits. Revenue from Viacom's Internet operations, which include MTV Online, doubled to \$6.6 million. The division lost \$15.5 million, compared with earnings of \$400,000 a year ago. In September, Viacom and CBS agreed to merge. The deal is expected to close in the first half of next year. Viacom's Class A shares rose only 6.25 cents in New York Stock Exchange trading Oct. 21, to close at \$41.1875. **DON JEFFREY**

DIGITAL-DOWNLOAD firm MP3.com Inc. announced increased losses and a better-than-anticipated rise in revenue for the three months ending Sept. 30, its first reporting period as a public company. The San Diego-based company lost \$19.9 million, or 33 cents per diluted share, during the third quarter, compared to losses of \$33,341 a year ago. Revenue increased to \$4.05 million from \$276,577 in 1998. The company attributes the losses to continued expansion and the revenue gains to an increase in content on its site. In a consecutive-quarter comparison, revenue was up \$2.1 million from the second quarter; losses increased by \$13.5 million. For the nine months ending Sept. 30, the company had a net loss of \$27.6 million on revenue of \$6.63 million. Shares in MP3.com rose \$1.56, or 4.24%, Oct. 21, closing at \$38.44. **BRIAN GARRITY**



AIWA AMERICA plans to introduce a mini audio system with a built-in CD recorder. The N.J.-based electronics manufacturer claims the system, the XR-C3RW, will be the first mini-component-based CD recorder. Available in November at a suggested list of \$700, the XR-C3RW will feature a CD-R/CD-RW recorder, a three-CD changer that will play CD-R and CD-RW discs, an AM/FM tuner, a cassette deck, a two-channel amplifier, and two speakers with built-in subwoofers. **PAUL VERNA**

AS SALES DROP, SINGLES DEBATE HEATS UP

(Continued from page 1)

Music Distribution recently tested the cannibalization theory, but the results are not yet available.

Some labels say they are trying to discourage retail programs that require them to give away singles (free goods) to get them discounted. Selling singles at 49 cents and 99 cents—which some labels have tacitly approved of to gain favorable chart positions—makes no money for anyone. Some say the restructuring of The Billboard Hot 100 singles chart to include noncommercial radio hits has brought about not only the release of more singles but also the limited allocations and early cutouts.

While some observers see the singles business eventually migrating to the Internet, where consumers could download the music at some price,

'The labels created a self-fulfilling prophecy: Singles are dead'

— STAN GOMAN —

the major record companies are not ready to make the commitment until secure digital systems and portable players are on the market.

Cassette singles, meanwhile, continue to decline markedly. Some retailers are significantly cutting back on tape orders, limiting them to known hit product.

And returns remain an ongoing problem for the singles market, which has added to retailers' conservatism in ordering product. Some retailers applaud Universal Music and Video Distribution's policy of offering credits for not returning singles.

According to SoundScan, sales of singles have declined 25.3% to 68 million this year through Oct. 17 from 91.1 million in the same period last year. In the Oct. 23 issue of Billboard, 49 of the Hot 100 singles were available at retail. Six months earlier (the April 10 chart), there were 58 commercial singles.

Moreover, seven of the April singles were platinum (more than 1 million units sold), and four were gold (500,000 units). In October, it was eight gold and only three platinum, which backs up the contention that the hits have been fewer.

Retailers complain that labels are shipping only 500,000 units of some high-profile titles just to get gold certification and guarantee a high chart position and then cutting off production so that album sales won't be hurt. Labels say that it is important to have a high-charting U.S. single in promoting records to international markets.

Stan Goman, executive VP/COO of Tower Records, says, “The labels created a self-fulfilling prophecy: Singles are dead. You cannot put out something for sale for a time and expect to have a business. You over-order or under-order. You either piss off the customer or piss off the vendor.”

Jordan Katz, senior VP of sales for Arista Records, acknowledges that singles may take away some album sales, but he sees it as an acceptable risk. “The way we view it is, if the cannibalization is some minimal per-

centage and the single goes into the top 10, you can spin an amazing amount of press and get more exposure for artists. The extra press makes up for lost sales from cannibalization.”

Arista attempted to create a test of singles for cannibalization in the marketplace, but Katz says it could not be designed to give the desired results. “The data would be so open to interpretation, we dropped it,” he says.

Craig Applequist, senior VP of sales for Sony Music Distribution, says that results from Sony's singles test, which began in June and ended in September, will be evaluated soon by SoundScan. The participating accounts were Tower, Musicland, Trans World Entertainment, Harmony House, and Handleman.

In addition to evaluating whether singles at retail took away sales of albums, Sony was also testing price points, offering recordings for \$1.99 in some stores and \$3.49 in others. Some stores got no singles as a control.

“We're just not releasing singles in the traditional manner of being a separate entity,” says Applequist. “We're clearly using the single as a setup for the album.” He points to the success of the Jennifer Lopez No. 1 single “If You Had My Love,” which came out before her debut album, a top 10 hit.

Dave Stein, VP of sales for Warner Bros. Records, says he also views singles “as a marketing tool.”

SURPRISE HIT

Warner Bros released the Red Hot Chili Peppers single “Scar Tissue” commercially, and it has made the top 10. Some retailers expressed surprise over this title, because rock singles have been sparse at retail. The label had a huge hit earlier this year with Cher's “Believe,” which went to No. 1 and sold 1.8 million units, while the album went into the top 10.

“We were thinking visibility for the act,” says Stein of the Chili Peppers. “An active top 40 single will drive radio activity. It increased awareness for the band.”

As for pricing, labels say they are trying to get away from encouraging the retail discount programs that have singles selling at 49 cents and 99 cents. Some see it, though, as a valid strategy in exposing a new artist to audiences.

Executives do not like to talk about pricing because of ongoing Federal Trade Commission investigations of the industry. Some say they continue to participate in retail programs where the singles are sold at rock-bottom prices, while others say they refuse to go along when the singles will be sold below \$1.99. But they acknowledge that retailers can charge what they want for the product.

“I still think \$2.99's the price,” says Goman. “If we can figure out a way for everybody to make money, we'll have a business.”

The CD single's wholesale cost is about \$1.93; the cassette's is \$1.85.

The strongest argument for reviving the singles market is that it attracts children who don't have the money to buy the albums and develop in them the habit of being record consumers rather than just listeners.

“It's a different consumer,” says Azzoli. “It's the consumer that has \$3 or \$5 in their pocket and is now walk-

ing out with something in their hand.”

Vinnie Birbiglia, merchandise manager of music for Trans World Entertainment, says, “The people making decisions at the labels are not going to mall locations on weekends watching kids with \$5 to buy a record finding out it's only available on the album and walking away without buying anything.”

As for cassettes, Birbiglia adds, “It's still got a life for us, but it is going by the wayside because of the availability of cheaper CD players.”

Curt Gettman, singles buyer for National Record Mart, says, “The No. 1 reason why single sales are down is the availability of hit product labels are allocating.” He notes that he was not able to order Puff Daddy's latest single, “Satisfy You,” on cas-

'The people making decisions at the labels are not going to mall locations on weekends and watching the kids'

— VINNIE BIRBIGLIA —

sette, a configuration that traditionally sells well in R&B.

Six months ago, a market was developing for singles that were cover versions of records not commercially released. “I'm getting solicited on a lot more,” Gettman says. “The only one I bought was [“Mambo No. 5”] because the copycat version was close enough, and [original singer Lou Bega] wasn't a household name.”

Bega's version is No. 1 on this issue's Hot 100 Airplay chart; Latin Lou & the Mambo All Stars' cover version is No. 39 on the Hot 100 Singles Sales chart. Gettman believes that a widely released Bega single would have been a huge seller.

As for the 12-inch single, some retailers are reporting growth. Gettman says that teenagers who have grown up with rap and dance music are boosting the configuration.

It is the Internet, though, that some observers believe is the future home of the single. But it's still too early to tell.

Sony had announced earlier this year that it would begin selling downloaded singles this summer, but a spokeswoman says, “Until players are out there so you can take them off your computer, it's not fair to the consumer to charge them for download. It's not a great consumer experience to pay for something and you can only listen to it on your computer.”

Atlantic made news this summer when it released “Bliss,” the debut single from Tori Amos' latest album, as a for-sale downloadable single. Azzoli counts the promotion as a success because the artist's double album sold an impressive 103,000 units in its first week, with little or no radio or video support.

Odette says the Internet could “possibly” be the future of the single but adds, “I don't know how important packaging will be to the singles customer. If it remains important, it still may be a package business.”

JIVE RIDES TEEN-POP WAVE

(Continued from page 1)

tionary note are the recent imbrolios in which the label has found itself embroiled. In the midst of its continued growth and rising profits, the label has run into some turbulent times, triggered by 'N Sync's move from RCA to Jive (*Billboard Bulletin*, Sept. 15). It's a move that has created a domino roll of events, including dissension between Jive and the Backstreet Boys, who have said they no longer want to be associated with the label, as well as fric-



SPEARS

tion between Jive and RCA, both of which are distributed by BMG Entertainment.

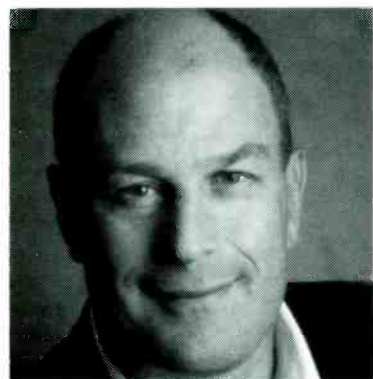
On Oct. 12, BMG Entertainment, BMG Ariola Munich, Trans Continental, and Trans Continental head Louis J. Pearlman filed suit against Zomba, Zomba co-founder Clive Calder, and the members of 'N Sync, alleging breach of contract and potential trademark infringement of the Lanham Act (*Billboard Bulletin*, Oct. 13).

The friction has also spurred questions about Jive's continuing ties to BMG. Sources say that Jive has notified BMG Entertainment that it does not plan to renew its distribution agreement with the company when it expires in January.

Among companies posited as likely contenders to pick up North American distribution of Jive are EMI—which already distributes the label in a number of other territories, including Latin America and Australia—and Sony.

BMG, EMI, and Sony all declined to comment for this story.

How the recent flurry of drama will ultimately play itself out remains unknown at the moment, but Jive executives—who would say no more



WEISS

than "no comment" when talk turned to the current legal and business entanglements—remain focused on moving forward.

"You can't live in fear of backlashes that may or may not occur," says Jive president Barry Weiss.

Similarly, 21-year-old Zomba, the British parent company of Jive Records (see story, this page), con-

tinues to expand its worldwide operation with upstart companies and strategic acquisitions, encompassing record labels, music publishing, film/TV music, recording studios, record/software distribution, and production music libraries.

"Most people don't realize that Zomba is involved in so many different facets of the industry," Weiss notes. "And Jive is one component of the overall picture." Of course, it's a major component.

According to Weiss, Jive is responsible for the No. 1- and No. 2-selling albums of the year with the Backstreet Boys' "Millennium" and Britney Spears' "... Baby One More Time," which have sold 6.4 million and 5.7 million units, respectively, according to SoundScan.

STAYING AHEAD OF TRENDS

Weiss, who's been with the company 18 years (he began at Zomba U.K. and in 1982 became the first employee of Jive Records in the U.S.), says the label prides itself on its game plan, which is to stay ahead of the competition when it comes to musical trends.

During its salad days, Jive was distributed by Arista. By 1988, it was traveling through the RCA network. At the time, the label's artist roster consisted of Whodini, A Flock Of Seagulls, Billy Ocean, and Samantha

'We really pride ourselves on being a major independent. It allows us to stay ahead of the musical curve'

— BARRY WEISS —

Fox, among others. Later signings included D.J. Jazzy Jeff & the Fresh Prince and A Tribe Called Quest.

"Ten years ago, most labels weren't actively signing rap acts, but we were," says Weiss. "Five years later, we actively began signing pop-oriented acts, and now several other labels are doing the same. We really pride ourselves on being a major independent. It allows us to stay ahead of the musical curve."

For an artist like Spears, who signed with the label in 1997, such a philosophy was important. "I like the fact that the label's independent," the singer says.

"From the beginning, everyone treated me like a member of the family," adds Spears. "Even though I had just turned 16, they were listening to my ideas for the album. I think they realized that, being a teenager myself, I know what kind of music teens want."

Jive also places much importance on the marketing and promotion of each artist. In the case of Spears, that entailed a monthlong radio promotional tour, as well as a Seventeen magazine-sponsored tour of shopping malls, several months before the album's release.

"It's all about creating a strategy for each artist," explains Tom Carrabba, Jive's senior VP/GM, sales and

The Secret Of Jive's Int'l Success

BY DOMINIC PRIDE

LONDON—The overseas success of Jive's U.S.-signed pop repertoire has been one of the driving forces behind the international expansion of its parent, the Zomba Music Group.

The almost worldwide acceptance of Backstreet Boys and Britney Spears and the export success of U.K.-signed pop act Steps have both necessitated and allowed the company to go from licensing and distribution arrangements in key territories to having its own companies.

This year Zomba has opened companies in Canada, Australia, and France; consolidated and renamed its Germany/Switzerland/Austria (GSA) and Benelux operations; created a regional Asia-Pacific hub in Singapore; created a London-based international records division (*Billboard*, Sept. 11); and appointed industry veteran Stuart Watson as its managing director.

Having both the mainstream pop repertoire from Jive and the marketing machinery to deliver it, Zomba is now beginning to see market share that rivals that of major labels in several territories.

"A lot of the expansion has been driven by the U.S. success and the success of their acts," says Watson.

"These days there are very few labels which have an aura about them and which determine buying decisions," Watson adds. "Jive is one of them. At radio stations people take it and put it on the deck if it's a Jive record."

The reason for this, says Watson, is that "they have a very selective A&R process. There are very few acts signed."

In sales terms, the U.S.-signed Jive acts such as Spears, Backstreet Boys, and R. Kelly are the most important strand of repertoire for Jive, and Jive in turn is the biggest-selling label within the records division, which also includes Volcano, Silverstone, and Verity (see story, this page). However, acts such as Steps are signed to Jive outside the U.S. The key element that connects acts signed to Jive is that they are primarily pop acts.

As well as Steps, U.K. dance/pop act Groove Armada is signed to Jive sub-label Jive Electro in the U.K. Singer Jessica, who appears on the Jive label, was signed from Scandinavia to the U.K. company via Martin Dodd, Zomba's Netherlands-based senior VP of A&R. While some acts are signed to local labels,

marketing.

Prior to the album's release, Jive also secured Spears the opening slot on 'N Sync's three-month tour. Says Spears, "When the tour ended, my album was released and entered [*The Billboard* 200] at No. 1. The marketing and promotion was there from the beginning. Jive knows how to get the job done."

Sales statistics seem to back this up. According to SoundScan, the Backstreet Boys' eponymous debut

they can appear on Jive internationally.

Says Watson, "We have an act, Area7, signed to a local label in Australia. If and only if they are suc-



WATSON

cessful locally, they could appear on Jive internationally."

Zomba says that the latest albums from Steps, Backstreet Boys, and Spears have collectively notched up 32 gold, 32 platinum, and

Zomba is beginning to see market share that rivals that of major labels in several territories

26 multi-platinum awards.

In Europe, Jive has had 13 weeks atop the Music & Media Hot 100 singles sales chart: nine weeks with Spears' "... Baby One More Time" and four with Backstreet Boys' "I Want It That Way."

The strength of the pop repertoire has coincided with the current British vogue for all things teen-friendly. To date the label has had a record four No. 1 singles here this year.

Five-piece pop act Steps releases its second set, "Steptacular," domestically Monday (25); the act's debut album, "Step One," is approaching five times platinum here for a total of 1.5 million sales, with a further 1 million sold internationally, says Zomba.

Zomba's German singles market share for the year to date stands at 7%, according to trade publication *Der MusikMarkt*, while albums data from trade magazine *MusikWoche* gives the Jive label a share of 3%.

In Holland, chart body *Mega Top 100* ranks Zomba fourth behind Universal, Sony, and Warner in the

has sold 8.7 million units; Too \$hort's "Gettin' It" has sold 1.2 million units; R. Kelly's "R." has sold 2.1 million units; Joe's "All That I Am" has sold 950,000 units; KRS-One's "I Got Next" has sold 400,000 units; and Mystikal's "Ghetto Fabulous" has sold 1.3 million units.

"Jive is really good at marketing and promoting its artists," notes HMV's Neely. "The label's roster proves that."

Erik Bradley, music director of

albums market, with 8.73% of the market, while in singles it is third behind Universal and Sony, with 15.12%.

In Japan, the Jive label has doubled its sales this year, with more than 1 million albums sold. The Australian company, which opened in May, has seen Spears' single "... Baby One More Time" spend eight weeks at No. 1 and both Spears' and Backstreet Boys' albums go top five and double-platinum (140,000 sales).

Even before the international push, Backstreet Boys' international profile was high: The act broke outside the U.S. before its current success there. Their self-titled September 1996 debut album, which was not released in the U.S., has sold 7.5 million copies to date, says the company.

"Backstreet's Back," released worldwide in December 1997, has worldwide sales of 22 million, while the latest, "Millennium," is currently at 14.5 million, according to Zomba. The Spears album has worldwide sales of 11.5 million, says the company, which includes 7 million in the U.S.

Watson works with territory heads including Bert Meyer (Benelux, Scandinavia), Kurt Thielen (GSA), Christophe Lameignère (France), Scott Murphy and Paul Paoliello (Australia), Julius Ng (Singapore), and Steve Jenkins (U.K.).

This year, it renamed the GSA and Benelux distributors from their previous name, Rough Trade, to Zomba Distribution.

Where Zomba does not have a company in Europe (for example, in Spain and Italy), the repertoire is licensed to Virgin Records; this deal also extends to other territories, including South Africa and Latin America. The French company opened Oct. 1 under managing director Lameignère, formerly Epic France MD.

For Jive and Zomba's Asia-Pacific activities, it recently realigned its operations and created a Singapore company to handle regional marketing, rather than rely on licensees in the region.

The new company is based in the same offices as Watson's SWAT Marketing company, run by GM Julius Ng, who previously held a similar role at SWAT. Watson remains SWAT managing director.

Outside the U.S., Zomba has 799 employees, with 295 in the record company and 504 in distribution.

WBBM Chicago, concurs. "Jive's strength is in delivering hits, which has a lot to do with its marketing and promotion," he says. "The label's only weakness may be its lack of diversity compared to other labels. It doesn't have a lot of rock, but it appears that Jive is attempting to change that."

"To be successful, a label must reinvent itself every few years," says Carrabba. "About five years ago, a worldwide decision was made to

(Continued on next page)

JIVE RIDES TEEN-POP WAVE

(Continued from preceding page)

develop and diversify Jive and its parent company [Zomba]. We knew we needed more than one niche to survive. Now, we're reaping the benefits of those decisions."

Some retailers, though, express concern that the label may be concentrating too heavily on teen-oriented pop. "Jive seems to be releasing albums by artists whose sound is the same," says Angie Tirone, manager of Tower Records in Los Angeles.

ARTIST SIGNINGS

"Simply put, we're always looking for the best artists to sign," says Weiss. "Whether it's a gospel, hip-hop, or pop artist, we look for the same qualities. We want artists that are the best in their field."

Says WBBM's Bradley, "The label makes hit records, and that's what keeps it successful. Success seems to breed success. So, Jive will surely attract other good artists because of its current roster."

Challenges remain, however. According to Weiss, the most obvious one is "the fact that, as a label, we're fighting a continuing battle in an environment that's very competitive. Many labels aren't necessarily thinking

about how to get around a problem. Instead, too many seem to think their way through a problem."

NON-U.S. BREAKOUTS

One example of thinking around a problem is the label's marketing of Backstreet Boys. Both Weiss and Carrabba acknowledge that it was important to figure out the best way to not only A&R the act but determine where to initially break it.

"When we released the Boys' first single, it didn't happen," Weiss notes. "In retrospect, the marketplace wasn't ready for them yet."

So, according to Weiss, Jive did what it needed to do. Since Jive is a global network, it introduced the five-member act to other territories around the world. Adds Weiss, "Because we're globally oriented, we can easily employ a worldwide game plan."

By the time Jive issued the Backstreet Boys' "Quit Playing Games (With My Heart)," the timing couldn't have been better. "It was the right single, as well as the right timing, for the U.S. market," explains Weiss.

Regardless of what executives at other labels say, breaking acts overseas isn't a strategy that Jive relies on completely, Weiss says, pointing to Spears, who broke out of the U.S. marketplace first before being embraced throughout the U.K. and the rest of Europe.

In the case of new U.K. teen-pop act Steps, Jive will issue its debut album, "Step One," to the U.S. on

Feb. 8, several months after its European release.

In signature fashion, Jive's marketing team got the ball rolling early. Steps was the opening act for Spears' six-week sold-out North American tour, which began July 14.

Steps' debut U.S. single, "One For Sorrow," culled from the "Drive Me Crazy" soundtrack and "Step One," was delivered to radio in August. Jive is readying the act's follow-up single, "Tragedy," which is scheduled to go to radio in early January.

TAKING STEPS FORWARD

Though "One For Sorrow" failed to ignite American airwaves, Jive is remaining focused on breaking the act in the U.S. "We're only at the beginning of our journey with Steps," says Carrabba. "They're a major act for us," adds Weiss. "We hope to break them in a major way next year."

In Weiss' eyes, Jive is right where it wants to be at this point in its business plan.

"We're achieving more critical mass as a business," he says. "We're getting more radio slots. We've definitely been going up a level every few years."

Moving into the future, both Weiss and Carrabba say Jive will continue doing what it's been doing. "We'll continue to release great pop music," Weiss says. "It's about having a great A&R team, about great artistry, about being present in diverse markets."

SYNERGISTIC OPTIONS

It's also about synergy, says Carrabba. "We're all involved in A&R decisions. We all have access to other opportunities [at the various Zomba-owned businesses]," he says.

For example, notes Carrabba, "if I'm dealing with a retail account that is doing extremely well with gospel music, a light bulb may go off in my head. I may see an opportunity for a label like [Zomba-owned gospel imprint] Verity."

He says the same thing may happen with blues/rock label Silvertone Records, Christian label Reunion Records, and rock label Volcano.

"Zomba's foundation is built on great A&R and great strategic acquisitions," Carrabba adds. "It's been an organic growth, one of assimilation."

"Jive controls its own destiny on a worldwide basis," Weiss adds. "In many territories, we control our own marketing, promotion, and distribution."

"We're always making sure that our left and right hands are working in synchronicity. Communication is key for a label like Jive. And it will remain key."

What 'Big Indie' Zomba Is Made Of

NEW YORK—The Zomba Group of Companies ranks among the world's leading independent music operations, wholly owning more than 50 companies encompassing various aspects of the music industry.

Although diverse in scope, all the companies—whether a strategic acquisition or built from scratch—remain closely linked to each other under the Zomba umbrella.

Barry Weiss, president of Jive Records, confirms that it is this type of synergy that has powered the growth of Zomba since it was founded 21 years ago by Clive Calder. Furthermore, it has allowed the company to become increasingly self-reliant in the global music scene. This differs from Zomba's earlier reliance on the worldwide distribution network of BMG, which had an exclusive deal with the company from 1990 to 1996.

"It's like one-stop shopping," Weiss notes of the current wide sweep of Zomba's assets.

The Zomba Group of Companies can be divided into six divisions: records, music publishing, production music libraries, record/software distribution and export, film/TV music, and recording studios and equipment rental. What follows is a divisional breakdown:

RECORDS

- Jive

- Jive Electro
- Silvertone
- Verity
- Volcano
- Benson
- Reunion
- Brentwood Music
- Music for Nations
- Battery
- Essential

- Zomba Holland
- Zomba Germany
- Windsong International Export

FILM/TV MUSIC

- Zomba! Music Service
- International Coombe Music
- Zomba Screen Music
- Segue

RECORDING STUDIOS AND EQUIPMENT RENTAL

- Battery Studios
- Dreamhire
- Hilton Sound
- Cheiron Studios

According to Laura Bartlett, president of Zomba Records Canada, Zomba has input into the day-to-day operations of each company. "Zomba is well aware what each company is doing," assures Bartlett. "It's in Zomba's best interest to know which artists will do well in each of the various territories."

Tara McGee, VP/GM of Verity, agrees with Bartlett, adding, "Zomba's overall level of commitment to each of its companies is extremely important. Zomba understands the business of music. It knows the importance of having good leadership. I'm confident we'll continue to have tremendous impact in the marketplace."

MICHAEL PAOLETTA



MUSIC PUBLISHING

- Zomba Music Publishing
- Brentwood-Benson Music Publishing
- Grever Music Publishing

PRODUCTION MUSIC LIBRARIES

- Firstcom Music Inc.
- Chappell Recording Music Library
- APM
- Bruton Music

RECORD/SOFTWARE DISTRIBUTION AND EXPORT

- Provident Music Distribution
- Pinnacle Distribution, Software, and Label Group

FERRY LOOKS BACK

(Continued from page 11)

profile higher than it has been for several years, with an international tour, another album project, and various reissues all on the schedule. But "As Time Goes By" has had a somewhat unusual delivery route. Ferry's long-term deal with Virgin U.K. had lapsed, and he had been without a deal for about a year.

But on completion of "As Time Goes By," Virgin Germany entered the frame, by chance, as managing director Udo Lange explains: "I met his management [London-based IE Music] in Los Angeles, in the [Sky Bar] at the Mondrian Hotel. They said, 'Would you be interested in his new album?' I said sure, they gave it to me there and then, and I fell in love with it. I played it to my colleagues internationally, and they all liked it, so we made [IE] an offer."

"I think it will be a giant success, and we have release commitments from every territory in the world," adds Lange, relaying a first-week position on the German sales chart of No. 32. Ferry's copious promotion of the record there will include an appearance this month on the "Lotto Show," which has a TV audience of some 10 million, according to Lange.

The single "As Time Goes By," already at radio internationally with a commercial release in the U.K. of Nov. 1, has the seal of approval of national AC broadcaster BBC Radio 2. "He's very good at doing revivals," says Radio 2 senior producer Colin

Martin. "It's a classic song, and he seems to have made a solo career out of doing good covers."

Notoriously meticulous in the studio, Ferry has not released an album since 1994's "Mamouna," a set of new compositions released as an uncharacteristically swift sequel to the previous year's "Taxi," which was a collection of pop and R&B covers. "Even though I still stand by those albums, they didn't really have the hit song," he says. "This one has a purity in that respect; it can't be aimed at the top 40 or MTV-type television. It's got to stand up as an album of songs."

Having warmed up by performing Oct. 9 at the Geneva, Switzerland, leg of the NetAid concert, the singer will begin a run of 14 North American shows on Nov. 2 in Washington, D.C., backed by a nine-piece band and a string quartet. European dates are planned for the new year.

It's now 14 years since Ferry's solo career reached its highest commercial point in the U.S. with the gold-certified "Boys and Girls" album, released in America on Warner, and 10 since the U.S. appearance on Reprise of the double CD "Street Life—20 Great Hits," which compiled his solo hits and those of Roxy Music.

Following Virgin's acquisition for the U.S. of his solo catalog, "As Time Goes By" arrives in tandem with the Oct. 5 U.S. release on Point Blank of another retrospective, "More Than This: The Best Of Bryan Ferry And

Roxy Music," which Virgin released internationally in 1995 as the latest of several career anthologies.

On Sept. 27, Virgin internationally reissued Ferry's first five solo albums, following its success with a similar project in the summer of early Roxy rereleases. Those Ferry albums—from "These Foolish Things" to 1978's "The Bride Stripped Bare," all packaged in 'Japanese miniature vinyl replica' sleeves—will appear in the U.S. on Point Blank early in 2000.

After Ferry finishes touring behind "As Time Goes By," he will turn his attention back to an album of new material he has been recording for the past two years with former Roxy colleague and in-demand producer Brian Eno. "We hope to get that out next winter. We'll see how long the tour goes," says Ferry.

Another former Roxy member, Phil Manzanera, who adds subtle electric guitar to "I'm In The Mood For Love" on "As Time Goes By," enthuses about the prospect of a Roxy reunion at some point. "I think it'd be a great idea," he says.

Ferry admits that working with Eno again inevitably evokes some memories of his former band, and he too does not rule out a revival. "It will always have a Roxy tendency of some kind," he says. "I might like to do a concert [with Roxy] one day. That would be more interesting than a record."



CARRABBA

M.S. DISTRIBUTING QUILTS THE MUSIC BUSINESS

(Continued from page 8)

bank to deal with payables and inventory [on the music side]," a source says. "[The idea is to] settle with audio and move on with the video."

The source can offer no details about when and how M.S. will wrap up business with its approximately 150 record labels. The firm owes labels nearly \$4.6 million and holds almost \$1.5 million in inventory, according to a document obtained by Billboard. Two labels have already sued M.S. for payment and their inventory, and at least two others are believed to be contemplating legal action.

After returning to M.S. in late September, nearly four weeks after their abrupt exit from the company threw the company's business into turmoil, Dalesandro and Salstone reportedly flew to the West Coast for

meetings with the major video suppliers.

"They've been contacting the studios and getting thumbs-up from those guys about getting the product," the source says. "They seem pretty confident about that."

Beyond mending fences with the studios, M.S. will have to confront gaps in its sales force, since video sales director Craig Keith and 10 staff members handed in their resignations in late September.

The schism between M.S. and former owner Puzzlesoft that led to the veteran distributor's exit from the music business remains largely unexplained, though it was not unexpected.

Puzzlesoft president/CEO Colin Nix says that the company's decision

to rescind the deal was predicated on an internal audit, which was performed after Ernst and Young's pre-purchase due-diligence work.

After that audit, Nix says, "we were completely unsatisfied with the performance of that business unit... We did not think it could, and truly did not believe it would, meet [our] expectations at any time... You can make your own conclusions. We bought it 100 days ago and walked away from it in 100 days. I don't mean to be vague, but that's as far as

I can go with regards to any details."

Asked if the audit turned up any irregularities, Nix replies, "No comment."

Asked if the events that began with Dalesandro's and Salstone's apparent dismissal on Aug. 31—still officially described as a "paid vacation"—has affected M.S.'s business, Nix replies, "That's for them to decide, going forward. We have no ownership. We sold 100% of the stock back to them, and the business is the business that it is, and it's theirs to

move forward with. We have no interest in the company."

Nix has no comment when asked if the agreement to sell M.S. back to its original owners included any covenant dictating that the parties will not file suit against each other.

Nix says that an unnamed new company will supply fulfillment for Puzzlesoft's online video operation, Movietown.com. He adds that Puzzlesoft intends to remain active in "all facets of entertainment"—including the music business.

MORISSETTE PUSH INVOLVES MULTIPLE MEDIA

(Continued from page 6)

Maverick head of new media Jeremy Welt says he was not aware of the MP3.com promotion and that the label, which is distributed by WEA, is committed to offering secured downloads.

In addition to Liquid Audio, Maverick has teamed with Microsoft Windows Media and RealNetworks' RealPlayer for the secured download.

In order for consumers to get the free download of "Thank U," they must commit to an online purchase. Other tracks available for download will be advertised at traditional retail.

"We're working with retailers for signage in the store that lets them find out about the online digital download promotion," Welt says.

Details on how exactly traditional retail would be integrated into the download promotion haven't been finalized, Welt says. One or two chains would most likely be involved, and one additional track, "Baba," would be made available, he says.

Online retailers signed up for the free-download-with-purchase promotion include CDnow, Trans World Entertainment, Virgin Megastore Online, Tower Records Online, CheckOut.com, and amplified.com,

'Our company has always planned on developing these kinds of businesses'

- DAVID GOULD -

which is linked to sites such as Barnes & Noble and Borders Books & Music.

Tower Records Online will also offer consumers the exclusive opportunity to make a custom CD-ROM of their four favorite Morissette music videos for \$5.99, choosing from a list of eight available options such as "You Oughta Know" and "Head Over Feet."

The so-called CustomVideoDisc is the brainchild of Stamford, Conn.-based CustomDisc.com, which plans to expand its custom audio business to include custom music videos and other entertainment product on CD-ROMs and DVDs, according to David Gould, president/co-founder.

"This is the kickoff, and we're very excited to launch with someone of the caliber of Alanis Morissette," says Gould of the promotion. "But our company has always planned on

developing these kinds of businesses—migrating our functionality and what we do to whole different silos of businesses like custom video and custom DVD.

"From the music perspective, the goal is to start marketing and merchandising music videos in a way that makes sense as a business," he says. "We think they hold enormous consumer value and that therefore they will represent a huge new revenue stream for labels, artists, management companies, and retailers."

No other CustomVideoDisc music offerings are yet available, he says.

Other online promotions include streaming the track "Uninvited" over more than 300 retail, music, lifestyle, and radio station Web sites.

Offline activities include a third airing of the MTV Morissette "Unplugged" program on the street date, and the distribution of the song "That I Would Be Good" to more than 5,000 movie theaters. The song will also be played at clothing stores and will be featured on an upcoming episode of "Dawson's Creek."

Assistance in preparing this story was provided by Marilyn A. Gillen in New York.

Ritmo Winners Chosen Martin, Gabriel, Shakira Are Tops

BY JOHN LANNERT

Puerto Rican superstar Ricky Martin topped all others at the Ritmo Latino Music Awards—El Premio de la Gente, the first "people's choice" Latin music awards show, which was held Oct. 20 at the Universal Amphitheatre in Los Angeles.

Martin, whose "Vuelve" earned awards in the male pop artist or group and album of the year categories, also triumphed in the music video of the year category with "Livin' La Vida Loca."

Mexico's singer/songwriter/producer luminary Juan Gabriel and Colombian-born singer/songwriter Shakira, each of whom won two awards, were the only other multiple awardees.

Juan Gabriel, an Ariola/BMG Latin signee who won the artist or group regional Mexican category for "Con La Banda El Recodo," also landed the lifetime achievement award La Opinión Tributo Nacional for his musical accomplishments, as well as for his contributions to Latin music and culture.

Shakira won in the artist of the year and female pop artist or group categories for her hit Sony Discos CD "Dónde Están Los Ladrones?"

The Ritmo Latino Music Awards—El Premio de la Gente was the first Latin music awards show to be based on a popular vote. Winners were selected by Latin music fans, who filled out their ballots in a nationwide vote that took place at Vons Grocers; Red Lobster restaurants; and record stores owned by Ritmo Latino, the largest Hispanic indie retailer in the U.S.

To underscore the importance of the involvement of *la gente* (the people) in the awards program, Latin music aficionados announced the awardees at the show via taped segments recorded at Universal Studios several days before the show.

Acceptance speeches from

awardees, including Martin, Shakira, Marc Anthony, Enrique Iglesias, Maná, and Jennifer Lopez, will be taped for a two-hour broadcast version of the event set for Nov. 7 on U.S. Spanish television network Telemundo.

Telemundo produced the awards ceremony with Los Angeles marketing company Uno Productions. Adriana Cataño, Diana Franco, and Alex Cambert hosted the program, which featured performances by Olga Tañón, Los Tri-O, Los Tucanes De Tijuana, Pedro Fernández, Límite, Grupomanía, MDO, Carlos Vives, and El Trio.

Following is a list of award winners:

Female pop artist or group: Shakira, "Dónde Están Los Ladrones?" (Sony Discos).

Male pop artist or group: Ricky Martin, "Vuelve" (Sony Discos).

Ranchero artist or group: Pepe Aguilar, "Por Mujeres Como Tú" (Musart/Balboa).

Tejano artist or group: A.B. Quintanilla Y Los Kumbia Kings, "Amor, Familia Y Respeto" (EMI Latin).

Artist or group regional Mexican: Juan Gabriel, "Con La Banda El Recodo" (Ariola/BMG Latin).

Salsa artist: Marc Anthony, "Contra La Corriente" (RMM).

Merengue artist: Elvis Crespo, "Suavemente" (Sony Discos).

Rock en Español artist or group: Maná, "Sueños Líquidos" (WEA Latina).

New artist of the year: Jennifer Lopez (Work/Sony Discos).

Music video of the year: Ricky Martin, "Livin' La Vida Loca" (Sony Discos).

Composer of the year: Franco de Vita (Sony Discos).

Song of the year: Enrique Iglesias, "Esperanza" (Fonovisa).

Album of the year: Ricky Martin, "Vuelve" (Sony Discos).

Artist of the year: Shakira.

La Opinión Tributo Nacional: Juan Gabriel (Ariola/BMG Latin).

MTV PLANS BIGGER SPANKIN' WEEK

(Continued from page 6)

Tape Traders Inc. "Even if they weren't going to be on MTV, it would be huge, but I think the MTV promotion will be an important benefit. The album is a real gem."

"Rage Against The Machine is, without a doubt, going to benefit the most from the MTV appearance," says Jack Masilon, head buyer for the Oklahoma City-based retail chain CD Warehouse. "Their audience is in MTV's core demographic. The new Korn album—"Issues," due Nov. 16 on Immortal/Epic—"will also be a big seller. Rage Against The Machine and Korn are two acts that our chain has had the most demand for this quarter."

Masilon adds, "Will Smith's new album—"Willennium," due Nov. 16 on Columbia Records—"will have legs. It might have more staying power past this quarter than the albums from some of the other big artists."

In addition to the band's live MTV interview Nov. 5, Rage Against The Machine is scheduled to perform at the MTV studios on that date.

"We're very passionate about the new Rage album," says Calderone. "They're an amazing live band."

Rage Against The Machine, which has been known to espouse leftist politics, has no qualms about working with corporate giant MTV to promote the band, according to guitarist Tom Morello.

"MTV is just one more area where

we can get our music and point across," he says. "I don't have an elitist attitude about MTV. Being on MTV has always been a great opportunity, and I think the band is very different from the acts you normally see on the network."

ELLA MAE MORSE DIES AT 75

(Continued from page 8)

known sides, including "Mr. Five By Five" (1942), "Get On Board, Little Chillun" (1943), and "The House Of Blue Lights" (1946). She also cut a number of popular singles and the 1954 album "Barrelhouse, Boogie, And The Blues" in her own name for Capitol through 1957.

Born in Mansfield, Texas, Morse was the daughter of musical parents. George Morse was a drummer from England who fronted a small dance band, and Ann was a native Texan who played ragtime and Dixieland piano.

At age 13, Morse sang with her father's band, and at 13 she auditioned for Jimmy Dorsey's band—claiming to be 19 at the time. Dorsey hired her,

but she had to quit when it was discovered that she was underage.

Moving to San Diego, Morse met up again with Slack, who had organized his own band. She signed on and came up with the deal that brought Slack's band to Capitol Records, which had just been formed by Glenn Wallichs and Johnny Mercer, the lyricist/singer.

Morse was inactive for a number of years, but she returned to live performing in the '70s. In 1996, Bear Family Records released a five-CD retrospective of her career.

Morse's survivors include her husband and their two children and four children from previous marriages.

AWARE/COLUMBIA'S TRAIN MAKES STEADY PROGRESS

(Continued from page 11)

venture, and as part of the deal, the album was initially distributed through Sony Music-owned RED Distribution.

According to Columbia Records senior director of marketing Greg Linn, "The RED staff had a huge part in helping lay the groundwork for Train. We put the Train album at a developing-artist price. Since the band has been on the road, Train has done as many radio station interviews and in-stores as possible."

Jeff Ball, music buyer for Owings Mills, Md.-based retail chain Record and Tape Traders Inc., says the "Train" album has been finding a growing audience because "the persistence of the promotion team has always been there. Also, there's not a lot of music out there right now that sounds like Train, so they stand out."

Along with a steady touring schedule, Train began getting noticed for the single "Free," which peaked at

No. 12 on the Mainstream Rock Tracks chart in the Feb. 13 issue.

But it's been the "Meet Virginia" single that has taken the band to a new level. The song—an ode to a free-spirited woman—has been a multi-format hit and has been rising up The Billboard Hot 100 chart, where it stands this issue at No. 54.

VH1 also selected the "Meet Virginia" video to be part of its Inside Track promotion, which the network has for new or developing artists believed to be on the rise. MTV has also added the video to its playlist.

VH1 executive VP of talent and music programming Wayne Isaak says of "Meet Virginia," "I think the song has an edge, yet it's very delectable to the masses. The band has a good look, great sound, and they're very accessible."

"Once I heard the whole album, that convinced me to add 'Meet Virginia' to our playlist," says Jaime Var-

'The persistence of the promotion team has always been there. Also, there's not a lot of music out there right now that sounds like Train'

- JEFF BALL -

tak, assistant PD/music director of adult top 40 station WTMX Chicago. "The song has far exceeded our expectations, and there's something about that song that people relate to."

Linn adds that "Meet Virginia" has been "a great equalizer for the band. Originally, Train's audience was pri-

marily what you'd see for a rock band: young males. But now that 'Meet Virginia' has been a hit, a lot more females and older music fans are starting to become part of the band's audience."

"We have a whole repertoire of songs that we don't play live because people want to hear the songs on the record," Monahan says. "We write new songs at sound check or any part of the day. If someone has a song idea, we tape and listen to it later to work on it."

Those new songs may not be released for a while, since the band will be building on the momentum of current album sales before it goes back into the studio.

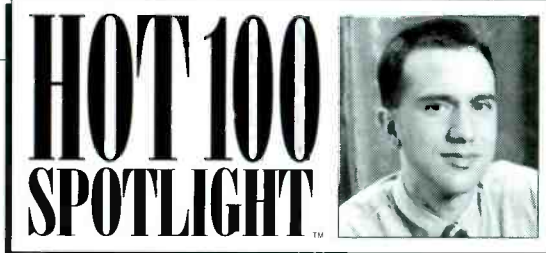
Train's songs are published by EMI Music Publishing (ASCAP).

"I'm sure the band would love to have the opportunity to make a new record," says Linn. "It's just a matter of taking advantage of every opportunity for this record."

Train has been on tour as the opening act for Ben Folds Five, with the tour concluding Oct. 31 in New Orleans. Train begins a headlining theater tour Nov. 10 in Winston-Salem, N.C. The band is managed by Bill Graham Management and booked by Scott Clayton of Progressive Global Agency.

The next single from "Train" is "I Am," which Linn says has been serviced to rock and alternative stations. "The plan is that 'Meet Virginia' will take us through the end of the year, and sometime around then we'll release 'I Am' to pop radio," he says.

Even though being on the road for almost two years can cause tensions in a band, Monahan says that's not the case with Train: "The highlights of this tour have actually been the friendships with the other members of our band. The friendships have gotten stronger, and we've gotten stronger as musicians."



by Silvio Pietroluongo

SMOOTH AND SATISFYING: **Santana** and **Rob Thomas** remain at No. 1 on The Billboard Hot 100 for a second consecutive week with "Smooth" (Arista). Moving up 6-2 and hot on their trail is labelmate **Puff Daddy**, who is joined by **R. Kelly** on "Satisfy You" (Bad Boy). "Smooth" dips ever so slightly in sales but continues its weekly rise in airplay, adding 8 million listeners this week for a total audience of 96 million. "Satisfy" earns the Greatest Gainer/Sales designation on the Hot 100, signifying the largest unit increase on the Hot 100 Singles Sales chart. A gain of 21,500 units pushes "Satisfy" from 3-1 on that chart, becoming Puffy's fifth top-selling single and first since "Been Around The World" in January 1998.

MARC MADNESS: **Marc Anthony** regains his bullet on the Hot 100 with "I Need To Know" (Columbia) jumping 9-7, his highest position to date. Following a slight stumble in airplay in the Oct. 9 issue, Anthony has made great strides over the past three weeks, increasing the audience for "Need" by 10 million for a total of 44.5 million listeners. In its five weeks at retail, "Need" has stayed steady, never dipping below 52,000 units in a single week and peaking at 62,000 units.

WILL CALL: **Will Smith** is all set to ring out the 20th century with his latest track, "Will 2K" (Columbia), the Hot 100 Hot Shot Debut at No. 60. "Will," which samples the **Clash's** 1982 top 10 hit, "Rock The Casbah" (Epic), already ranks in the top 10 at KHS Los Angeles; KHKS Dallas; KKRZ Portland, Ore.; and KZZU Spokane, Wash. A 12-inch vinyl configuration will hit retail on Nov. 16, the same date Smith's album "Willennium" is released.

DEBUT DE SOLÉ: Kansas City, Mo., native **Solé** leads the parade of debuts on the Hot 100 Singles Sales chart at No. 20 with the provocative "4, 5, 6" (DreamWorks). "4, 5, 6" scans 17,000 units and debuts on the Hot 100 as well at No. 84. Solé has already enjoyed Hot 100 chart success this year as the featured artist on **J.T. Money's** top five single from this past May, "Who Dat" (Tony Mercedes/Freeworld/Priority). J.T. Money returns the favor and, along with **Kandi**, joins Solé on vocals for "4, 5, 6."

ROCK'N'RAGE: The fusion of hip-hop and rock is represented by two acts who land their first Hot 100 singles this week. **Rage Against The Machine** debuts at No. 69 with "Guerrilla Radio" (Epic), buoyed by first-week sales of 17,000 units. Making his initial Hot 100 bow at No. 82 with "Cowboy" (Top Dog/Lava/Atlantic) is **Kid Rock**. "Cowboy" is the most-played song on eight rock stations, including WYSP Philadelphia; WWDC Washington, D.C.; WXDX Pittsburgh; KRAB Bakersfield, Calif.; and WMRQ Hartford, Conn.

FOR THE RECORD: An item in last issue's column incorrectly listed the artist for the former No. 1 single "The First Night" (Arista). The correct artist is **Monica**. I hope I did not open any old wounds between Monica and her supposed rival because of this oversight.

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THE Billboard 200

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

OCTOBER 30, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	2	4	18	SANTANA ▲ ³ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
2	1	1	3	CREED WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
3	3	5	22	BACKSTREET BOYS ▲ ⁸ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
▶ GREATEST GAINER ◀						
4	9	13	8	LOU BEGA ▲ RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	4
5	7	7	40	BRITNEY SPEARS ▲ ⁷ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
6	8	6	8	CHRISTINA AGUILERA ▲ ² RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
7	10	10	42	KID ROCK ▲ ³ LAVA/ATLANTIC 83119*AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
8	11	11	17	LIMP BIZKIT ▲ ⁴ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
▶ HOT SHOT DEBUT ◀						
9	NEW ▶		1	311 CAPRICORN 546645/DJMG (10.98/18.98)	SOUNDSYSTEM	9
10	6	3	3	METHOD MAN/REDMAN DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	3
11	14	9	7	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
12	15	14	4	BRIAN MCKNIGHT MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
13	16	18	50	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	9
14	13	12	5	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
15	4	—	2	LIVE RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
16	5	2	3	GARTH BROOKS CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
17	18	8	3	MARC ANTHONY COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
18	22	21	102	SHANIA TWAIN ◆ ¹³ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
19	20	22	20	BLINK 182 ▲ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
20	23	20	23	RICKY MARTIN ▲ ⁵ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
21	NEW ▶		1	WARREN G G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	21
22	17	15	3	STING A&M 49D443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
23	NEW ▶		1	ERIC CLAPTON DUCKREPRISE 47553*/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	23
24	12	—	2	MELISSA ETHERIDGE ISLAND 546518*/DJMG (11.98/17.98)	BREAKDOWN	12
25	NEW ▶		1	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
26	21	17	4	BARBRA STREISAND COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
27	24	19	8	PUFF DADDY ▲ ² BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
28	26	23	19	SMASH MOUTH ▲ ² INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
29	28	37	19	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
30	NEW ▶		1	SOUNDTRACK COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	30
31	29	26	27	LIL' TROY ▲ ² SHORT STOP/REPUBLIC 153278/UNIVERSAL (10.98/16.98) HS	SITTIN' FAT DOWN SOUTH	20
32	30	33	12	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
33	25	16	4	NINE INCH NAILS NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
34	31	24	9	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
35	NEW ▶		1	DONELL JONES LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
36	34	30	51	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
37	35	38	20	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
38	19	—	2	INSPECTAH DECK LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	19
39	37	29	24	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
40	32	25	12	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
41	33	39	13	POWERMAN 5000 ● DREAMWORKS 450107/INTERSCOPE (8.98/12.98)	TONIGHT THE STARS REVOLT!	29
42	39	35	90	DIXIE CHICKS ▲ ⁷ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
43	36	40	18	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
44	41	42	34	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
45	38	31	5	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
46	51	50	9	MOBB DEEP ● LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
47	42	43	12	HOT BOYS ● CASH MONEY 153264/UNIVERSAL (10.98/16.98)	GUERRILLA WARFARE	5
48	48	59	26	B.G. ● CASH MONEY 153265/UNIVERSAL (10.98/16.98)	CHOPPER CITY IN THE GHETTO	9
49	46	47	5	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
50	27	—	2	PAUL MCCARTNEY MPL 22351/CAPITOL (10.98/17.98)	RUN DEVIL RUN	27
51	49	52	114	BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
52	NEW ▶		1	KENNY WAYNE SHEPHERD BAND GIANT 24729/WARNER BROS (10.98/16.98)	LIVE ON	52
53	58	55	8	LFO ● ARISTA 14605 (10.98/16.98)	LFO	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	43	36	12	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
55	54	51	82	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2
56	65	62	23	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
57	57	53	56	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
58	63	—	2	VARIOUS ARTISTS RAP-A-LOT 50119/PRIORITY (19.98/24.98)	J PRINCE PRESENTS R.N.D.S.	58
59	62	58	75	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
60	60	56	41	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
61	70	66	107	CREED ▲ ³ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	22
62	66	57	20	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
63	40	28	4	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
64	71	68	34	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
65	55	41	4	CHRIS CORNELL A&M 490412/INTERSCOPE (11.98/17.98)	EUPHORIA MORNING	18
66	45	27	4	TORI AMOS ATLANTIC 83230/AG (19.98/24.98)	TO VENUS AND BACK	12
67	44	48	3	SOUNDTRACK JIVE 41692 (11.98/17.98)	DRIVE ME CRAZY	44
68	67	60	40	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
69	56	46	7	SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98)	BLUE STREAK — THE ALBUM	31
70	69	61	16	VARIOUS ARTISTS ● RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
71	59	45	5	THE BEATLES APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
72	75	75	48	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
73	68	49	4	BROOKS & DUNN ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	31
74	50	34	3	INDIGO GIRLS EPIC 69914 (11.98 EQ/17.98)	COME ON NOW SOCIAL	34
75	81	79	3	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
76	73	64	31	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
77	53	84	18	STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
78	82	78	12	STAINED FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	78
79	61	32	3	LOST BOYZ UNIVERSAL 153268 (10.98/16.98)	LB IV LIFE	32
80	79	72	25	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
81	94	111	14	TRAIN AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	81
82	78	71	49	CHER ▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
83	77	70	10	VARIOUS ARTISTS ● VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	8
84	84	76	17	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
85	93	81	16	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
86	88	83	18	LEN ● WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	46
87	83	80	30	SILK ● ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
88	64	—	2	SOUNDTRACK HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	64
89	47	—	2	DAVID BOWIE VIRGIN 48157 (12.98/17.98)	HOURS...	47
90	87	88	48	THE OFFSPRING ▲ ² COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
91	92	77	61	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
92	NEW ▶		1	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92
93	86	74	8	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
94	72	63	31	CHARLOTTE CHURCH ● SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
95	80	54	4	TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	22
96	107	116	33	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
97	76	86	3	GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
98	103	103	29	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
99	74	44	3	MAC NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	44
100	85	65	3	EVERYTHING BUT THE GIRL ATLANTIC 83214*/AG (10.98/16.98)	TEMPERAMENTAL	65
101	91	73	8	NOREAGA PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	9
102	96	93	22	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
103	105	101	34	LIT ● RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
104	108	107	20	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCI	3
105	52	—	2	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	52
106	89	122	18	VARIOUS ARTISTS ● INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
107	120	114	24	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
108	109	98	17	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
109	101	90	16	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
110	104	92	8	SEVENDUST	TVT 5820 (10.98/16.98)	HOME 19
(111)	NEW		1	SPICE 1	JIVE 41690 (11.98/16.98)	IMMORTALIZED 111
112	123	126	44	FATBOY SLIM	SKINT 66247/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY 34
(113)				▶ PACESETTER ◀		
114	102	91	7	ANGIE STONE	ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND 113
115	117	120	55	DAYS OF THE NEW	OUTPOST 030037/INTERSCOPE (11.98/17.98)	DAYS OF THE NEW 40
116	117	120	55	JAY-Z	▲ ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE 1
117	95	67	3	LONG BEACH DUB ALLSTARS	DREAMWORKS 450213/INTERSCOPE (10.98/16.98)	RIGHT BACK 67
118	113	94	83	JO DEE MESSINA	▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT 61
119	97	87	8	VARIOUS ARTISTS	TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5 51
120	98	85	5	LUIS MIGUEL	WEA LATINA 29288 (10.98/16.98)	AMARTE ES UN PLACER 36
121	106	95	18	VARIOUS ARTISTS	● NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES EPIC 63653 (11.98 EQ/17.98)	18
122	121	109	60	LAURYN HILL	▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 1
123	119	118	16	SOUNDTRACK	● POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)	90
124	111	110	49	112	▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112 20
125	118	102	78	FAITH HILL	▲ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH 7
126	110	113	5	PROJECT PAT	HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN 52
127	115	106	28	BUCKCHERRY	● DREAMWORKS 450044/INTERSCOPE (10.98/16.98) HS	BUCKCHERRY 74
128	100	82	4	TYPE O NEGATIVE	ROADRUNNER 8660 (10.98/16.98)	WORLD COMING DOWN 39
129	99	89	4	KANE & ABEL	EASTWEST 62450/EEG (10.98/16.98)	RISE TO POWER 61
130	133	131	39	DAVE MATTHEWS/TIM REYNOLDS	▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE 2
131	127	119	18	EDWIN MCCAIN	LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER 59
132	90	137	5	AUDIO ADRENALINE	FOREFRONT 25225 (11.98/15.98)	UNDERDOG 76
(132)	152	125	5	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) HS	SYSTEM OF A DOWN 125
133	136	140	77	DAVE MATTHEWS BAND	▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS 1
134	130	124	29	ANDREA BOCELLI	▲ POLYDOR 547222 (10.98/17.98)	SOGNO 4
135	135	112	25	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE 25
136	114	97	3	PAULA COLE BAND	IMAGO 47490/WARNER BROS. (11.98/17.98)	AMEN. 97
137	141	132	4	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL 104
138	143	145	74	DMX	▲ RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT 1
139	139	135	18	702	● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702 34
140	131	127	3	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP 127
141	126	108	9	VARIOUS ARTISTS	THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM UTV 564891/DJMG (10.98/17.98)	53
(142)	NEW		1	VARIOUS ARTISTS	ROCKETOWN/WORD 63746/EPIC (10.98 EQ/16.98)	A NIGHT IN ROCKETOWN 142
143	150	146	23	SHEDDISY	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG 77
144	125	115	12	BARRY WHITE	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER 43
145	148	128	8	STATIC-X	WARNER BROS. 47271 (7.98/11.98) HS	WISCONSIN DEATH TRIP 128
146	116	143	13	VARIOUS ARTISTS	● WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE WORD 69975/EPIC (19.98 EQ/19.98)	84
147	146	150	60	ROB ZOMBIE	▲ GEFEN 425212*/INTERSCOPE (10.98/16.98)	HELLELILLY DELUXE 5
148	132	105	6	COAL CHAMBER	ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC 22
149	137	117	22	SOUNDTRACK	● ISLAND 546196/DJMG (12.98/18.98)	MOTTING HILL 19
(150)	154	152	12	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS 97
151	142	136	49	R. KELLY	▲ JIVE 61625* (19.98/24.98)	R. 2
152	147	130	33	GEORGE STRAIT	▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME 6
(153)	159	158	43	DMX	▲ RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1
154	145	138	20	ENRIQUE IGLESIAS	● FONOVISA 0517 (10.98/16.98)	BAILAMOS 65

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 123 2nd II None 162 2Pac 167 311 9 702 139 98 Degrees 36 Yolanda Adams 169 Christina Aguilera 6 Alice In Chains 194 Tori Amos 66 Marc Anthony 17 Audio Adrenaline 131 Backstreet Boys 3, 51 The Beatles 71 The Beatnuts 172 Lou Bega 4 Eric Benet 135 Tony Bennett 189 B.G. 48 Clint Black 75 Blaque 170 Mary J. Blige 34 Blink 182 19 Andrea Bocelli 134 David Bowie 89 Brandy 187	Brooks & Dunn 73 Garth Brooks 16, 173 Buckcherry 126 Mariah Carey 191 Case 182 Steven Curtis Chapman 77 Cher 82 Kenny Chesney 96 Charlotte Church 94 Eric Clapton 23 Coal Chamber 148 Paula Cole Band 136 Phil Collins 168 Chris Cornell 65 Creed 2, 61 Days Of The New 114 Def Leppard 183 Destiny's Child 32 Dixie Chicks 11, 42 DMX 138, 153 Dru Hill 181 Missy "Misdemeanor" Elliott 108 Eminem 64 Melissa Etheridge 24 EVE 14 Everlast 198	Everything But The Girl 100 Filter 93 Kenny G 85 Warren G 21 Ginuwine 76 Godsmack 60 Goo Goo Dolls 57 Macy Gray 150 Ben Harper And The Innocent Criminals 156 Faith Hill 124 Lauryn Hill 121 Hot Boys 47 Whitney Houston 72 Ideal 137 Enrique Iglesias 154 Inspectah Deck 38 Jay-Z 115 Jewel 180 Jimmie's Chicken Shack 186 Donell Jones 35 George Jones 179 Juvenile 13	Kane & Abel 128 K-Ci & JoJo 84 R. Kelly 151 Kid Rock 7 Korn 91 Lenny Kravitz 59 Len 6 LFO 53 Lil' Tricky 31 Limp Bizkit 8 Lit 103 Lives 15 Lonestar 62 Long Beach Dub Allstars 116 Jennifer Lopez 37 Lost Boyz 79 Mac 99 Magic 195 Victor Manuelle 166 Ricky Martin 20 Dave Matthews Band 133 Dave Matthews/Tim Reynolds 129 Martina McBride 45 Edwin McCain 130 Paul McCartney 50 Tim McGraw 39	Brian McKnight 12 Sarah McLachlan 43 Megadeth 160 Jo Dee Messina 117 Method Man/Redman 10 Luis Miguel 119 Mobb Deep 46 Moby 175 John Michael Montgomery 197 Mos Def 25 Nine Inch Nails 33 Noreaga 101 'N Sync 55 The Offspring 90 Ozzy Osbourne 49 Our Lady Peace 159 Twila Paris 174 Brad Paisley 165 Point Of Grace 105 Powerman 5000 41 Project Pat 125 Puff Daddy 27 Queensryche 192 Red Hot Chili Peppers 29 Ja Rule 104	Adam Sandler 63 Santana 1 Sheddisy 110 Sheddisy 143 Kenny Wayne Shepherd Band 52 Silk 87 Sixpence None The Richer 155 Fatboy Slim 112 Slipknot 158 Smash Mouth 28 Snoop Dogg 56 Sole 140 SOUNDTRACK Austin Powers: The Spy Who Shagged Me 184 The Best Man 30 Blue Streak — The Album 69 Drive Me Crazy 67 For Love Of The Game 164 The Matrix 98 Music Of The Heart 176 Notting Hill 149 Pokémon: 2.B.A. Master — Music From The Hit TV Series 122 Runaway Bride 54 Tarzan 102 Thicker Than Water 88	Wild Wild West 199 Britney Spears 5 Spice 1 111 Staind 78 Static-X 145 Sting 22 Angie Stone 113 George Strait 152 Barbra Streisand 26 Sugar Ray 68 Matthew Sweet 183 System Of A Down 132 Terror Squad 95 Third Day 171 TLC 44 Too Short 190 Train 81 Tru 177 Shania Twain 18 Type O Negative 127 Yanla Vanzant 195 VARIOUS ARTISTS The Best Of Rap City 178 Jock Jams Volume 5 118 J Prince Presents #N.D.S. 58 Millennium Hip-Hop Party 107	Monster Ballads 70 A Night In Rocketown 142 No Boundaries — A Benefit For The Kosovar Refugees 120 Now 2 40 Pure 80's 185 Ruff Ryders: Ryde Or Die Vol. 1 80 The Source Hip-Hop Music Awards 1999 — The Album 141 Violator The Album 83 Wow-The 90s: 30 Top Christian Songs Of The Decade 146 Wow Worship: Today's 30 Most Powerful Worship Songs 106 YM Hot Tracks Vol. 1 196 Vengaboys 163 Barry White 144 Robbie Williams 161 Mark Wills 200 George Winston 97 Weird Al Yankovic 109 Youngbloodz 92 Rob Zombie 147 ZZ Top 157
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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)						
155	153	154	33	SIXPENCE NONE THE RICHER	● SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER 89
156	144	123	4	BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN 48151* (11.98/16.98)	BURN TO SHINE 67
157	122	100	3	ZZ TOP	RCA 67850 (10.98/16.98)	XXX 100
158	155	159	16	SLIPKNOT	1 AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT 112
159	128	69	3	OUR LADY PEACE	COLUMBIA 63707/CRG (10.98 EQ/16.98)	HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH 69
160	140	121	7	MEGADETH	CAPITOL 99134 (10.98/16.98)	RISK 16
(161)	RE-ENTRY		13	ROBBIE WILLIAMS	CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED 63
(162)	NEW		1	2ND II NONE	ARISTA 2001 16401*/ARISTA (11.98/16.98)	CLASSIC 220 162
163	160	157	28	VENGABOYS	GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM! 86
164	124	104	5	SOUNDTRACK	MCA 112068 (12.98/18.98)	FOR LOVE OF THE GAME 72
(165)	177	198	4	BRAD PAISLEY	ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES 165
166	129	96	3	VICTOR MANUELLE	SONY DISCOS 83310 (9.98 EQ/15.98)	INCONFUNDIBLE 96
167	166	177	47	2PAC	▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
168	168	171	54	PHIL COLLINS	▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS 18
169	167	166	4	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH... VALLEY LOW 112
170	172	175	20	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/ 6.98)	BLAQUE 79
171	134	163	8	THIRD DAY	ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98)	TIME 63
172	149	139	7	THE BEATNUITS	VIOLATOR 1722*/LOUD (10.98/16.98)	A MUSICAL MASSACRE 35
173	171	165	48	GARTH BROOKS	▲ CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE 1
174	112	182	4	TWILA PARIS	SPARROW 51690 (11.98/15.98)	TRUE NORTH 112
(175)	190	176	18	MOBY	V2 27049* (16.98 CD) HS	PLAY 125
176	179	149	5	SOUNDTRACK	● MIRAMAX 67861/EPIC (11.98 EQ/17.98)	MUSIC OF THE HEART 51
177	162	148	20	TRU	NO LIMIT 50010*/PRIORITY (12.98/19.98)	DA CRIME FAMILY 5
(178)	189	—	2	VARIOUS ARTISTS	FULLY LOADED 48291/VIRGIN (11.98/17.98)	THE BEST OF RAP CITY 178
179	158	133	17	GEORGE JONES	ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH 53
180	157	142	48	JEWEL	▲ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT 3
181	182	184	51	DRU HILL	▲ DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU 2
(182)	RE-ENTRY		24	CASE	● DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION 33
(183)	RE-ENTRY		16	DEF LEPPARD	● MERCURY 546212/DJMG (11.98/17.98)	EUPHORIA 11
184	165	151	20	SOUNDTRACK	▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME 5
185	184	173	10	VARIOUS ARTISTS	UTV 564809/UNIVERSAL (10.98/17.98)	PURE 80'S 113
186	181	189	7	JIMMIE'S CHICKEN SHACK	ROCKET/ISLAND 546382/DJMG (11.98/16.98) HS	BRING YOUR OWN STEREO 153
187	185	185	71	BANDY	▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER 2
(188)	NEW		1	MATTHEW SWEET	VOLCANO 31154/JIVE (11.98/17.98)	IN REVERSE 188
189	161	181	3	TONY BENNETT	RPM/COLUMBIA 63668/CRG (11.98 EQ/17.98)	BENNETT SINGS ELLINGTON HOT & COOL 161
190	169	155	14	TOO SHORT	● SHORT 41644/JIVE (11.98/17.98)	CAN'T STAY AWAY 5
191	186	195	48	MARIAH CAREY	▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S 4
192	156	129	5	QUEENSRYCHE	ATLANTIC 83225/AG (10.98/16.98)	Q2K 46
193	174	174	5	YANLA VANZANT	HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY 128
194	183	161	16	ALICE IN CHAINS	● COLUMBIA 63649/CRG (11.98 EQ/17.98)	NOTHING SAFE 20
195	163	164	7	MAGIC	NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN' 53
196	173	—	2	VARIOUS ARTISTS	DAMIAN 12227 (10.98/16.98)	YM HOT TRACKS VOL. 1 173
(197)	RE-ENTRY		3	JOHN MICHAEL MONTGOMERY	ATLANTIC (NASHVILLE) 83185/AG (10.98/16.98)	HOME TO YOU 135
198	200	187	55	EVERLAST	▲ TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES 9
199	175	144	18	SOUNDTRACK	▲ OVERBROOK 490344*/INTERSCOPE (11.98/17.98)	WILD WILD WEST 4
200	196	172	56	MARK WILLS	▲ MERCURY (NASHVILLE) 536317 (10.98/16.98) HS	WISH YOU WERE HERE 74

LYNNE SET GETS HEAD START ON MERCURY U.K.

(Continued from page 11)

of rock'n'roll, jazz, '60s soul, and torchy balladeering to a country background, and, after cultivating a forest of positive press clips, the album is making respectable retail inroads. It climbs 6-3 on the Chart Information Network-compiled U.K. country sales chart for the week of Oct. 23, showing stronger sales in specialist outlets than current releases by Dixie Chicks and Reba McEntire.

"It does feel like starting again," says Lynne, "and that's what I wanted to do. [After] I did my last Nashville record [1995's appropriately titled "Restless," on Magnatone], I really took the time to re-evaluate.

"The last record I made just wasn't where I was," she continues. "I had my arm twisted into doing a country record again, and I'd just done a big-band record ["Temptation," for Morgan Creek in 1993], which was heading me in the direction I wanted to go. I just wanted to do music that made me feel good, and it was like taking 10 steps backward from the swing album. So the whole experience was not making me happy."

Lynne, whose songs are published by Magnasong/Sneaky Snake, made "I Am Shelby Lynne" with producer Bill Bottrell, whose work on Sheryl Crow's "Tuesday Night Music Club" debut Lynne had admired. "After that [last] record, the label was dissolving, and I said, 'Screw it, I've got to get out of this town and go back home to Alabama and see what happens.'

"I had a plan: I was going to try to get a local band together and just play clubs," Lynne continues. "At the same time, I was seeking out Bill because I figured if I could get him to do the record I was feeling, I might have an out."

Mercury U.K. managing director Howard Berman picks up the story of how "I Am Shelby Lynne" came under his wing. "I was in New York earlier this year, and someone gave me an early copy of the CD," says Berman. "I stuck it on as I was getting ready to go out, and I found myself sitting down to listen to the whole thing. I was absolutely transfixed.

"I talked to the American company—I didn't know what their plans were—and they were more than happy to embrace the idea of us releasing it first, to treat her almost as a U.K. signing the same way Suzanne Vega broke out of the U.K. company when I was at A&M. And the initial media response was better than we could have hoped."

For her part, Lynne, who says she "gets on famously" with Berman, enthuses about the arrangement: "I'm thrilled. I jumped on it because I've always wanted to experience [British] culture, the live audience and the music scene."

She is due to make her live U.K. debut with a one-off show at London's Embassy Rooms on Monday (25); the single "Your Lies" will be released from the album on Nov. 1. Lynne is also booked to perform on BBC2's "Later" series, airing in the U.K. Saturday (23), and on Channel 4's "TFI Friday" on Friday (29).

In America, the advance European release is viewed with nothing but delight. According to John Reid,

co-president of Mercury parent Island Def Jam Music Group in the U.S., "This allows Shelby to be available for British promotion, press, the whole deal, then to be free here when the time comes to release the record in America.

"It's a paramount advantage. So few American artists get the opportunity to lead in Europe. They spend

**'I said [to Epic],
"You hired me
'cause I'm the
weird freak girl
singer. Now you
want to make me
into a puppet, and
I have no strings"'**

- SHELBY LYNNE -

so much time doing press and promotion here that their European careers often lag," Reid adds. "In this case, we'll have that under our belts and have a story to build on when she gets here."

Back in the U.K., early radio supporters of Lynne's new album have included broadcaster and writer Charlie Gillett, who has featured both "Leavin'" and "Thought It Would Be Easier" on his Saturday-evening show on the BBC's London station GLR.

"I wasn't aware of her until [Asgard joint managing director] Paul Fenn, her U.K. agent, sent me a pre-release CD earlier this year," says Gillett. "I was immediately intrigued by the unusual voice, which veered from sounding like the New Orleans soul singer Irma Thomas to a mixture of Bonnie Raitt and Sheryl Crow. If this is country music, it's not

ASIA-PACIFIC IFPI LOOKS UP

(Continued from page 8)

ity of some 3 billion units annually—in a legitimate market of some 300 million CDs, including CD-ROMs and games.

The new regional chairman says priorities for the industry in the Asia-Pacific region include getting local IFPI bodies to play an active role in persuading politicians to join the anti-piracy struggle and the strengthening of anti-piracy enforcement by the IFPI at a regional level.

"We really need the regional and local bodies to work closely together," Rutherford says. "My role is to ensure that that happens."

The Tokyo meeting also saw Taipei-based Rock Records and Tokyo-based Avex join IFPI's regional board, which should give the trade body additional clout and credibility in the region.

Getting Rock and Avex—both increasingly active outside their home markets—on the regional board is another key development for IFPI, according to Smellie.

"It's a very significant step to make the regional board a more inclusive operation," he says. The

as we know it."

Martin Silvers, owner/manager of roots/country-oriented indie retailer Highway 61 in Birmingham (that's England, not Alabama), says that favorable write-ups have definitely helped the album. "It's done really well, and the positive press has had a lot to do with it because there's been no TV exposure. There's a sort of person that comes in, and you can tell they've read the reviews, even if they don't mention it."

Lynne, the older sister of MCA Nashville artist Allison Moorer, was well aware of her firebrand reputation. Arriving on Music Row shortly after their father had shot their mother and then himself, Lynne went straight into the deep end of the country scene: As a newly married 18-year-old, her first recording session was a duet with George Jones. Soon afterward, things started to go sour.

"I said [to her label at the time, Epic], 'You hired me 'cause I'm the weird freak girl singer. Now you want to make me into a puppet, and I have no strings.' When I was a little girl, all I wanted to do was be a famous country singer, but then when I got there, I realized the music I had grown up listening to that was coming from Nashville was not the same."

Lynne says that, on the sixth try, she finally has an album that reflects her musical personality and that she will be happy to play live. "My second album [1990's "Tough All Over"], I remember having two top 20 singles and being so miserable with them, I wouldn't do them in the show," she says. "So I really cut my nose off to spite my face, but it did me no good to pretend.

"I've said it a hundred times—I don't like cutting hits, I like cutting great albums," she adds. "In order to get a [country] hit, it has to be crap, and I can't go there."

-PAUL SEXTON



by Geoff Mayfield

SLOW BUT STEADY wins the race for **Santana**, as the band's "Supernatural" marches into the No. 1 slot in its 18th week on The Billboard 200. The title has a gain of more than 5,000 units over prior-week sales, yielding a total of 169,500, while last issue's topper, **Creed's** "Human Clay," sees a 12% evaporation, settling into the No. 2 spot with 167,000 units. Its the seventh straight week that the Santana album's sales have increased. The gap between Nos. 1 and 2 sits at 2,000, the smallest lead the chart has seen since Oct. 25, 1997, when **Janet Jackson's** "The Velvet Rope" edged out the "Gang Related" soundtrack by a slightly smaller margin.

In the SoundScan era, the music industry has become accustomed to albums hitting No. 1 in their very first week. In fact, each of the previous albums that have been No. 1 in calendar year 1999 started on top. Thus, Santana's ascent—"Supernatural" began its voyage at No. 19 with opening-week sales of 72,500 units—is a pleasant reminder that it is still possible for a record to grow its way into the pole position. The last album to do so was the "Armageddon" soundtrack, which debuted at No. 4, July 11, 1998, and moved to No. 1 the following week.

There have only been seven other albums since May 1991, when The Billboard 200 began using SoundScan data, that needed more than 18 weeks to reach the summit. The longest wait in the SoundScan years belongs to **Live's** 1994 album, "Throwing Copper," which rose to No. 1 in its 52nd chart week.

With lead single "Smooth" holding court on The Billboard Hot 100, veteran leader **Carlos Santana** pulls off the relatively rare accomplishment of having a No. 1 single and a No. 1 album in the same week. Following **Britney Spears** and **Ricky Martin**, this is the third time this year that one act accounts for the top of both the Hot 100 and The Billboard 200.

While three is a small number, that's as many times that the album and singles lists have shared an artist at No. 1 in the previous two years combined. It happened only once in 1998, when **Celine Dion's** "My Heart Will Go On" was tops at the same time the "Titanic" soundtrack held court; **Bad Boy** labelmates **Puff Daddy** ("I'll Be Missing You" from "No Way Out") and the late **Notorious B.I.G.** ("Hypnotize" from "Life After Death") were the only artists to score simultaneous No. 1's in 1997.

AND THEN THERE WERE SIX: Maybe the "B" in BMG should stand for "behemoth." It was already impressive that BMG Distribution fielded six of the top 10 albums last issue, including the top three. The distributor ups the ante this issue by locking in each of the top six spots.

Aside from the aforementioned **Santana** and **Creed**, BMG's monopoly includes **Backstreet Boys**, **Lou Bega**, **Britney Spears**, and **Christina Aguilera**, in Nos. 3-6, respectively. Furthermore, in Santana and Greatest Gainer winner Bega, who benefits from a visit to "The Tonight Show With Jay Leno," the distributor lays claim to the only titles from last issue's top 10 to post any kind of increase. Bega's "A Little Bit Of Mambo" gets a 9,500-unit push to make its first appearance in the top five, jumping 9-4 with 128,000 units.

Has any distributor managed to post six of the top 10 during the SoundScan era? Has one company held six of the first 10 in two consecutive weeks? The answer to both questions won't surprise folks old enough to have been around the block more than once: Yes, WEA.

In the Sept. 7, 1991, Billboard, WEA had **Metallica's** "Metallica" (Elektra), **Natalie Cole's** "Unforgettable" (Elektra), **Color Me Badd's** "C.M.B." (Giant), and **Van Halen's** "For Unlawful Carnal Knowledge" (Warner Bros.) stacked in Nos. 1-4, followed by **Paula Abdul's** "Spellbound" (Capitve/Virgin) and **R.E.M.'s** "Out Of Time" (Warner Bros.) in the ninth and 10th slots.

Abdul's first album, "Forever Your Girl," was the anchor of WEA's six pack in the top 10's of the March 31 and April 7 issues of 1990, followed by Atlantic's **Phil Collins** ("... But Seriously") and **Alannah Myles** ("Alannah Myles"), Reprise's **the B-52's** ("Cosmic Thing"), Geffen's **Aerosmith** ("Pump"), and Elektra's **Linda Ronstadt** ("Cry Like A Rainstorm, Howl Like The Wind").

You have to go back to a day when **Richard Nixon** was president, "All In The Family" was TV's top show, and "The Godfather" ruled the box office to find the last occasion when one distributor owned the top six albums. Again, it was WEA. In the May 27, 1972, issue, the distributor, which had just been assembled a year earlier, held nine of the top 10, including Nos. 1-8. In the first eight slots: **Roberta Flack's** "First Take" (Atlantic), **Jethro Tull's** "Thick As A Brick" (Chrysalis/Reprise), **Neil Young's** "Harvest," **Graham Nash/David Crosby's** self-titled duo album (Atlantic), **Steven Stills' "Manassas"** (Atlantic), the **Allman Brothers Band's** "Eat A Peach" (Capricorn), **Yes' "Fragile"** (Atlantic), and **America's "America"** (Warner Bros.). **Bread's** "Baby I'm-A Want You" (Elektra) was that week's No. 10.

Crosby, Stills, Nash & Young fans will note that the supergroup's members accounted for three of those top 10 slots in 1971, an appropriately timed factoid as the quartet drops a new album on Tuesday (26).

Sparrow's Newsboys Offer 'Love, Liberty' On New Set, Tour

BY DEBORAH EVANS PRICE
NASHVILLE—On their last outing, "Step Up To The Microphone," Aussie rockers the Newsboys proved they could change lead vocalists, undertake their own production duties, and emerge victorious with a successful project.

That accomplishment spawned confidence that is now manifesting itself via an innovative new album, "Love, Liberty, Disco," due Nov. 16 on Sparrow, and an upcoming tour in which they will arrive with their own portable arenas.

With three gold albums, four Dove Awards, a Billboard Music Video Award, and two International Angel Awards to their credit, the band members entered the studio to record their eighth album, looking to stretch a few pop/rock boundaries. In doing so they discovered a shared musical influence—disco—that provided grist for the title cut and upcoming tour.

"We all grew up on Abba. Down Under, in Australia and New Zealand, they were huge before they were huge in the States," says Newsboy Phil Joel. "The Bee Gees and that sort of stuff definitely is a common denominator in all our musical tastes."

The band's members—Joel, Peter Furler, Jody Davis, Duncan Phillips, and Jeff Frankenstein—all contributed in writing the title cut. "Thematically, the song goes hand in hand with our next tour, the concept, and the whole thing we wanted to create," says Joel.

He is quick to add that only the title cut is disco, not the entire record. "We didn't set out to make a disco record . . . The whole disco

thing was born out of discussions we had about the disco era and how discos were the place in the '70s people went for love, I guess, and for liberty, freedom, and a sense of belonging, a sort of family.

"We likened that to the church," Joel continues. "That's how the church should be. The church should be a place where people come and feel loved, feel a new freedom, and to be welcomed, to feel this family. So that's what we want to take out on the road. This whole 'Love, Liberty, Disco' theme.

"Hopefully, it will be attractive to not only church people but to the public at large," he says.

Joel says he and Furler wrote most of the record, with input from the other band members. As the band has matured, Joel says, so has its music.

"Lyrically, if you listen to these records, you can follow what was going on in everyone's lives," he says. "I think now we're moving into a deeper lyrical thing, which shows our faith is a lot deeper."

Joel, Furler, and Davis each contribute vocals. Joel says they tried some different approaches on this record. "We did a lot with harmonies," he says. "Jody came on and real-



THE NEWSBOYS

ly stepped up our vocal department. He's been a bit shy about singing on previous records, but this one he just jumped in as bold as brass."

The title track is the first single going to Christian radio, and it is already receiving strong positive reaction. "They're a band that always raises the bar and always gives you the unexpected," says Bob Thornton, national PD for KXOJ Tulsa, Okla., and the Adonai Radio Group.

Thornton is also looking forward to the Newsboys tour. "What we always get from the Newsboys is innovation, whether it's rotating drums, or concert tours in out-of-the-way places, or the blow-up arena on

the next tour," he says.

Hugh Robertson, senior VP of marketing and artist development for Sparrow Label Group, agrees. He says playing up the band's innovative personality will be part of the marketing campaign. "Everything they've done is always marked with some exciting new thing," says Robertson.

Even before the album was finished, Robertson says the label was priming the band's core market. "We did a weekly update from the studio where Peter Furler, or Phil Joel, or someone from the band was literally writing an E-mail out to their fans," he says.

The Internet will be a key element. "We're doing the first-ever Internet digital download for our industry of a new single, which will happen Oct. 26," says Robertson (see story, page 6).

Sparrow is also putting a major push on radio through a variety of promotions. There will be a national radio special airing on Christian stations on Nov. 13, the Saturday before street date.

On the retail front, Robertson says Sparrow focused marketing reps on 29 markets with custom retail promotions uniquely tailored to each

market and retailer.

Robertson says the label is also promoting "Love, Liberty, Disco" with an aggressive print advertising campaign, coverage in retail catalogs, and a premium positioning at retail.

Robertson says beyond the launch, additional marketing efforts will continue well into 2000. The group has hired a mainstream publicist to broaden the Newsboys' general market exposure, and it is also exploring taking singles to mainstream radio.

Most of next year's efforts will revolve around the tour. Robertson says, "Plans around that include corporate sponsors, TV advertising, and a festival-style venue atmosphere that creates an unprecedented event in every community they visit.

"We are going to take out our own arena," says Robertson. "Our genius managers, Wes Campbell and Steve Campbell, discovered you can buy these enormous inflatable arenas that you can air-condition. They are portable. They go up quickly and are huge. So we bought two of them. One gets set up the day before we get there, and then the other [is set up in the next city]. They sort of leapfrog each other."

Booked by Vanguard Entertainment, the tour starts in mid-February. The portable arenas will seat 3,000. In markets where the Newsboys regularly sell out more than 3,000, they will do several nights of shows to meet demand.

CHRISTIAN LABELS CATCH DOWNLOAD FEVER

(Continued from page 6)

format and are "timed out" to expire at the end of the year—are being made available to consumers for free, they are intended to pave the way for a move into the paid-download space "in the very near future," according to executives at EMI's labels.

"We definitely want that to be something that happens in the very near future, and it's something we're hoping to see happen by the end of the year," says Mark Adkison, senior director of promotions at Forefront.

"We think it will be a great benefit to the consumer, because there has been a move in the industry away from making singles available for them to own, for business reasons, and this gives us the opportunity to offer [sales] in a way that also makes sense for the label."

At the moment, however, the downloads are designed to drive retail sales of the forthcoming full-length titles due from the bands. Toward that end, each participating retailer has been given a specially encoded version of the downloads that in-

cludes a store-branded dollars-off coupon good toward purchase of the album or video, Peluso says.

"Our labels are obviously very excited about technology and doing downloads, and we second that," says Peluso. "But because Chordant serves the retailer, we are standing over their shoulder reminding them to plug [retail] in as part of their plans."

In addition to the large retailers already on board, Peluso says Chordant is extending the promotion to the more than 1,000 smaller Christian music retailers that have already registered at its trade site. The retailers are being given the graphics needed to set up links to take part in the promotion, as well as a "generic" coupon they can use.

"On Monday [Oct. 25], we are going to be sending an E-mail to all of those retailers to let them know they can come download these songs, as well as [get] the images to build their own online promotion for it," Peluso says. "These smaller stores have very loyal fan bases, and it serves all of us to make sure they are not left out as we move into new ways of selling."

Charly Prevost, VP of retail marketing and promotions at Liquid Audio, worked with EMI on the promotion. He says the Christian retail sector is learning to get comfortable with the Web.

"There is a certain amount of anxiety there that many of the mainstream merchants were feeling about a year ago," Prevost says. "But the mainstream has gotten beyond those fears about cannibalization—about whether this is driving sales from physical stores—and I think the Christian merchants are able to see past that, too. There's a lot of excitement for the product and the way it is going to be delivered from these

accounts."

Also moving past the initial anxiety stage is Newsboy Phil Joel. "Sometimes you hear stories that make you scared about the Internet, the whole information superhighway and how it's going to change music as we know it," he says. "Then other times we hear stories about how it's going to revolutionize it and make it even better and more accessible.

"We've yet to discover which one will be the victor, but I'm excited," he adds. "If you don't step up to the plate when it comes to these sort of things, you get left behind, it seems. So I'm excited that we're on the forefront of this."

On the business-to-business side, Peluso is excited about the potential the Internet offers the distributor to interact with retail.

"We're looking at this as an interesting way to distribute pre-release music [via download] without having to actually print up CDs," he says. "It also allows us to quickly offer new mixes to radio, for example, without incurring any hard costs."

The online streamed catalog, meanwhile, is seen as serving the unique needs of Christian music retailers, he says.

FOR THE RECORD

Jay Landers' new position at Walt Disney Records was incorrectly stated in the Oct. 16 edition of Executive Turntable. He is senior VP of A&R.

Silicon Valley venture capital firms Institutional Venture Partners and Integral Capital Partners, as well as New York-based investment bank Allen and Co., are among the investors in MyPlay.com. Due to an editing error, an incorrect association was implied in a story in the the Oct. 23 issue.

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Billboard Online Gets Facelift, New Features

Billboard Online, the Internet home of Billboard magazine at www.billboard.com, has been redesigned and beefed up with fresh new features, including free promotional downloads from Liquid Audio.

The redesign of Billboard Online serves several purposes. In addition to updating the look and feel of the site, the design team sought to make the site easier to navigate, while keeping the pages elegantly simple and quick to load.

To those ends Billboard Online established a new color scheme and revised the home-page layout and navigation areas. New to the home page is a right-hand frame that allows users to easily jump into all of the many Billboard Online family sites and services, including Billboard Radio, Billboard Talent Net, Billboard En Español/Billboard Brasil, The WeatherBureau, and the new Digital Directories area.

But this wasn't merely a cosmetic exercise. Billboard Online also added several new features. Foremost among these is the Artist Finder, which allows users to search the site for articles, reviews, and new-release information about their favorite acts. On every news or feature page, users will discover handy links to related articles and other information.

With the redesign, Billboard Online also enters into the realm of digital downloads. Users now can

enjoy free downloadable music from many of the world's top acts. The full tracks are provided by Liquid Audio and delivered in cooperation with the record labels and in full compliance with accepted standards of copyright protection. Initial offerings include two tracks from Brooks & Dunn's new Arista Nashville album, "Tight Rope," and one track each from Atlantic recording artists Bif Naked, P.O.D., Queensryche, Everything But The Girl, and Pocketsize. All the tracks "time out" after a specific period.

Billboard Online also has expanded its Games section, with the addition of a weekly, music-themed crossword puzzle by noted puzzle constructor Matt Gaffney. Users can complete the puzzles interactively onscreen or print them out for a more traditional pen-to-paper experience. There's also a new Tours and TV section, which provides free access to information on acts currently on the road or planning televised appearances.

All of this content is free to fans and industry alike. As always, Billboard Online also offers a Premium Services area, which provides paying subscribers with access to more than 22,000 charts dating back to 1984, plus articles from the pages of Billboard. The service also gives full-text access to the current Billboard and the daily Billboard Bulletin.



Santana Achieves 3rd No. 1 Album—In 29 Yrs.

ONE WEEK AFTER HITTING the top of The Billboard Hot 100 for the first time, Santana achieves the third No. 1 album of its career and the first to reach the summit since "Santana III" in November 1971. That 28-year gap is the longest between No. 1 albums in the rock era.

"Supernatural" (Arista) completes a hat trick begun 29 years ago, when "Abraxas" went to No. 1 in October 1970. Santana didn't have to wait for accolades from the American Music Awards and the Grammys for "Supernatural"—sure to be a contender for album of the year awards—to achieve No. 1 status.

On the Hot 100, "Smooth" remains in pole position for a second week. With this single, Santana sets a record for the longest wait from debut single to first No. 1 hit. The Latin rock group first charted with "Jingo" the week ending Oct. 25, 1969.

Its 30-year wait for a first No. 1 single beats the 24-year-10-month wait Aerosmith endured between the debut of "Dream On" the issue of Oct. 20, 1973, and the ascension of "I Don't Want To Miss A Thing" the issue of Sept. 5, 1998. The third-longest wait was suffered by Tina Turner, who first appeared on the Hot 100 the issue of Aug. 29, 1960, with husband Ike Turner on "A Fool In Love." Tina went to No. 1 exactly 24 years later with "What's Love Got To Do With It."

"Smooth" sets yet another record: As its three predecessors at No. 1 were "Bailamos," "Unpretty," and "Heartbreaker," "Smooth" marks the first time in the rock era that four songs with one-word titles have topped the chart consecutively. Three times in the past, there have been runs of three one-word titles. In 1967, it was "Groovin'," "Respect," and "Windy." In 1982, the three-

some was "Truly," "Mickey," and "Maneater." And in 1991, we had "Emotions," "Romantic," and "Cream."

HIS 'HEART' WILL GO ON: It's been quite a while since "Tarzan" topped the box office charts, but that Disney animated flick is still reverberating on the Adult Contemporary chart, where Phil Collins' "You'll Be In My Heart" (Walt Disney/Hollywood) is No. 1 for the 19th week. That ties Celine Dion's "Because You Loved Me" as the longest-running AC No. 1 in history. Collins' margin of victory over Backstreet Boys' "I Want It That Way" (Jive) is paper-thin, so there's no guarantee he'll be No. 1 again next week. But if he is, Dion could be pushed into second place. She'll just have to have a long reign with her new single, "That's The Way It Is" (550 Music), which enters the AC chart at No. 28.



by Fred Bronson

BRIDE AND BRIDESMAID: Martina McBride moves to the top of Hot Country Singles & Tracks with her "Runaway Bride" song, "I Love You" (RCA). Another cut from the soundtrack, "Ready To Run" (Monument) by Dixie Chicks, peaked at No. 2, while their remake of the Supremes' "You Can't Hurry Love" checked in at the bottom of the chart.

COUNTRY POP: Two pop songs are enjoying country makeovers. The Mavericks advance 59-53 on Hot Country Singles & Tracks with an update of the Tremeloes' No. 13 hit from 1967, "Here Comes My Baby" (Mercury), originally recorded by the songwriter Cat Stevens in the mid-'60s. And Doug Stone debuts at No. 67 with a new version of R.B. Greaves' No. 2 hit from 1970, "Take A Letter Maria" (Atlantic).

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	582,983,000	591,894,000 (UP 1.5%)	CD	394,649,000 443,573,000 (UP 12.4%)
ALBUMS	491,865,000	523,840,000 (UP 6.5%)	CASSETTE	95,963,000 79,076,000 (DN 17.6%)
SINGLES	91,118,000	68,054,000 (DN 25.3%)	OTHER	1,253,000 1,191,000 (DN 4.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,727,000	12,173,000	1,554,000
LAST WEEK	LAST WEEK	LAST WEEK
13,830,000	12,259,000	1,571,000
CHANGE	CHANGE	CHANGE
DOWN 0.7%	DOWN 0.7%	DOWN 1.1%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,269,000	11,650,000	1,619,000
CHANGE	CHANGE	CHANGE
UP 3.5%	UP 4.5%	DOWN 4%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	1998	1999	CHANGE
CHAIN	50,568,000	36,528,000	DN 27.8%
INDEPENDENT	13,570,000	10,009,000	DN 26.2%
MASS MERCHANT	26,902,000	21,338,000	DN 20.7%
NONTRADITIONAL	78,000	179,000	UP 129.5%

ROUNDED FIGURES FOR WEEK ENDING 10/17/99

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

Seagal To Host Video Awards

Steven Seagal is slated to host the 21st annual Billboard Music Video Awards Show, to be held on Nov. 12 at the Loews Santa Monica Beach Hotel.

An accomplished motion picture actor, Seagal is testing the musical waters, composing and performing. He has performed with many musicians including James Burton, Vince Gill, Leon Russell, Taj Mahal, Richie Sambora, and Delbert McClinton. Seagal is in the final stages of preparation



for his own debut album, which will feature special guest appearances by several artists.

The awards show will conclude the three-day conference. To register for the conference send a check for \$499 to Billboard Music Video Conference, Michele Quigley, 1515 Broadway, NY, NY 10036, or fax credit card information to 212-536-1400, or visit us online at www.billboard.com. For more information contact Quigley at 212-536-5002.

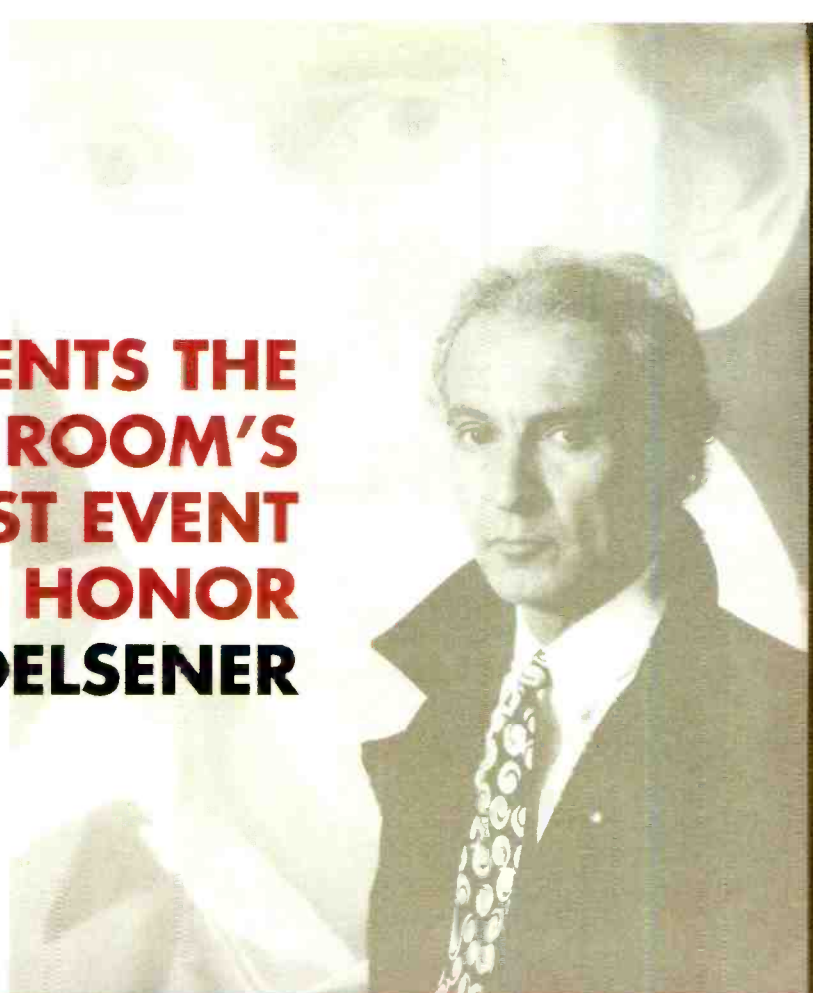
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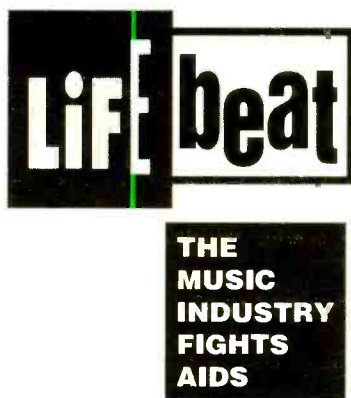
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