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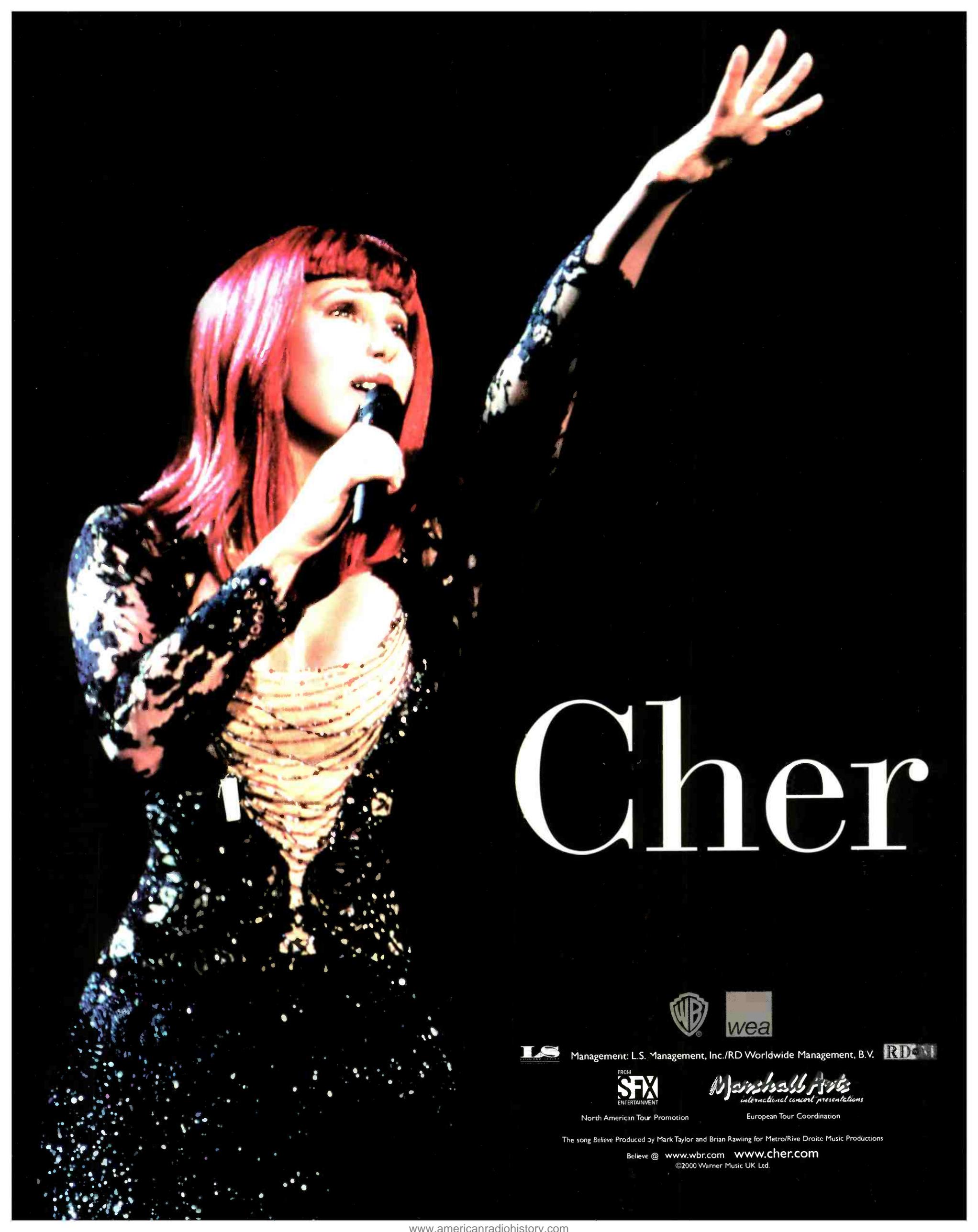
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Feb. 2 Los Angeles, CA	Feb. 15 Champaign, IL	Feb. 29 Greenville, SC
Feb. 5 San Jose, CA	Feb. 17 Toronto, ONT	Mar. 1 Roanoke, VA
Feb. 8 Columbus, OH	Feb. 18 Ottawa, ONT	Mar. 3 Boston, MA
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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 22, 2000

MUSIC KEY FOR AOL TIME WARNER

New Entity Seen Paving Way Toward Digital Delivery

BY BRIAN GARRITY

NEW YORK—The proposed combination of America Online Inc. (AOL) and Time Warner Inc. will create a 21st century music power-broker poised to cement the marriage of the Internet and recording industries and lead the mainstream adoption of digital downloading, music and technology experts say.



The deal, announced Jan. 10 and valued at as much as \$178 billion, pairs the parent of online music-content and player-software companies Spinner Networks and NullSoft Inc.

with the parent of one of the record industry's largest companies, Warner Music Group.

While the transaction combines a diverse spectrum of lucrative cable, entertainment, and Internet-related assets valued at more than \$350 billion, the music portfolio of the new entity was highlighted by AOL/Time Warner executives as one of the early winners of the proposed combination.

"One of the most exciting things about this transaction relates to the music business," said Time Warner chairman/CEO Gerald Levin in announcing the deal.

"This now catapults the Warner Music Group into a unique position, and the transition team [is] working on a structure that will

(Continued on page 117)

Work-For-Hire Provision Sparks Artist Furor, Demand For Change

BY BILL HOLLAND

WASHINGTON, D.C.—A provision that makes sound recordings a "works-for-hire" category in the Copyright Act, which could mean that recordings' featured artists could lose the right to regain their authors' copyrights in the future, has caused a furor in the artists' community. It also has become a rallying point among some artists, artists' representatives, and managers for the need for full-time recording artists' representation in Washington.

Meanwhile, Rep. Howard Berman, D-Calif., a longtime industry supporter on the House Intellectual Property Subcommittee, and Howard

Coble, R-N.C., the subcommittee's chairman, are calling for hearings on the issue this session.

To overturn the law, which was inserted without House or Senate hearings, Congress will have to hold hearings and decide if the law is fair and whether corrective legislation is needed.

Failing that, observers say, the law will almost certainly be challenged in court.

(Continued on page 122)

U.S. Latin Music Sales Continue To Surge

BY JOHN LANNERT

When the U.S. Latin record industry broached record territory in 1998 by tallying nearly 16 million units, several prominent Hispanic record executives predicted that the stateside market would rise about 10% in 1999.

Little did they know that blockbuster titles from superstar acts would help quadruple their forecasts in 1999.

According to SoundScan's "1999 Year End

Christian/Gospel Music Biz Celebrates Expansion Of Its Sales Base In '99
Page 10

Latin Music Distributor" report, the tally generated by the stateside Latino sector last year was 22.2 million units, up a hefty 41% compared with 1998.

Spanish product accounted for 2.9% of the overall figures measured by SoundScan, which tabulated the Latin numbers from Jan. 5, 1999, to Jan. 3, 2000.

Jeff Young, VP of sales and distribution at Sony Discos, the perennial top Spanish imprint

(Continued on page 127)



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"This now catapults the Warner Music Group into a unique position, and the transition team [is] working on a structure that will

(Continued on page 117)



HARRY



HENLEY



COOLIO



TAYLOR

The Future Of Downloadable Music

New Playback Devices, Alliances Unveiled At Consumer Electronics Confab

BY MARILYN A. GILLEN

LAS VEGAS—If there remained any doubt that the U.S. entertainment industry is moving fast toward a new music-delivery and playback paradigm, the 2000 Consumer Electronics Show (CES) put it to rest.

Dozens of consumer electronics companies—including Sony, Philips, Thomson/RCA, Sanyo, Sharp, and Panasonic—laid big bets on a wired future here, anteing up with all make and manner of new digital-music-enabled devices, such as lighter-size portables, watches, cellular phones, car decks, game systems, and table-top units. All are designed to play back music in such Internet-keyed formats as MP3, G2, Liquid Audio, ATRAC3, and others (see



story, page 24).

The still-gestating DVD Audio and that other next-generation format, Super Audio CD, also were showcased, as was the next incarnation of DVD Video: recordable systems.

Other units expected this year will play back both standard audio CDs and CDs onto which multiple hours of MP3 music have been recorded. PC add-ons that will "beam" music from a computer to any in-home receiver were unveiled, as was a "virtual jukebox" that promises to store more than 150 albums for playback via a cable connection through existing stereo systems.

Clearly, MP3 is not just for your computer

(Continued on page 24)

Online Issues Will Be In Spotlight At MIDEM

This story was prepared by Emmanuel Legrand of Music & Media.

LONDON—The natural attractions of the French Riviera in January may be constant, but the custodians of MIDEM reckon that the longevity of the annual music industry conclave in Cannes depends on its ability to change.

So this year, the hyperactive online world is generating much of MIDEM's pre-event buzz—in particular, for the one-day "Music On The Internet" conference that the Reed Midem Organisation (RMO) is presenting one day before MIDEM 2000 opens its Jan. 23-27 run at the Palais des Festivals.

Microsoft, Lucent, Liquid Audio, Rioport, Audiosoft, InterTrust, and RealNetworks are among the companies fielding executives Saturday (22) for the one-day MIDEMNet, as it has been dubbed. From the music industry's online community are EMI's Jay Samit, Uni-

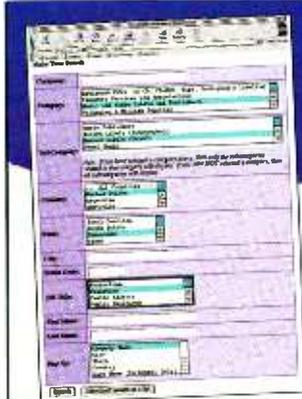
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RETAIL TRACK

Tower Records Is In Growth Mode With Conn., Pa. Stores

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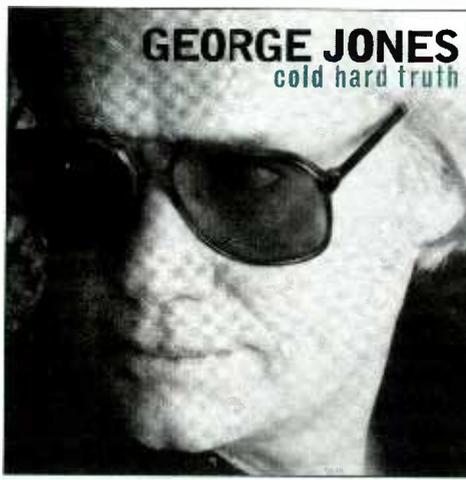
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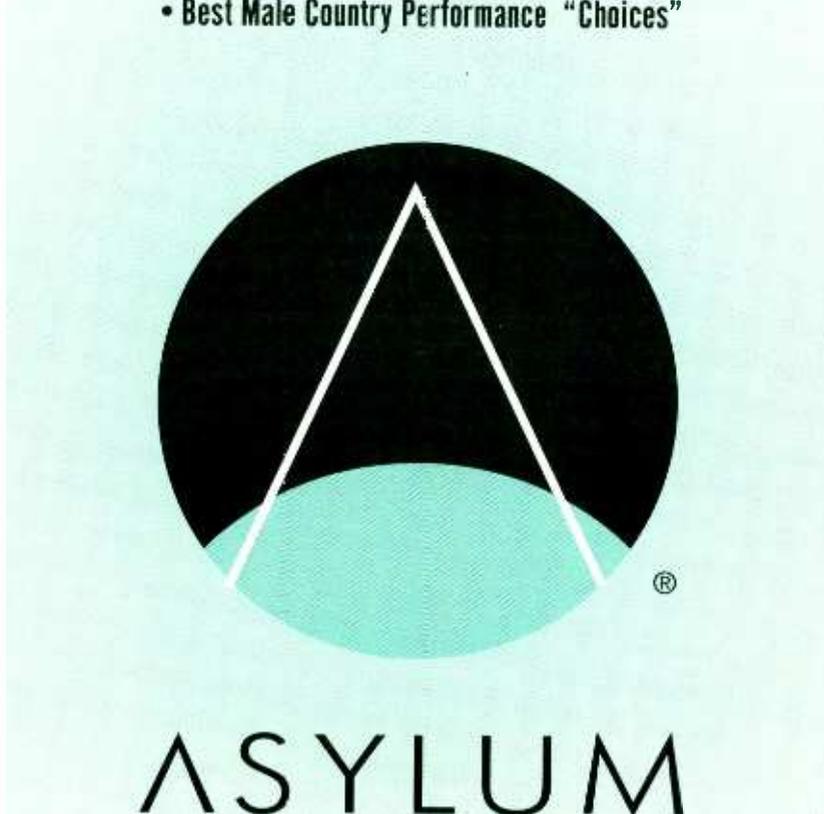
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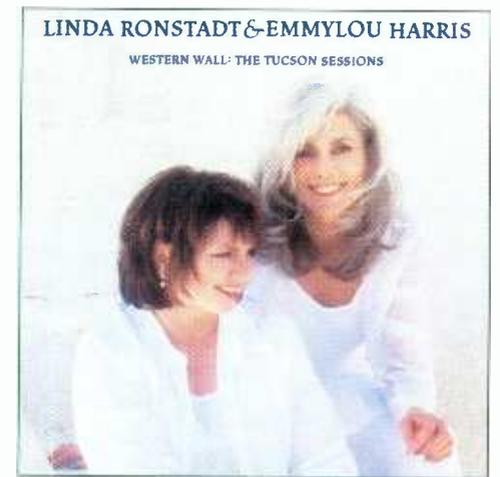
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Billboard Music Group

Shivaree: Gigs So Good They're Scary

The record is really good, but the live show is great, like coming in on the middle of an intense conversation any stranger would love but a close friend could never bear to overhear. Shivaree is a slightly jittery but expertly eccentric act out of California's San Fernando Valley that quietly issued an album late last year on Odeon/Capitol called "I Oughtta Give You A Shot In The Head For Making Me Live In This Dump." The record is sensuous and slack and refuses to sit up straight for guests, with textures that combine drowsy groove music with a drifting shortwave radio buzz that keeps cutting in like a rude dancer.

"Daring Lousy Guy" is a case in point. "That was written in a backyard in Hollywood," says Shivaree's lead singer/songwriter, Ambrosia Parsley (not her stage name). "Duke [McVinnie, her guitarist collaborator] and I took some dialogue from Hong Kong kung fu movies that another songwriter friend, Tracy Thielen, had written down. You know, the subtitles that get all fucked up because the translators don't really understand English. So you get stuff like, 'Why do you give me a depression?' or, 'You daring lousy guy, I will spank you without pants!' We took the accidental poetry from this stuff and made it into a song."

As recorded, "Daring Lousy Guy" has a scatty, disconnected eroticism, but at gigs the lyrics seem oddly tender, sincere, and poignantly urgent. It's as if they came from the best available greeting card, with a scrawled signature added as a personal touch.

The Shivaree set I caught last November was one of the finest shows I saw in 1999. It unfolded at Baby Jupiter, a beanery at the corner of New York's Orchard and Stanton streets, its perky dining room abutting a tenement-flat-sized performance space whose dishevelment suggests what a cop might call "signs of a struggle."

Parsley stood and held the microphone like a wine glass while she sang, simultaneously talking to herself and the audience during a Tuesday night residency in the lower Manhattan club. Shivaree's musicians sat huddled around her lithe, dungareed frame, working methodically in seeming fear they'd lose the frequency of her transmission.

Shivaree's sound is a bit of a Dole fruit cup: colorful, tart, and surprisingly appetizing for something served at room temperature. Detractors might say it's the best dessert one could reasonably expect at a dicey lunch counter that probably shouldn't be licensed to serve food in the first place. But that's the problem with most popular music these days: It's buffed up, over-designed, and perfect for a realm nobody can actually visit when they get off work. In the real world, most records and concerts get sandwiched between dentist appointments, personal injury lawsuits, and a heavy date that begins when you realize the bus you're waiting for is gone and your wallet fell out of your back pocket two blocks ago. Shivaree, however, makes listeners grateful for what gets set in front of them, along with any commiseration that comes as a garnish. And the band itself is equally appreciative.

"That's why I make small talk in between," says Parsley. "Performing's not my strong suit—I used to get really nervous and be a basket case before shows—but I'm thankful people come, and I need something to say when the band's tuning up, so I tell stories. My family's an easy target, and everybody understands how nuts all families are. For example, my mother's mother—we called her Nanny—used to live in the yard behind our house in a silver Airstream trailer that was

connected to our house with a big orange extension cord, so she had electricity to watch TV. Nanny called herself the Ukulele Lady and had a whole collection of them. My mother would sit out there with her during the day, smoking a hundred cigarettes and drinking a dozen diet sodas while they sang together. Then, when I was a little girl, I started going out to the trailer in my tap shoes and danced in the kitchen while they taught me old songs like 'Baby Face,' 'In A Shanty In Old Shanty Town,' and 'Darktown Strutters' Ball.'

"I got good enough that I started singing and dancing beyond the trailer—at first at a Shakey's Pizza that had a piano player. Then they moved my act to a bigger Shakey's that had a 99-piece senior citizens' banjo band. I was 7 years old, and I'd get in front of them and sing a banjo version of 'All Of Me.'" By the time Parsley graduated from El Camino High School, she was making demos in her darkened bedroom, with heroes Ray Charles, Sun Ra, George Jones, and Ike Turner for inspiration.

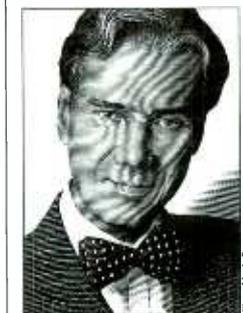
Asked if she ever considered forming a rock'n'roll band with schoolmates, Parsley seems bewildered. "What? I was too shy," answers the ravishing brunette refugee from the pizza-parlor banjo orchestra. "A good day for me, a really good day, was when I blended in."

Ambrosia Nicole Parsley was born June 23, 1971, and grew up in Reseda, Calif., the daughter of General Telephone and Electronics employee Lyle Parsley and the former Pam Pollack. Ambrosia says the family name is Welsh and started out generations ago as Paslou but got "fooled with" as time ticked on. An interesting insight, but it doesn't explain how her twin brother was christened Noah-McGee or their older brother was named Adam Kane. "OK," she concedes, "my parents were really nuts." But she loves them "for their sick sense of humor; and how they always complimented us kids by including us in it. My mom had three kids by the time she was 21, and we watched my folks grow up with us. We were a struggling blue-collar Valley family who'd combine a can of chili and a can of spaghetti for dinner and call it 'chilighetti.' Everything was a joke because we needed to keep laughing, so we learned to make fun of ourselves."

And Parsley learned to make scary music with friends she met in a local demo studio, starting with McVinnie. An electrifying example of that music (especially live when played at Baby Jupiter) is "Goodnight Moon," a song about poltergeists who shared a haunted house with Parsley in Hollywood, making the lights flicker; stacking her CDs on the floor, spooking her cosmetics through bolted doors, and finally "appearing as a 4-foot gray blur that made a low hum" as it ran past her with icy menace.

"After that," she says, "I booby-trapped the place, locked my room at night, and would lie there, unable to sleep, with a knife next to my bed, until the sun came through the window." To find out what happened next, you'll have to attend a Shivaree show during the East Coast leg (Jan. 25-Feb. 8) of their new tour, or catch them on the West Coast after March 1. Meantime, "Goodnight Moon" is about to go to triple-A and modern AC radio stations, and "I Oughtta Give You A Shot In The Head For Making Me Live In This Dump" is in stores. It's the debut album by what could be the best live act of 2000. Don't miss a note, especially live. As Parsley says, "It's nice to get out of the house and have nothing to fear."

MUSIC TO MY EARS



by Timothy White

MP3.com Service Raises Some Industry Eyebrows

BY MICHAEL PAOLETTA

NEW YORK—Online music company MP3.com's beta launch of the upgraded version of My.MP3.com, which is currently free to customers, features two innovative products—Instant Listening Service and Beam-It—that permit consumers to store, customize, and listen to their CDs from any Internet connection.

According to Michael Robertson, chairman/CEO of MP3.com, it's this type of technology that will help drive both CD sales and site traffic for partner E-tailers.

But the technology may also lead MP3.com to copyright problems with record labels.

"They need a license to make a digital copy," says MyPlay founder/senior VP of business development David Pakman. "This is a real liability for their shareholders."

MyPlay, along with Napstar.com, are also pursuing virtual distribution strategies in different personal storage formats.

Other music label observers also see a potential for copyright infringements, despite Robertson's claim that consumers have the right to copy music that they have legally purchased for their personal use.

"If someone has a CD, they can make copies for their use because it's their personal property," says Robertson. "The consumer has the license, not MP3.com."

Contends one music industry observer, however, "they're still encoding it, hosting it over their service, and distributing it. Physical product is not the point. This is a sneaky way to justify ripping off tracks."

The Recording Industry Assn. of America, which represents the music industry in copyright issues, had no comment about MP3's latest development.

My.MP3's Instant Listening Service lets users purchase CDs from any of MP3.com's partner E-tailers (www.junglejeff.com, www.duffelbag.com, and www.cheapcds.com) and instantly listen to them using their My.MP3.com account.

So, once MP3.com receives a receipt of purchase from the customer for a CD, it will make the music from that CD immediately available to the customer's account. Additionally, the customer will receive a hard copy of the disc via mail.

"We consider [this] groundbreaking, tradition shattering, and truly revolutionary," says Lise Buyer, an Internet analyst with Credit Suisse First Boston. "This technology truly blurs the line between physical and virtual distribution."

For Robertson, what's most exciting is that "once you own a CD, it can be listened to anywhere in the world through MP3.com. Not only will music fans be able to listen to their own CD collection on a standard PC, but they will also be able to listen to them through the wide assortment of new Internet appliances that are being developed for the market."

Phil Leigh, an analyst with Raymond James & Associates, says that MP3.com's

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TOP ALBUMS

HOT SINGLES

VIDEOS

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GUEST COMMENTARY

Copyright Amendment Should Be Repealed

BY EDWARD M. CRAMER

In 1976 Congress passed the first major revision of the Copyright Act since 1909. The proposal for the revision was authorized by Congress in 1955, and the Copyright Office prepared 35 studies that were distributed for review and comment. This was followed by many years of extended and controversial hearings before congressional committees.

In sum, it took more than 20 years before the act was amended, and it was not to become effective for nearly two years in order to give the Copyright Office and the bar an opportunity to prepare for the changes. I was honored to have been a participant in this process.

Contrast this with a recent and very important amendment that was passed last November and became effective

immediately. There were no hearings, no studies, and no requests for comment from interested groups. Anyone interest-

Edward M. Cramer is a New York-based lawyer. He is a member of the Copyright Legislation Committee of the American Bar Assn. and a member of the Entertainment Law Committee of the New York City Bar Assn. For many years, he was president/CEO of BMI.

ed in the legislative process should be outraged that important, substantive legislation was pushed through without extensive consideration.

What is the nature of this change?

Under the existing law, an "employer" is considered the "author" of the copyright created as a result of the employment relationship. Under the old 1909 Copyright Act, the "authors" of some of the great songs in films were not the individual composers and lyricists but the film companies. Thus, when the Copyright Act gives various rights to the "authors," it means employers. (Incidentally, the U.S. is virtually alone in refusing to recognize as the author the person who really wrote the work.)

The 1976 Copyright Act, which took effect in 1978, defines a work-for-hire as:

- A work prepared by an employee within the scope of employment. The November amendment does not change this.
- A specially ordered or commis-

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

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Christian/Gospel Gains Songwriters' Hall Sets Goals

Genre Now Industry's 5th Largest In Sales

BY DEBORAH EVANS PRICE
NASHVILLE—With a diverse spectrum of artists driving sales, the U.S. Christian/gospel music community is celebrating an 11.5% sales increase. According to SoundScan, sales of Christian/gospel music rose from 44.6 million units in 1998 to 49.8 million units in 1999.

The genre's gain surpassed growth by the U.S. music industry as a whole, which saw only an increase of 6.2%.

The Gospel Music Assn. (GMA) is touting the fact that the industry is closing the sales gap between Christian/gospel music and other genres. According to the GMA, figures indicate that for every 10 country albums sold, the Christian/gospel industry sells seven.

Christian/gospel music is now the industry's fifth largest-selling genre—selling more than twice as much as Latin music, and more than classical, jazz, and new age combined. In the past four years, Christian/gospel has seen an overall increase of 75%.

Christian/gospel video sales continue to grow, up from 473,000 units sold in 1998 to 565,400 units sold in 1999, signaling a 19.4% sales increase. The general market led the way in sales, selling 550,000 units, a growth rate of more than four times the 120,000 units sold last year.

"We had some great products last year, and great products always drive sales," says Word Entertainment president Roland Lundy. "From Word last year, we had a great year in general-market sales. The 'Wow Worship' record and the 'Wow—The 90s' record were very successful, but at the same time, you have to look at the success of Point Of Grace's Christmas [album] and Amy Grant's Christmas [album] and Steven Curtis Chapman's record."

Peter York, president of the Sparrow Label Group, agrees that strong product is key to the genre's growth. "It's about better records and us making better music," he says. "It doesn't matter how much marketing you give something, no matter how much publicity spin."

The music that most touched consumers last year ran a wide gamut from classical to funky to pop. According to SoundScan figures cited by the GMA, Charlotte Church's "Voice Of An Angel" album came in at No. 1, followed by Kirk Franklin's "The Nu Nation Project" at No. 2, Steven Curtis Chapman's "Speechless" at No. 3, Amy Grant's "A Christmas To Remember" at No. 4, and the multi-artist "Wow 2000" at No. 5.

Vince Wilcox, VP of Christian Booksellers Assn. (CBA) sales for Provident Music Distribution, sees several factors contributing to the genre's growth. "We've had better product," he

says. "A lot of artists put out records every 18 months to two years, and 1999 was a very strong release year for our company and the industry at large."

"Secondly, I think our promotions are getting more sophisticated," he continues. "The setup time required to launch a major release is a little bit longer, but we're taking our time setting up our products right, and by the time they hit the streets, there's a significant amount of momentum."

Wilcox also praises Christian retailers for their efforts. "We have retailers using better mar-

(Continued on page 22)

BY JIM BESSMAN

NEW YORK—Securing a long-hoped-for Songwriters' Hall of Fame Museum in New York, as well as shepherding a "virtual museum" Web site and raising the hall's profile and membership, is the major goal of legendary lyricist Hal David, the new chairman of the hall and its parent organization, the National Academy of Popular Music.

David, himself elected to the hall with songwriting partner Burt Bacharach in 1972, takes a post last held by Frank Sinatra, who died in 1998 (*Billboard Bulletin*, Jan. 6). Unlike Sinatra, however, David will carry far greater responsibilities in the day-to-day

'It's important that we have visibility in Washington, D.C., where the future of our business lies in the hands of legislators'

— HAL DAVID —

management of the hall.

Los Angeles-based David, a New York native and former president of ASCAP, will chair the

hall's board meetings, replacing Bobby Weinstein, the former president of the hall who resigned from the organization in December. David says he will now spend more time in New York after officially assuming his new post at the hall's next board meeting here Feb. 1.

"It's of utmost importance to make the National Academy of Popular Music—and the Songwriters' Hall of Fame in particular—much more visible," says David, also a recipient of the Hall's coveted Johnny Mercer Award, named in honor of the organization's founding president. The hall was founded in 1969.

"Currently, visibility is limited essentially to the music business, but we need a national presence," adds David. "We're dealing with probably the greatest art form of America: Everybody lives and loves music from this country, but nobody knows who we are nationally. So it's important that we have visibility in Washington, D.C.—like ASCAP and BMI do—where the future of our business lies in the hands of legislators with intellectual property legislation."

Along with the visibility issue is the continuing need for a museum to house the Songwriters' Hall of Fame. "We have a baseball and football hall of fame and a hall of fame for everything," continues David. "But no sport has the importance to America as the Songwriters' Hall of Fame. Young people have never heard of great songwriters like Vincent Youmans and Jerome Kern, and I think that's criminal."

In addition to obtaining an actual museum site, an Internet museum is a key concern of the new chairman, who salutes publisher Howard Richmond, founder of the organization together with Mercer and Abel Olman, for his recent \$1 million contribution for development of the Web site.

"Howie's gift is extraordinary, but it should be just the beginning," says David. "We need matching funds for it because to form a Web site museum has to cost several million dollars."

In New York, Richmond's son Larry, who runs the Richmond Organization, founded by Howard Richmond more than 50 years ago, and is a Songwriters' Hall of Fame board member, heads the committee charged with establishing the Web site. He says that David's appointment "ushers in a new era, where the museum and Web site will really enhance the great story of the American songwriter."

Fellow board member Oscar Brand, who was VP of the organization when it came into being in 1969, adds that David brings a "larger name" necessary for obtaining financial assistance for the museum, Web site, and various other endeavors. "We're moving fast now, and it's a real turning point," he says.

Board member Irwin Robinson, chief of Famous Music, says

(Continued on page 126)



Sony/ATV Buys Lowery Music. Sony/ATV Music Publishing has completed its acquisition of Atlanta-based independent music publisher the Lowery Music Co. from its owner, Bill Lowery (*Billboard Bulletin*, Dec. 23). Lowery, who formed the hit-laden 5,000-song catalog in 1952, will continue on as president, with the aid of his son Butch Lowery; Lowery's wife, Billie; and their daughter Terri. Sony/ATV will assume international representation of its new catalog when the current arrangement with BMG Music Publishing expires at the end of June. Lowery, seated, is shown with, from left, Stuart Prager of the Clark & Prager law firm; Jeff Hafer of the Shukat, Arrow, Hafer, & Weber law firm; Scott Francis, VP of business affairs and administration at Sony/ATV; Allen Arrow of Shukat, Arrow, Hafer & Weber; Butch Lowery; and Richard Rowe, president of Sony/ATV Music Publishing.

Launch Gets Warner Vids For Streaming

BY ED CHRISTMAN

NEW YORK—In signing up the Warner Music Group to provide its music videos for streaming on Launch Media's Web site, the Santa Monica, Calif.-based digital media company now has licensed video content from three of the five majors.

With content being a determining factor in driving traffic to the site, the Warner deal, although nonexclusive, helps Launch.com maintain a lead over its competitors in the amount of content it has at its disposal, says Dave Goldberg, CEO of Launch Media.

Combined, Warner, the Sony Music Group, and EMI Recorded Music account for 41% of all music sales, and Goldberg says he hopes to soon land BMG Entertainment and Universal Music as licensees. The Web site has already cut some deals with artists and labels under the umbrellas of the two companies, he adds.

Currently, the Launch.com Web

site offers visitors the chance to choose from 1,900 videos. Goldberg estimates that the Warner catalog of music videos contains about 5,000 songs. Some of the Warner videos have already been encoded, and the remainder of the catalog will be, too, as Launch receives the videos from the major.

He notes that Metallica, on Warner's Elektra label, has been "one of the most heavily requested videos on our site." Now, Launch.com can fulfill demand.

In exchange for agreeing to license its videos to the Launch site, the Warner Music Group will receive royalty fees as well as a "small" equity interest in Launch, which went public last May. The percentage of equity interest was not disclosed.

Paul Vidich, executive VP of strategic planning and business development for the Warner Music Group, notes that the deal is significant because the company gets a royalty for each stream

of a Warner video demanded by a visitor to the site, as well as a piece of the advertising revenue generated by the site's programmed portion.

This is in contrast to cable TV, where many video programmers don't pay compensation for playing videos, Vidich says. Moreover, artists will receive a portion of the royalties of each video that is streamed as a result of a viewer choosing it.

Besides providing revenue, the deal gives the Warner Music Group labels another vehicle to help promote their artists, Vidich says. Besides the Launch deal, the Warner Music Group has pacted to provide videos for the ARTISTdirect site and expects to sign deals with two more Web sites in the next 30 days, he adds.

Vidich points out that as part of the Warner deal with Launch, streams of Warner videos will be limited in the quality of the audio signal to discourage copying.

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Steve Jones, *USA Today*

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Josef Woodard, *Entertainment Weekly*

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Pirates Face Heavier Penalties In Hong Kong

BY DAVENA MOK

HONG KONG—A last-minute protest Jan. 12 by 40 people from Hong Kong's optical disc manufacturing industry failed to deter legislators from approving that day a bill that places copyright offenses under the territory's Organized and Serious Crimes Ordinance (OSCO).

The move means manufacturers of pirated goods face heavier penalties, such as a maximum penalty of a \$50,000 Hong Kong (\$6,400) fine or four years' imprisonment per each disc seized and confiscation of assets. Before the amendment, the maximum sanction for manufacturing optical discs without a license was a total fine of \$500,000 Hong Kong (\$64,000) or a total of two years' imprisonment.

"Hong Kong is moving in the right direction in its fight against piracy," says Ricky Fung, CEO of the International Federation of the Phonographic Industry (IFPI) Hong Kong. "Last February, a public consultation held by the government found that the majority of people wanted the OSCO laws amended and saw it as a way to beat piracy, which has been rampant from 1997 until recently."

Thomas Lee Yuk-sang, president of Hong Kong's 60-member Optical Disc Manufacturing and Technologies Assn. (ODMTA) and organizer of the last-minute protest, admits his "small demonstration" was a desperation move. "But we knew the amendment would be passed; we just wanted to raise our concerns," he says.

ODMTA was the most vocal opponent of the move to use OSCO to counter Hong Kong's piracy problem. The association claims that licensed manufacturers will become scapegoats, as the onus will be on them to verify copyright ownership when production orders are made.

According to Lee, "It's difficult to get verification sometimes—especially for copyright owners on the [Chinese] mainland and some Southeast Asian countries—and there's no government mechanism to help us with the checks. At the

moment, we have more than 60% of titles [manufactured by ODMTA members] which we can't find the copyright owners of."

Other local trade bodies welcomed the bill, which Hong Kong's Legislative Council (Legco) passed by a vote of 17-0. Anti-Piracy Alliance Legco's spokesman Peter Lam describes Legco's move as the culmination of a two-year struggle. He dismisses ODMTA's concerns, claiming those protesting against the bill are "probably more concerned at the extra hassles and responsibility" they now must deal with.

Prior to the amendment, Hong Kong's Customs and Excise department was the sole agency enforcing the Copyright Ordinance; now it is also the responsibility of the territory's police force.

Jane English, chairman of the Hong Kong Music Publishers Assn. and a regional director of EMI Music Publishing Asia, says, "Our main concern was to get the police involved in copyright piracy activities and to add enforcement of procedures [to their responsibilities]. So from a music publisher's point of view, the amendment of OSCO—and the acknowledgment that copyright infringement does enter organized crime territory, as it's a big money-maker—is terrific news."

Woody Tsung Wan-chi, chief executive of the 190-member Motion Picture Industry Assn. (MPIA) of Hong Kong, Kowloon, and new territories, says he was confident the bill would be passed. "There was a general consensus that this is a very simple amendment that can do the industry a lot of good," he says. He adds that the MPIA, IFPI, and Software Publishers Assn.—strong backers of the amendment—have vowed to help manufacturers confirm the legitimacy of production orders.

ODMTA's Lee says he will keep lobbying for more support for disc manufacturers in the territory.

Lee adds that he hopes a central registry will be established for both copyright owners and the territory's 80-odd optical-disc manufacturers.

Fox Plans 1st Global Vid Bow

BY SAM ANDREWS

LONDON—20th Century Fox Home Entertainment will break new ground with the first simultaneous worldwide VHS video release, when it bows "Star Wars: Episode I—The Phantom Menace" this April.

Available around the world the week of April 3-8, "Phantom Menace" will break the previously held belief that, unlike music releases, simultaneous video releases for major films are next to impossible due to the different theatrical release patterns across the globe.

The video will bow on April 3 in the U.K., then in North America on April 4 (U.S. consumers will be able to reserve their copies of the PG-rated video from Jan. 28), while Japan and Brazil end the week with an April 8 release.

Only France, because of its nine-month theatrical-to-video window, will release later—in the fall.

Before "Phantom Menace," DreamWorks' "Prince Of Egypt" came closest to a worldwide video release, launching last September and rolling out over two months.

The highest-grossing film of 1999, "Phantom Menace" generated \$922 million worldwide at the box office and was the fastest film in history to reach \$350 million in North America, eventually totaling \$430 million in the U.S. and Canada.

Fox executives have played down suggestions that "Phantom Menace" will match its 1998 record-breaking success with "Titanic." That became the first-ever billion-dollar video release, shifting around 58 million units worldwide. It was also remarkable for selling more copies internationally—33 million—than in North America, where it moved 25 million units.

Industry estimates for "Phantom Menace" suggest that it will sell around 20 million units outside of North America and about the same in the U.S. and Canada.

However, there has been criticism of the one-week release

strategy. Industry insiders said that for Japan, April makes little sense because it is just after the end of the financial year for Japanese businesses and spending comes to a halt.

"They should have released in the third week in May, which is known as the golden week, because that is when the Japanese get an extra month's pay and they spend like crazy," says one international executive.

Where "Phantom Menace" will not break new ground is as a DVD release. Despite being shown on pioneering digital cinema screens

of demand at the moment for DVD, and Fox should ride this. Look at what happened to the DVD of 'Titanic.' Nobody wants it because they sold so many on VHS," says one industryite.

Indications are, however, that Lucasfilm has begun to plan for a DVD release with the announcement that it will use Technicolor rather than Deluxe to duplicate "Phantom Menace" on VHS. Technicolor has facilities to manufacture DVDs, while Deluxe does not.

Still, there will be a wide-screen VHS collectors' edition—priced at \$39.98 in North America. This will contain a documentary with behind-the-scenes footage, a 35 mm film strip from an original theatrical print, and a 48-page collectors' book excerpted from "The Art Of Star Wars: Episode I—The Phantom Menace" and produced exclusively for the widescreen video collectors' edition.

"A film such as this is rich with detail, and watching it at home provides the opportunity to discover new and different things every time you watch it," Lucasfilm president Gordon Radley said in a statement.

In North America, Fox, Lucasfilm, Pepsi-Cola, and Frito-Lay will link for a \$20 million TV marketing campaign, promising more than 2 billion consumer impressions.

Consumers can receive a \$3 mail-in rebate when they purchase either version of the video and Pepsi-Cola and Frito-Lay Tostitos products from April 4-May 31.

Also, each video will include more than \$70 of special offers from such "Star Wars" licensees as Hasbro, Lego, Scholastic, Lucas Learning, and Lucas Arts. The booklet will also include official Pepsi/Tostitos mail-in rebate forms.

Hasbro and Lego will also support the video release with dedicated advertising, and Hasbro products will feature on-pack mentions. Marketing plans for territories outside North America were unavailable.

A film such as this is rich with detail, and watching it at home provides the opportunity to discover new and different things every time you watch it'

- GORDON RADLEY -

on its theatrical run, "Phantom Menace" and the first three "Star Wars" movies will not be available on the fast-growing DVD format in 2000.

"The film is being released on VHS only and is not being released on the DVD format in 2000 or for the foreseeable future," Fox and Lucasfilm said in a statement. The delay is due to creative considerations and the fact that George Lucas is too busy with the next two "Star Wars" movies to concentrate on the extras required for the DVD release. Lucas is currently in pre-production on "Star Wars: Episode II," which is due to begin shooting in Australia this summer.

Once again there was criticism of this strategy. "There is a surge

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atlantic Records promotes **Steve DeBro** to VP of associated labels and **Sandi Hemmerlein** to manager of associated labels in New York. Atlantic also names **Karen Ross** director of sales in New York. They were, respectively, senior director of associated labels, coordinator of associated labels, and senior director of black music marketing at BMG Entertainment.

Daniel S. Brescoll is named counsel for Sony Music Entertainment in New York. He was an associate with Cravath, Swaine and Moore.

Laura Swanson is appointed VP of publicity for Arista Records in New York. She was VP of publicity



DeBRO



HEMMERLEIN



ROSS



BRESCOLL



SWANSON



LANE



KJAER



KNUTSEN

at Interscope Records.

Ken Lane is named senior VP of promotion for the Island/Def Jam Music Group in New York. He was VP of promotion at Arista.

Bo Kjaer is promoted to senior director of business development and technology for Capitol Records in Los Angeles. He was director of business technology.

Jose Gazmey is promoted to senior director of A&R for Sony Tropical in San Juan, Puerto Rico. He was director of A&R.

Brad Fox is named director of artist development for Virgin Records America in Los Angeles. He was manager of artist development.

Kim Estlund is named director of publicity for Jive Records in Los

Angeles. She was West Coast publicist for Atlantic Records.

Paula Moore is named manager of A&R for MCA Records in Universal City, Calif. She was an A&R consultant for RCA Records.

PUBLISHERS. **Nancy Knutsen** is promoted to senior VP of film and television repertory at ASCAP in

Los Angeles. She was VP of film and television repertory.

Ellen Bligh Jones is promoted to director of corporate relations for SESAC in Nashville. She was advertising/promotion manager.

Emily Ashton is promoted to director of government relations for BMI in New York. She was an executive assistant.

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Chieftains Get Back To Their Roots

Premier Irish Folk Band Releases Traditional Set On RCA

BY PAUL SEXTON

LONDON—The new album by the Chieftains has a rather unusual selling point to it: no mega-star guests.

The Irish folk frontiersmen's recent run of releases has included contributions from an impressive array of artists, from Mick Jagger to Willie Nelson to Joni Mitchell. But "Water From The Well," due for worldwide release Feb. 22 on RCA Victor, sees the Chieftains returning home, for once without a crowded guest list.

Indefatigable group leader Paddy Moloney is careful to avoid describing the album, recorded in locations all over Ireland, as a back-to-basics release, since even their star-studded albums of recent years, such as "The Long Black Veil" and "Tears Of Stone," have not compromised the Chieftains' folk tradition.

"'Tears Of Stone' had three songs there in the Irish language—how more traditional can you get than that?" he says, pointing out that guests such as Mary Chapin Carpenter and Bonnie Raitt learned aspects of local dialect to sing with the group. "We weren't going away from our stuff too far, and any concert we do, 80% is good traditional Irish music.

"But it was always the intention . . . to do a record like this," he adds. "I didn't want to go in and just blast away with the jigs, reels, and hornpipes. I wanted to make it a musical tour of Ireland, capturing the different styles."

The veteran group, which is published by Chrysalis Music, has gained an even stronger commercial foothold with recent albums, especially in America. Last year's "Tears Of Stone" set has sold 252,000 copies in the U.S., according to SoundScan, but 1995's "The Long Black Veil" remains the act's crowning sales achievement there, at 625,000 units. SoundScan lists seven Chieftains titles since 1991, with total U.S. sales of a highly impressive 2.1 million copies.

"We see this opportunity as very different than the last couple of major crossover records the Chieftains have done," says David Neidhart, New York-based VP of marketing for RCA Victor. "It's the first album in a long time that's a pure, traditional Irish record, and we feel it's very much a record that their fans want. While everybody loves the crossover records, there's also the feeling that as the leading proponents of traditional Irish music for the past 30 years, [they] need, in a sense, to refresh their roots."

"Water From The Well" will be supported by a world tour, starting Jan. 27 in Santa Barbara, Calif. American



THE CHIEFTAINS

dates continue, in two sets, until mid-March, then the Chieftains will head for South America, returning to Europe for the festival season.

A documentary about the making of the album, by Dreamchaser, is due to be aired by A&E in the U.S. and CBC in Canada to coincide with the set's release, and Moloney says it has also been picked up by TV companies in Italy, Spain, and elsewhere. Sixty- and 90-minute versions have been created of the film, which features an appearance by Van Morrison, although the Chieftains' longtime musical colleague does not appear on the album.

Jeremy Edkins, rock buyer for indie retailer Top Sounds in Bishop Auckland, County Durham, in the northeast of England, says the store did well with last year's "Tears Of Stone."

"The various guests were a big help, because there was something for

everybody, and [being on a Chieftains album] is probably something a lot of bands like to see on their [résumé]," he says. "But if the new one gets good reviews as being a strong folk album, people might try it on that basis."

Grainne Devine, marketing and promotion manager of jazz and crossover for BMG Classics U.K., describes the Chieftains' return to their roots as "a welcome thing. We know it's what the real fans really want, and it's an exciting opportunity to go back to the heritage they come from. They recorded many traditional albums in their earlier days, but this is the first one for quite a while, and it covers so much of Irish culture—length to breadth, no stone is unturned. Apart from being very pressed, [the album] has to be experienced live. That'll be our greatest opportunity to get the music across."

In the U.S., says Neidhart, "the release date enables us to get some setup time for St. Patrick's Day [March 17], which is obviously a retail opportunity for a Celtic record. We will use the early tour dates as an opportunity to garner press and to hand out cassette samplers at the shows and at retail.

"We'll also be doing a lot of work with the Internet, through the BMG Classics Web site and our irish.com Web site, and working very heavily with the Irish press in the U.S. as well," he adds. "As regards radio, it's very much an album project—our focus will be very much NPR and some of the more broad-minded triple-A stations, but they will work their way through various tracks."

Meanwhile, Moloney has been as busy as ever with other projects. Among them, he has written the soundtrack to October Films' "Agnès Browne," directed by and starring Anjelica Huston. The film bows in the U.S. in March, with a soundtrack album due on Decca.

Artist Storey Going Nat'l With Navarre

BY CHRIS MORRIS

LOS ANGELES—Denver-based singer/songwriter Nina Storey's Red Lady Records album "Shades" attains national distribution on Feb. 15 through New Hope, Minn.-based indie Navarre Corp.

Trillium Entertainment president Larry Stessel, who is coordinating the national marketing and promotion campaign for "Shades," saw Storey open for blues/rocker Jonny Lang in Denver. He believes she appeals to a broad audience base.

Stessel recalls, "You had guys and chicks who were 20 years old who were going to school there, and you had Mom and Dad with their 15-year-old. They were all digging Jonny Lang. You know what? She opened, and they were all digging her."

Storey has been developing her talents since her teens. She says, "I grew up in a very musical family. My father has been a sound engineer for 15, 20 years, and my mom's been doing writing and producing for that long as well."

Music remains a family affair for Storey: Her mother, Jan, who operates JES Management in Vail, Colo., directs her career and runs Red Lady Records. (Storey also has her own publishing company, Red Lady Music Publishing [ASCAP].)

Storey's full-voiced, soulful, and eclectic style draws on a variety of pop, R&B, and blues influences. "I've just tried to listen and expose myself to all different types of music, and I think that's part of the reason that

the stuff that I write reflects so many different sounds," Storey says.

One regional outlet that has posted strong sales with "Shades" is Albums "On the Hill" in Boulder, Colo. Store owner Andy Schneidkraut says, "It's probably one of my strongest-selling local releases since the days of Big Head Todd & the Monsters and the Samples . . . She's a very dynamic performer. She's Joan Osborne in a smaller package."

While Storey's recorded work has received only limited distribution to date, "Shades" is being launched nationally via a joint venture with Omaha, Neb.-based Monster Entertainment.

With Navarre now in place, Stessel has assembled a national promotion team that will work "Shades" to triple-A and college stations. Paul Brown of Red Hat Promotion in New York is quarterbacking the team, which includes Michelle Clark Promotions in L.A. and Outsource Promotion in New York and

San Francisco. Storey's independent team also includes JRB Sales & Marketing, which will handle retail marketing; indie publicity firm Shore Fire Media; and Internet promotion firm Electric Artists.

A Friday (21) concert at the Fox Theatre in Boulder will be filmed for use in a video for the song "Let Us Walk" and in an electronic press kit.

The national campaign for "Shades" will depend on live appearances. Stessel says Storey is talking to booking agents.



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CoCo To U.S.: 'Do You Want My Love?'

San Franciscan Already Found Success In Asia On Epic/550

BY RAQIYAH MAYS

NEW YORK—With the Feb. 29 release of "Just No Other Way," Epic/550 Music ingénue CoCo Lee is attempting to transfer her success in the Asian music market to the U.S.

Since 1994 Lee has recorded in English, Mandarin, and Cantonese, selling a total of 6 million albums in Asia to date, according to the label. Her track record contributes to the label's enthusiasm for "Just No Other Way"—and for Lee's potential for a large audience here.

"When CoCo was signed, we realized that there hasn't been a highly visible Asian performer in the U.S.," says Marty Maidenberg, VP of worldwide marketing for the label. "When you've got someone with CoCo's talent, you've got someone that can be at the forefront of a movement. We know we've got a quality artist. There are so many people out there that are studio creations—who can't sing or don't know how to dance. CoCo's got it all."

Born of Chinese descent and raised in San Francisco, Lee grew up listening to artists like Whitney Houston and George Michael. After

crashing her mother's car during a vacation in China, Lee entered a Hong Kong talent show in hopes of winning prize money to pay for the damages. Not only did she win second place for her rendition of Houston's "Run To You," but she also went on to sign as the first act with Capital



LEE

Artists, a fledgling Hong Kong-based record label.

From there she issued her first album, 1994's "I'm Still Your Lover," a record that would win her an Asian Viewer's Choice Award for best new artist. Three albums and 1½ years later, Sony bought out Lee's contract, and she began issuing albums on that label in the Asian market. "She's that rarity in today's pop market," Maidenberg says.

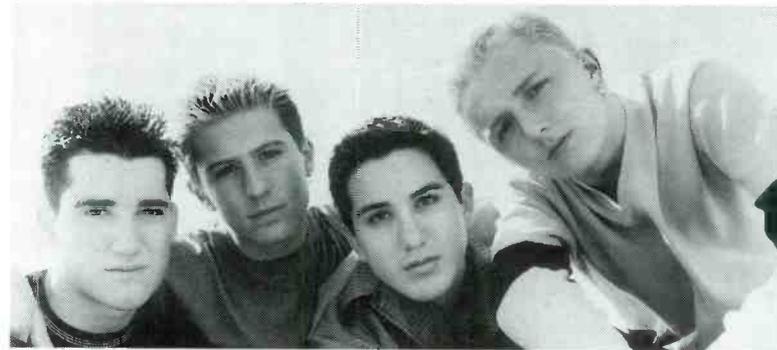
The label's confidence in Lee is evident in its marketing plan for "Just No Other Way." First, promotion boxes will go out to press, radio, and retail outlets. Among the items

included are a glossy, full-color pull-out bio, a CD, and a video showcasing clips for the set's first single, "Do You Want My Love," and "Before I Fall In Love," a song from the "Runaway Bride" soundtrack.

"They're definitely giving me the star treatment, and it feels great," says Lee, who also served as executive producer of the album.

Directed by Chris Robinson, the video for "Do You Want My Love" will be serviced to MTV, VH1, the

(Continued on page 26)



Teen Dreams. MJJ/Epic act No Authority recently completed its eponymous disc, which is due in March. The set is previewed by the single "What I Wanna Do." No Authority was among the acts featured on Nickelodeon's All That summer tour in mid-1999, and the act is planning a series of dates in early spring. Pictured, from left, are group members Eric Stretch, Danny Zavatsky, Ricky G., and Tommy McCarthy.

Log On To 'The Bon Jovi Show,' See Album In Progress; Osbourne, Pumpkins Split

CANDID CAMERA: Fans of **Bon Jovi** can virtually move in with the band over the next month, while the group records B-sides and mixes its first album since 1995.

All the action will be Webcast live on bonjovi.com and rollingstone.com, which have teamed with Microsoft for the in-studio peek. The promotion culminates in an Internet-only live concert on Feb. 10. Fans can also enter a contest via the site to attend the concert in person and spend the day with the band.

"I'm so not the computer guy. I'm so not into technology or change," admits bandleader **Jon Bon Jovi**. Nevertheless, he says, when he was approached about the idea, "I said, 'Would it be like "The Truman Show"?' and I thought, 'Why not?' What I would have given to watch my favorite bands record. That would have been so great!"

The band is surrounded by three cameras in Bon Jovi's home studio in New Jersey. However, the members have had a few controls built in so that the Internet flies on the wall won't necessarily see or hear everything. "If there were ever to be a heated debate that you were worried about, you could just go to a camera angle that would take you out of the picture," says Bon Jovi.

Additionally, a number of safeguards have been installed to keep any potential bootleggers from taping new songs before the album's release, such as a loop that repeats, "Welcome to Bon Jovi TV," during complete songs or the absence of vocals on some tracks. Each day's broadcast culminates in an online chat with the band's engineers, with the band occasionally participating.

While the cameras may seem like an intrusion into the creative process, Bon Jovi says he hasn't found that to be the case. "It's actually been really fun," he says. "We can stop and look in the camera and chat, give our opinion about **Bill Parcells**, say anything."

The new album, called "One Wild Night," is being produced by up-and-comer **Luke Ebbin** with Bon Jovi and band guitarist **Richie Sambora**, and it will come out May 30. Ebbin was brought to the band's attention by its longtime A&R guru, **John Kalodner**. One track sure to raise the curiosity factor is a rock tune written by **Max Martin**, better known for his pop ditties

penned for **Backstreet Boys**, **Celine Dion**, and **Britney Spears**. It's among 60 tracks that Bon Jovi says the band has written and/or recorded for the album.

Bon Jovi admits there's no way to gauge the effect the Web site will have on album sales, but he feels it's an excellent way to "build excitement about the project and get people involved. It's to remind people that the band is making a record. The way records are marketed these days, you

have to go outside the lines. For 15 years, it's been the same thing: turn the record in; two months before the release date, talk to reporters; go on a radio tour; and play at Target's warehouse. The rules have changed."

STUFF: Look for former Creative Artists Agency music head **Tom Ross** to get into artist management. Among the artists he's talking

to, although no deals have been signed, is **LeAnn Rimes**. Ross continues as president of CDKNet Entertainment; the Internet entertainment technology company is expected to announce new partnerships with record companies and retail outlets shortly . . . After only three months, manager **Sharon Osbourne** has parted ways with client **Smashing Pumpkins**. Osbourne resigned while on tour with the band in Europe and could not be reached for comment. The Pumpkins' next album, "Machina—The Machines Of God," comes out Feb. 29 on Virgin . . . **Dana Collins**, former international marketing manager for MCA Records, has joined Los Angeles-based Direct Management Group (DMG) as an artist manager. Among the acts on DMG's roster are **Counting Crows**, the **B-52's**, **Boney James**, and **Ebba Forsberg** . . . **Megadeth** guitarist **Marty Friedman** has left the group and has been replaced on the current tour by **Al Pitrelli** of **Savatage** and **Trans-Siberian Orchestra** . . . Billboard's sister publication The Hollywood Reporter has teamed with Liquid Audio to record music performances at the Sundance Music Festival, which will be streamed and/or downloaded via the Hollywood Reporter Composer Registry starting Jan. 23. The Web site, which showcases music composers for producers and creative directors, is at www.hollywoodreporter.com/registry.



by Melinda Newman

Hard Rock Tribe Of Gypsies Vies For 'Giant' Success On Victor

BY ERIC VITOU LIS

NEW YORK—With the Tuesday (18) release of its fourth international album, "Standing On The Shoulders Of Giants" on Victor Entertainment/Japan, Tribe Of Gypsies is hoping it will finally find an audience in its native U.S.

With its hard rock sound and an undeniable Santana influence, "Standing On The Shoulders" is the first Tribe Of Gypsies album not solely produced by band guitarist Roy Z. This time, he enlisted veteran producer Richard Podolor and engineer Bill Cooper, who are known for their collaborative work



TRIBE OF GYPSIES

on the Steppenwolf hits "Born To Be Wild" and "Magic Carpet Ride."

"When we got together, we wrote six or seven songs in four days, and three of them wound up being on the new album," Roy Z. says.

Tribe Of Gypsies was formed in 1991 in Los Angeles, when Roy Z. cut a five-song demo with several local musicians. However, the band didn't take solid shape until 1992, when he recruited longtime friend and bassist Eddie Casillas. They went into the studio with singer Dean Ortega, percussionist Mario Aguilar, and drummer David Ingraham to record their eponymous debut for Victor.

After the 1997 EP "Nothing Lasts Forever," Ortega departed, leaving

the band without a singer.

According to Roy Z., 1998's "Revolution 13" was written before singer Gregg Analla joined the fold. "Our intention was to release an instrumental album, but we found Gregg in Albuquerque, N.M. His band Seventhsign was opening for Bruce Dickinson."

When not working as Tribe Of Gypsies, the act now doubles as Dickinson's backing band.

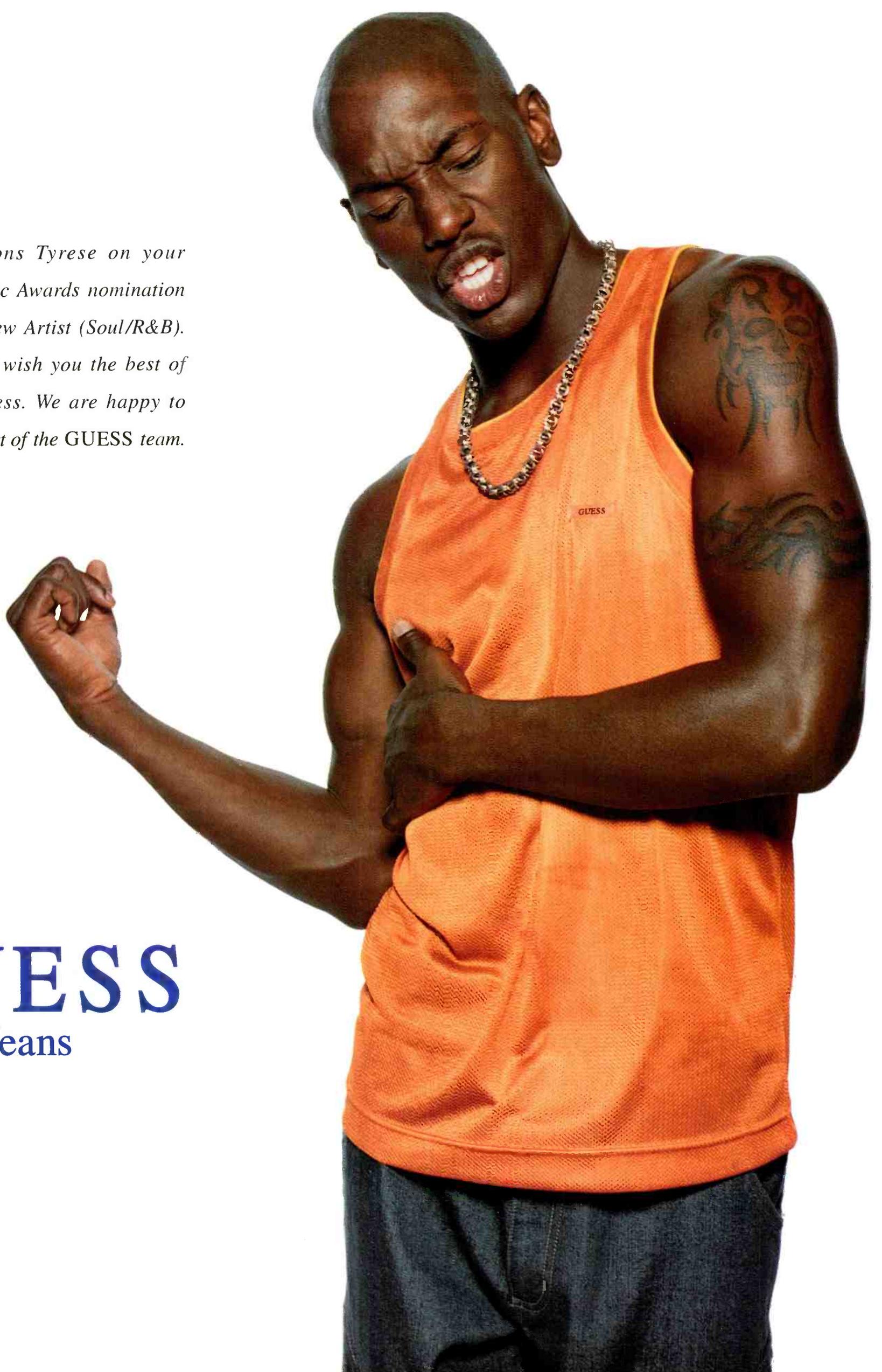
To promote the new set, the group will tour Japan. According to Victor Entertainment A&R director Tak Furuichi, the marketing plan is geared toward

establishing the band in the hard rock/heavy metal market, where it is better known for its association with Dickinson.

The label will also be servicing radio the single "Rays Of The Sun"—a tune that Roy Z. says "is about running away from something and then realizing that what you are running away from is what you really want. Instead of running, you realize that you have to go back and confront it."

The band is managed by the U.K.-based Sanctuary Management, which is shopping "Standing" to stateside labels for possible release later this year. The album is available to U.S. listeners via Tribe's Internet site (www.tribeofgypsies.com).

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Artists & Music

Bee Shares Grand Vision For SOAR Records

Brulé, Native Roots, Natay Among Those On Foremost American Indian Label

BY DEBORAH EVANS PRICE

NASHVILLE—After 10 years as one of the American Indian music community's premier record labels, SOAR Records is heading into the new millennium with a continued commitment to increasing the profile of native music.

"This is a whole new dawning. It's not just about sitting around tepees playing drums," says SOAR president Tom Bee. "It's about wanting to be recognized as a people."

He continues, "There's a lot of fine talent in Canada; there's a lot of fine talent throughout the U.S. on virtually every reservation. These young people are writing songs and performing just like the best of the non-Indian groups. I think it's only a matter of time before you'll see a lot of these talented warriors and warriors on the charts."

Bee is a veteran of many seasons in the music industry. He's one of the founding members of XIT, the first American Indian rock band signed to a major label, in the early '70s. The group gained an enthusiastic following and released groundbreaking albums, including the critically acclaimed "Plight Of The Redman," before disbanding. (They reunited last year to perform the finale at the Native American Music Awards, Nov. 7 in Albuquerque, N.M.)

"We were on Motown," Bee recalls. "And we basically were the catalyst for everything that's happening in contemporary music today. We were the first rock group to be signed to a major label. We had that sound with the drums, the bells, the chants, way back then. This was 1970. We were the last group to record at the historic Hitsville Studios in Detroit. The album was called 'Plight Of The Redman.' It seems like only yesterday, but the battle rages on."

After the group dissolved, Bee continued with Motown as a writer and producer and nurtured the dream of starting his own label. That dream came to fruition when Bee founded SOAR in 1989.

"I drove out to the Four Corners area [in New Mexico and] for 2½ years . . . sold records out of the trunk of the car, to open some accounts," says Bee, "and before they knew it, they had a rack and 20 cassettes, and I was down the road. Those were the good days. I couldn't do that now; that was a lot of work. I couldn't do it anymore because shortly thereafter the diabetes kicked in."

The operation has grown exponentially over the years, and Bee operates the label, a studio, and a warehouse from Albuquerque. "SOAR is a renegade label," he says proudly. "We're prepared to ride hard, fast, and furiously in the heat of the night—fill the sky full of arrows and ride different horses to keep them guessing, never take my boots off, sleep with one eye open. These are all tricks of the trade when you have a renegade label. It's

those types of things that keep me young and enthusiastic about the business."

SOAR's roster includes Paul LaRoche, who records as Brulé, reggae band Native Roots, rapper Natay, and Bee himself, who is working on a Christian record to be released this year on SOAR's Christian imprint, Red Sea. This spring SOAR will also release "Awakening The Spirit," a multi-artist project the proceeds of which will benefit the American Diabetic Assn.

As the company heads into its second decade, Bee says it will continue to focus on both traditional and contemporary American Indian music. "We're going more into a contemporary mode now, although we'll never stop recording traditional music, because traditional music will always be our foundation."

"That's what makes you strong as a label—to have good, strong catalog product that sells continuously," Bee adds. "Some years, it'll sell more than others, some years less than others, but the sale of a catalog is continuous. That's what allows you to keep the doors open and to take chances on some new acts, particularly the contemporary acts, which

[are] much different than producing and working a traditional drum group."

Bee is enthusiastic about the available talent in the American Indian arena but is frank in discussing the obstacles to taking that talent to the public. "There is no independent distributor out there that is really doing the job for this genre," he says. "They don't realize that there's a genre out there that could bring a substantial amount of income into their company. But they're asleep at the wheel. They don't understand the music."

Despite distribution obstacles, Bee sees a bright future for the genre. "I'm very optimistic. It's gonna just explode," he says. "There's such talent out there, it's unbelievable."

And it's talent that some retailers are anxious to get their hands on. "The music on SOAR is rich and unusual—and it's the kind of material that people who truly want something fresh would enjoy," says Mary Curtain, manager of Diesel Discs, an indie outlet in San Antonio. "What SOAR needs right now is a champion in the industry. A little support from the mainstream could change everything for this label."

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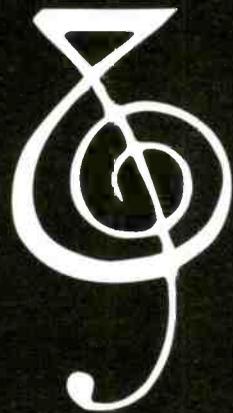
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CHRISTIAN/GOSPEL GAINS

(Continued from page 10)

keting tools and being much more focused in their buying habits and promotional strategies," he says.

He also cites the CBA's Impact X2 campaign, an initiative launched at 1997's CBA Convention in Atlanta with the goal of doubling sales during the next five years, as having a positive impact on the industry.

GMA president Frank Breeden says Christian labels are getting better at reaching consumers.

"One of the analyses I did was to look at what the top 100 units were averaging vs. last year," says Breeden. "That told me we're getting better at penetrating the marketplace on a title-by-title basis, which is good evidence to me. It shows that

'As an industry, as a team, we are penetrating better at retail'

- FRANK BREEDEN -

we have strength across our roster, that we aren't just having an anomaly here and there. As an industry, as a team, we are penetrating better at retail."

Christian retailers continued to maintain dominance, accounting for 57.5% of overall Christian music

sales, while mainstream retail stores account for 42.5%.

"In looking back over what our industry life has been like over the past five or seven years, I do believe we're starting to see some of the effects of acquisitions and mergers settle to the point that we're starting to see more of an efficient application of effort, a little bit better relationship with the mainstream side of our industry, so that we're seeing growth there," says Breeden. "We also have to give credit to the Christian marketplace, because the majority of the growth came from their side."

Breeden says the "Bible-belt" stereotypes no longer apply.

'The increase in sales can be attributed to people's desire to find meaning and purpose in their lives'

- RICK ANDERSON -

According to SoundScan, the top five Christian/gospel markets are New York City, Los Angeles, Chicago, San Francisco, and Philadelphia.

Rick Anderson, senior music buyer for the Cincinnati-based Berean Christian Stores chain, says Christian's core acts remain

Berean's best sellers.

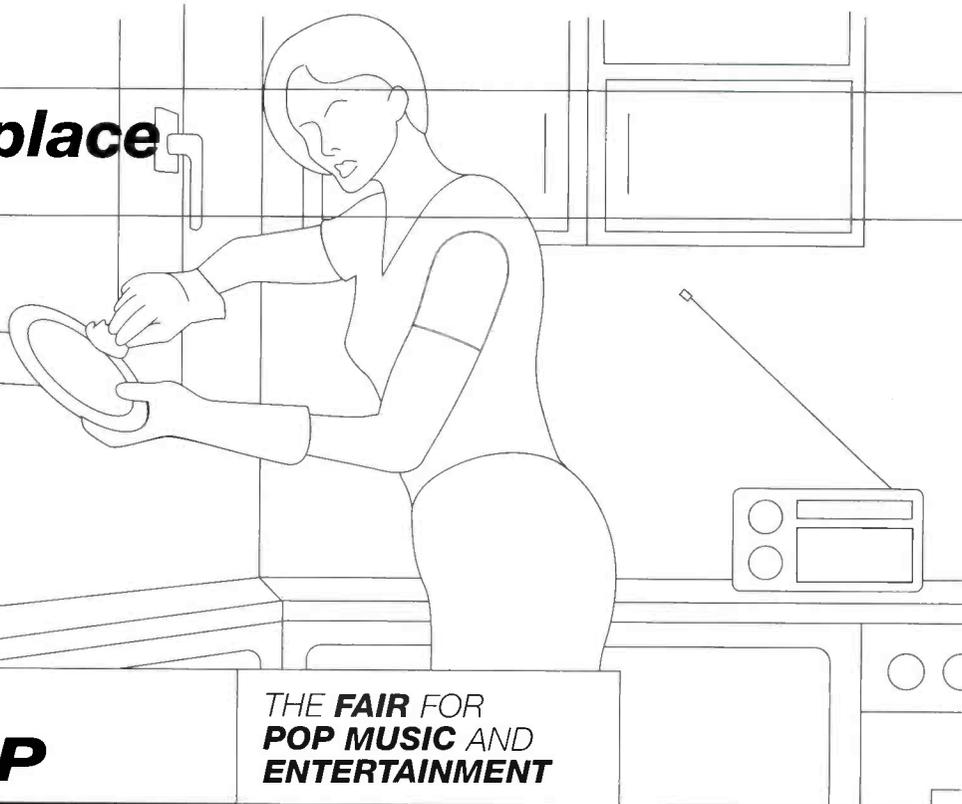
"Music sales in the Berean Christian Stores were very strong in 1999," says Anderson. "Our top five non-Christmas best sellers for the month of December were 'Wow 2000,' Michael W. Smith's 'This Is Your Time,' Jars Of Clay's 'If I Left The Zoo,' 'Wow Worship,' and Steven Curtis Chapman's 'Speechless.'"

"As you can see from the titles mentioned, sales came from core CBA product... Charlotte Church's release, 'Voice Of An Angel,' didn't make our top 40," he says.

Anderson attributes the Christian/gospel genre's growth to consumers' increasing interest in spirituality and their willingness to introduce friends to the music.

"I think that the increase in sales can be attributed to people's desire to find meaning and purpose in their lives and to help others to do the same," Anderson says.

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business ^{BOXSCORE} TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
METALLICA, KID ROCK, SEVENDUST, TED NUGENT	Pontiac Silverdome Pontiac, Mich.	Dec. 31	\$3,049,117 \$99.50/\$29.50	54,707 sellout	Cellar Door
METALLICA, KID ROCK, SEVENDUST	Target Center Minneapolis	Jan. 7-10	\$2,680,853 \$47.50	56,439 three sellouts	Jam Prods.
METALLICA, KID ROCK, SEVENDUST	Alistate Arena Rosemont, Ill.	Jan. 4-5	\$1,789,920 \$49.50	36,160 two sellouts	Jam Prods.
JOHN MELLENCAMP, OLD PIKE	Conseco Fieldhouse Indianapolis	Dec. 31	\$1,351,425 \$200/\$150/\$75/\$25	13,332 sellout	Sunshine Promotions
WIDESPREAD PANIC, DIRTY DOZEN BAND	Philips Arena Atlanta	Dec. 30-31	\$1,327,305 \$45/\$40.38	31,204 two sellouts	Cellar Door
JIMMY BUFFETT & THE CORAL REEFER BAND	Sony Music/Blockbuster Coral Sky Amphitheatre West Palm Beach, Fla.	Dec. 9-11	\$1,167,390 \$55.50/\$26.50	33,481 37,506 two shows one sellout	SFX Entertainment
METALLICA, KID ROCK, SEVENDUST	Bradley Center Milwaukee	Jan. 3	\$869,915 \$45.50	19,239 sellout	Frank Prods.
JAMES TAYLOR	Raleigh Entertainment and Sports Arena Raleigh, N.C.	Dec. 31	\$802,230 \$125/\$45	10,457 11,260	Cellar Door
TIM MCGRAW, FAITH HILL, JESSICA ANDREWS, CLARK FAMILY EXPERIENCE	Gaylord Entertainment Center Nashville	Dec. 31	\$692,075 \$99/\$50/\$35	16,536 17,746	in-house
JIMMY BUFFETT & THE CORAL REEFER BAND	Compaq Center Houston	Dec. 7	\$676,374 \$56.75/\$21	15,856 sellout	PACE Concerts

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Overseeing the worldwide management of the Fox Entertainment Group's music catalogs, Mennella is responsible for publishing the top songs in film and television music: *The X-Files*, *The Simpsons* and *Ally McBeal*, the scores from *Tarzan*, *Independence Day* and *Waiting to Exhale*.

Odetta - *Grammy-nominated singer*

Dubbed the "Queen of American Folk Music," Odetta is celebrating her 50th year in the entertainment business with the release of her 27th solo album. Her soulful voice was an emblem of the civil rights movement and has brought her international acclaim.

Barbara Skydel - *Executive V.P., Premier Talent Agency*

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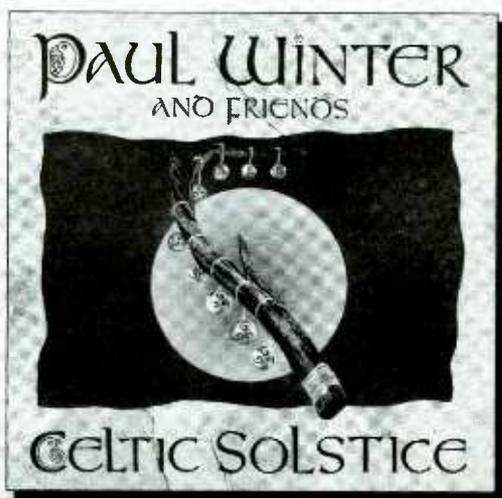
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Artists & Music

THE FUTURE OF DOWNLOADABLE MUSIC

(Continued from page 5)

er anymore.

"I was actually kind of blown away by just the total raw volume of them," says Gene Hoffman, president/CEO of digital download retailer EMusic, of the show of support for the new digital formats. "I knew that there were a lot of hardware companies behind it, but the fact that literally everyone who had the hardware expertise had made one really surprised—and excited—me."

RealNetworks and the Universal Music Group (UMG), meanwhile, used the occasion to unveil news of a strategic alliance that will see music from the world's largest record company made available for sale via download by midyear, promising an A-level grade of content to feed the need of all those new devices.

The pact was announced Jan. 7 during a keynote speech by Rob Glaser, founder/CEO of Seattle-based RealNetworks (*Billboard* *Bulletin*, Jan. 7).

Under the alliance, the two companies say, they will work together in online and off-line digital music marketing activities, including UMG distribution of RealNetworks' RealJukebox software. A UMG-developed, rights-protected digital music distribution format—which has not been given an official name—will be incorporated into a new version of the RealJukebox software that should be available by midyear.

UMG, in turn, will make its music available for purchase via digital download through the format. The digital music format will employ InterTrust's digital rights management technology and NatWest Bank's Magex clearinghouse infrastructure, according to the companies.

Larry Kenswil, president of global electronic commerce and advanced technology for UMG, says the company will make available for download "as much [music] as the marketplace demands" in the singles and albums formats, but notes of the latter's current limitations that "this is still a low-band world."

In remarks following the keynote, Edgar Bronfman Jr., president/CEO of Universal Music parent Seagram, described the announcement as "a watershed event for... the potential for the digital delivery of music, which will allow people to access music in new and different ways and far more easily than they can do now by going to a record store."

Universal has worked with RealNetworks on enabling a system that allows artists flexibility and creativity in presenting music digitally, both Kenswil and Bronfman noted.

"You'll get a whole raft of information and artwork in addition to just the music available with every download," Bronfman said.

RealNetworks also unveiled an alliance with Sony whereby it will integrate support for Sony's Secure Digital Music Initiative-compliant ATRAC3 format and OpenMG copy-protection technology into RealJukebox, allowing RealJukebox users to download and transfer ATRAC3 music to Sony's audio players.

- Sony, which previously announced its Memory Stick Walkman and VAIO Music Clip players, has added a new unit: the Network Walkman. Due in April in the U.S. at an expected retail price of about \$330, it boasts 64 megabytes (MB) of embedded flash memory.

- Philips showed off its portable music unit, the Rush, which will be available in versions with 32 MB and 64 MB SmartMedia Cards. The 32 MB unit is due in the first quarter at about \$200; the 64 MB version bows in May at about \$300.

- Samsung unveiled the upgrades to its Yepp line. The Photo Yepp is due this quarter at about \$400. The Motion Yepp, which can play back videos, launches in the second quarter at about \$500. The company also displayed a "concept unit" of a cell phone that will also hold music in the MP3 format and others.

- RCA, which already released the Lyra, announced a new portable CD player, due later this year at about \$200, that will play back MP3-encoded CDs.

- Casio said it will ship in April a "wrist-type wearable MP3 player"; versions will be available at about \$200 and \$250.

- Sharp showed "concept displays" of six solid-state portables due in Japan in spring at prices yet to be determined. In the U.S., some or all of the models will ship sometime in the fall, a company representative said.

- Creative Labs debuted the NOMAD Jukebox, due this spring at a price to be determined. It includes six gigabytes of built-in storage that can hold more than 100 hours of CD-quality music, according to the company.

Sony said here that it has forged a deal as well with Liquid Audio to make their Internet music-delivery systems interoperable. The move will allow consumers to play music downloaded via Liquid Audio formats on Sony's portable players.

Also under the deal, Liquid Audio is to incorporate into its system Sony's ATRAC3 format; Liquid will distribute digital downloads in ATRAC3 later this month.

The various hardware and software announcements—as well as the implications of the just-announced merger of America Online and Time Warner (see story, page 5) and anticipated online moves by the other majors this year—promise to put into place two key pieces needed to build a viable digital commerce market, observers say: portability, or the ability to move "Internet music" off the PC, and premium content.

"Major-label content is absolutely critical," says Ted Hooban, director of digital media for online retailer CDnow. "That's what people are waiting for: There's a clear demand [for paid digital downloads], and it's measured in the billions. When major labels come on with systems that are

secure, that are convenient, that are stable... then I think the demand is certainly there to consume music in this manner."

The entry of major hardware companies, which now have a vested business interest in popularizing the downloadable music formats, should also give added impetus.

"The marketing commitments of these companies will certainly raise awareness for digital music," says Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment, which is working with Universal Music on a digital-download sales system expected to bow this spring.

"We are actively working with those companies that offer the consumer ease of use and respect the copyright owners' interests," says Conroy. "Consumers, artists, technology companies, electronics companies, retailers, and music companies will all benefit if approaches to digitally delivered music are both secure and standardized. When this is achieved, the market for digital music will grow very quickly."

Analyst Van Baker, VP of consumer platform research for the E-business group of Dataquest, says he "absolutely believe[s] that consumers are ready to start buying music online" but sees that issue of standardization as a sticking point.

"The market is in a situation where we have 15 different codecs out there, and nobody wants to buy a player worrying about whether it works with only some of 15 different codecs, and even the programmable players [work with] only some," Baker says. "So I think we will certainly see more unit shipments this year than we saw last year; maybe even as much as two times—which would take us from about 600,000 or so to a little over a million—but is it going to explode? Absolutely not."

"The lack of some standards—or at least a manageable number of options—will continue to cause consumers to hold back," adds Baker.

Others are equally cautious about the shorter-term potential.

"By the end of the year, you'll see a significant increase in digital music sales over last year, certainly," says Storm Gloor, director of music purchasing for Hastings Entertainment. "The players are going to get out there, and if there is a strong marketing commitment behind them, which I expect there will be, that's a big plus. But people still need to be educated, and I think that's going to take some time yet until you see a mass market developing for this."

"The next few months could prove very enlightening," concludes Alan Alper, an analyst at Gomez Advisors. "We now have the players coming out in significant numbers, and we have the technology coming into place to help guard against copyright infringement, which means you'll be seeing the big labels feeling more comfortable putting their music out. There's been a lot of smoke; now we're going to see if there's any fire."

Billboard. Spring Buyer's Forecast

Billboard's semi-annual Buyer's Forecast hits the Feb 12 issue. Coverage includes a report of the most anticipated music releases for the January-to-June period, covering all genres and styles. Also featured is a look at key releases in selected international markets and reissue/catalog schedules and DVDs.

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Top 10 Favorite Artist Picks

December 31, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Trade Stevens	Pop, R'n B	1
2	Sevenkind	Rock, Alternative	8
3	Never On Sunday	Rock, Pop	5
4	Leonard Moss, Jr.	R'n B, Pop	12
5	Straight Edge	Metal	3
6	Atello	Hard Rock, Rock	4
7	Gemini	Pop	6
8	Ray DeTone	Rock, Instrumental	10
9	Quake	Hip Hop, Rock	2
10	Pub-Fiction	Alternative, Punk	3

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

December 31, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	So, You Tell Me-You Love Me, Never On Sunday	Rock, Pop	5
2	Superstar, Michelle Crispin	Dance, Pop	3
3	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	23
4	Clearview, Swim	Alternative, Rock	22
5	Mellow Yellow, Never On Sunday	Rock, Pop	2
6	Dora's Box, Quake	Hip Hop, Rock	1
7	Lovin' You True, The Cold Shot Band	Blues	22
8	Big Payoff, Atello	Hard Rock, Rock	26
9	Space Coaster, Tommy Shows	Hip Hop	7
10	Future #1, Kill Hannah	Alternative, Gothic	5

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

WINE FIELD

Fronted by Shawn Tooley and James Landry (both vocals/guitar), Wine Field's blend of modern alternative pop-rock has led to much recent success and acclaim. The group's first album has sold over 15,000 copies, and with constant international touring has gained radio airplay on over 455 stations throughout the US, France, Ireland and Canada. Their music was selected for feature on the TV programs "Dawson's Creek" and "Party of Five," and through word of mouth, press and constant touring, Wine Field has secured over 100 college campus performances across the US in 1999. "Something so well written and orchestrated that it becomes a synchronicity of word and sound" - Cover Magazine, June 1998.



Genre: Pop From: Cambridge, MA Deals sought: Any

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

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

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Artists & Music

COCO

(Continued from page 18)

Box, and BET this month. A Kenny Diaz/Hex Hector dance remix of "Do You Want My Love" was serviced in November to club DJs, who have been giving it play.

On Feb. 8 the label will ship the track to rhythm-crossover radio, and top 40 stations will get the track on Feb. 22. "There are at least three, possibly five, singles deep on this record," says Daniel DiCicco, U.S. product manager for Lee. "Picking the first single was a big challenge. There are a lot of places it can go."

Some radio programmers think Lee has considerable star potential. "She has a fine voice and lots of charisma," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz. "And the first single has a nice, approachable feel."

Lee's promotion tour, which kicks off Thursday (20) in New York, will be a full showcase with band and dancers. Set to hit Boston; Detroit; Chicago; Portland, Ore.; Atlanta; Florida; Dallas; and Los Angeles, this tour concludes Feb. 19 in San Francisco.

Lee recently returned from a two-month, eight-country tour of Asia to promote "Just No Other Way," which was released there in November. In less than two months, the album has attained platinum status in Taiwan (200,000 units) and Singapore (15,000), according to the label.

The early release gave her a chance to spend promotional time in Asia. "When CoCo releases an album in a country, she wants to be there," Maidenberg adds. "So this not only gave the Asian marketplace first access to her, but it enabled her to get her promotion and live shows out of the way for the rest of the world and schedule it so when she releases an album in the U.S., she's here full time."

In terms of drawing an audience, the label is hesitant to typecast Lee's appeal. From the dance-oriented, Frankie Knuckles-produced "Don't You Want My Love" to the soul-stirring ballad "Can't Get Over" featuring Kelly Price, "Just No Other Way" aims to have something for everyone.

"We're doing a nationwide launch through the Asian community [in the U.S.], as well as through the mainstream pop marketplace," says Maidenberg. "She'll be heavily marketed to the teen marketplace. But we're finding out that she's got a lot of appeal to an older audience."

In terms of press, Lee will benefit from spreads in *Glamour*, *Interview*, *Vibe*, *Seventeen*, and *Teen People*.

All of this suits Lee, who says that all of her childhood dreams seem to be coming true.

"I'm very lucky because Sony gives me a lot of freedom and space to be creative," says the artist, who is managed by Jim and Jason Morey of the Morey Management Group. "I had a lot of say in the album. I got the chance to choose the songs, the direction, and the image. They just want me to be myself and do something I really like. Nothing was force-fed to me."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

ETHEREAL POET: It's not easy to blend pure poetry with contemporary pop music. More times than not, the result is an airy-fairy mess that will make even the most open-minded listener cringe. To that end, pop ingénue Laurèll proves to be a rare find.

On her eponymous five-song EP, the New York artist offers an engaging blend of ambient/pop music with lyrics that are uniquely literate and rich with emotion. Although she structures her words in traditional verse/chorus form, it's easy to envision them effectively delivered in a nonmusical form. The images and characters are that vivid.

Tracks like "Fall" (which skittles with a trippy electro-beat that would do William Orbit and Fatboy Slim proud) and the funky, single-worthy "Alone In Love" are framed with words that have a rich, almost medieval flavor. It might be hard to imagine such material finding a welcome home at mainstream radio, but Laurèll also has a formidable talent for the kind of contagious hooks that top 40 programmers crave.

Laurèll is rehearsing with a band for a series of East Coast club dates and showcases that will begin in early February. For further information, contact 212-807-6361 or visit the artist's Web site (www.laurellstemple.com).



LAURELL

BROTHERS WORKIN' IT OUT: With the self-made disc "Looking Down The Road," siblings Adrian and Melv Duffy prove that they have the potential to be a modern-day Everly Brothers.

Recorded under the group name BrotherNature, the album is a feast for fans of intricate harmonies and simple yet infectious melodies.

The lads started playing onstage in the U.K. and Germany as pre-teens during the '70s, cranking out country-flavored ditties and opening for artists such as Tammy Wynette, Charley Pride, and Marty Robbins.



As they grew into adulthood, they began to focus on writing more rock-driven folk/pop material, much of which makes up the sterling "Looking Down The Road." Cuts like "Engines Are Pulling Me" and "Painted Faces" have an intimacy and a storytelling flavor that's fondly reminiscent of the Eagles' early material—though Adrian and Melv are a tad less moody and a little more romantic in their vocal delivery.

The past year has seen BrotherNature tour the U.K. quite a bit. In addition to club gigs, the act has opened for Mojave 3, Gomez, the Bluetones, Tina Turner, and Joe Cocker. Major labels are wisely starting to take notice. It's just a matter of time before these lads are enjoying hits on a worldwide level.

In the meantime, BrotherNature's disc is on sale via its Web site (www.brothernature.co.uk). For more information, contact Michelle Hopkins at Symphony Management, 011-44-181-547-0389, or michelle@brothernature.co.uk.

THE NEXT LEVEL: We're pleased to report that Spike 1000, featured in the May 15, 1999, edition of Continental Drift, has inked a European licensing deal with Network/Pony Canyon Records. The San Francisco-based band will issue a full-length disc with the label in mid-February. At this point, the project (which deftly straddles the line between Metallica-like hard rock and confessional pop) is still up for grabs in the U.S. For more info, contact Bill Cutler at 415-931-8780.



V FOR VERANCE. Verance. The new name resulting from the merger of ARIS Technologies, Inc. and Solana Technology Development Corp. The acknowledged industry standard in audio watermarking for DVD Audio copy control and for the Secure Digital Music Initiative (SDM Phase 1). A new world leader in creating technology solutions for the commerce and information management needs of the music, advertising, programming and media industries.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	5	32	MOBY V2 27049* (1.98 CD)	PLAY
2	2	28	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
3	1	40	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
4	3	13	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
5	4	29	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
6	6	10	VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
7	10	5	KELIS VIRGIN 47911 (11.98/16.98)	KALEIDOSCOPE
8	9	15	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
9	8	23	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
10	13	11	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
11	43	3	GILBERTO SANTA ROSA SONY DISCOS 83016 (9.98 EQ/15.98)	EXPRESSION
12	14	2	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
13	27	68	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
14	12	9*	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
15	21	7	GRUPOMANIA SONY DISCOS 83619 (9.98 EQ/15.98)	MASTERS OF THE STAGE: 2000 VECES MANIA
16	37	8	OLGA TANON WEA LATINA 80048 (9.98/15.98)	OLGA VIVA, VIVA OLGA
17	24	12	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
18	19	31	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
19	11	38	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
20	41	9	RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
21	26	9	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
22	20	40	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
23	18	34	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
24	22	15	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
25	15	7	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH

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. © 2000, Billboard/BPI Communications.

26	30	22	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
27	25	15	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
28	35	9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
29	7	15	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
30	RE-ENTRY		KEITH JARRETT ECM 547949 (17.98 CD)	THE MELODY AT NIGHT, WITH YOU
31	36	8	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
32	32	12	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
33	RE-ENTRY		KABAAL STREET PRIDE/PRIVATE I 417090/UNIVERSAL (10.98/16.98)	WALKING 1/2 DEAD
34	RE-ENTRY		BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
35	40	15	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
36	29	31	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
37	23	6	TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98)	RAP LIFE
38	42	2	GUANO APES SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
39	RE-ENTRY		MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
40	38	21	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
41	NEW ▶		GISSELLE ARIOLA 70757/BMG LATIN (8.98/13.98)	LO MEJOR DE
42	50	2	KEALI'I REICHEL PUNA HELE 13956 (10.98/15.98)	MELELANA
43	39	23	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
44	16	20	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
45	34	44	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
46	31	4	BOB & TOM 65002 (28.98 CD)	GREATEST HITS — VOLUME ONE
47	NEW ▶		BLACK INDIAN MAXIMUM CAPACITY 1099 (10.98/16.98)	GET 'EM PSYCHED
48	NEW ▶		CARLOS PONCE EMI LATIN 21979 (8.98/14.98)	TODO LO QUE SOY
49	17	17	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
50	NEW ▶		LOS SABROSOS DEL MERENGUE CAIMAN 2922 (9.98/14.98)	ROMPIENDO EL MILENIO

POPULAR UPRIISINGS

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

THE ROCKFORD FILES: Another member of Pearl Jam has branched out by performing in another band. This time it's Pearl Jam lead guitarist Mike McCready, who formed the rock band

have known McCready since they were children, beginning when they started playing in bands in their formative junior high school years and, later, in bands named Warrior and Shadow.

Akre, Newcomb, and Chris Friel have been in the band Goodness, which has released albums on Lava/Atlantic Records and Immortal/Epic Records.

Now the Rockfords have come full circle with the Feb. 1 release of their self-titled debut album on Epic. The album features songwriting by McCready and a guest appearance by Heart guitarist/singer Nancy Wilson, who sings on the track "Riverwide."

McCready says, "The Rockfords was like any band project: Everybody brings in as much as they've got, and some ideas work and some don't."

There are no plans for a Rockfords tour, but word-of-mouth recommendations from Pearl Jam fans may go a long way in fueling interest in the album.



Dad On Tour. British rock band Gay Dad launches a North American tour Jan. 27 in Jacksonville, Fla., as the opening act for the Pretenders. Gay Dad is already a favorite with the British music press, and the band is touring in support of its London Records debut album, "Leisure Noise." Upcoming shows on the Pretenders/Gay Dad tour include Feb. 1 in Atlanta, Feb. 4 in Houston, Feb. 11 in Los Angeles, Feb. 29 in Detroit, and March 10 in New York.

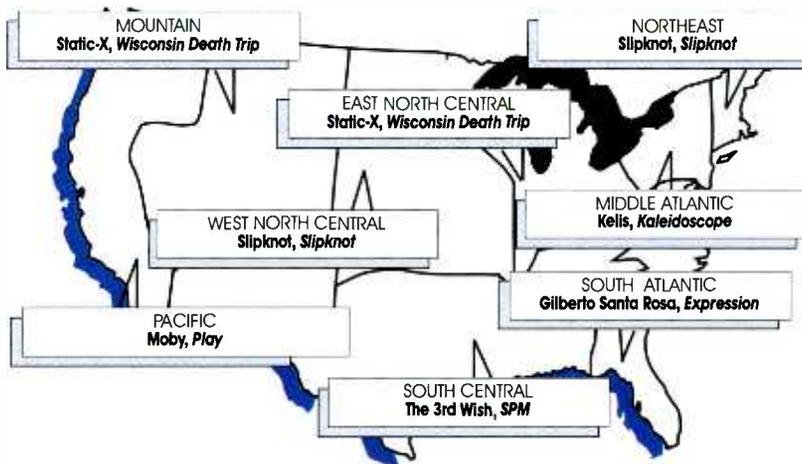
the Rockfords with several longtime friends: lead vocalist Carrie Akre, guitarist Danny Newcomb, bass player Rick Friel, and drummer Chris Friel.

The last three musicians



Fish Out Of Water. At a time when American artists are dominating the contemporary Christian charts, British group Phatfish is aiming to make its mark with its Pamplin Music debut album, "Purple Through The Fish Tank." The band calls Phatfish's rock-oriented sound "in-your-face Kingdom music."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Moby Play	1. SPM The 3rd Wish
2. Keali'i Reichel Melelana	2. Stroke 9 Nasty Little Thoughts
3. System Of A Down System Of A Down	3. Brad Paisley Who Needs Pictures
4. Kelis Kaleidoscope	4. Static-X Wisconsin Death Trip
5. Stroke 9 Nasty Little Thoughts	5. Slipknot Slipknot
6. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer	6. Vertical Horizon Everything You Want
7. Slipknot Slipknot	7. A.B. Quintanilla Y Los Kumbia Kings Amor Familia Respeto
8. Static-X Wisconsin Death Trip	8. Roy D. Mercer How Big'A Boy Are Ya? Volume 6
9. Tash Rap Life	9. System Of A Down System Of A Down
10. Shakira Donde Estan Los Ladrones?	10. Kabaal Walking 1/2 Dead

ELLING JAZZ: Jazz vocalist Kurt Elling has returned with his latest album, "Live In Chicago" (Blue Note Records). The Grammy-nominated artist is joined on the record by pianist Laurence Hobgood, acoustic bass guitarist Rob Amster, and drummer Michael Raynor.

Two of Elling's previous albums were hits on the Top Jazz Albums chart: 1997's

"The Messenger" peaked at No. 12, and 1998's "This Time It's Love" reached No. 25. The Chicago native is currently touring in support of the album. Upcoming tour dates include Jan. 28-29 in Chicago; Feb. 18 in Madison, Wis.; Feb. 19 in Minneapolis; Feb. 24-25 in St. Louis; March 3 in Detroit; March 23-25 in New York; and April 5-9 in Los Angeles.

AUDRA'S 'GLORY': Tony Award-winning performer Audra McDonald will get a significant publicity boost for her second album, "How Glory Comes" (due Feb. 15 on Nonesuch Records), when the album will be fea-

tured in a PBS pledge special set to premiere March 4. McDonald will also embark on a U.S. tour. Concert dates include March 4



Spontaneous Combustion. Los Angeles-based rapper Spontaneous collaborated with several notable artists on his self-produced album, "Spur Of The Moment Musik," set for release Jan. 25 on Goodvibe Recordings/Atomic Pop. Among the artists featured on the album are Xzibit, Kurtis Blow, Tash of Tha Alkaholiks, and Rock of Heltah Skeltah. The album's current single is "Touch This." Spontaneous is planning to do a select promotional tour of California, beginning in early February.

in Columbus, Ohio; March 11 in Irvine, Calif.; April 25-29 in Atlanta; May 1-7 in New York; May 12 in Boston; and May 13-14 in Washington, D.C.

STEVEN CURTIS CHAPMAN

CHRISTIAN MUSIC'S MOST AWARDED ARTIST
3 GRAMMYS, 38 DOVE AWARDS, 32 #1 SINGLES

(SPEECHLESS)

CERTIFIED GOLD

BILLBOARD TOP 100 19 WEEKS

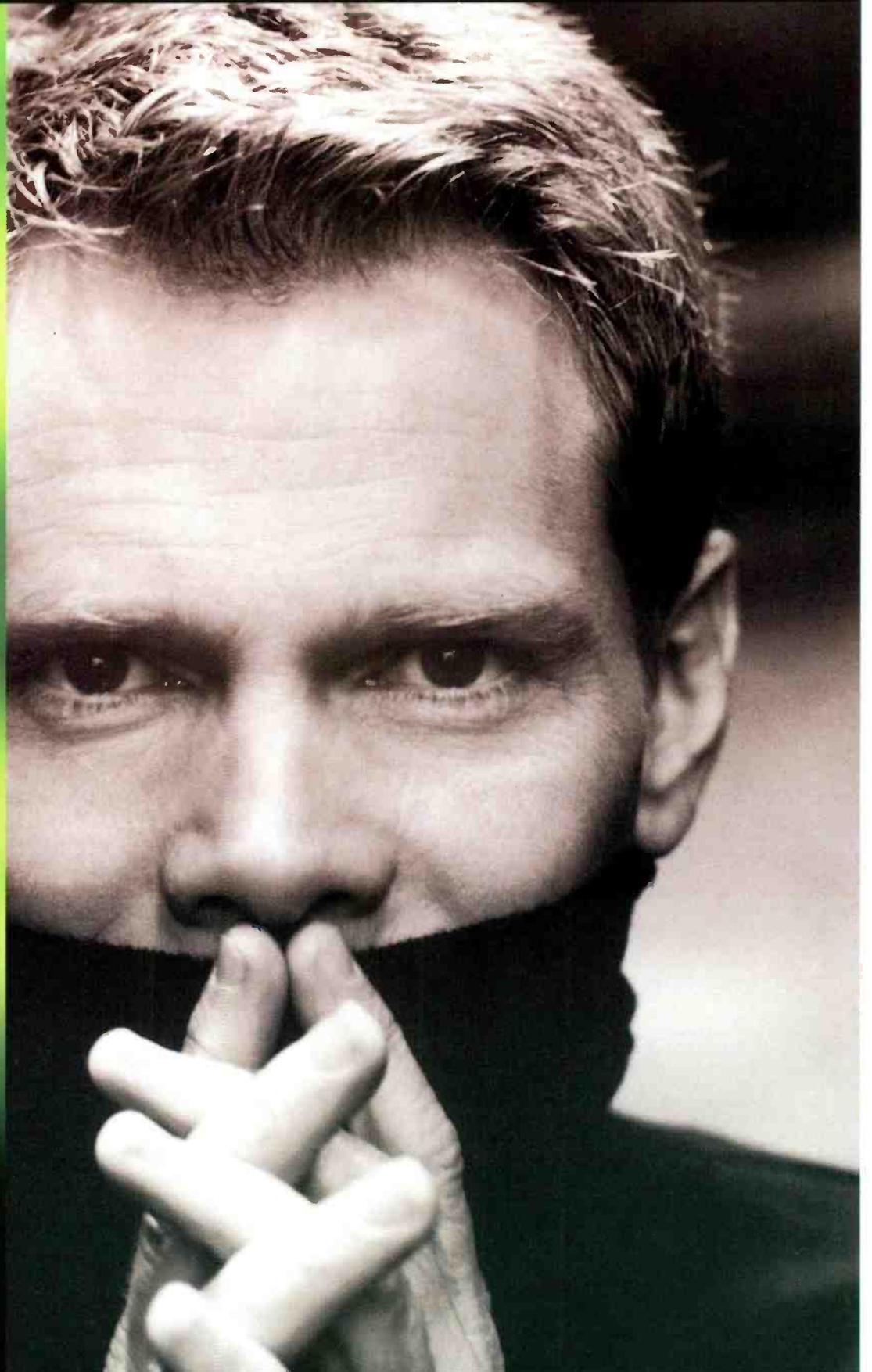
THREE #1 RADIO SINGLES

50-CITY TOUR
300,000 TICKETS SOLD

"DIVE"
CHRISTIAN MUSIC'S SONG OF THE YEAR
*1 AC AND CHR 1999 AIRPLAY CHARTS - CHRISTIAN RESEARCH REPORT

1999 GRAMMY NOMINATION
BEST POP/CONTEMPORARY
GOSPEL ALBUM

(SPEECHLESS)



WE'RE (SPEECHLESS)



Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ B'ehl

Bright Eyes
PRODUCERS: Lloyd Peterson, B'ehl
Endearing Records NDR 017

Acts like B'ehl don't come along every day. Since 1994 the balanced male/female quartet has been fine-tuning a sound that is equal parts buoyant pop and vibrant alternative. On its debut, "Only A Paper Moon," B'ehl reveled in a jangly, sweet pop landscape. Since then, and in the aftermath of several successful indie singles, fans of the Sundays, the Cardigans, the Cranberries, the Go-Go's, and, to a lesser extent, the Breeders have been tripping over themselves in anticipation of B'ehl's follow-up album. "Bright Eyes," like its predecessor, intertwines subtle ballads and sun-kissed, guitar-drenched bouts of energy. Also, and thankfully, bandmates Melanie Barnes and Allison Somers are still tag-teaming it—vocally, that is. How to tell the two apart? That's easy: Somers is the one with the highly excitable voice. There is one major difference, though, between the two albums: A spirited sense of optimism permeates the 12 tracks of "Bright Eyes." What a way to welcome in 2000! Contact: 204-487-1943.

★ THE ROBBIE MCINTOSH BAND

Emotional Bends
PRODUCERS: Robbie McIntosh, Stephen Darrell Smith
Compass Records 7 42822
Guitarist Robbie McIntosh is no stranger to the world of pop. He spent five years playing with the Pretenders and six years with Paul McCartney. In the album department, this guitarist's guitarist has played alongside the likes of Cher, Celine Dion, Annie Lennox, and Phil Collins. For this, his rock-solid debut, McIntosh has assembled a tight band (bassist Pino Palladino, pedal steel guitarist Melvin Duffy, drummer Paul Beavis, and Mark Feltham on harmonica). Primarily recorded live, with very few overdubs, "Emotional Bends" traverses Chicago blues, Texas swing, Southern roots, and classic-sounding rock. McIntosh-penned tracks like the barroom-hued "Cactus Juice," the John Mellencamp-tinged "Oh Judy," and the rousing title track bristle with a startling honesty—both lyrically and musically—not found on too many contemporary pop/rock recordings. Contact: 615-320-7672.

KITTIE

Spit
PRODUCER: GGGarth
Ng/Artemis 1002
Everything about "Spit" is supposed to be titillating—from the jailbait visual image of the act's four teen female members to the winking yet completely harmless lyrical content. Alas, everything about the project seems a tad too calculated to actually trigger the desired response. Front woman Morgan Lander is an appropriately aggressive belter,

SPOTLIGHT

BARRY MANN
Soul & Inspiration
PRODUCER: Fred Mollin
Atlantic 83239

Barry Mann and his wife and musical partner, Cynthia Weil, are quite the successful songwriting duo. Since the '60s this pair, sometimes collaborating with others, has penned some of pop music's most memorable moments, including "On Broadway," "We Gotta Get Outta This Place," and "You've Lost That Lovin' Feeling," which is the most performed song in the history of BMI. With the songs' emotional melodies and memorable hooks, it's no wonder that acts as diverse as Hanson, Dolly Parton, and Chaka Khan have at one time or another jumped at the opportunity to record a Mann/Weil composition. For "Soul & Inspiration,"



Mann has created a sort of greatest-hits set of songs culled from the pair's extensive catalog. The twist: Mann is joined by a powerful lineup of guest vocalists, including Bryan Adams, Daryl Hall, Carole King, Deana Carter, Brenda Russell, and Peabo Bryson. In the end, this 11-song collection is a testament to the adage that a good song will stand the test of time.

although her caterwaul can occasionally be a bit too overwrought. She gets respectable instrumental support from bandmates Fallon Bowman (guitar), Mercedes Lander (drums), and Talena Atfield (bass). Kittie proudly wears the influence of groundbreakers like the Runaways and the Donnas. However, nothing on "Spit" promises to similarly stand the test of time.

SPOTLIGHT

PRESENCE ALL SYSTEMS GONE



PRESENCE
All Systems Gone
PRODUCER: Charles Webster
Ark 21 186 810 050

A four-member collective masterminded by dance music veteran/producer Charles Webster, Presence brings somewhat unorthodox—albeit very welcome—views to clubland. Beautifully awash in melancholic melodies, soulful vocals, and atmospheric landscapes, "All Systems Gone" wisely eschews the latest dancefloor fads for well-crafted musicianship and proper, timeless songs. It's almost as if Everything But The Girl, Larry Heard, and Womack & Womack decided to merge musical ideas in the studio. Joining Webster for this deep house journey are Shara Nelson, who is known for her solo career and her work on the Massive Attack album "Blue Lines"; Sarah Jay, who was featured on the Massive Attack album "Mezzanine"; and Steve Edwards, who has worked with Finley Quayle. Via import singles, U.S. dancefloors have already embraced tracks like "Future Love," "Better Day," and "Sense Of Danger," which if promoted properly, could become a major hit at radio. In a perfect world, "All Systems Gone" would be a no-brainer.

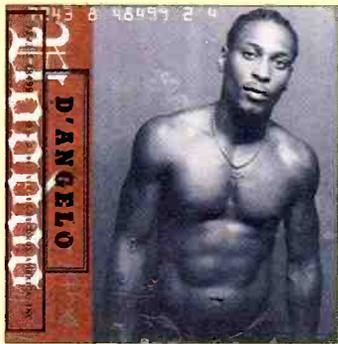
VARIOUS ARTISTS

You're Sensational: Cole Porter In The '20s, '40s & '50s
PRODUCERS: Susan Elliot, Robert Kimball, Raymond L. Shoemaker, Richard M. Sudhalter
Koch International Classics 33714
In 1992, a year after the centennial of Cole Porter's birth, this record label and the

SPOTLIGHT

D'ANGELO
Voodoo
PRODUCER: D'Angelo
Cheeba Sound/Virgin 7243 8 48499

Anticipation. That should've been the title of D'Angelo's sophomore album, one of the most awaited sets in recent years. After numerous setbacks and rescheduled release dates, D'Angelo finally presents "Voodoo." The immediate question on everyone's mind will very likely be, "Was it worth the wait?" That can be answered in one word: yes. A progenitor of the neo-soul movement, D'Angelo has created a classic album with a little something for everyone. From funk-fueled party jams like "Devil's Pie" and the album's first single, "Left & Right," to cool, jazzy cuts like "Send It On" and "Great Day In Da Mornin'," the artist



covers all the necessary grooves. The collection's second single, "Untitled," on which D'Angelo's voice flows smoothly over a wailing organ, may be the album's most emotional track. "Feel Like Makin' Luv" (featuring Lauryn Hill), a remake of Roberta Flack's soul classic, sets a sensual mood, with Hill's and D'Angelo's voices seamlessly meshing; in fact, it's difficult distinguishing one from the other. D'Angelo even enters the (way hot) Latin music arena with "Spanish Joint," which is tinged with rhythm guitar slides and trumpet riffs. The wait is over; the album is here. "Voodoo" is definitely something to believe in.

Indiana Historical Society—Porter was born in the state—collaborated on a three-disc boxed set covering the great songwriter's output in the '30s. Now along comes the second volume, which flanks that decade with the '20s, '40s and '50s. Additionally, it includes "I've A Shooting Box In Scotland," from Porter's first show, 1916's "See America First." The format is broad, encompassing cast, soundtrack, pop, and jazz recordings, even repeating songs in different formats. Porter, of course, holds up extremely well wherever his words and music may wander. As with the first volume, there is a detailed booklet that shows the ways of Porter's greatness. With this collection, one can name the decade and find, in both volumes, most of the riches from the Porter Broadway and film catalog. Decidedly better late than never.

DANCE

MARINA
Um Lotty Da
PRODUCER: Marina
MRK 70262

Despite its tremendous potential, "Um Lotty Da" is a recording rooted in a time other than the present. Some tracks gallop with the frenetic feel of an '80s-era hi-NRG anthem, while others strobe with a mid-'90s Euro tone à la

La Bouche and Real McCoy. This is a collection that would have benefited from the input of a producer other than the artist. Unquestionably, Marina is a dynamic personality who also displays formidable skills as a tunesmith. Much of the material here is quite infectious. In fact, at the core, tunes like "Dream Lover" and "Limit Of Love" have the structure and hooks of major pop hits. Alas, Marina stilted her material in dated arrangements and performances that can be over the top. On one hand, "Um Lotty Da" disappoints. But it also hints at what Marina's next project could be with a little more outside collaboration.

COUNTRY

★ ALECIA ELLIOTT

I'm Diggin' It
PRODUCERS: Tony Brown, Jeff Teague
MCA Nashville 088 170 087

Of the coming crop of cute, pedal-pusher-wearing, bellybutton-showing teenage country singers, Alecia Elliott—at least on the basis of this debut album—has a terrific future. At 16 years old, Elliott has a distinctive, expressive voice that is poised to become more full-bodied as she matures. Additionally, she displays considerable writing potential. For proof, look no further than the lovely ballad "I'm Waiting For You" and the arch "You Wanna What?" And it doesn't hurt to have Tony Brown helping out in the studio. In this Shania- and Faith-driven era of grab-the-pop/country ring, Brown, co-producer Teague, and Elliott are walking a tightrope between pop and country and, thus far, doing a good job. This is bright-sounding pop-flavored country, as opposed to the country-flavored pop that appears to be everywhere. While the songs are, without exception, first-rate efforts from front-line Nashville writers, Elliott's striking voice is best shown on ballads like "I'm Waiting For You," "Every Heart," and "Some Say I'm Running."

JAZZ

DAVE DOUGLAS

Leap Of Faith
PRODUCER: Dave Douglas
Arabesque 145
Concurrent with his heralded RCA debut, trumpeter Douglas sees the release of this sterling 1998 date, recorded with a quartet featuring saxophonist Chris Potter, bassist James Genus, and drummer Ben Perowsky. While it may lack the hoopla surrounding the major-label project, this recording is a fine introduction to one of the genre's most intriguing and progressive voices. With nary a glance toward clichés, Douglas utilizes off-kilter rhythms and snakelike melodies that reflect a thorough study and understanding of music ranging from baroque and classical to straight-ahead jazz and R&B. The real treat here is the quartet's interaction, as it works its way through the 11 Douglas compositions with a felicitous determination that makes the complex tunes seem not easy but rather highly accessible.

LATIN

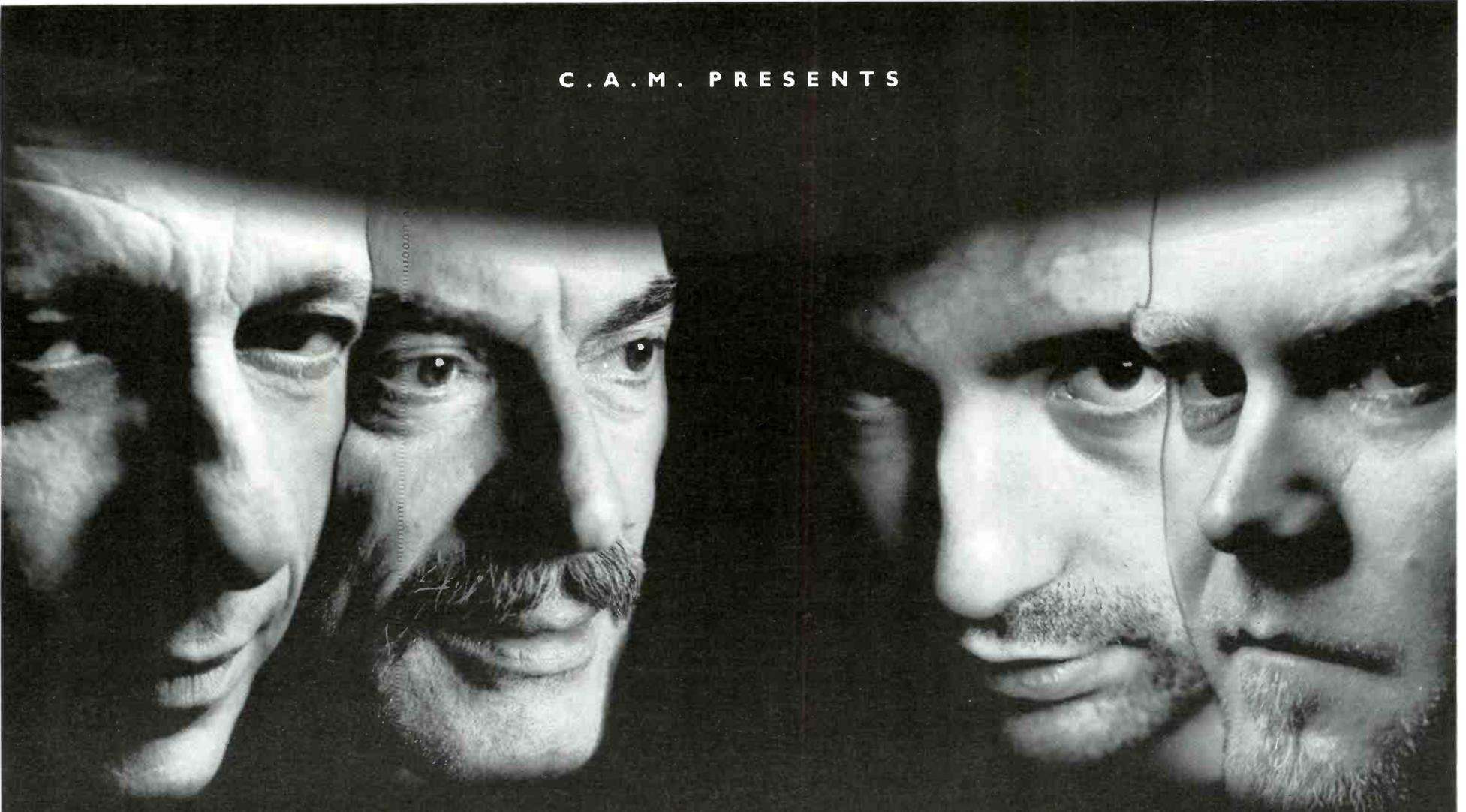
★ MARCO HERNÁNDEZ

Qué Hable La Música
PRODUCERS: Marco Hernández, Manuel Tejada
Ariola/BMG Latin 72746
This fine maiden disc by the former backing vocalist of merengue supergroup Juan Luis Guerra 440 is replete with exuberant, sing-along love songs that instantly recall many melodious merengue and bachata hits by Guerra. Oddly, the tenor singer's

(Continued on page 32)

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).

C.A.M. PRESENTS



JAZZ

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Photo by ANDREA PACIONI

Studio GRAFITE

(Continued from page 30)

invitee on the album, Héctor Anibal, an expressive bari-tenor stylist, steals the show from Hernández by turning in ear-perking performances as a solo vocalist on four cuts, two of which—"Luna De Miel" and "Lloro"—are solid bets for pop and tropical radio. Meanwhile, Hernández's tracks are hardly throwaways. "Soy Un Sabordin," the album's peppy, meren/pop first single, appears radio-bound, as do the galloping merengue cut "Por Aquí Pasó (La Huracán)" and the sensuous ballad "Así Eres Tú."

★ CARAVANA CUBANA

Late Night Sessions

PRODUCER: Alan Geik

Rhino R2 78028

"Late Night Sessions" is an all-star Afro-Cuban session featuring some of the most legendary names in Cuban and Afro-Latin music of the past several decades. Musicians spotlighted include pianist Chucho Valdes, bassist Al McKibbin, trombonist Jimmy Bosch, and flutist Orlando "Mara-ca" Valle, among others. Vocally, the eight-song set shines the spotlight on Lazaro Galarraga; Jose Caridad "Perico" Hernandez; and the hot, young quartet Bamboleo. Oh so rhythmic and sexy, the album overflows with several musical forms, including *guajira* ("Romanza Guajira"), *descarga* ("Chucho Carabali"), bolero/rumba ("Solo Y Triste"), *comparsa* ("La Comparsa"), and *güiro/batá/son* ("Afrekete Suite"). Radio and retailers that did well with the Buena Vista Social Club should investigate this release sooner rather than later.

VARIOUS ARTISTS

Latin Superstar Remixes

PRODUCERS: various

Sony Discos 83667

The first album to contain dance reconstructions of tracks by Tejano artists is an uneven set that falls short of club-land standards: The tracks are too short in length, making it rather difficult for club DJs to seriously mix them into their sets. An exception is the extended Spanglish club mix of Stefani Montiel's "Ay Papi." Having said that, DJs in Latin music clubs in Texas and the Southwest should have no problem with these songs, as they generally navigate songs with short intros and cold outros anyway. While Tejano radio will not likely rotate radical yet catchy techno-rooted revamps of David Lee Garza's "Cosa Rica," Eddie González's "Baila Este Cumbia," and Shelly Lares' "Qué Alegre Baile," progressive Latin pop and English power stations might be tempted to spin one of these jams into their mix shows.

NEW AGE

► DAVID LANZ

East Of The Moon

PRODUCER: Hugh Padgham

Decca 289 466 967

Pianist David Lanz built a reputation on romantically inclined solo piano and orchestral works with the Narada label in the 1990s. Producer Hugh Padgham gives Lanz a more muscular sound on this latest album, with some assistance from drummer Manu Katche, bassist Pino Palladino, and guitarist Dominic Miller. Lanz taps into the steroid-pumped bombast of Mannheim Steamroller on "Dancing With Dionysos," while echoes of "Riverdance" adrenaline appear on the Celtic inflections of "The Green Man." Procol Harum organist Matthew Fisher turns up on three tracks, laying down some of his patented, swampy Hammond organ chords. The second half of the disc is consumed by "World At Peace (Music For Piano And Orchestra In Six Parts)." Lanz conjures up all the pomposity that the title suggests with cinematic orchestrations that could be a demo for the next Steven Spielberg epic.

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ BRYAN ADAMS The Best Of Me (3:33)

PRODUCERS: Bryan Adams, Robert John "Mutt" Lange

WRITERS: B. Adams, R. "Mutt" Lange

PUBLISHERS: Badams Music Ltd./Zomba Music International, ASCAP

A&M 10014 (CD promo)

Bryan Adams returns to the fold with a gratifying uptempo song—at last. Despite his seemingly endless run of mollycoddled mush, the Canadian pop/rock shows he can still get behind the wheel of a rockin' pop song, sounding as inspired and fresh as in earlier outings like "Summer Of '69" and "This Time." This truly showcases the artist at his melodic best, with a tune so inviting and feel-good that listeners, given the chance, will connect like warmth to summer. Adams renews his connection with longtime co-writer/producer Robert John "Mutt" Lange, who's been busy these last few years igniting the career of wife Shania Twain. "The Best Of Me" is a tasty delight, beautifully executed, and vintage Bryan Adams. ACs, hot ACs, and adult top 40s simply must embrace this one. In Canada, the song, already a hit, comes from his new greatest-hits opus; let's hope the same is coming here.

BARENAKED LADIES If I Had \$1000000 (4:27)

PRODUCER: Michael Phillip Wojewoda

WRITERS: S. Page, E. Robertson

PUBLISHERS: Treat Baker Music, SOCAN; WB Music Corp, ASCAP

Reprise 100000 (CD promo)

This kitschy folk track—sounding like it came straight from the halls of Berkeley in the 1960s—has been making its way around a few high-caliber adult top 40 stations for a while now, particularly WPLJ New York, and all without any hype from label Reprise. With the release of the outfit's new "Rock Spectacle" live album, Reprise has decided to work this track to radio in an attempt to publicize the new project—even as the act's current "Get In Line" continues to gain strength at the format. Despite the grave challenge of the song's meandering five-minute length, the live version has a lot more life in it, as it ups the pace, adds zest to the vocals, features the audience singing along, and draws more attention to the campy lyric about all the things the boys would do for their mate if they had the cash—such as buy an exotic pet "like a llama or an emu" or "put a tiny little Frigidaire somewhere." You get the idea: It's all in fun here. This is no doubt a novelty track, but it could add a punch to playlists. Also on the promo single is the original album version from the Ladies' "Gordon."

R & B

★ TAMAR If You Don't Wanna Love Me (4:01)

PRODUCER: C. "Tricky" Stewart

WRITER: not listed

PUBLISHER: not listed

DreamWorks 5268 (CD promo)

The second single from new DreamWorks artist Tamar (pronounced "tay-mar")—the sister of pop/R&B heavyweight Toni Braxton and former member of the Braxtons—goes right for the slow and silky pop/AC jugular, with a heartbroken mantra about moving on despite the internal struggle that comes when love ends.

SPOTLIGHT



'N SYNC Bye Bye Bye (3:19)

PRODUCERS: Kristian Lundin, Jake Schulze

WRITERS: K. Lundin, J. Schulze, A. Carlsson

PUBLISHERS: Zomba Enterprises/Grantsville Publishing, ASCAP

Jive 42655 (CD promo)

The battle of the boy bands is set to heat up all over again, as Backstreet Boys' primary rival hits the streets with its first single on now-shared label Jive. 'N Sync's recent high-profile legal wranglings with former manager/creator Louis Pearlman might tarnish many acts, but these guys need not worry for two reasons. First, their target audience probably aren't regular readers of The New York Times (and it's doubtful that Bop covered the issue); second, this razzle-dazzle uptempo pop song will ease any fears that the music quality got lost in the fight for pay. This latest track from some of the day's hottest producers—Kristian Lundin, Jake Schulze, and Andreas Carlsson—tears right down Backstreet Boulevard with a series of dramatic drop-down beats somewhat along the lines of BSB's recent "Larger Than Life" and yet unique enough to sell radio in an instant on another damn good hit from these boy wonders. Empowered through the confident production and the unusually forthright vocals from members JC, Justin, Chris, Joey, and Lance, "Bye Bye Bye" is really fueled by hooks and clever instrumental elements. It's also fun hearing the boys give the big "you're outta my life" to a scorned woman instead of hearing the usual puppy-love antics that have pervaded their last few ballads (in particular, the dreadfully sappy "Music Of My Heart" with Gloria Estefan, which put them dangerously close to Air Supply territory). Now, if only someone could do something about Joey's red hair. From the new album, "No Strings Attached," due March 7.

Tamar's vocal is pleading and downright dewy with remorse, at times hinting at her sister's richly textured lower register to fine effect; yet on the chorus, this talented young artist proves she isn't just hanging onto the family connection. Believe it or not, her debut album, "Ridiculous," will have been out for a year at the end of February. Yet she remains an undiscovered treasure, perhaps because of a questionable first single and DreamWorks' lackadaisical approach to breaking Tamar. The project is full of potential hits, richly produced with full contemporary stylings in high gear and cutting-edge industry heavyweights in the mix. R&B radio should perk up its ears to this lovely offering, which could easily make the grade at top 40 and adult R&B as well. An estimable singer with the experience and drive to make it happen.

GERALD LEVERT Mr. Too Damn Good (4:07)

PRODUCERS: Gerald Levert, Joe Little III

WRITERS: G. Levert, J. Little

PUBLISHERS: Dividend Music Inc./Lil Mob Publishing Co., BMI

EastWest 7417 (CD promo)

Classic Gerald Levert. We can say that now, since he's been around for a few

SPOTLIGHT

EURYTHMICS I Saved The World Today (3:52)

PRODUCERS: Eurythmics

WRITERS: A. Lennox, D. Stewart

PUBLISHERS: Metcom Music Ltd./Logo Songs Ltd., PRS

Arista 3787 (CD promo)

Ah, yes, here's the Annie Lennox that we love to hear, easing her way through a lush, breezy ballad as crisp and clean as sheets on the line. On the song, replete with strings; gentle, driving percussion; and an overall adult feel, Lennox conjures the voice of a goddess, prompting listeners to listen closely to the lyric of conflicting pain and false solutions. Beautiful production by Lennox and Dave Stewart with a full roster of instrumental passages and cleverly executed twists and turns, along with Lennox's layered har-



monies, add up to a song that AC and, here's hoping, top 40 stations won't resist. The fact that the enduring act's comeback "17 Again" wasn't a massive hit in the U.S. is embarrassing enough for pop radio here; those who miss out on this one might consider a new career in something a little more tangible, say, lawn mower repair.

years. And just like his daddy (Eddie Levert of the O'Jays), Levert has a distinctive voice and singing style that set him apart from the rest of the R&B male crooners. There's no mistaking him for anyone else, with the exception, perhaps, of his dad. On this single from his forthcoming solo album, "G," Levert returns to his successful formula of singsong ballads that put women on a pedestal. The only downside is that this song could easily be confused with any one of his ballads from the past 10 years. But as the saying goes, "if it ain't broke..." And while last year's "Taking Everything," which strayed slightly from his usual theme and signature melodic sound, did well, it probably won't be one of the songs he's most remembered for in years to come. "Mr. Too Damn Good" on the other hand, could be. On the radio side, Levert will easily get support at adult R&B, with mainstreamers likely following because of his familiar name and sound.

MIKE E. Master Plan (3:41)

PRODUCER: Teddy Riley

WRITERS: M. Etheridge, T. Riley, E. Williams

PUBLISHER: not listed

Capitol 7087 (CD promo)

Super-producer Teddy Riley's latest protégé, Mike E., first came to the producer's attention when Riley was developing local Virginia Beach, Va.-area singing group the Neptunes. Now signed as a solo artist to Capitol Records, Mike E. has released his debut single, "Master Plan." Mike E. is a competent singer with a strong track to work with, but this song might not be what you expect. There's not a trace of Riley's new jack swing sound or even a hint of hip-hop flavor. This is a straight-up R&B track with a phenomenal melody and a very catchy hook. Luckily, "Master Plan" sounds closer to what Riley was doing on BLACKstreet's second album than to his latest outing with that group. Capitol and Mike E. now have to make sure the image of

SPOTLIGHT

EURYTHMICS Power To The Meek (3:16)

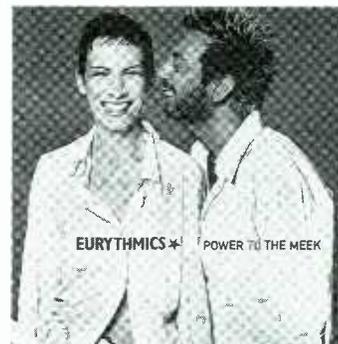
PRODUCERS: Eurythmics

WRITERS: A. Lennox, D. Stewart

PUBLISHERS: Metcom Music Ltd./Logo Songs Ltd., PRS

Arista 3786 (CD promo)

The best part about this uptempo, rock-flavored Eurythmics track is that you can't easily compare it to any of the group's past hits. But that doesn't mean it's not immediately recognizable as the latest offering from the dynamic duo that has brought us a fulfilling roster of past hits that absolutely belong to adult top 40, like "Missionary Man" and, of course, "Would I Lie To You?" This is the same brand of track, driven by husky guitars from Stewart, the grittier side of Annie Lennox's pipes, and a melody that cooks just enough to snap a finger



without burning it. Written and produced by the pair, this fun, relevant track makes it all too clear just how inspired Eurythmics' gold-selling and yet vastly underappreciated new "Peace" project is. Listen up: good stuff here.

the artist follows suit, along with equally good follow-up singles.

COUNTRY

► GARTH BROOKS Do What You Gotta Do (2:57)

PRODUCER: Allen Reynolds

WRITER: P. Flynn

PUBLISHERS: Almo Music Corp./Craftworks, ASCAP

Capitol 7087 (CD promo)

One thing you have to say about Garth Brooks is that the man definitely does things his own unique way. Hot on the heels of announcing his impending retirement, he has dipped into a previous album, 1997's "Sevens," to select his new single. It's certainly an unorthodox move, but then again, there's no hard and fast rule that says a single must come from the most recent album—though this master of marketing is always looking for new ways to publicize himself. As for the song, it's an effort worthy of being given a fresh chance: high-energy, uptempo, and buoyed by tasty fiddle and crisp, clean production. The positive message and infectious melody should make it a quick radio favorite. Brooks delivers a personal-ity-packed performance, full of conviction and passion. And though it may be an autobiographical outing, Brooks gives it an Everyman appeal that should make it a universal anthem.

► KENNY CHESNEY What I Need To Do (3:30)

PRODUCERS: Buddy Cannon, Norro Wilson

WRITERS: B. Luther, T. Dampier

PUBLISHERS: Careers-BMG Music Publishing, BMI; 1999

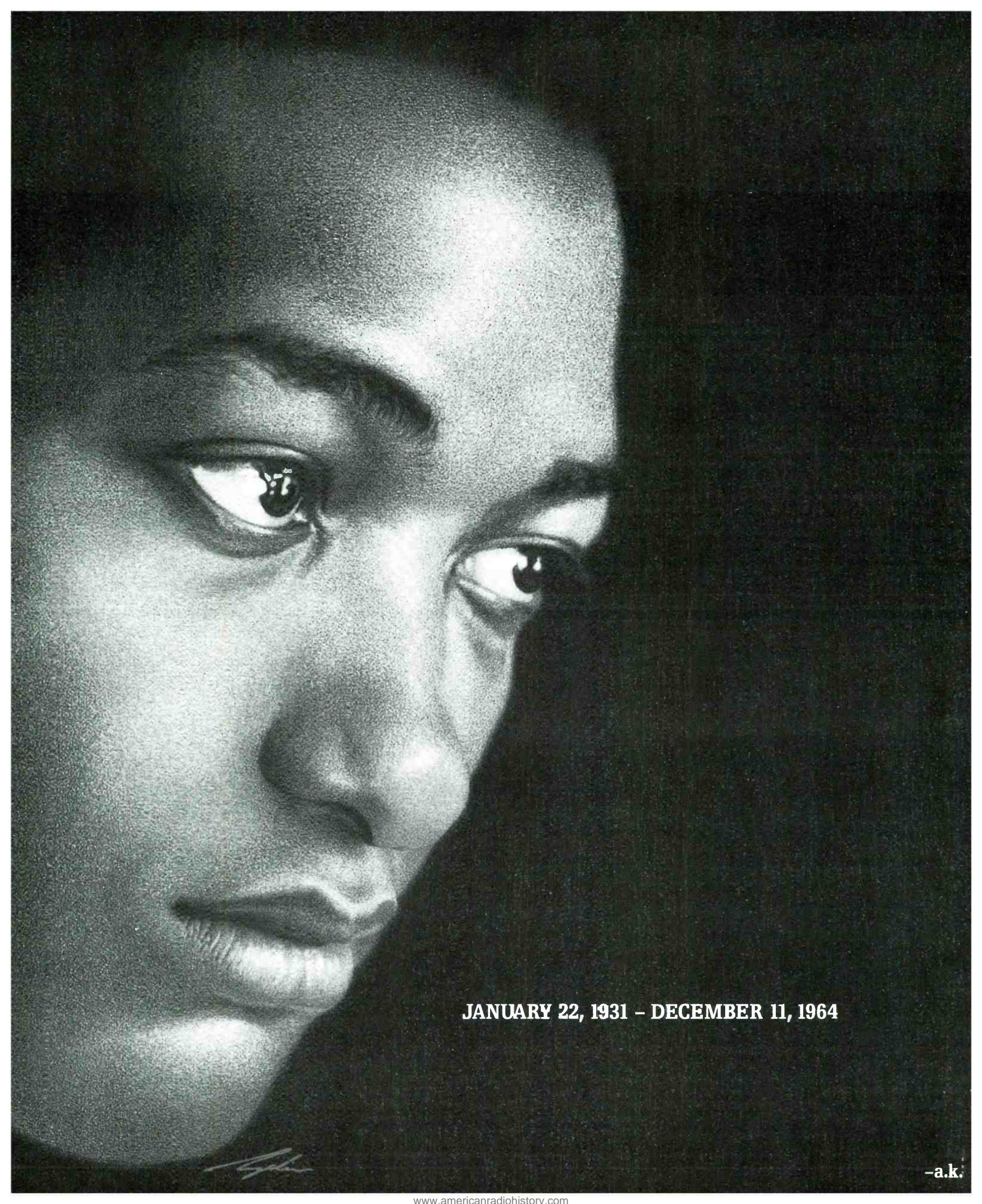
Cut Out Music/Two Guys Who Are Publishers, ASCAP

BNA 65947 (CD promo)

Kenny Chesney follows his frisky hit "She Thinks My Tractor's Sexy" with a more lyrically substantive offering. The words paint a vivid portrait of a man running from the problems he's having at home. He considers finding work with a buddy in Baton Rouge, La., or sleeping on his little sister's couch in Memphis, but in the end he knows what he needs to do—go back

(Continued on page 34)

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that 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.)



JANUARY 22, 1931 - DECEMBER 11, 1964

-a.k.

(Continued from page 32)

home and work it out. It's an "I'm leaving" song with a happy ending, and Chesney's earnest delivery resonates with the hurt, uncertainty, and hope that swirl through the lyric like a heady little cocktail. Chesney is on a roll at country radio, having proved himself to be a fine young interpreter of solid material. This strong tune will keep his star at radio burning bright.

JOHN MICHAEL MONTGOMERY *Nothing Catches Jesus By Surprise* (3:32)

PRODUCER: Garth Fundis
WRITERS: W. Jennings, T. Douglas
PUBLISHERS: Waylon Jennings Music Inc., Sony/ATV Songs, BMI

Atlantic 9165 (CD promo)

The latest single from John Michael Montgomery's "Home To You" album is one of those that needs an attentive ear to work its magic. Penned by master songwriting craftsman Waylon Jennings and Tom Douglas (the gifted writer responsible for the Collin Raye hit "Little Rock"), the song illustrates the contradictions and complications that make life so frustrating and yet so intriguing at the same time. The telling lines about the relationship come in the final verse when he confesses, "You look so pretty when you smile, I haven't seen that for a while/Talk about trouble, we've had our share, It's a wonder we're still here/I don't know why I make you cry, it's a part of me I don't like at all." It's a pensive, brooding lyric, and Montgomery's performance does justice to the nuances in the song. It's a different kind of track for country radio, but listeners will likely enjoy the variety.

ROCK

► **LIVE** *Run To The Water* (4:27)

PRODUCERS: Jerry Harrison, Live
WRITERS: E. Kowalczyk, P. Dahlheimer
PUBLISHER: not listed

Radioactive 4366 (CD promo)

Modern rock radio has a good grasp on the fact that Live can pretty much do no wrong; simply, it is the thinking man's rock band, weaving spellbinding melodies, thought-provoking lyrics, and a touch of credible drama seldom steadily embraced by the genre. Previous single "The Dolphin's Cry," which peaked at No. 3 on Modern Rock Tracks in September, was the perfect preview of the act's current "The Distance To Here" album, with this follow-up further cementing lyricist/lead vocalist Ed Kowalczyk's status as a consistently heroic musician (bassist Patrick Dahlheimer shows equal potency as the writer of the build-until-it-combusts melody). There's not a bad move here, a questioned moment, or a reason to believe that "Run To The Water" won't keep the love alive.

★ **TORI AMOS** *Concertina* (3:57)

PRODUCER: Tori Amos
WRITER: T. Amos
PUBLISHER: Sword & Stone

Atlantic 300016 (CD promo)

Grammy-nominated Tori Amos' current album, "to venus and back," is the finest project she's issued in a number of years, while the initial two singles from it, "Bliss" and "1,000 Oceans," were among the most spiritual and satisfying tracks we've yet heard from this left-of-center artist. Unfortunately, some of her previous efforts have been inconsistent, prompting modern rock radio to eventually shy away from airplay. It's a shame that radio still seems to be shaking its head now, given the lustrous beauty of what we have here. "Concertina" showcases the fact that the artist again recognizes the importance of a good hook, and she dresses it up nicely with compelling instrumentation, a nicely paced midtempo vibe, and a lyric that, as always, is a puzzle to figure out. Man, this is a great song, well deserving of success over the airwaves. If modern rock doesn't bite, then opportunities certainly exist at triple-A, modern adult, and adult top 40. C'mon, Tori tears it up here.

ROLLINS BAND *Illumination* (3:18)

PRODUCER: Henry Rollins
WRITERS: Rollins Band
PUBLISHER: Drinkable, BMI
DreamWorks 5264 (CD promo)

Rollins ends a lengthy musical break with an intense, guitar-driven jam that reminds the kids what hard, underground rock is made of. No trendy hip-hop flavor or canned instrumentation here. Live, hip-grinding drum beats are layered with a taut bassline and frenetic guitar riffs. Of course, Rollins' guttural growl and undeniably deep, intelligent lyrics are what really set "Illumination" apart from the pack. Every syllable is packed with palpable emotion and an earthy poetic edge. Although the track comes in several versions, designed to appeal to the tastes of modern and mainstream rock programmers, bypass 'em and go directly to the ferociously aggressive album mix. It's the version with the most bite... and it's the version that best prepares the listener for the Rollins Band's fine new album, "Go Get Some Again."

LEONA NAESS *Charm Attack* (4:07)

PRODUCER: Tommy D.
WRITER: L. Naess
PUBLISHER: Messy Naess Publishing
Outpost Recordings/MCA 4408 (CD promo)

Twenty-four-year-old British newcomer Leona Naess (pronounced "ness") may come across as a throwback to modern rock's golden '80s, complete with a meaty vocal, Siouxsie Sioux-style harmonies, and jangly guitars, but there's a contemporary ambience here that allows "Charm Attack" to neatly ride the line. That should help the song find success among old-school mod rock fans and the genre's traditional youthful core. On the catchy and lyrically compelling "Charm," Naess reveals a sense of humor about her cynicism, a step away from the trend of pissed-off women without a solution or wit. This could progress nicely at modern rock with the right care and fertilization from Outpost/MCA.

AC

► **EDWIN McCAIN** *Go Be Young* (3:45)

PRODUCER: Matt Serletic
WRITER: E. McCain
PUBLISHER: EMI April Music, ASCAP
Atlantic 9118 (CD promo)

Edwin McCain follows his successful track "I Could Not Ask For More" with another AC-driven tune. While the former was written by hitsmith Diane Warren, this one comes solely from the certain pen of the artist. Again, it's a highly appealing track, reflecting McCain's universal storytelling nature and attention to snappy, one-listen hooks. In the song, driven by a chugging beat—with a slight Irish tint throughout—he channels stories of those who have lived to regret life's turns, begging of listeners, "Go be young, go be free/ And follow your heart where it leads you, and don't end up like me." This is a beautifully melodic tune with a killer chorus and verses that offer a message of hope and ambition. It could well return him to the heights of his first hit from 1998, "I'll Be," appealing to AC, adult top 40, and mainstream top 40 outlets. From the album "Messenger."

DANCE

JOÉE *Arriba* (3:56)

PRODUCERS: Joée, John Marmora
WRITERS: J. DeSimone, J. Marmora
PUBLISHERS: Erotica Music/Warner-Chappell Music Canada, SOCAN

REMIXERS: Soul Solution, Joée, John Marmora, Riprock 'n' Alex G

Universal 200112 (CD promo)

Dance-leaning stations with a strong Latin American base could find an enthused audience for this cute, sing-along track complete with horns, Spanish guitars, catcalls, and many of the elements that brightened stations like WPOW (Power 96) Miami and WKTU New York years before Ricky Martin and Jennifer Lopez turned the genre into mainstream

pop. Joée extends the potential appeal of this track with a well-crafted Spanish-language version, as well as an unusually faithful Soul Solution remix, which ups the tempo into a bubblicious froth but not at the expense of the Latin flavor that supports "Arriba's" overall feel. Additional remix action with the Bang! Bang! and Six Million Dollar versions adds more of a hip factor to the track but strips away much of the song's inherent charm. "Arriba" is likely to find its best success in regional pockets, but with the current trend toward Latino sounds, one should never assume any limitations.

RAP

THE LOX *Wild Out* (4:04)

PRODUCER: Swizz Beatz
WRITER: not listed
PUBLISHER: not listed

Ruff Ryders/Interscope 6746 (CD promo)

After a much-publicized split from Puff Daddy's Bad Boy Records, rap trio the Lox at last releases its first single on Ruff Ryders/Interscope Records. In the style of new labelmates DMX and Eve, the single "Wild Out" is a true underground record with certain street appeal. But in today's radio world, underground almost guarantees airplay, at least at most hip-hop based outlets, and "Wild Out" should benefit from that programming philosophy. With a hypnotic chant/chorus and expert flow of lyrics between, the song and the act could be considered near the top of their game. But while the style is gaining in popularity at mainstream radio and among the masses, one wonders if it's just a matter of time before the style becomes too mainstream for the street. Not to mention, the formula for this type of hip-hop track is becoming a little redundant.

DRAG-ON *Featuring Swizz Beatz Spit These Bars* (time not listed)

PRODUCER: Shok
WRITERS: M. Smalls, M. Gomez, D. Dean
PUBLISHERS: Feelis Publishing/Ryde or Die Publishing/Why Oh Publishing/Dead Game Publishing, ASCAP
Ruff Ryders/Interscope 0694971862 (CD promo)

Ruff Ryders looks to maintain its "flavor of the month" status with the upcoming release of 19-year-old Drag-On's debut album, "Opposite of H2O." The album's first single, "Spit These Bars," continues the synthed-out bounce made popular by his crew. Drag's thug flow fits accordingly with the head-nodding musical bed. The single is already a party favorite among those in the hip-hop community. The only question now is just how much longer the Ruff Ryders production team will repeat the formula before the well runs dry.

LIL' ZANE *Money Stretch* (4:42)

PRODUCERS: Mista, Fiss, Diggie Doms
WRITERS: Z. Copeland, D. Warren, K. Jones, R. Middlebrook, J. Williams, M. Jones, Bonner, C. Satchell, W. Beck, M. Pierce

PUBLISHERS: Kalin Mia Inc., ASCAP, Midnight Marauders/Ricks Music Inc., BMI
Priority Records 81296 (CD promo)

Lil' Zane's "Money Stretch" is just one of several cuts getting recognition from the soundtrack to the Ice Cube flick "Next Friday." Even if the movie doesn't stay in theaters long, the soundtrack has the potential to linger for months to come. "Money Stretch" gets its funky feel from a sample of the Ohio Players' "Glad To Know You're Mine," guaranteeing to send listeners to their feet, hips swinging. Not too many rap records have done that of late. But sampling this type of funk, like snatching loops of Cameo or Parliament, gives a certain party vibe to a hip-hop song. And it seems like the only party records these days are coming from those who hail from down South. Lil' Zane, born in Yonkers, N.Y., but raised in Atlanta, gives this cut a hot Southern flow. He has yet to put out his own solo project (due later this year on Priority), but he could make a name for himself if this single stays around long enough for the college kids to party to it at spring break.

ON SCREEN

SWEET AND LOWDOWN

Written and directed by Woody Allen
Produced by Jean Doumanian
Director of photography Zhao Fei
Starring Sean Penn, Samantha Morton, Uma Thurman
Music arranged and conducted by Dick Hyman
Sony Pictures Classics

world of jazz joints and pool halls, swank nightspots and rail yards, populated by itinerant musicians, gangsters, and disappointed lovers.

The movie re-creates this world vividly, with some of the most detailed production design seen in Allen's films. Besides capturing the working milieu of the jazz bands, the wide-ranging scenes skip around the country, from Atlantic City's boardwalk to a Hollywood soundstage. Zhao Fei's lush, autumnal photography reinforces the nostalgic mood.

Music has played such a fundamental role in so many Woody Allen films—imagine "Manhattan" without Gershwin, or "Sleeper" without its Dixieland score—that it was perhaps inevitable that he would someday make a film about a musician. And, of course, it would have to be an old-time jazz musician, playing in the classic Swing-Era style that Allen is passionate about and that pervades his movies' soundtracks.

"Sweet And Lowdown" presents a fictional portrait of such an artist, in this case a gifted jazz guitarist from the '30s who plays in small ensembles rather than the big bands of the time. Small groups are the perfect performance setting for this character, Emmet Ray, placing his astonishing virtuosity upfront as he spins out elegant, long-lined improvisations on his acoustic instrument.



Sean Penn as Emmet Ray in "Sweet And Lowdown."

Wearing flashy suits and spats, Penn flamboyantly portrays Ray as the consummate sleaze, yet the character has a single admirable trait: his artistic honesty. He knows he's the world's second-greatest jazz guitarist, after Django Reinhardt, and he's obsessed and intimidated to the point of terror by the Gypsy musician.

This becomes an extended joke that runs throughout the movie, perhaps to excess. Far more amusing are the series of misadventures in which Ray gets his comeuppance, particularly a slapstick sequence involving an ill-conceived crescent-moon stage prop.

But the movie's conceit is that this self-acknowledged yet undeniable genius is a loathsome character—crude, loutish, and so morally defective that he would be difficult to stomach were he not a figure of high comedy. Thanks to Sean Penn's shrewd, outlandish performance, Ray provokes laughs even while being repellent. Moreover, he's set in a hugely entertaining period piece that marks not so much a step forward for Allen as a welcome return to form after the uneven quality of his '90s films.

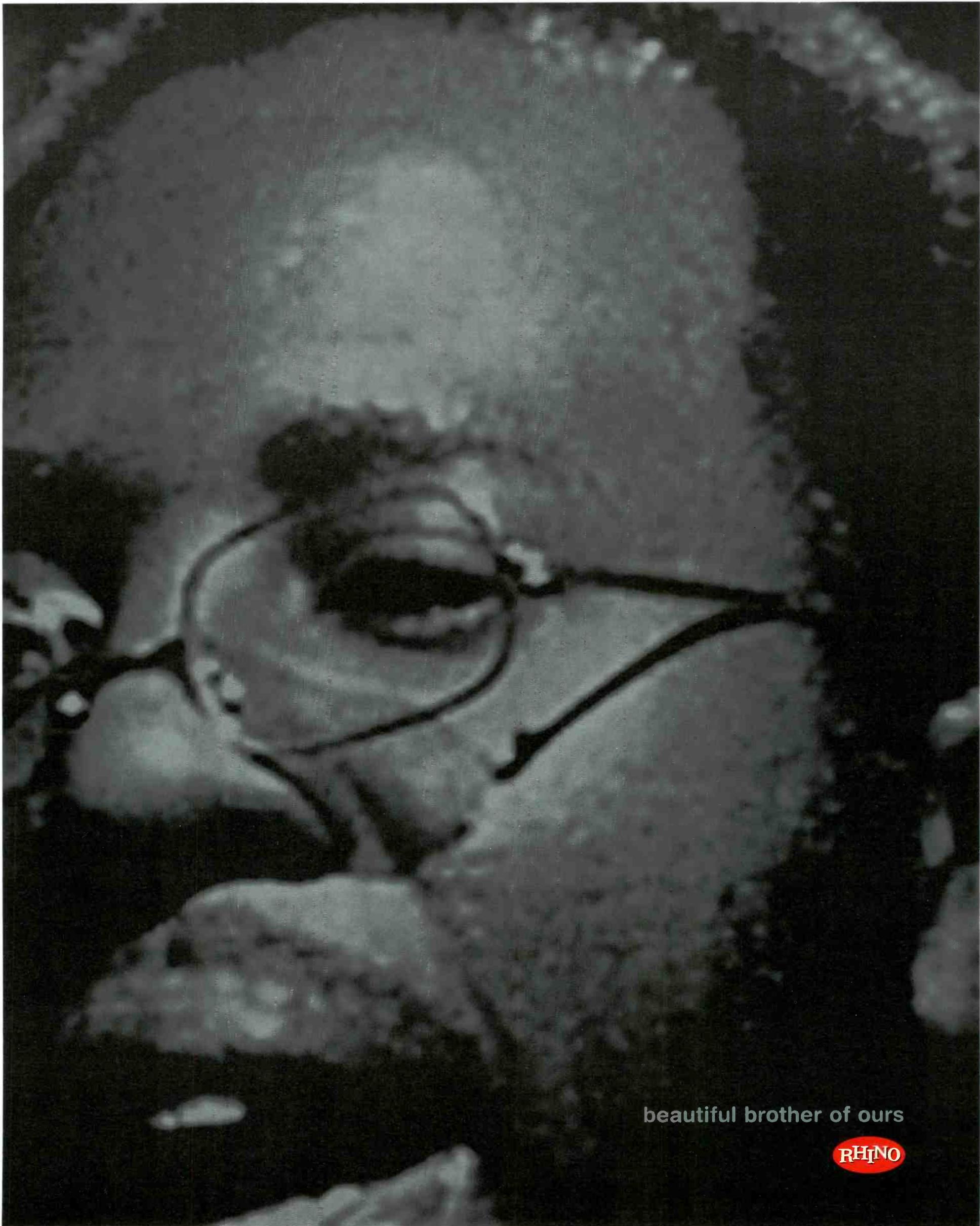
In fact, as a Woody Allen film, "Sweet And Lowdown" is conceived in some familiar ways. Like "Zelig," it presumes the real existence of a fictional character in a historical setting, and its episodic, storytelling quality is reminiscent of "Radio Days." Real-life contemporary jazz experts, such as Nat Hentoff, and even Allen himself appear onscreen to recall incidents from Ray's turbulent life. Yet the facts are not always certain and are sometimes based on conjecture. In one case, three versions of one tale are related, suggesting that the entire truth about his life can never be known.

The idea is that Ray is a figure out of jazz history legend. As the movie alternates between the present-day narrators and its story, it roots his character in a colorful '30s

Penn's performance is a comic tour de force, but he's almost upstaged by Samantha Morton's Hattie, the waifish, mute laundress who improbably becomes Ray's girlfriend. Her expressions are mesmerizing to watch, whether she's gazing at him in love or looking away in despair. When he first plays guitar for her alone in their bedroom, the rapture she feels is all in her face.

Hattie is one of Allen's most inspired creations and becomes a haunting figure by the end. She's so memorable that when the focus turns to the other major woman in Ray's life, the socialite/aspiring writer well-played by Uma Thurman, the movie loses its emotional center. Still, it gracefully shifts its tone from farce to drama as Ray becomes less appalling and more pitiful. The ending might seem on the sentimental side, but Ray's final, moving encounter with Hattie makes up for that in its subtle implications and restraint.

"Sweet And Lowdown" boasts a rousing score of period recordings and new renditions of standards and originals, played by top-notch musicians like Harold Alden and Bucky Pizzarelli. Capping his portrayal, Penn simulates the dazzling fretwork convincingly. As a cheap hustler, Ray's a joke, but onstage his music soars. **BRUCE JANICKE**



beautiful brother of ours



Epic/550 Sees 'Infinite Possibilities' With Larrieux's New Set

BY GAIL MITCHELL

LOS ANGELES—A natural progression. That's how Amel Larrieux—former lead singer of the duo Groove Theory—describes her decision to embark on a solo career. Her debut Epic/550 Music album, "Infinite Possibilities," lands in-store Feb. 15.

"I never had an official plan about when or if I would do a solo album," says Larrieux, whose memorable vocal prowess can also be heard on "Sweetback," the self-titled 1996 album by Sade's backup band. "But when I went to record a second Groove Theory album, it was pretty clear that our musical visions [partner and former Mantronix rapper Bryce Wilson] were going in two different directions."

"Making this solo album was the next logical step," she continues. "I've always wanted to be more involved—

not just learning lyrics and doing vocal production but making decisions about instruments and arrangements."

And the singer/songwriter did just that on her first solo project. She and husband Laru wrote, produced, and played on all 10 tracks

that make up "Infinite Possibilities." The jazz-infused lead single "Get Up," released Nov. 2, stands at No. 63 on the Hot R&B/Hip-Hop Singles & Tracks chart. Other notable cuts include "I N I," "Even If," the title track, and the sensuous, moving ballad "Make Me Whole."

"'Make Me Whole' is very personal,"

Larrieux says. "It's a letter to the man in my life. I didn't want it to be an ordinary love song with a lot of clichés or something impersonal—although I feel it's my responsibility to write songs that are relevant to everyone else's life as well as my own."



LARRIEUX

Warner Bros.' R&B Department Poised For Takeoff Under Bibbs

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, Dwight Bibbs, joined Warner Bros. in October 1998 to help restructure the label's R&B music department. His background includes a similar post at Virgin.

Is the department progressing as you envisioned?

Yes. Other than AMyth—the one release from LL Cool J's Rock the Bells label—we only had releases in 1999 by artists signed previously to Warner Bros.: Eric Benét, Terry Dexter, and Phajja. But now we're starting to roll out several Reprise acts. And we have joint ventures with Chris Schwartz's RuffNation, Shakim Compere/Queen Latifah's GhettoWorks, Manuel Seal, and Sometin' For The People, plus Maverick is bringing music from Jodeci member Dalvin DeGrate. I'm excited because you never know where that next hit's coming from.

So 1999 was a building year?

It was more like label branding, letting people know that WB is back in urban music. For an entire year, we weren't putting out any black music. Now we've got the systems set up, with a field staff that can carry not only a straight-ahead R&B or a jazz record but also rap/hip-hop—with the same passion.

What's been a major hurdle?

Perception. Rebuilding is going to take time—especially when you consider that we weren't even in the game last year. It's not going to be overnight, and not everything is going to come home. We've just been trying to keep everyone calm and patient, letting them know that time will prevail.

Are there plans to further expand the roster?

We've signed four different acts since I've been here, and we're going to continue to look for new acts. We'd like to pick up independent acts that are starting to develop, like the rap groups coming out of the Southeast. We'll be rolling out more hip-hop this year than we probably have in the last few years.

What's on the horizon for 2000?

With the current climate of consolidation, we have to be diverse and ever-changing. We'll be presented with new opportunities to sell, market, and distribute music. It's up to us to take full advantage and adapt to those opportunities.

And musical predictions?

We're going to have an R&B renaissance with real singers and real songs. And hip-hop will continue to be successful. And God willing, we'll be putting out good music. It's about quality, not quantity. I don't want to be a part of making fast-food music.

GAIL MITCHELL



Dwight Bibbs is senior VP of urban music promotion at Warner Bros. Records.

With a lifelong passion for the arts, especially music, the New York native attended Philadelphia's Performing Arts High School. "It was the first time I realized how many other people loved music the same way I did," Larrieux recalls. "I was always interested in music, and that was helped along by what I was exposed to growing up: musicians, visual artists, poets, and actors. I danced for a while and used to love to paint."

Her influences range from writers Maya Angelou and Toni Morrison to the Beatles, Jimi Hendrix, Sade, and A Tribe Called Quest.

After moving back to New York, she found work with the Almo-Irving music publishing firm. She hooked up with Groove Theory partner Wilson after it was suggested that she write

a song for him. The pair's self-titled album—termed "soulful noir dream pop" by Epic—was released in 1995.

Radio reaction to Larrieux's "Get Up" is positive. "It's a great song," says Steve Gousby, PD of WILD Boston. "Her voice was recognized almost immediately when we first played the record. We started getting calls asking, 'Is that the lady from Groove Theory?' It's doing well for us."

"She's extremely talented," adds Marketta Rodriguez, owner of Houston-based retail outlet Serious Sounds Etc. "I've been waiting for her project for two or three years now."

Managed by the Bliss Group and published (she and her husband) through Sony/ATV Songs/Jizop Music (BMI) and EMI April Music/

Eliza's Voice Music (ASCAP), the singer is also anxious to establish herself as a live performer.

"After writing and creating the songs, performing is where I find most of my joy," she notes. "And I did a good amount of that with Groove Theory and Sweetback. I like to make a connection with people in the audience, and I like to be onstage with other musicians."

According to Epic VP of marketing Gary Beech, Larrieux will be doing a series of performances in conjunction with the album's release. The dates include stops in Washington, D.C. (Feb. 14), New York (Feb. 15), San Francisco (Feb. 22), and Los Angeles (Feb. 25). She's also set to perform at the Urban Network Con-

(Continued on page 66)

Bolton Among Bidders In Isley Bros. Catalog Sale; What's In Store For Puffy & Bad Boy?

ISLEY CATALOG AUCTION: Michael Bolton is among the parties bidding for a portion of Ronald Isley's assets, which go for auction in Isley's bankruptcy hearing on Tuesday (18) in Los Angeles. Among the assets are Isley's share of the Isley Brothers' catalog. Lead vocalist Isley originally filed for Chapter 11 bankruptcy in 1997; he owes \$5 million to the IRS. His case was later converted to Chapter 7 involuntary bankruptcy.

A major chapter in R&B history is at stake: The four-decade Isley catalog includes such nuggets as "It's Your Thing" and "Shout." Also up for sale is Isley's interest in T-Neck Records.

As you may recall, Bolton was sued by the Isleys for plagiarism over his song "Love Is A Wonderful Thing," with a judge ruling in 1994 that the Isleys were entitled to 66% of the profits from the song and 28% of album sales from "Time, Love & Tenderness," which featured the tune. The case is still on appeal.

Bolton is bidding for Isley's percentage of the \$6 million plagiarism judgment, according to Debra Grassgreen of Pachulski, Stang, Ziehl & Young, who represents Isley bankruptcy trustee Howard Ehrenberg. Bolton's attorney did not return calls by press time.

Additionally, EMI Music Publishing unit April Music, which bought 50% of the catalog's publishing rights in 1980, entered a bid of \$4.1 million earlier this month for the other 50%. "In addition to those who have submitted bids, we've been contacted by a number of other interested parties," says Grassgreen.

Further complicating matters, the Pullman Group—the architect behind the royalty-based David Bowie bonds concept of securitization—has filed a bid of \$4.3 million for the remaining 50% of the catalog. Representatives for the Pullman Group say they were forced to file a bid to pre-empt EMI. However, they are still hoping that a motion filed by Isley to dismiss Chapter 7 bankruptcy will be granted.

In that motion, Isley says that he's been seeking to secure an assets-for-bonds arrangement through Pullman similar to deals negotiated for Bowie and other artists. The singer could not be reached for comment.

PEOPLE ARE ALSO TALKING . . . about the

future of Bad Boy artist Jamal "Shyne" Barrow—and the Sean "Puffy" Combs Arista imprint itself—in the aftermath of a shooting incident at a New York nightclub for which Shyne has been indicted and for which Combs is due to appear in court Feb. 14. A Bad Boy representative had no comment regarding rumors that Shyne is being dropped from the label. As for Bad Boy, the representative maintained "the label is moving forward"—despite rumors that Arista/BMG is severing its ties—and cites forthcoming releases from Black Rob and the label's first male R&B singer, Carl Thomas. An Arista representative had no comment.

Meanwhile, Julius Jones, one of three victims of the Dec. 27 shooting, has filed a \$100 million lawsuit against rapper/producer Combs, as well as Bad Boy and others.

In the suit, filed Dec. 30 in the Supreme Court of the State of New York for Kings County, Jones says he was "shot, battered, and assaulted" as the result of an argument at Club New York, allegedly involving Combs,

Barrow, and other label employees. Also named in the suit is Club New York owner Michael Bergos.

Combs has been charged with criminal possession of a weapon; Barrow—who records under the name Shyne—faces three counts of attempted murder (Billboard Bulletin, Dec. 29, 1999). A grand-jury investigation is pending. Calls to Combs' lawyer and spokesman were not returned at press time.

SOUND BITE: Columbia artist Maxwell and New York-based management firm Hoffman Entertainment have parted ways.

TONIGHT, HIP-HOP STYLE: Launched last May, the New York-based studioNEXT.com entertainment network is planning a relaunch in March, complete with a new studio site, new concepts, and new shows. Among the changes: The popular hip-hop/R&B weekly series "Clubbin' TV"—hosted by DJ Fink—will move to Chicago's Vic Theater in March and adopt what director of product development Doug Tirola calls a "hip-hop 'Tonight Show'" approach. Other new March features include "Off The Stage" and "DJ Booth."



by Gail Mitchell



Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
NO. 1					
1	1	1	10	HOT BOYZ ● MISSY "MISDEMEANOR" ELLIOTT FEAT. G. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG † 9 weeks at No. 1	
2	3	3	8	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
3	2	2	13	4, 5, 6 SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
4	4	4	5	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	
5	5	7	9	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
6	6	5	13	LEFT/RIGHT DRAMA (C) (D) (T) (X) TIGHT 2 DEF 4501*	
7	7	6	19	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
8	8	8	13	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
9	11	12	5	DO IT AGAIN PUT JAY-Z FEATURING BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	
10	9	9	12	NASTRADAMUS NAS (T) (X) COLUMBIA 79299*/CRG †	
GREATEST GAINER					
11	37	21	17	WHOLE LOT OF GANGSTAS DIE FLEXX G. FEAT. KURUPT AND ALKATRAZ (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	
12	12	11	19	SIMON SAYS PHAROAEH MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
13	10	10	21	JIGGA MY N**** JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	
14	48	15	11	IN THE GAME 0 (C) (D) HOLLYWOOD 164031 †	
15	13	13	5	WHAT'S MY NAME DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	
16	15	14	25	U-WAY HOW YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	
17	RE-ENTRY	8		I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721-HMC †	
18	14	18	11	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	
19	21	20	4	N 2 GETHER NOW LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	
20	19	17	7	FLOSS, DON, ONE HOT ONES (C) (D) (T) VACANT LOT 38679/PRIORITY	
21	16	22	19	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
22	RE-ENTRY	9		BALLAZ 4 LIFE MAURICE MALONE PRESENTS BULLETS AND GUNSMOKE (M) (T) (X) HOSTILE TAKEOVER 0101* †	
23	23	26	13	BLING BLING B.G. FEAT. BABY TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
24	26	38	28	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG †	
25	22	19	19	LUV AT FIRST SIGHT CHILDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
26	RE-ENTRY	6		BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'PHUZION (D) (T) 447 7017/STRAIGHT JACKET	
27	27	40	4	WHEN I B ON THA MIC RAKIM (T) UNIVERSAL 156619* †	
28	18	35	13	BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
29	33	45	14	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
30	17	23	11	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
31	24	16	28	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	
32	32	39	8	THA BLOCK IS HOT LIL' WAYNE FEAT. JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	
33	35	30	19	TAKE A LICK AKINYELE (C) (D) (T) VOLCANO 34281/JIVE †	
34	41	44	30	NO PIGEONS ● SPORZY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	
35	25	24	6	BUMPIN' UGLIES CHUCK SMOOTH (C) (D) (T) WINGSPAN 0006	
36	31	31	27	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
37	RE-ENTRY	9		LOSE YO MIND LIL' RACHETT (C) (D) BIG KID 54350/LIGHTYEAR	
38	34	36	7	WE IN HERE FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS (T) DEF JAM 562541*/IDJMG	
39	29	—	33	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/LOUD †	
40	47	—	4	THICK D.I.T.C. (T) (X) TOMMY BOY 2058*	
41	28	25	15	P.E. 2000 PUFF DADDY FEAT. HURRICANE G (T) (X) BAD BOY 79276*/ARISTA †	
42	44	—	6	LIVE FROM NEW YORK RAEKWON (T) LOUD/COLUMBIA 79321*/CRG †	
43	38	—	17	BIZARRE U-GOD (C) (D) (T) WU-TANG 53574/PRIORITY	
44	NEW ▶	1		MY HOOD CAM'RON (T) ENTERTAINMENT 79331*/EPIC	
45	45	—	25	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	
46	36	—	7	WE ON FIRE HOT BOYS (T) CASH MONEY 156545*/UNIVERSAL †	
47	RE-ENTRY	35		JUST DON'T GIVE A F**** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE †	
48	20	32	6	STROKIN' 2000 GRANDMASTER SLICE (C) (D) (T) WINGSPAN 0005	
49	43	—	5	APOLLO KIDS GHOSTFACE KILLAH FEATURING RAEKWON (T) RAZOR SHARP 79317*/EPIC †	
50	40	—	3	H-O-S-T-Y-L-E SCREWBALL (T) HYDRA 2020*/TOMMY BOY †	

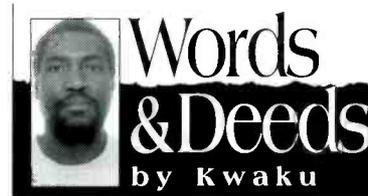
○ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (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. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Hip-Hop Fusion's Fans Grow In Ghana

HIPLIFE GOES MAINSTREAM: A year ago, following the release of his sophomore album, "Me Na Me Kae" (I'm The One That Said It), Reggie Rockstone, the pioneer of hiplife—the local fusion of hip-hop and Ghanaian language and musicality—once stood alone as the country's biggest rap star. Now several young acts are coming after his crown.

In addition, the music has literally gone mainstream, spurred by radio's recent trend of focusing on local music, by the increasing production of music videos, and by the introduction of new rap music magazines such as Sound and Celebrity.

"We're playing more hiplife because the production has gotten bet-



ter," explains Mike Cooke, chief executive of Ghana's Vibe 91.9FM (www.vibefm.com.gh). "People are relating to it more because it's in their own language and it's talking about issues closer to them. Hiplife has become mainstream."

Singers of highlife (Ghana's most indigenous popular dance music) have also begun incorporating hiplife into their music. Slim Busterr

recently scored a big hit with the title track from his album "Masan Aba" (I've Come Back), on Air Traffic, which features rapper Tic Tac.

Hiplife artists are also dominating major live events, such as the Vibrant Street Carnival concert, co-sponsored by Vibe 91.9FM. It took place Dec. 31-Jan. 2 at capital city Accra's Independence Square. Rockstone ushered in the new millennium onstage, while several of hiplife's new school of lyrical rappers—including Obrafuo (the Executioner)—also helped keep the concert going.

Obrafuo has been hot since his debut album, "Paemuka" (Say It Like It Is), was released by Noize last November. "The album deals partly with [our] customs, history, and social issues," says Obrafuo. The set includes tracks such as "Kwame Nkrumah," an ode to Ghana's first president and pan-Africanist.

"[Kwame] Nkrumah achieved independence for us, and I want Ghanaians to emulate him by living a life that can enhance the country and working together to help uplift the country's image," adds Obrafuo.

In addition to Rockstone and Obrafuo, hiplife's premier league consists of Accra-based solo acts Tic Tac ("Philomena" on Noize); Lord Kenya ("Fa Me Ko" [Take Me Away] on Slip Music); Ex-Doe ("Ma Ba" [I've Come] on Precise Music); and Kumasi, Ghana-based Akyeame ("Mesan Aba" [I'll Be Back] on Spider's Web).

"Akyeame's biggest hit had a high-life backbeat, which made it very danceable," says Abraham Ohene-Djan, chairman of the Noize label/management company. "Lord Kenya has style, while Tic Tac is Ghana's Busta Rhymes. And Ex-Doe gained popularity with a record that dished his former rhyming partner, Chicago, and Reggie Rockstone."

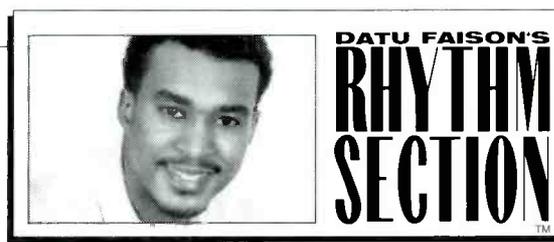
The diss wars are creating both controversy and excitement within the hiplife scene. The lead letter in the Graphic Showbiz newspaper dated Jan. 6-12 cautioned restraint, citing the deaths of Tupac Shakur and the Notorious B.I.G. Alhaji Siduku Buari, president of the Musicians Union of Ghana, has already expressed his wish that "good music" will prevail, reflecting "positively on the image of the musician in 2000."

However, it seems it's just a business move by the acts. Indeed, Chicago's reply record—"Wobeko" (You'll Go) on Yakabam—uses the same backing track as Ex-Doe's dissing "Ma Ba." And Chicago performed at a Jan. 9 concert with Ex-Doe at Accra's National Theatre.

"I don't think there's competition here, because everybody has got their own style and slang," says Obrafuo, who raps in Ghana's predominant language, Twi.

Despite being a target, Rockstone is magnanimous about his competitors. "Lord Kenya has picked up really well, and Obrafuo is the most

(Continued on next page)



WORKING VOODOO: Last issue, I mentioned how the impact of D'Angelo's video for "Untitled (How Does It Feel)" (Virgin) compelled programmers to go on the record. Probably one of the most controversial new videos in rotation, it has given his project the burst of energy it so desperately needed. The waves from the video continue to play out at radio, as the song nets Greatest Gainer/Airplay on Hot R&B/Hip-Hop Singles & Tracks, bolting 53-23.

The song's increase over the prior week was more than 12.8 million in audience, meaning it gained more in one week than half of the records on the chart altogether. The total audience for "Untitled" sits at 23 million, and it makes an even more pronounced jump on Hot R&B/Hip-Hop Airplay, 41-16. D'Angelo's sophomore set, "Voodoo," hits retail Jan. 25.

BUSINESS AS USUAL: Well, the weeks right after Christmas are always a little weird in their effects on the Hot R&B/Hip-Hop Singles & Tracks chart, as stations move away from programming all their holiday hits, coupled with countdown and mix shows. This year was especially big, since it marked the end of a millennium, but now things are finally back to normal as rotation of current music returns to pre-holiday levels.

The result is a high of 50 bulleted titles on a chart where the average is normally 38 bullets. Two of the records taking the strongest hikes are songs that haven't officially gone for airplay yet. The first is Destiny's Child's "Say My Name" (Columbia), which springs 12-6 and increases more than 8.8 million in audience for a total audience of 35.5 million listeners. The other big gainer is Sisqo's "Thong Song" (Def Soul/IDJMG), which races 54-30 after gaining another 9.7 million in audience, with a total of 19.6 million. "Say My Name" went for airplay Jan. 11, and the impact of that promotion will be felt on next issue's chart. "Thong Song" does not go for airplay until Feb. 1.

Other titles that saw major rebounds and re-bullet are Montell Jordan's "Get It On Tonight" (Def Soul/IDJMG), rising 5-4 for its increase of 4.2 million listeners, and Sisqo's "Got To Get It," which lifts 17-14 with a 3.7 million gain. Lastly, Mariah Carey's "Thank God I Found You" (Columbia) sprints 27-22, thanks to its increase of 3.7 million listeners.

NEW JACK CITY: The Christmas season can be great for established artists. Consumers are spending more money, and when people give the gift of music, that usually means an established artist. For new acts hitting shelves during that time, competing against the big boys can be a difficult feat.

This issue, a couple of titles emerge from the post-Christmas shuffle. Kelis' "Kaleidoscope" (Virgin) jumps 50-27 on Top R&B/Hip-Hop Albums based on its 25% sales increase at core stores. Rome's independently distributed set, "Rome 2000 Thank You" (JTJ/Ground Level), grabs Pacesetter, sprinting 84-58 after a 32% sales hike. And Youngbloodz' "Against Da Grain" (Ghet-O-Vision/LaFace/Arista) re-enters the list at No. 83.

JANUARY 22, 2000

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	—	2	JAY-Z ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER 2 weeks at No. 1	1
2	2	1	4	DMX RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
3	3	2	3	2PAC + OUTLAWZ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
4	4	5	8	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
5	7	6	6	SISQO DRAGON/DEF SOUL 546816*/DJMG (11.98/17.98)	UNLEASH THE DRAGON	2
6	5	3	4	JUVENILE CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
7	6	4	6	THE NOTORIOUS B.I.G. ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
8	12	19	4	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	6
9	17	20	15	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	9
10	11	10	24	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
◀ HOT SHOT DEBUT ▶						
11	NEW	1	1	SOUNDTRACK WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	11
12	14	14	21	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
13	8	8	3	GOODIE MOB. LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
14	10	13	10	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
15	18	16	17	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
16	16	11	16	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	2
17	19	21	5	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/DJMG (11.98/17.98)	THE TUNNEL	3
18	21	18	13	SOUNDTRACK ● COLUMBIA 69924*/CRG (11.98 EQ/17.98)	THE BEST MAN	2
19	9	9	10	MARIAH CAREY ▲ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
20	15	15	8	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
21	23	23	9	MONTELL JORDAN DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	3
22	22	22	6	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
23	13	17	62	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
24	24	26	13	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
25	26	24	8	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON	21
26	27	25	43	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
27	50	46	5	KELIS VIRGIN 47911 (11.98/16.98) HS	KALEIDOSCOPE	27
28	20	12	8	WILL SMITH ▲ COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
29	31	40	11	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
30	25	28	16	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	1
31	30	35	8	MINT CONDITION ELEKTRA 62353/EEG (10.98/16.98)	LIFE'S AQUARIUM	7
32	35	34	32	BLAQUE ● TRACK MASTERS/COLUMBIA 68987*/CRG (10.98 EQ/16.98)	BLAQUE	23
33	48	48	16	IDEAL NOONTIME 47882*/VIRGIN (10.98/16.98) HS	IDEAL	19
34	34	36	8	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
35	56	55	33	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
36	57	64	15	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	27
37	37	39	24	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
38	29	45	6	VARIOUS ARTISTS UTV/DEF JAM 545440/DJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
39	32	43	46	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
40	38	27	9	♀ ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
41	41	38	11	KEVON EDMONDS RCA 67704 (10.98/13.98)	24/7	15
42	47	49	13	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
43	39	42	29	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
44	55	53	24	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
45	43	41	11	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
46	44	32	60	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
47	42	44	9	CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
48	36	33	21	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
49	40	29	32	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8

50	75	91	7	KABAAL STREET PRIDE/PRIVATE 1 417090/UNIVERSAL (10.98/16.98) HS	WALKING 1/2 DEAD	47
◀ GREATEST GAINER ▶						
51	96	95	14	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
52	33	30	7	BEASTIE BOYS GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	14
53	49	51	9	E-40 SICK WID' IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
54	NEW	1	1	BLACK INDIAN MAXIMUM CAPACITY 1099 (10.98/16.98) HS	GET 'EM PSYCHED	54
55	52	52	17	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
56	53	54	35	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
57	45	47	38	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
◀ PACESETTER ▶						
58	84	83	6	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	52
59	46	50	9	SOUNDTRACK ● YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	4
60	65	57	37	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
61	79	86	25	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
62	63	59	6	RAKIM UNIVERSAL 542082* (11.98/17.98)	THE MASTER	7
63	62	68	42	SILK ▲ ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
64	59	66	22	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
65	58	37	46	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
66	67	72	38	CASE ● DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION	5
67	54	56	42	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
68	61	82	86	DMX ▲ RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
69	76	—	2	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	69
70	70	99	5	D.J. U-NEEK THUMP 579998 (11.98/15.98)	GHETTO STREET PHARMACIST	63
71	64	80	56	DMX ▲ RUFF RYDERS/DEF JAM 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
72	72	58	72	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
73	77	73	63	DRU HILL ▲ DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
74	71	62	61	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
75	51	31	63	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	28
76	69	63	29	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	2
77	28	7	8	KENNY G ▲ ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	4
78	88	—	19	SOUNDTRACK ● JIVE 41685* (11.98/17.98)	THE WOOD	2
79	66	81	33	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCI	1
80	60	70	38	VARIOUS ARTISTS RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
81	86	—	8	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98) HS	CHOCOLATE MOOD	37
82	83	60	24	BARRY WHITE ● PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
83	RE-ENTRY	8	8	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
84	68	87	13	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
85	78	88	59	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
86	74	93	12	PHAROAH MONCH RAWKUS 50137*/PRIORITY (10.98/16.98)	INTERNAL AFFAIRS	6
87	81	71	61	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
88	92	65	67	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
89	100	69	12	CECE WINANS WELLSRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	55
90	80	90	66	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
91	85	77	15	SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
92	RE-ENTRY	7	7	ORIGINAL P WESTBOUND 1114 (7.98/9.98)	WHAT DAT SHAKIN' (EP)	79
93	94	75	16	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
94	82	74	11	IMX MCA 112061 (11.98/17.98)	INTRODUCING IMX	31
95	95	—	6	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	78
96	97	89	73	THE TEMPTATIONS ▲ MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
97	87	92	8	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
98	NEW	1	1	VARIOUS ARTISTS PRIORITY 51163 (11.98/16.98)	HIP HOP DECADE: THE HOT SOUTH	98
99	RE-ENTRY	22	22	LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
100	RE-ENTRY	64	64	DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS	ONE WISH	14

○ 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. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from preceding page)

incredible lyricist," offers Rockstone. "Ex-Doe's record was just a publicity shot—there's no beef between me and him. The whole city went wild expecting me to reply, and I did [onstage]." **Rab Bakari**, Rockstone's producer and Kassa label boss, adds that there will be no reply on record.

While highlife albums usually sell 100,000 to 150,000 copies, most highlife albums sell 20,000 to 50,000 copies on average, says Ohene-Djan. With little disposable income and with more highlife on the radio, just a

minority of the core 14- to 28-year-old demographic buys the \$2 cassette albums, adds Bakari.

However, **John Agblenu**, head of leading hiplife label and distributor Precise Music, points to a growing acceptance of the music. "The elderly people are beginning to like it and are buying it," he notes. "A lot of elderly people bought [up-and-coming act **Lifeline Family's** self-released] 'Wo Sisi.' In five years' time, hiplife will dominate highlife music."

Kassa plans to release Rockstone's third album, "Me Ka" (I Will Say), and a compilation of new tracks by various hiplife rappers in April, which has been designated national hiplife month. Several activities are being planned that month, including a national tour, a compilation album, and an awards show under the "Blaze 2000" banner. AIDS awareness will also be highlighted.

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Love Jones. RCA artist Kevon Edmonds was a recent guest on "The Jenny Jones Show." The singer is enjoying chart success with the title track from his debut solo album, "24/7."

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'U Know What's Up', 'Get It On Tonite', 'Say My Name'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Love You Like I Did', 'Give You What You Want', 'Caught Out There'.

Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Fortunate', 'Never Gonna Let You Go', 'Happyly Ever After'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Too Close', 'Next', 'What Ya Want'.

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

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Includes songs like '15 Minutes', 'Baby Don't Cry', 'Back That Thang Up'.

Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Hot Boyz', 'He Can't Love U', 'Caught Out There'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'U Don't Know Me', 'In the Game', 'Get It On Tonite'.

Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

Joey Negro Plies Nu-Disco Sound

MAKIN' HAPPY: Late last year, BBE Records U.K. released "Disco Spectrum," a two-disc set compiled by fave British DJ/producer Joey Negro. Dubbed "Real disco for real people," the collection featured many long-lost disco treasures. "It's the kind of disco music I like, not the stuff that eventually gave it a bad name," says Negro. "Like much of today's house music, so much of yesterday's disco was pure rubbish."

Negro knows from where he



by Michael Paoletta

speaks. As a teenager growing up in the English coastal town of Clacton-on-Sea, Negro, aka **Dave Lee**, was introduced to disco's incessant grooves via Radio Luxembourg.

"That station played the best disco music," he fondly remembers. "I always heard more adventurous stuff on the radio than in the clubs. It's where I was first introduced to music by the likes of **Was (Not Was)**, **Material**, **Arthur Russell**, and **Unlimited Touch**."

Since disco's heyday, Negro has become the unofficial poster child for the U.K.'s ever-growing garage and post-disco house sound. After a short stint spearheading Rough Trade's dance division in the mid-'80s, Negro decided to open his own dance label. In 1988 the highly revered (but short-lived) Republic Records was born.

Twelve years later, Negro's production/remix discography lists more than 200 titles. In addition to recording under numerous aliases (**Raven Maize**, **Z Factor**, **Sunburst Band**, **Sessomatto**, and the **Hed Boys**, among others), Negro has restructured tracks by such artists as **M People**, **Diana Ross**, the **Pet Shop Boys**, and the **Brand New Heavies**. Oh, there's also his label, **Z Records**.

Last year, Negro scored a No. 1 hit for New Jersey-based Subliminal Records on Billboard's Hot Dance Music/Club Play chart, with "Can't Get High Without You." On Jan. 25, Subliminal will issue Negro's greatly anticipated follow-up, "Must Be The Music," which features a delicious **Sticky Fingers** sample and the diva wailings of **Chaka Khan's** sister **Taka Boom**.

Earlier this month, Azuli Records U.K. issued the **Z Factor** single "Make A Move On Me"; on Jan. 31 the label will release "Can't Get High Without You: The Joey Negro Compilation."

Lovingly beat-mixed, the 13-track set is a timely compendium of Negro's productions and remixes. Essential uplifting jams include **Sessomatto's** "I'm Back," **Mistura's** "Think Positive," **Sunburst Band's** "Garden Of Love," **Raw Essence's** "The Lovin' Game," **Pasha's** "One Kiss," and **Dina & Terry Presents Karla Brown's** festive cover of "Get Another Love," a **Paradise Garage** era anthem originally recorded by **Chantal Curtis**.

"This collection is not an anthology," notes the 35-year-old Negro. "I concentrated on my productions and remixes from the last three years, choosing my favorites and not necessarily the best sellers. It's what I

consider to be my best work."

According to **Paulette Constable**, director of promotions at Azuli Records, "The Joey Negro Compilation" will be available in two formats: a single CD and a limited-edition four-piece vinyl set. As a bonus for vinyl junkies, the vinyl package will include two commercially unavailable tracks, **Knowledge's** "Until The Day" and Negro's remix of **Ross' "Love Hangover."**

Constable also confirms that Negro will DJ at the compilation's launch party, which is confirmed for Thursday (20) at **Missdemeanours**, aka the London club, in London. Also working the turntables will be **DJ Lottie**.

In the near future, club punters can expect to hear Negro's touch on several recordings, including **Urban Soul's** "Til We Reach The Love," **Atlantis' "Wonderland," Lovestation's "Teardrops,"** and **Sessomatto's** remake of **ESG's** club classic "Moody."

PRAISE & BELIEVE: The final nominations list for the 42nd annual Grammy Awards were made public on Jan. 4, and in what is becoming typical fashion, the club community had strong opinions to express regarding two categories: best dance recording and remixer of the year, nonclassical.

First, we must proudly point out, and unlike in the previous two years, that the five tracks nominated for best dance recording are a true reflection of the musical diversity in clubland. Additionally, they were actual dancefloor hits. Now, whether or not they were hits on all dancefloors is another story.

That said, the nominations were **Cher's "Believe"** (Warner Bros.), **Gloria Estefan's "Don't Let This Moment End"** (Epic), **Fatboy Slim's "Praise You"** (Astralwerks), **Jennifer Lopez's "Waiting For Tonight"** (Continued on next page)

Armada Drops 'Vertigo' As 2nd Set

NEW YORK—Two years ago, U.K. duo **Groove Armada** made its presence known with a dazzling vibe-laced debut album, "Northern Star." Seamlessly merging jazz, funk, and house, the London-based dance band's ultra-cool sound was often dubbed nu-disco.

When it came time to record a follow-up, bandmates/DJs **Tom Findlay** and **Andy Cato** had a strong desire to create a more groove-oriented soundscape.

Welcome to the world of "Vertigo," the act's sophomore album—and first for **Jive Electro**, which will release the set on Feb. 22 in the U.S. **Pepper U.K.**, the label to which **Groove Armada** is signed, issued "Vertigo" May 24 last year in the U.K., and according to the label, it has been certified gold for sales of 100,000 units.

"It's definitely more contemplative, more hypnotic, and some tracks are much more melodic," says Findlay. "It's as if we got into a groove and just kept going. I think that comes from enjoying the recording process so much."

For **Groove Armada**, that means leaving the city life of London behind for the solace of the British countryside.

Explains Findlay, "We rented a remote cottage with inspiring vistas and went to work. For three weeks, it was just Andy and I and a few guests being very hippie-like, monk-like even, not shaving for the entire time. Being in such an environment definitely clears the mind."

Ironically, the sonic landscape of "Vertigo" is incredibly cosmopolitan, with satisfying portions of soothing post-club beats, butt-shaking house rhythms, jazzy soul, and cinematic escapades.

Additionally, the album features some savvy samples, including the **Chi-Lites' "We Are Neighbors"** ("If Everybody Looked The Same"), **Alexander Robotnick's "Problemes D'Amour"** ("In My Bones"), and **Dick Haymes' "Blue Skies"** ("Inside My Mind").

A definite highlight is the wonderfully lethargic "At The River," which contains a rerecorded sample of **Patti Page's '50s-era** chestnut "Old Cape Cod."

Rounding out the aural panorama of "Vertigo" are diva vocalists **Gamma Funk** and **Sophie Barker**, as well as rapper **M.A.D.**

For **Jive Electro**, the marketing plan for **Groove Armada** began last May, when the label mailed 500 copies of the album to retail, radio,

club DJs, and the press.

In October, the label serviced club and radio mix show DJs with a white label 12-inch of "I See You Baby." On Nov. 16, the label issued a commercial 12-inch of the track, complete with a **Fatboy Slim** remix. An enhanced maxi-CD was released Jan. 4.

"We wanted to get a buzz going before the holidays," explains **Neil Harris**, senior director of **Jive Electro**. "The response so far has been great."

On the current **Hot Dance Music/Club Play** chart, "I See You Baby" jumps four spots to No. 32.

According to **Harris**, a promotional CD single, with a "clean version," was delivered to modern rock/alternative radio the week of Jan. 3. "But stations like **KROQ**

[Los Angeles], **KWOD** [Sacramento, Calif.], **WOXY** [Cincinnati], and **WFNX** [Boston] have been playing the track in rotation since before the holidays," he says.

Jive Electro director of marketing **John Trepp** continues, "The adds hap-

pened very organically. Of course, having the **Fatboy Slim** tie-in didn't hurt. Alternative radio loves **Fatboy Slim**."

Harris says top 40 radio will be serviced with the single at the end of March.

On the Internet, three Web sites (www.tucows.com, www.mjuice.com, and www.den.net) each offer different versions of "I See You Baby."

U.S. fans will have an opportunity to experience **Groove Armada's** live DJ set when the duo plays in **San Francisco** (Friday [21] at the 1015 club), **Los Angeles** (Saturday [22] and Jan. 24 at the **Fais Do Do Ballroom** and **Louis XIV**, respectively), and **New York** (Jan. 25 at the **Izzy Bar**).

On Jan. 28, **Groove Armada** is scheduled to perform at a taping of the "Electric Circus" TV show for **Canada's Much Music**.

In March, **Groove Armada**—managed by **Marc Alghini** of **Vancouver-based Netzwerk Management** and booked by **Sam Kirby** of **New York-based Evolution Talent Agency**—is scheduled to play at the **Winter Music Conference** in **Miami** with a seven-piece live band.

Says Findlay, "We want to tour throughout America with our full band. We want to be the best dance band in the world. The dance community needs a proper, proper band."

MICHAEL PAOLETTA



LEE

The Dance Trax HOT PLATE

• **Tina Turner**, "When The Heartache Is Over" (Virgin). A promotional 12-inch, with mixes by **Hex Hector**, was mailed to DJs the week of Jan. 3. On Monday (17), a promotional double-pack will be delivered to DJs; this will include **Metro's** very tasty "Believe"-like remix. A commercial 12-inch single (sorry, no CD single) will be available Feb. 15. Expect to see this gem soon sitting pretty atop the **Hot Dance Music/Club Play** chart.

• **Lydia Rhodes**, "I Can't Deny" (Rampage). Club veteran **Rhodes** ably delivers the underground goods on this **Tom Bruce** (aka **Tiko**) production. **Jon Marsh** (of the **Beloved**) offers a deliciously moody mix. For something a tad more commercial, try **Blu Sol Trio's** piano-fueled journey.

• **Urban Babies Featuring Roland Clark**, "I Already Miss You" (Liquid Groove). Thanks to a few acetates in circulation, "I Already Miss You" is already a staple of **New York's Body & Soul** contingent. With sublime **Ten City** nuances, this **Roland Clark** production is a club purist's dream. The mixes by **Ashley Beedle** and the team of **Oliver Stumm** and **Domie** truly please.

• **Jonah**, "Ssst... (Listen)" (Nervous Dog/Nervous). In **New York**, "Ssst" was one of the most talked about records of the holiday season. Yes, it's the hard house/trance track with the breakdown in the middle where a deep voice says, "Sssshh, be quiet, listen." Available Feb. 8.

• **Celeda**, "Burning Up" (Twisted America/Barclay France). The **Pasta Boys** deliver a joyful disco-fueled mix. For funky wah-wah guitars and filtered antics, look no further than the mix supplied by the team of **Jutz & Venturi**.

• **Dawn Tallman**, "Be Encouraged" (Rampage). With **Matthias "Matty" Heilbronn**, the **Wamdue Project**, **Greg Padula**, and the team of **Ed Barguiarena** and **Jessie Martinez** handling the remixing chores, this is one very necessary piece of wax. Shining throughout are **Tallman's** gospel-fueled vocals.

Billboard. HOT Dance Breakouts
JANUARY 22, 2000 CLUB PLAY

1. MOVE YOUR BODY JOHNNY VICIOUS FEAT. JUDY ALBANESE JELLYBEAN
2. THERE YOU GO PINK LAFAGE
3. HERE I AM BOBBY D'AMBROSIO DEFINITY
4. SSSST...(LISTEN) JONAH NERVOUS
5. LOVE WILL FIND YOU JACI VELASQUEZ SONY DISCOS

MAXI-SINGLES SALES

1. DARKSIDE FUTURE PRIMITIVE JELLYBEAN
2. FLY AWAY (BYE BYE) EYES CREAM PLAYLAND
3. AL-NAAFYISH (THE SOUL) HASHIM CUTTING
4. GET UP AMEL LARRIEUX EPIC
5. HAZIN & FAZIN CHOO CHOO PROJECT SUBLIMINAL

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



GROOVE ARMADA

CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶						
1	2	6	8	ABOVE THE CLOUDS	TOMMY BOY 2053	AMBER
					1 week at No. 1	
2	3	7	9	THAT SOUND	STRICTLY RHYTHM 12576 †	MICHAEL MOOG
3	10	14	6	TAKE A PICTURE	F-111 44788/REPRISE †	FILTER
4	8	9	9	TAKE ME LOVE ME (SQUEEZE ME BABY)	GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
5	6	8	10	DOV'E L'AMORE	WARNER BROS. 44774	CHER
6	12	23	6	I'M OUTTA LOVE	EPIC PROMO †	ANASTACIA
7	1	2	11	SUPERSONIC	WORK 79307/550-WORK †	JAMIROQUAI
8	5	3	11	AIN'T THAT A LOT OF LOVE	EASTWEST 67014/EEG	SIMPLY RED
9	15	24	7	RHYTHM DIVINE	INTERSCOPE 497226 †	ENRIQUE IGLESIAS
10	13	19	7	DON'T STOP	FRESKANOVA 219/MAMMOTH †	FREESTYLERS
11	9	5	9	17 AGAIN	ARISTA PROMO †	EURYTHMICS
12	17	20	8	VOID (I NEED YOU)	TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
13	7	1	10	FLY AWAY (BYE BYE)	PLAYLAND 53571/PRIORITY	EYES CREAM
14	25	37	3	TEMPERAMENTAL	ATLANTIC PROMO	EVERYTHING BUT THE GIRL
15	4	4	11	ALL AROUND THE WORLD	JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
16	20	28	5	BLUE (DA BA DEE)	REPUBLIC 156638/UNIVERSAL †	EFFEL 65
17	18	21	7	NEVER DANCE	ATLANTIC 84633	LINDA EDER
18	11	10	9	WAKE UP	NERVOUS 20362	DAWN TALLMAN
19	26	29	6	(I) GET LOST	REPRISE 44783 †	ERIC CLAPTON
20	22	26	8	LISTEN TO THE PEOPLE	VITAL 2000	SMALL VOICES CALLING FEATURING MARTHA WASH
◀ Power Pick ▶						
21	29	35	5	HORNY HORNS	GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
22	21	12	12	DO IT PROPERLY	STAR 69 PROMO	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)
23	14	11	11	MYSTERIOUS TIMES	CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
24	23	16	9	DON'T GO (1999 MIXES)	MUTE/KINETIC 44740/REPRISE	YAZ
25	24	17	12	GET DOWN	GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
26	30	34	5	AL-NAAFYISH (THE SOUL)-Y2K MIXES	CUTTING 445	HASHIM
27	16	13	17	GET GET DOWN	MOODY 9624 †	PAUL JOHNSON
◀ Hot Shot Debut ▶						
28	NEW ▶	1	1	I LEARNED FROM THE BEST	ARISTA PROMO †	WHITNEY HOUSTON
29	27	30	7	LA MOUCHE	ASTRALWERKS 6283	CASSIUS
30	34	38	5	MOVE YOUR BODY	WAAKO 1291	OSIO
31	19	15	13	IT'S A FINE DAY	RAMPAGE 0104	MISS JANE
32	36	43	3	I SEE YOU BABY	JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
33	35	36	6	DEEP IN U	JELLYBEAN 2571	AL E MOOD
34	28	22	10	I ROCK	LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
35	39	48	3	I BELIEVE IN LOVE	IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
36	46	—	2	DAMMIT JANET	GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
37	41	50	3	CAN'T HELP IT	TWISTED PROMO/MCA	FUNKY GREEN DOGS
38	37	33	13	HE LOVES ME 2	SILK 9903	CECE PENISTON
39	32	27	15	(JUST) ME AND YOU	STRICTLY RHYTHM 12577	NEW VISION
40	NEW ▶	1	1	UP IN FLAMES	C2 PROMO/COLUMBIA	SATOSHI TOMIE
41	45	—	2	MAKE SOME NOISE	JELLYBEAN 2575	MIKE SKI
42	42	44	5	THE TEMPLE	TRAX 12230/DAMIAN	ERIN HAMILTON
43	NEW ▶	1	1	YOU'RE WHERE I BELONG	MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
44	NEW ▶	1	1	STOP THE ROCK	550 MUSIC 79313/550-WORK †	APOLLO FOUR FORTY
45	NEW ▶	1	1	STOP PLAYING WITH MY MIND	STRICTLY RHYTHM 12585	BARBARA TUCKER
46	NEW ▶	1	1	PLANET LOVE	JELLYBEAN 2578	TAYLOR DAYNE
47	44	45	3	SOULSHAKA	GROOVILICIOUS 208/STRICTLY RHYTHM	JAN DRIVER
48	31	18	14	RENDEZ-VU XL	6281/ASTRALWERKS	BASEMENT JAXX
49	47	—	2	HE'S ALL I WANT	V2 97061	ANGELMOON
50	33	25	14	NEW YORK CITY BOY	PARLOPHONE 35014/SIRE †	PET SHOP BOYS

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶						
1	1	1	35	SEXUAL (LI DA DI)	(T) (X) TOMMY BOY 381 †	AMBER
					14 weeks at No. 1	
2	2	2	17	I NEED TO KNOW	(T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
◀ GREATEST GAINER ▶						
3	15	6	6	HE'S ALL I WANT	(T) (X) V2 97061	ANGELMOON
4	4	5	11	ALL OR NOTHING/DOV'E L'AMORE	(T) (X) WARNER BROS. 44774 †	CHER
5	7	12	9	NEW YORK CITY BOY	(T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
6	5	4	61	BELIEVE	(T) (X) WARNER BROS. 44576 †	CHER
7	3	11	26	BOOM, BOOM, BOOM, BOOM!!	(T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
8	6	8	7	THE GREATEST ROMANCE EVER SOLD	(T) (X) NPG 13749/ARISTA †	THE ARTIST
9	10	7	72	SUAVEMENTE	(T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
10	8	10	5	GET IT ON TONITE	(T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
11	16	16	6	SUN IS SHINING (THE REMIXES)	(T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
12	12	17	49	BLUE MONDAY	(T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
13	14	13	20	MY LOVE IS YOUR LOVE	(T) (X) ARISTA 13729 †	WHITNEY HOUSTON
14	18	21	12	SUN IS SHINING	(T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
15	17	18	28	I WILL GO WITH YOU (CON TE PARTIRO)	(T) (X) EPIC 79202 †	DONNA SUMMER
16	13	15	85	PUSSY	(T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
17	11	3	11	POKEMON THEME	(X) ROBBINS 72038	POKEMON THEME
18	9	9	17	HEARTBREAKER	(T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
19	21	20	22	9PM (TILL I COME)	(T) (X) RADIKAL 99004 †	ATB
20	23	24	68	MUSIC SOUNDS BETTER WITH YOU	(X) ROULE 38561/VIRGIN †	STARDUST
21	19	19	13	ALL IS FULL OF LOVE	(X) ELEKTRA 63723/EEG †	BJORK
22	22	22	36	STRONG ENOUGH	(T) (X) WARNER BROS. 44644 †	CHER
◀ Hot Shot Debut ▶						
23	NEW ▶	1	1	I SEE YOU BABY	(T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
24	RE-ENTRY	4	4	MAMBO ITALIANO	(X) JELLYBEAN 2576	WISEGUY ORCHESTRA
25	34	36	18	SITUATION/DON'T GO (1999 MIXES)	(T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
26	20	14	90	MY ALL/FLY AWAY (BUTTERFLY REPRISE)	(M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
27	28	26	37	IT'S OVER NOW	(T) (X) ARISTA 13656 †	DEBORAH COX
28	24	25	5	BLUE (DA BA DEE)	(T) REPUBLIC 156638/UNIVERSAL †	EFFEL 65
29	32	32	82	PLASTIC DREAMS (REVISITED)	(T) (X) EPIDROME 78758/EPIC †	JAYDEE
30	39	38	17	FIVE FATHOMS (LOVE MORE)	(T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
31	37	35	5	ANOTHER WAY/AVENUE	(T) (X) MUTE 9098 †	PAUL VAN DYK
32	30	33	26	BODYROCK	(T) (X) V2 27595 †	MOBY
33	31	46	5	ABOVE THE CLOUDS	(T) TOMMY BOY 2053	AMBER
34	46	41	22	STOMP TO MY BEAT	(T) (X) PLAYLAND 53454/PRIORITY †	JS-16
35	27	37	13	WAITING FOR TONIGHT	(T) WORK 79292/550-WORK †	JENNIFER LOPEZ
36	26	27	49	I STILL BELIEVE	(M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
37	33	34	25	WINDOWLICKER	(X) WARP 35007/SIRE †	APHEX TWIN
38	29	30	24	BILAMOS	(T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
39	RE-ENTRY	27	27	UNSPEAKABLE JOY	(T) (X) NERVOUS 20358	KIM ENGLISH
40	35	45	24	RED ALERT	(T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
41	47	47	6	VOID (I NEED YOU)	(T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
42	38	31	46	PRAISE YOU	(T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
43	49	48	12	GOT THE GROOVE	(T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
44	43	44	70	RAY OF LIGHT	(T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
45	36	23	51	ALL I HAVE TO GIVE	(T) (X) JIVE 42563 †	BACKSTREET BOYS
46	48	—	42	NOTHING REALLY MATTERS	(T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
47	RE-ENTRY	5	5	I DO BOTH JAY & JANE	(T) (X) AUREUS 431/WARLOCK	LA RISSA
48	RE-ENTRY	2	2	SANCTUARY	(T) GROOVILICIOUS 206/STRICTLY RHYTHM	JOHNNY VICIOUS FEATURING DANGEROUS DAVE
49	RE-ENTRY	42	42	BODY	(T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
50	RE-ENTRY	5	5	BETTER THAN ME	(T) (X) UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER

○ 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. © 2000, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

(Epic/Work), and Donna Summer's "I Will Go With You (Con Te Partiró)" (Epic).

One industry observer notes, rather angrily, that once again, "true, underground house music wasn't represented." Several pundits wanted to know why Pete Heller's "Big Love" wasn't included in the final list. "That was the biggest house song of the year," says one. "Once again, it's the real commercial stuff that gets nominated. It just

doesn't really reflect what's going on in the clubs."

"Oh, please," sighs Frank Ceraolo, senior director of marketing and A&R at Epic. "While three of my artists were nominated, I think I'm being objective and honest when I say that these tracks were all legitimate hits in the clubs."

Ceraolo openly concedes that "Big Love" was a great club record and perhaps should've been nominated. "Maybe this is a wake-up call for

everybody in the dance community," he explains. "Are the people doing the complaining registered voters of the National Academy of Recording Arts and Sciences? If not, what are they waiting for? If ya want the underground stuff to get nominated, become a registered voter."

Ditto for any naysayers of the nominees for nonclassical remix of the year category, says Ceraolo. While the industry observers that Dance Trax spoke to were pleased

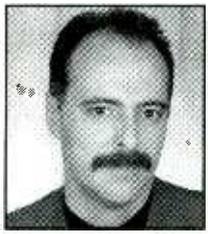
with the nominees—Club 69, Hex Hector, Steve "Silk" Hurley, Masters At Work, and Soul Solution—most felt that there was one major omission.

"This was, without doubt, the year of Thunderpuss 2000," says a major-label executive. "It's so ludicrous that they weren't nominated. No disrespect to the other nominees, but Thunderpuss 2000 was responsible for some of the best remixes of the year."

Offers one dance music veteran, "If you look at the previous winners [Frankie Knuckles and David Morales], and some of this year's nominees, it looks like the award is not necessarily for best remixer of the year but for the most legendary or pioneering one. And that's not what the award is for."

While pondering such strong words, we'll congratulate all the nominees and wish them each the best of luck!

COUNTRY CORNER



by Wade Jessen

BIG WIND: In its fifth week atop Hot Country Singles & Tracks, Faith Hill's "Breathe" (Warner Bros.) has apparently been waiting to exhale, as it gains 970 detections to overrun all other gainers on the radio chart, including Tim McGraw's "My Best Friend" (Curb) with its 952-detection hike.

Although it isn't unusual to see bigger-than-normal airplay increases across the board for a week or two during country radio's post-holiday adjustment period, this issue's top 10 shows extraordinary growth with very little change in rankings. Even former chart-toppers Brad Paisley's "He Didn't Have To Be" (Arista/Nashville) and Clint Black's "When I Said I Do" (RCA) gain 523 and 192 spins, respectively.

All told, seven top 10 titles post gains exceeding 800 detections, and Alan Jackson's "Pop A Top" (Arista/Nashville) gains 582 spins, a more than respectable increase in that area of the chart at any time of year.

SWINGIN': Amid the after-Christmas sales slump on Top Country Albums, several Grammy nominees bring a little warmth to the January frost, including Asleep At The Wheel's "Ride With Bob" (DreamWorks), the only gainer on the chart. Rising 73-53 with six nominations, the multi-artist Bob Wills tribute gains 18% and is handed the Great-Singer trophy.

Elsewhere on the chart, Lonestar's "Lonely Grill" (BNA) bullets at No. 7, with a much softer sales dip, less than 10%, than most titles on the list. A pair of nominations and some noteworthy AC airplay for the band's "Amazed" coincides with some making of country chart history, as the song is removed from Hot Country Singles & Tracks after 41 weeks. Lonestar matches Billboard chart-longevity benchmarks with a couple of monster hits from 1954: Hank Snow's "I Don't Hurt Anymore" and Kitty Wells & Red Foley's "One By One."

"Amazed" also passes such legendary 40-week titles as Ray Price's "Heartaches By The Number" from 1959 and Foley's 1949 hit "Tennessee Saturday Night," but it narrowly misses Tim McGraw's 42 weeks with "Just To See You Smile." That title is the only modern-era single to rank inside the top 10 for all-time country chart longevity.

Finally, George Jones' "Cold Hard Truth" (Asylum) scores three Grammy nods and bullets at No. 22 on Top Country Albums.

LITTLE ARROWS: When love songs are in season, we get the occasional and welcome visit from piano man and frequent Nashville collaborator Jim Brickman, who enters Hot Country Singles & Tracks at No. 75 with "Your Love," featuring Michelle Wright.

"Your Love" appears in its original form on Brickman's 1999 "Destiny" package, but Windham Hill has serviced an ever-so-slightly countrified mix to country stations. It spins on KIKK Houston; WFRE Washington, D.C.; and WCKT Providence, R.I.

Brickman has appeared on our radio chart several times, most notably with "Valentine," a pairing with Martina McBride. Wright's solo country hits include "Take It Like A Man," a top 10 hit from 1992.

Web Site Is In The Works For Giant Nashville

BY DEBORAH EVANS PRICE
NASHVILLE—Giant Records Nashville is heading into 2000 with an increased commitment to Internet marketing and promotions and a plan for an aggressive linkage with country radio—with a secret or two to come along the way.

The label has moved promotion coordinator Tracy Collins to a new post heading up Giant's technology thrust.

Collins and Giant Nashville executive VP/GM John Burns have been working with Web site designer Chris Jernigan of Nashville-based Sync Logic to develop the company's site, at www.giant-nashville.com, and expect the site to be fully operational within the next month.

"We're always looking for additional ways to market our artists' product," says Burns. "We've been working for the last couple of months, getting together our Web site and fine-tuning it. We want it to be dynamic, and we think when we officially get this thing rolling in February, it will be that."

Collins says the site is a work in progress. "We go in every day and look at it, see what's on there, and see what we might want to change or add to."

Burns acknowledges label Web sites aren't new but says Giant is striving to provide new twists, some of which he won't reveal for fear of giving away secrets to competitors. "We want this to be an up-to-date site on a daily basis," he says. "We want this to be a site people can go to for information on our artists, their tours, and so on. On our site, we will have some surprises that are unique."

Collins says rapidly changing technology will help labels provide better service to country fans. "I think in the next year to 18 months, we will really see major strides in the audio and video technology portions of the Internet,"

says Collins. "The average computer user will be able to access the Internet very fast. It's going to speed up audio and video capabilities for people at home. I think it could be the biggest marketing tool we have."

Collins feels the Internet will become increasingly valuable to country labels. "Fifty percent of country radio listeners have computers," says Collins, "and 18%-25% have access to E-mail and the Internet and are fairly active in it."

Burns and Collins say they plan to use the Web site to enhance their efforts at country radio. Plans call for the Giant site to link with radio station sites and to use the Web site to help promote and run contests with radio. "There will be a Fan Fair promotion," says Collins. "We are still formulating ideas for contests, but we're not going to put anything out there for the public to see that we're not sure we're going to be able to totally integrate into our site."

Collins says she will work with stations to iron out any kinks

before launching a full-fledged Web site assault. "Links that are established are pretty much common with every Web site," she says. "It's what you do with that link that makes a difference. If you just bring up their home page, that's fine, but you [can] integrate your links to be more interactive with your listeners."

Burns says the main thrust of the site won't be as much to sell product as it will to enhance marketing efforts. "We're not doing this necessarily to sell product over the Internet," he says. "We're doing this to provide information and the ability to market our artists better."

He feels the Internet will be important to established artists but even more crucial to developing acts. "We can utilize this site to expose new artists to the consumer before they even hear the artist on radio," says Burns. "It will be another avenue of getting to know a new artist before they get on radio, and as everybody knows, it takes much longer today to develop new artists."



COLLINS



BURNS



New Year's In D.C. Mercury Nashville artist Kathy Mattea spent her New Year's Eve taking part in the Washington, D.C., gala "America's Millennium: A Celebration For The Nation" on the steps of the Lincoln Memorial. She sang "People Get Ready" with Luther Vandross and joined the cast for the finale, "In The Midnight Hour." Here, Mattea is greeted backstage by Kris Kristofferson.

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

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

- 34 **A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** (Bocaphus, BMI) HL
- 54 **AGAINST THE WIND** (Gear, ASCAP) WBM
- 13 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 49 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL
- 10 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
- 21 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
- 56 **BEN THERE** (Blackened, BMI/Steve Warner, BMI) WBM
- 24 **BEER THIRTY** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 7 **BIG DEAL** (Mighty Nice, BMI/Ai Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 1 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 52 **BRING IT ON** (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
- 35 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI) HL
- 36 **CAN'T NOBODY LOVE YOU (LIKE I DO)** (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
- 32 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
- 2 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 31 **DADDY WON'T SELL THE FARM** (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
- 27 **DON'T LIE** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 33 **DON'T MAKE ME BEG** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 41 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
- 40 **GOD GAVE ME YOU** (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 73 **GOIN' UNDER GETTIN' OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 65 **GOODYBY EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 5 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 59 **HERE COMES MY BABY** (Mainstay, BMI)
- 18 **HOME TO YOU** (Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamama, ASCAP)
- 23 **HOW DO YOU LIKE ME NOW?** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
- 72 **IF YOU EVER LEAVE ME** (Chi-Boy, ASCAP) WBM
- 14 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazo, ASCAP) CLM/HL
- 51 **I'M DIGGIN' IT** (Burg-Isle, BMI/Starstruck Angel, BMI) HL
- 38 **IT'S A BEAUTIFUL THING** (Windswept, ASCAP/Yellow

- Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 22 **IT'S A LOVE THING** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 30 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 60 **I'VE FORGOTTEN HOW YOU FEEL** (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI)
- 50 **I WILL BE** (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
- 69 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 53 **JIMMY'S GOT A GIRLFRIEND** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 58 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
- 19 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 55 **LETS MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) HL/CLM/WBM
- 11 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 26 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 37 **ME AND MAXINE** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmusic, ASCAP) WBM
- 4 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 67 **MY HOMETOWN** (Warner-Tamerlane, BMI) WBM
- 68 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney,

- ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI)
- 63 **NOTHING CATCHES JESUS BY SURPRISE** (Waylon Jennings, BMI/Tring, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL
- 6 **POP A TOP** (Sony/ATV Tree, BMI) HL
- 15 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
- 47 **REAL LIVE WOMAN** (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
- 48 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI)
- 74 **RUNAWAY** (Mole Hole, BMI/Bug, BMI)
- 42 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 12 **SHE THINKS MY TRACTOR'S SEXY** (EMI Blackwood, BMI/Jelinda, BMI/Scarlett Moon, BMI/CMI, BMI) HL
- 28 **SMALL STUFF** (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
- 8 **SMILE** (DreamWorks, BMI/Encore, ASCAP) CLM
- 16 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 17 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazo, ASCAP) CLM
- 45 **TAKE A LETTER MARIA** (Universal-Songs Of PolyGram International, BMI) WBM
- 29 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acutt-Rose, BMI) HL/WBM
- 62 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM

- 46 **THE COLD HARD TRUTH** (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
- 43 **THE FUN OF YOUR LOVE** (Almo, ASCAP/BNC, ASCAP/Lil'aly, ASCAP/Anwa, ASCAP) WBM
- 61 **THE LOOK** (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
- 25 **THE QUITTIN' KIND** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 66 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/CLM
- 20 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 71 **TO GET TO YOU** (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 64 **TWENTIETH CENTURY** (New Don, ASCAP/New Hayes, ASCAP/CPL, ASCAP/Christabel Island, ASCAP) HL
- 39 **UNBREAKABLE HEART** (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
- 57 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL
- 3 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 44 **WHAT I NEED** (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 70 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP)
- 9 **WHEN I SAID I DO** (Blackened, BMI) WBM
- 75 **YOUR LOVE** (Brickman Arrangement, SESAC/Multisongs BMG, SESAC/Careers-BMG, BMI/Bubalas, BMI/On Board, BMI)

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GROWN RECORD LABEL GO
"AH-HAW"?

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for *Asleep at the Wheel's*
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COUNTRY COLLABORATION WITH VOCALS
"ROLY POLY" WITH THE DIXIE CHICKS

COUNTRY COLLABORATION WITH VOCALS
"GOIN' AWAY PARTY" WITH WILLIE NELSON
AND MANHATTAN TRANSFER

★ **INSTRUMENTAL PERFORMANCE**
"BOB'S BREAKDOWNS"

ALBUM PACKAGING
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-THE UTNE READER

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AND THAT'S THE REASON *RIDE WITH BOB*
SOUNDS FRESH AND VITAL..."
-TEXAS MONTHLY

"SWINGIN' TRIBUTE GASSES UP COUNTRY'S PAST"
-PEOPLE

★ "THE MUSIC IS TOO RICH,
THE CASTING OF GUESTS TOO GOOD,
AND THE PERFORMANCES TOO FUN AND TOO BRACING..."
-TOWER PULSE

"SWINGS EASILY ACROSS GENRES"
-USA TODAY

★ "DISC OF THE WEEK"
-BOSTON GLOBE

★ **WITH 6 GRAMMYS OVER THREE DECADES...**

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Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	16	No. 1 BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	1
2	2	3	20	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	2
3	3	4	19	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131	3
4	5	5	18	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	4
5	4	2	21	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVEFACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176	1
6	6	7	16	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183	6
7	8	8	21	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086	7
8	9	9	19	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906	8
9	7	6	21	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897	1
10	15	15	12	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS (V) MERCURY 562530	10
11	14	14	25	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT	11
12	13	11	21	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY (V) BNA 65934	11
13	12	10	31	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248	8
14	11	13	26	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896	1
15	18	17	18	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907	15
16	19	18	24	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109	16
17	10	12	31	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT	1
18	16	16	28	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	2
19	25	24	12	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	19
20	23	23	21	THIS WOMAN NEEDS D. HUFF (K. OSBORN, E. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT	20
21	21	19	14	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT	19
22	24	22	22	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT	22
23	26	26	10	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT	23
24	20	20	15	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188	19
25	22	21	21	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	21
26	29	29	10	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. OUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933	26
27	27	28	19	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS (V) CAPITOL 58812	27
28	31	30	15	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA (V) RCA 65935	28
29	36	43	4	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. OLLON)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	29
30	32	33	16	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113	30
31	33	36	10	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
32	35	41	13	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	32
33	34	38	15	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087	33
34	30	32	10	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N. WILSON, B. CANNON (H. WILLIAMS, JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES (C) (D) (V) WARNER BROS. 16895/WRN	30
35	39	45	13	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT	35
36	37	49	11	CAN'T NOBODY LOVE YOU (LIKE I DO) J. STROUD (D. ORTON, C. MAJESKI)	WYONNNA (C) (D) (V) CURB 172141/MERCURY	36
37	38	51	9	ME AND MAXINE K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW (V) MERCURY 117212	37
38	40	47	18	IT'S A BEAUTIFUL THING C. FARREN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	38
39	42	59	7	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	41	52	14	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
41	61	—	4	DO WHAT YOU GOTTA DO A. REYNOLDS (P. FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	41
42	45	—	4	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936	42
43	43	62	8	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) (V) BNA 65931	43
44	44	68	9	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT	44
45	46	—	9	TAKE A LETTER MARIA W. WILSON, D. STONE (R. B. GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	45
46	48	—	11	THE COLD HARD TRUTH K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT	46
47	64	—	2	REAL LIVE WOMAN G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT	47
48	58	—	2	ROCK THIS COUNTRY! R. J. LANGE (S. TWIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	48
49	54	—	2	ANOTHER NINE MINUTES R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT	49
50	47	—	8	I WILL BE M. SPIRO (T. LEAH, B. FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	47
51	50	—	16	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121	50
52	52	—	11	BRING IT ON D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TERN)	KEITH HARLING (C) (D) (V) GIANT 16900	52
53	66	—	2	JIMMY'S GOT A GIRLFRIEND D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS GIANT ALBUM CUT	53
54	53	—	7	AGAINST THE WIND R. SALL (B. SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
55	57	—	8	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
56	60	—	2	BEEN THERE C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER RCA ALBUM CUT	56
57	63	—	2	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON VIRGIN ALBUM CUT	57
58	59	—	3	JUST BECAUSE SHE LIVES THERE J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT	58
59	56	—	14	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	42
				Hot Shot Debut		
60	NEW	1	1	I'VE FORGOTTEN HOW YOU FEEL V. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	60
61	71	—	2	THE LOOK S. BOGARD, J. STEVENS, S. HENDRICKS (T. NICHOLS, J. STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT	61
62	68	—	6	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT	62
63	NEW	1	1	NOTHING MATCHES JESUS BY SURPRISE G. FUNDIS (W. JENNINGS, T. OUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	63
64	51	—	2	TWENTIETH CENTURY D. COOK, ALABAMA (D. SCHLITZ, C. A. T. CUMMINGS)	ALABAMA (C) (D) RCA 65917	51
65	70	—	16	GOODYEAR EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
66	75	—	3	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DELANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	65
67	67	—	3	MY HOMETOWN L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	67
68	NEW	1	1	NO MERCY J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON EPIC ALBUM CUT	68
69	65	—	2	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
70	NEW	1	1	WHAT I NEED TO DO B. CANNON, N. WILSON (B. LUTHER, T. OAMPHIER)	KENNY CHESNEY BNA ALBUM CUT	70
71	NEW	1	1	TO GET TO YOU J. STROUD, L. MORGAN (H. LAMAR, B. JAMES)	LORRIE MORGAN BNA ALBUM CUT	71
72	69	—	9	IF YOU EVER LEAVE ME D. FOSTER, R. MARX (R. MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT	62
73	NEW	1	1	GOIN' UNDER GETTIN' OVER YOU B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	73
74	NEW	1	1	RUNAWAY T. BROWN, M. WRIGHT (D. SHANNON, M. CROOK)	GARY ALLAN MCA NASHVILLE ALBUM CUT	74
75	NEW	1	1	YOUR LOVE D. DEVILLER, S. HOSEIN (J. BRICKMAN, S. HOSEIN, D. DEVILLER)	JIM BRICKMAN FEATURING MICHELLE WRIGHT WINDHAM HILL 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. © 2000, Billboard/BPI Communications.

Billboard Top Country Singles Sales

JANUARY 22, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	15	No. 1 BIG DEAL CURB 73086	LEANN RIMES
2	2	3	5	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
3	4	4	21	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
4	5	6	16	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
5	6	7	10	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
6	7	5	16	STEAM EPIC 79269/SONY	TY HERNDON
7	3	1	10	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
8	8	11	6	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 RCA 65917/RLG	ALABAMA
9	12	9	8	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYONNNA
10	11	14	136	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
11	10	8	12	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
12	9	10	42	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
13	13	12	22	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	13	37	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
15	16	16	10	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
16	14	15	29	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
17	20	18	21	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
18	18	22	80	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
19	19	17	33	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
20	17	21	35	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
21	21	19	28	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
22	24	—	2	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
23	22	20	21	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
24	23	25	58	COMMITMENT ● CURB 73055	LEANN RIMES
25	NEW	1	1	IT'S A BEAUTIFUL THING REPRISE 16926/WRN	PAUL BRANDT

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. © 2000, Billboard/BPI Communications and SoundScan, Inc.

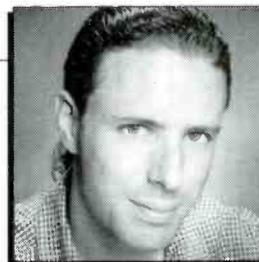
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	31	DIANA KRALL VERVE 050304/VG	No. 1 19 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	3	12	KEITH JARRETT ECM 547949 [HS]	THE MELODY AT NIGHT, WITH YOU
3	2	32	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
4	5	15	VARIOUS ARTISTS 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
5	4	15	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
6	9	70	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
7	6	82	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
8	8	49	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
9	10	49	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
10	13	34	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
11	12	11	ROSEMARY CLOONEY CONCORD 4870	SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY
12	11	56	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
13	7	13	MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND CONCORD 4869	BIG CITY RHYTHMS
14	16	16	THE RAMSEY LEWIS TRIO NARADA 47996/VIRGIN	APPASSIONATA
15	15	10	MICHAEL BRECKER VERVE 547844/VG	TIME IS OF THE ESSENCE
16	17	41	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL [HS]	TRAVELING MILES
17	14	29	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
18	19	2	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
19	RE-ENTRY		PONCHO SANCHEZ CONCORD JAZZ 4863/CONCORD	LATIN SOUL
20	RE-ENTRY		WYNTON MARSALIS SEPTET COLUMBIA 69876	LIVE AT THE VILLAGE VANGUARD
21	NEW ▶		STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
22	21	10	PATRICIA BARBER PREMONITION/BLUE NOTE 22963/CAPITOL	COMPANION
23	18	25	THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
24	NEW ▶		TERI THORNTON VERVE 547755/VG	I'LL BE EASY TO FIND
25	NEW ▶		VARIOUS ARTISTS CONCORD JAZZ 5206/CONCORD	JAZZ AT WEEK'S END

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	8	KENNY G ▲² ARISTA 19090	No. 1 8 weeks at No. 1 FAITH: A HOLIDAY ALBUM
2	2	28	KENNY G ● ARISTA 19085	CLASSICS IN THE KEY OF G
3	3	15	DAVE KOZ CAPITOL 99458 [HS]	THE DANCE
4	4	46	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
5	5	5	GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
6	6	38	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
7	9	32	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
8	10	6	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
9	19	9	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
10	7	63	KIRK WHALUM WARNER BROS. 47124 [HS]	FOR YOU
11	8	22	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
12	13	16	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
13	11	26	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL [HS]	CHILL FACTOR
14	12	12	MEDESKI MARTIN & WOOD GRAMAVISION 79520/RHYMISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
15	22	18	BOB JAMES WARNER BROS. 47355	JOY RIDE
16	18	32	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
17	20	33	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
18	15	23	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG [HS]	NO TIME LIKE THE FUTURE
19	17	5	RICK BRAUN ATLANTIC 83238/AG	BEST OF BRAUN
20	RE-ENTRY		GROVER WASHINGTON, JR. HIP-O 153888	ULTIMATE COLLECTION
21	16	9	PIECES OF A DREAM BLUE NOTE 98488/CAPITOL	AHEAD TO THE PAST
22	23	27	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
23	RE-ENTRY		MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH
24	RE-ENTRY		VARIOUS ARTISTS KKSF 0019/RHYMISC	KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
25	21	5	BELA FLECK AND THE FLECKTONES WARNER BROS. 47301	GREATEST HITS OF THE 20TH CENTURY

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



by Steve Graybow

DR. AND THE DUKE: New Orleans native son Mac "Dr. John" Rebennack is known for his ability to assimilate virtually any type of music into his swampy Crescent City sound, replete with his trademark laconic vocals and boogie-woogie piano stylings. Similarly, one of the many beauties intrinsic in the compositions of Duke Ellington is the music's ability to adapt to virtually any situation while retaining its own unique personality.

So it's serendipitous that Dr. John would, for his 18th album as a bandleader and his debut for Blue Note, offer up "Duke Elegant." Due Feb. 1, the set is a collection of Ellington songs played in Rebennack's own inimitable way.

"Originally, I wanted an entire album of Duke songs that no one had ever heard before," says Rebennack. "But there was not as much unreleased material as I had hoped for, so I set about doing his songs in my own way, going back to arrangements that I would play down in New Orleans strip joints and clubs back in the '50s."

Rebennack did, however, manage to unearth three little-known morsels of Ellingtonia, including "I'm Gonna Go Fishin'," originally on the "Anatomy Of A Murder" soundtrack, and "On The Wrong Side Of The Railroad Tracks," which he believes is previously unrecorded.

However, Rebennack's prized find is the Ellington composition "Flaming Sword," which he learned from

Ellington's original handwritten manuscript. "I think it was recorded in 1927, but I've yet to hear it," he says. "I could see that it had a Caribbean feel, and it fascinated me because it reminded me of the old New Orleans songs. It gave me the opportunity to play around within the arrangements like the old New Orleans players would."

"What's interesting is that the bridge to the song sounds completely modern, even though it was written in the '20s," he adds. "It sounds like something that became popular later, in the '50s or '60s. It shows how ahead of his time Ellington was."

While arranging the songs for his band (drummer Herman Ernest III, guitarist Bobby Broom, bassist David Barard, saxophonist Ronnie Cuber, and percussionist Cyro Baptista), Rebennack utilized a now-standard technique pioneered by Ellington. "Duke arranged the songs specifically for the guys in his band," he says. "It made each recording special, and as the band changed, the songs changed with the band. That opened the doors for the way people write today, and that's the way I did this record, keeping in mind the players I was using."

Ultimately, Rebennack hopes that "Duke Elegant" will "make people who wouldn't listen to jazz appreciate Ellington. I actually tested this out on one of my daughters. She doesn't particularly like jazz, and she liked some of the cuts. That's the reaction I was hoping for."

"You can do just about anything with an Ellington song," he adds. "He did just about anything. If you listen to 20 versions of him playing certain songs, it's like 20 different things. And there are as many more possibilities. That's the beauty of Duke's music."



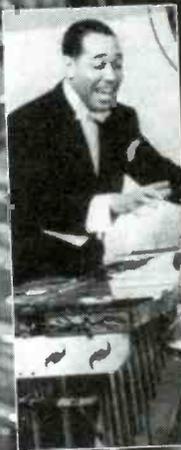
DR. JOHN

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Classical KEEPING SCORE



by Bradley Bambarger

ROW OVER BEETHOVEN: As reported far and wide last fall, an autographed miniature for string quartet by **Beethoven** was discovered by **Stephen Roe** of Sotheby's in a private collection of papers in Cornwall, England. Beethoven wrote the 23-bar piece in 1817 as a souvenir for an English traveler and critic, **Richard Ford**, and it was probably never played, at least in public. **The Eroica Quartet** gave the world premiere of the "Allegretto In B Minor" in October at Sotheby's auction house in London, with the performance broadcast on the BBC.

Eroica violinist **Peter Hanson** compares the brief score with the sort of drawing that **Picasso** would dash off on a cocktail napkin as a memento for friends. The manuscript was sold in early December to a Swiss concern, **Foundation Martin Bodmer**, for 166,500 pounds (\$275,000).

The Eroica had wished to include a recording of the newfound piece as a bonus on its upcoming **Harmonia Mundi Beethoven** disc. But, according to the group, the inclusion of the "Allegretto" has been dropped following the threat of a lawsuit by Sotheby's. Even though the 50 seconds' worth of music itself is public domain and could have been widely taped and transcribed from the BBC broadcast and subsequent airings worldwide, Sotheby's client would apparently like to preserve not only the manuscript as "fresh" but its realization, too (possibly trying to reserve the premiere take for a recording of its own sponsorship). Roe will only state that the initial prohibition of a recording was an element of Sotheby's premiere commission with the Eroica and that all parties have now resolved to live up to that agreement.

The Eroica disputes that there was any actual "agreement." In any event, violinist **David Watkin** says that "it was a thrill to premiere the piece, and it's of course unfortunate that we ran into this dispute. But although people might have listened to our Beethoven CD with added interest because of that extra minute of rare music, the piece isn't what was going to really make our disc. Our approach to Beethoven's quartets is already very radical and on its own should cause shock waves."

The Eroica will launch its new Beethoven album, which comprises the Opus 74 "Harp," Opus 95 "Serioso," and Opus 135 quartets, in March with a performance in Paris. Due later in the year from the period-minded English group is a **Harmonia Mundi** set of the **Schumann** quartets.

INDIE LABELS' 2000: Before **Harmonia Mundi's Eroica Quartet Beethoven** disc in March comes one of the label's prime offerings for the Bach anniversary year: violinist **Andrew Manze's** new recording of the composer's sonatas for violin and continuo. Due in February, the disc also features Manze's virtuoso solo "reconstruction" of the famous **Tocatta and Fugue in D Minor**. Manze undertakes his debut North American solo tour in March and April.

Due from **Harmonia Mundi** in March is "I Am The True Vine," the second fine **Arvo Pärt** collec-

tion from **Paul Hillier** and his **Theatre Of Voices**. The album includes the first recording of the characteristically haunting title work and premieres of "Tribute To Caesar" and "Woman With The Alabaster Box," plus Hillier's takes on such past pieces as the **Berliner Mass**. (Prior to that album comes ECM's February release of the instrumental **Pärt** set "Alina.") The disc features three different versions of the chamber haiku "Spiegel Im Spiegel," as well as two improvisations by pianist **Alexander Malter** on the composer's breakthrough piano piece, "Für Alina.")

Upcoming from **Harmonia Mundi's** stable of distributed labels: This month, the historical specialist **Marston** offers its first volume of '30s broadcast recordings by that legendarily incandescent soprano **Rosa Ponselle**, and **Channel Classics** has a February album from Dutch cellist **Peter Wispelway** that pairs **Shostakovich's** First Concerto and **Kodály's** sublime solo sonata. Also in February, **Astree/Naïve** has lutenist extraordinaire **Hopkinson Smith's** transcriptions of Bach's sonatas and partitas for solo violin; **Jordi Savall's** *Alia Vox* has a double-disc set of Sephardic romances and dances due in March; and by the fall expect from **Opus 111** an album of **Gesualdo** madrigals from **Rinaldo Alessandrini** and his **Concerto Italiano**.

Strange as it may seem, the first album devoted to works by 72-year-old Pulitzer Prize-winning composer **Domenick Argento** comes out in February, via **Reference Recordings**. **Eiji Oue** and the **Minnesota Orchestra** (of which Argento is composer laureate) perform the title work—"Valentino Dances," from Argento's 1994 opera, "The Dream Of Valentino"—plus "Le Tombeau D' Edgar Allen Poe" with tenor **Chad Shelton**, among other pieces. **Reference Recordings** is distributed in North America by **Allegro Corp.**

Other upcoming **Allegro**-distributed offerings

include another entry in pianist **Joanne Polk's** Arabesque survey of composer **Amy Beach**, a March disc featuring the Piano Concerto (with the **English Chamber Orchestra**) and the Piano Quintet (with the **Lark Quartet**). In March, **Marquis Classics** begins reissuing early albums by star baritone **Bryn Terfel** (originally on the **Welsh Sain** label) with "Songs Of My Welsh Home," recorded from 1984-90. Also due are Terfel's takes on **Schubert's** "Schwanengesang" and the songs of Welsh composer **Meiron Williams**.

Out in March in Europe and May in the U.S. is **Winter & Winter's** latest classical homage from questing jazz pianist **Uri Caine**. Known increasingly for his provocative arrangements of **Mahler** symphonies and songs (Keeping Score, **Billboard**, Oct. 2, 1999), Caine is taking on not only Bach this year but also one of his most beloved masterworks, "The Goldberg Variations." The double-disc set will feature various spins on the variations, with contributions from both jazz players (clarinetist **Don Byron**, saxophonist **Greg Osby**) and classical ensembles (**Vittorio Ghielmi's** gamba quartet). Caine and company will tour the world with the "Goldbergs," including an April concert in Cologne, Germany, that will be broadcast in six European countries and a six-gig stand at Spain's San Sebastian Jazz Festival in July that will feature his Bach, Mahler, Wagner, and Schumann material alongside his "straight" jazz work. Due this spring is Caine's album of Schumann arrangements, which conflate the composer's Opus 47 and 48; by year's end expect his disc of Mahler's "Kindertotenlieder."



THE EROICA QUARTET

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	9	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	NO. 1 SACRED ARIAS
2	3	6	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
3	2	92	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
4	4	40	VARIOUS ARTISTS THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 44890 (9.98/16.98)	
5	7	10	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
6	8	24	VARIOUS ARTISTS THE BEST OPERA ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 42203 (19.98/22.98)	
7	13	10	RENEE FLEMING DECCA 466314 (10.98/17.98)	STRAUSS HEROINES
8	6	11	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
9	5	12	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
10	11	3	NINA KOTOVA PHILIPS 462612 (10.98/17.98)	PLAYS TCHAIKOVSKY/RACHMANINOFF
11	9	48	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
12	10	73	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
13	12	16	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
14	RE-ENTRY		ANDRE RIEU PHILIPS 557914 (10.98/17.98)	ROMANTIC MOMENTS
15	RE-ENTRY		WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	8	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	NO. 1 CHARLOTTE CHURCH
2	2	43	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	31	SARAH BRIGHTMAN THE ANDREW LLOYD WEBBER COLLECTION REALLY USEFUL/DECCA 539330 (11.98/17.98)	
4	4	38	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	6	10	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
6	5	36	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
7	10	13	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
8	7	7	SARAH BRIGHTMAN DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
9	8	16	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO DECCA 466600 (10.98/17.98)	
10	12	32	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
11	9	72	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
12	11	54	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEMMOM
13	13	13	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
14	15	16	EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
15	RE-ENTRY		SOUNDTRACK DECCA 466098 (10.98 EQ/16.98)	A MIDSUMMER NIGHT'S DREAM

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. [AS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 2 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 3 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO
- 4 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- 5 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 6 50 GREATEST CLASSICS VARIOUS ARTISTS STCLAIR
- 7 MOZART FOR MEDITATION VARIOUS ARTISTS PHILIPS
- 8 CLASSICS-GREATEST HITS VARIOUS ARTISTS RCA
- 9 THE RUBINSTEIN COLLECTION-HIGH-LIGHTS ARTUR RUBINSTEIN RCA VICTOR
- 10 MOZART-GREATEST HITS VARIOUS ARTISTS RCA VICTOR
- 11 FIEDLER-GREATEST HITS BOSTON POPS ORCHESTRA FIEDLER RCA
- 12 GERSHWIN-GREATEST HITS VARIOUS ARTISTS RCA VICTOR
- 13 GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL
- 14 SIMPLY THE BEST NIGHT AT THE OPERA VARIOUS ARTISTS ERATO
- 15 CLASSICS FOR PEOPLE WHO HATE CLASSICS VARIOUS ARTISTS RCA VICTOR

TOP CLASSICAL BUDGET

- 1 NUTCRACKER & MESSIAH HIGHLIGHTS 2 CD CLASSIC CHRISTMAS COLLECTION BERLIN SYMPHONY ORCHESTRA/ORTORIO SOCIETY OF NEW YORK LASERLIGHT
- 2 SURROUND YOURSELF IN CLASSICS VARIOUS ARTISTS PLATINUM
- 3 CLASSICAL MIX VARIOUS ARTISTS POINT CLASSICS
- 4 BEATLES GREATEST HITS VARIOUS ARTISTS INTERSOUND
- 5 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 6 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
- 7 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 8 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
- 9 A NUTCRACKER CHRISTMAS VARIOUS ARTISTS INTERSOUND
- 10 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 11 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 12 MEDITATION: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 13 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 14 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 15 BACH'S GREATEST HITS VARIOUS REFERENCE GOLD

Complete Nominations In Classical Music For 42nd Annual Grammys

BEST ENGINEERED ALBUM

Crumb: Ancient Voices Of Children (A Little Suite For Christmas, A.D. 1979; Three Early Songs, Etc.), David Moulton, Curt Wittig, engineers (James Freeman, conductor/piano; Orchestra 2001; Barbara Ann Martin, soprano), CRI; **Dvořák: Piano Trio "Dumky," Op. 90/Shostakovich: Piano Trio No. 2, Op. 67/Rachmaninov: Vocalise**, Marc Aubort, engineer (Eroica Trio), EMI Classics; **Dvořák: Stabat Mater**, Michael Bishop, engineer (Robert Shaw, conductor), Telarc; **Mahler: Symphony No. 3**, Michael Bishop, Thomas Knab, engineers (Jesús López-Cobos, conductor), Telarc; **Stravinsky: Firebird; The Rite Of Spring; Perséphone**, Markus Heiland, engineer (Michael Tilson Thomas, conductor), RCA Victor Red Seal.

PRODUCER OF THE YEAR

Adam Abeshouse; Andrew Keener; Marina A. Ledin and Victor Ledin; James Mallinson; Robina G. Young.

BEST ALBUM

Bartók: Violin Concerto No. 2; Rhapsodies Nos. 1 & 2, Gil Shaham, violin; Pierre Boulez, conductor; Christian Gansch, producer (Chicago Symphony Orchestra), Deutsche Grammophon; **Beethoven: The Violin Sonatas** (Nos. 1-3, Op. 12; Nos. 1-3, Op. 30; "Spring" Sonata, Etc.), Anne-Sophie Mutter, violin; Lambert Orkis, piano; Ulrich Vette, producer, Deutsche Grammophon; **Dvořák: Stabat Mater**, Robert Shaw, conductor; Robert Woods, producer (Nathan Berg, bass-baritone; Christine Goerke, soprano; Stanford Olsen, tenor; Marietta Simpson, mezzo-soprano; Atlanta Symphony Orchestra Chorus; Atlanta Symphony Orchestra), Telarc; **Nielsen: Maskarade**, Ulf Schirmer, conductor; Henriette Bonde-Hansen; Aage Haugland; Gert-Henning Jensen; Kurt Ravn; Susanne Resmark; Bo Skovhus; Chris Hazell, producer (various artists; the Danish National Radio Symphony Orchestra), Decca; **Stravinsky: Firebird; The Rite Of Spring; Perséphone**, Michael Tilson Thomas, conductor; Andreas Neubronner, producer (Vance George, Sharon J. Paul, Joyce Keil, choir directors; Stuart Neill, tenor; Ragazzi, the Peninsula Boys Chorus; San Francisco Symphony Chorus; San Francisco Girls Chorus; Stephanie Cosserrat, narrator; San Francisco Symphony), RCA Victor Red Seal.

BEST ORCHESTRAL PERFORMANCE

Mahler: Symphony No. 1, Pierre Boulez, conductor (Chicago Symphony Orchestra), Deutsche Grammophon; **Mahler: Symphony No. 3**, Sir Simon Rattle, conductor (Simon Halsey, choir director; Birgit Remmert, contralto; City Of Birmingham Symphony Youth Chorus; Ladies Of The City Of Birmingham Symphony Chorus; City Of Birmingham Symphony Orchestra), track from Mahler: Symphony No. 3; eight Lieder From "Des Knaben Wunderhorn," EMI Classics; **Mahler: Symphony No. 9**, Benjamin Zander, conductor (Philharmonia Orchestra), Telarc; **Revueltas: Sensemayá** (Sensemayá; Ocho Por Radio; First Little Serious Piece, Etc.), Esa-Pekka Salonen, conductor (Los Angeles Philharmonic New Music Group; Los Angeles Philharmonic), Sony Classical; **Stravinsky: Firebird; The Rite Of Spring; Perséphone**, Michael Tilson Thomas, conductor (Joyce Keil, Sharon J. Paul, choir directors; Stuart Neill, tenor; Ragazzi, the Peninsula Boys Chorus; San Francisco Symphony Chorus; San Francisco Girls Chorus; Stephanie Cosserrat, narrator; San Francisco Symphony), RCA Victor Red Seal.

BEST OPERA RECORDING

Adès: Powder Her Face, Thomas Adès, conductor; Valdine Anderson; Roger Bryson; Jill Gomez; Niall Morris; Chris de Souza, producer (Almeida Ensemble), EMI Classics; **Dvořák: Rusalka**, Sir Charles Mackerras, conductor; Renée Fleming; Ben Heppner; Michael Haas, producer (various

artists; the Kuhn Mixed Chorus; Czech Philharmonic Orchestra), London/Decca; **Ligeti: Le Grand Macabre**, Esa-Pekka Salonen, conductor; Laura Claycomb; Sibylle Ehlert; Charlotte Hellekant; Derek Lee Ragin; Jard van Nes; Ulrich Schneider, producer (various artists; London Sinfonietta Voices; Philharmonia Orchestra), Sony Classical; **Messiaen: Saint Francois D'Assise**, Kent Nagano, conductor; Dawn Upshaw, soprano; Jose van Dam, baritone; Sid McLauchlan, producer (Arnold Schoenberg Chorus; Hallé Orchestra), Deutsche Grammophon; **Nielsen: Maskarade**, Ulf Schirmer, conductor; Henriette Bonde-Hansen; Aage Haugland; Gert-Henning Jensen; Kurt Ravn; Susanne Resmark; Bo Skovhus; Chris Hazell, producer (various artists; the Danish National Radio Symphony Orchestra), Decca; **Stravinsky: The Rake's Progress**, John Eliot Gardiner, conductor; Ian Bostridge; Bryn Terfel; Anne Sofie von Otter; Deborah York; Nicholas Parker, producer (Monteverdi Chorus; London Symphony Orchestra), Deutsche Grammophon.

BEST CHORAL PERFORMANCE

Britten: War Requiem, Robert Shafer, conductor; Joan McFarland, Betty Scott, choir directors (Richard Clement, tenor; Christine Goerke, soprano; Richard Stilwell, baritone; Maryland Boys Chorus; Shenandoah Conservatory Chorus; the Washington Chorus; the Washington Orchestra), the Washington Chorus; **Handel: Solomon**, Paul McCreesh, conductor (Inger Dam-Jenson, soprano; Andreas Scholl, countertenor; various artists; Gabrieli Consort; Gabrieli Players), Archiv; **Schmidt: Book Of The Seven Seals**, Franz Welsch-Möst, conductor; Michael Glaser, chorus master (Stig Andersen, tenor; René Pape, bass; various artists; Bavarian Radio Chorus; Bavarian Radio Symphony Orchestra), EMI Classics; **Schubert: Mass In A Flat**, John Eliot Gardiner, conductor (Neill Archer, tenor; Michael George, bass; Sally Bruce Payne, mezzo-soprano; Deborah York, soprano; Monteverdi Chorus; Orchestra Revolutionnaire Et Romantique), Philips; **Walton: Belshazzar's Feast**, Sir Simon Rattle, conductor; Simon Halsey, Gareth Morrell, choir directors (Thomas Hampson, baritone; City Of Birmingham Symphony Chorus; the Cleveland Orchestra Chorus; City Of Birmingham Symphony Orchestras), track from Walton: Belshazzar's Feast; **Symphony No. 1**, EMI Classics.

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Bartók: Violin Concerto No. 2; Rhapsodies Nos. 1 & 2, Gil Shaham, violin; Pierre Boulez, conductor (Chicago Symphony Orchestra), Deutsche Grammophon; **Beethoven: Violin Concerto/Bernstein: Serenade**, Hilary Hahn, violin; David Zinman, conductor (Baltimore Symphony Orchestra), Sony Classical; **Britten: Double Concerto In B Minor**, Yuri Bashmet, viola; Gidon Kremer, violin; Kent Nagano, conductor (Hallé Orchestra), track from Britten: Double Concerto; **Two Portraits**; Young Apollo; Sinfonietta, Erato; **Prokofiev: Piano Concertos Nos. 1 & 3/Bartók: Piano Concerto No. 3**, Martha Argerich, piano; Charles Dutoit, conductor (Orchestra Symphonique De Montréal), EMI Classics; **Scriabin: Piano Concerto**, Anatol Ugorski, piano; Pierre Boulez, conductor (Chicago Symphony Orchestra), track from Scriabin: Le Poème De L'extase; **Piano Concerto**; Prométhée, Deutsche Grammophon.

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Bach: English Suites Nos. 2, 4 & 5,

Murray Perahia, piano, Sony Classical; **Chopin: The Four Ballades; Berceuse, Op. 57; Barcarolle, Op. 60; Scherzo No. 4, Op. 54**, Evgeny Kissin, piano, RCA Victor Red Seal; **Confrey: Piano Music (Kitchen On The Keys; African Suite; Moods Of A New Yorker, Etc.)**, Eteri Andjaparidze, piano, Naxos; **Rzewski: The People United Will Never Be Defeated; Down By The Riverside; Winnsboro Cotton Mill Blues**, Marc-André Hamelin, piano, Hyperion; **Shostakovich: 24 Preludes & Fugues, Op. 87**, Vladimir Ashkenazy, piano, Decca.

BEST CHAMBER MUSIC PERFORMANCE

Beethoven: The Violin Sonatas (Nos. 1-3, Op. 12; Nos. 1-3, Op. 30; "Spring" Sonata, Etc.), Anne-Sophie Mutter, violin; Lambert Orkis, piano, Deutsche Grammophon; **Dvořák: Piano Trio "Dumky," Op. 90/Shostakovich: Piano Trio No. 2/Rachmaninov: Vocalise**, Eroica Trio, EMI Classics; **Hindemith: Quartet For Clarinet, Violin, Cello And Piano/Shostakovich: Piano Quintet In G Minor, Op. 57**, Boston Symphony Chamber Players; Gilbert Kalish, piano, Arabesque; **Schubert: The "Trout" Quintet/Wolf: Italian Serenade/Mozart: Eine Kleine Nachtmusik**, Joseph Carver, double bass; Andreas Haefliger, piano; Takács Quartet, London; **Tchaikovsky/Shostakovich: Piano Trios**, Martha Argerich, piano; Gidon Kremer, violin; Mischa Maisky, violoncello, Deutsche Grammophon.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Brahms: Quintet In B Minor For Viola & Strings, Arranged By Bashmet/Shostakovich: Thirteenth String Quartet In B Flat Minor, Arranged By A. Tchaikovsky, Yuri Bashmet, viola; Moscow Soloists, Sony Classical; **Colors Of Love** (Works Of Thomas, Stucky, Tavener, Rands, Etc.), Chanticleer; Joseph Jennings, conductor; Teldec Classics International; **Corelli: Concerti Grossi, Op. 6, Nos. 7-12, Modo Antiquo**; Federico Maria Sardelli, conductor; Tactus; **Scarlati: Il Primo Omicidio**, Antonio Abete, bass; Akademie Für Alte Musik, Berlin; Richard Croft, tenor; Bernarda Fink, alto; René Jacobs, conductor/countertenor; Graciela Oddone, soprano; Dorothea Röschmann, soprano; Harmonia Mundi France; **Schoenberg: Pierrot Lunaire, Op. 21; Herzgewächse, Op. 20; Ode To Napoleon Buonaparte, Op. 41**, Pierre Boulez, conductor; Ensemble Inter-Contemporain; David Pittman-Jennings, baritone; Christine Schäfer, soprano; Deutsche Grammophon.

BEST CLASSICAL VOCAL PERFORMANCE

Eisler: The Hollywood Songbook (Eisler: Der Sohn; In Den Weiden; Frühling, Etc.), Matthias Goerne, baritone (Eric Schneider, piano), London/Decca; **German Romantic Opera** (Arias From Tristan Und Isolde, Rienzi, Siegfried, Etc.), Ben Heppner, tenor (Donald Runnicles, conductor; NDR Sinfonieorchester), RCA Victor Red Seal; **Handel: Operatic Arias** (Arias From Ariodante, Giulio Cesare, Rinaldo, Etc.), David Daniels, countertenor (Sir Roger Norrington, conductor; Orchestra Of The Age Of Enlightenment), Virgin Classics; **Mahler: Des Knaben Wunderhorn**, Thomas Quasthoff, baritone; Anne Sofie von Otter, mezzo-soprano (Claudio Abbado, conductor); Berliner Philharmonisches Orchester), Deutsche Grammophon; **Schubert: Winterreise**, Thomas Quasthoff, bass-baritone (Charles Spencer, piano), RCA Victor Red Seal.

BEST CLASSICAL CONTEMPORARY COMPOSITION

Adès: Asyla, Thomas Adès, composer (Sir Simon Rattle, conductor; City Of Birmingham Symphony Orchestra), track from Adès: Asyla (Concerto Conciso; These Premises Are Alarmed; Chamber Symphony, Etc.), EMI Classics; **Boulez: Répons**, Pierre Boulez, composer (Vincent Bauer, vibraphone; Florent Boffard, piano; Pierre Boulez, conductor; Frédéricque Cambreling, harp; Michel Cerutti, cimbalom; Daniel Ciampolini, xylophone, glockenspiel; Ensemble InterContemporain; Andrew Gerzso, electro-acoustic realization; Dimitri Vassilakis, piano), track from Boulez: Répons (Répons; Dialogue De L'ombre double), Deutsche Grammophon; **Imbrie: Requiem**, Andrew Imbrie, composer (Harold Rosenbaum, choir director; George Rothman, conductor; Lisa Saffer, soprano; New York Virtuoso Singers; Riverside Symphony), track from Imbrie: Requiem; **Piano Concerto No. 3, Bridge; Kernis: Air For Violin**, Aaron Jay Kernis, composer (Joshua Bell, violin; David Zinman, conductor; Minnesota Orchestra), track from Kernis: Air For Violin; **Double Concerto For Violin And Guitar; Lament And Prayer**, Argo; **Tavener: Eternity's Sunrise**, John Tavener, composer (Paul Goodwin, choir director; Patricia Rozario, soprano; the Orchestra Of The Academy Of Ancient Music), track from

Tavener: Eternity's Sunrise (Song Of The Angel; Petra: A Ritual Dream; Funeral Canticle, Etc.), Harmonia Mundi USA.

BEST CLASSICAL CROSSOVER ALBUM

Beautiful Star—A Celebration Of Christmas (O Holy Night; Wexford Carol; This Little Babe, Etc.), Buryl Red, conductor (various artists; Joseph Joubert, keyboard; Charlie McCoy, harmonica; the Century Men), Resmiranda; **Christmas By The Bay** (The First Nowell; Rejoice, O Virgin; Ave Maria, Etc.), Vance George, conductor (John Fenstermaker, organ; Marc Shapiro, piano; San Francisco Symphony Chorus), Delos; **If Ever I Would Leave You—The Songs Of Alan Jay Lerner**, Bryn Terfel, bass-baritone (Paul Daniel, conductor; Chorus Of Opera North; English Northern Philharmonic), Deutsche Grammophon; **Meyer: Short Trip Home** (In The Nick Of Time; BP; Concert Duo, The Prequel, Etc.), Joshua Bell, violin; Sam Bush, mandolin, violin; Mike Marshall, guitar, mandola, violin; Edgard Meyer, double bass, Sony Classical; **Schickele: Hornsmoke** (Piano Concerto No. 2 In F Major "Ole"; Brass Calendar; Hornsmoke—A Horse Opera), the Chestnut Brass Company; Peter Schickele, piano, narrator (Cynthia Carr, horn), Newport Classic; **Take The "A" Train—Canadian Brass Play The Music Of Duke Ellington** (It Don't Mean A Thing; Echoes Of Harlem; Solitude, Etc.), the Canadian Brass, RCA Victor.

Billboard.

JANUARY 22, 2000

Top New Age Albums™			
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	15	PLAINS WINDHAM HILL 11465
			NO. 1 13 weeks at No. 1
2	5	39	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL
3	4	50	DESTINY WINDHAM HILL 11396
4	3	17	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL
5	2	14	WINTER SOLSTICE ON ICE WINDHAM HILL 11459
6	6	44	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY
7	7	20	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25
8	8	17	HEALING ANGEL RCA VICTOR 63551
9	10	38	DAWN OF A NEW CENTURY PHILIPS 538838
10	9	12	WHISPER TO THE WILD WATER WORD 63659/EPIC
11	13	66	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801
12	12	94	ALL THE SEASONS OF GEORGE WINSTON WINDHAM HILL 11266
13	11	49	ONE WORLD GTSP 559673
14	17	102	GRAND PASSION GTSP 539804
15	16	63	PURE MOVIES GTSP 539779
16	19	24	NO STRINGS ATTACHED REAL MUSIC 811
17	14	20	SIMPLY GRAND TIME LINE 16
18	RE-ENTRY		KINK FM 102 — LIGHTS OUT VII 102
19	20	37	LAND OF FOREVER REAL MUSIC 8801
20	21	33	INNAMORARAE/SUMMER FLAMENCO EPIC 69673
21	15	2	WORLDES BLYSSE NETTWERK 30142
22	18	4	RETURN TO THE GRAND CANYON EARTHTONE 7914/SONIC IMAGES
23	NEW		DECEMBER MORNING TIM JANIS ENSEMBLE 1102
24	RE-ENTRY		THE STRAIGHT STORY WINDHAM HILL 11513
25	RE-ENTRY		EROTIC MOODS, VOL. 2 PRIORITY 50144

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ^{NS} Indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

TimeLine Vista Buoyed By Tascam-Branded Recorders

SOMETHING FUNNY happened to Bob McDonald on his way to revitalizing TimeLine Vista.

The turnaround specialist—hired by the synchronizer manufacturer in 1995 to streamline the ailing company—fell in love with the audio business and decided to stay at TimeLine beyond his intended interim stay.

"I didn't think I'd be here that long," says McDonald, president/CEO of the San Marcos, Calif.-based firm. "I was brought in to decide what to do with the company by the investors, and it looked like a good opportunity. Like a lot of people in this business, I fell in love with the strange audio world. I felt TimeLine was a good place to stick around and try to help grow."

Since he took over, McDonald has implemented a series of steps that have been key to the company's success. For starters, he took the painful step of downsizing to 25 employees from a high of 100. Also, he undertook an original equipment manufacturer (OEM) strategy that has recently

yielded some of the pro audio industry's most talked about products, manufactured in conjunction with Tascam.

These include the Tascam-branded MX-2424 hard-disc recorder and DA-78HR and DA-98HR modular digital multitracks. All of those units feature 24-bit resolution, and the MX-2424 offers the added capability of 12-track recording at 96-kilohertz sampling. (At 48 kHz, it offers 45 minutes of 24-track recording in its internal drive, with greater time capabilities with additional storage.)

Although it's too early to gauge the success of the TimeLine/Tascam alliance, the September 1999 Audio Engineering Society Convention was abuzz with talk of their collaborative products, particularly the MX-2424, which carries a suggested list price of \$4,000.

Tascam Division manager Gene Joly says, "Tascam has been working with the folks at TimeLine for almost three years. From what I've seen and heard in other companies, this type of



by Paul Verna

relationship is very difficult to pull off. It requires a great deal of communication, trust, and mutual respect. We now have a number of different projects under way with them."

Besides the Tascam-branded products, TimeLine has been busy with its MMR line of digital dubbers and its flagship Micro Lynx and Lynx-2 synchronizers, all of which continue to enjoy a robust business and a reputation for quality.

At the same time, TimeLine is exploring OEM relationships outside the pro audio industry, including a soon-to-be-announced venture in the digital cinema arena and some Internet-

related projects.

"From Timeline's standpoint, we want to evolve away from total dependence on high-end pro audio products that are just used for film and music," says McDonald, who worked at chip manufacturers Motorola, General Instruments, and Commodore before moving on to various other companies as an interim chief. "We'll continue to develop those, and hopefully they'll be important players. But we are trying to get involved in digital cinema and come up with some Internet products that may be more service and software oriented."

TimeLine Vista is 75% owned by private investors, with management accounting for the remaining share. Besides McDonald, key staff includes VP of engineering Gerry Lester, director of marketing Ron Franklin (formerly of Sonic Solutions), and director of product management Mike Newman (formerly of Digi-design).

TimeLine founder Gerald Block left the company and is no longer involved in the pro audio industry, although he retains some stock in TimeLine, according to McDonald.

SPEAKING OF TASCAM, the Montebello, Calif.-based firm has opened the Palo Alto Research Center (PARC), a facility designed to generate software-based solutions to digital audio products built by Tascam's Tokyo-based research and development center.

"As time goes on, the plan is to expand the group into other engineering areas, such as hardware and ASIC [chip] design, depending on product needs," says PARC engineering manager Rob Boyer. "The group is structured to support a synergistic relationship with our colleagues in Tokyo, so that core technologies are developed at either facility and shared when developing new products."

The rest of the staff at PARC in-

cludes project leader/engineer Tom Duffy and engineers Girault Jones, Brian Clark, and Colin Clark.

RESPONDING TO THE NEEDS of its membership to address technologically critical mastering issues, the Society of Professional Audio Recording Services (SPARS) has formed the SPARS Mastering Group.

In a statement, SPARS president Michael Tarsia says, "With the emergence of DVD Audio, Super Audio CD, Digital TV, and the Internet, SPARS Mastering Group will tackle the challenges that these new technologies pose. It will also be a fertile environment to discuss operational, marketing, and management issues unique to mastering houses."

Masterfonics owner/engineer Glenn Meadows will serve as the spokesman for the group, which also includes representatives from Airshow Mastering, Digital Domain, Bob Olhsson Audio, Colossal Mastering, and 3D Audio Inc.

Colossal Mastering's Barbara Nashold says in a statement, "With the audio industry so cluttered with equipment, new technology, and general audio concerns, it will be extremely useful for the mastering community to have a dedicated organization that cuts through all of that to isolate mastering-specific topics."

The new division will function as the SPARS Educators group does, with meetings to be held at the SPARS Biz/Tech trade shows and the fall Audio Engineering Society Convention. In addition, the Mastering Group members will have the option of being listed on the SPARS Web site, with links to their respective facilities.

The mastering unit comes at a time when engineers and studio owners are facing tough choices about which technologies to adopt in their facilities. The lack of standards in the high-res-

(Continued on next page)

Grammy-Nominated Producer Austin Gives Golden Touch To Acts From Madonna To TLC

BY GAIL MITCHELL

LOS ANGELES—Look up the word "idle" in the dictionary and you definitely won't find Dallas Austin's name. The Atlanta-based music man is among an elite group of in-demand producers—including Rodney Jerkins, Timbaland, Swizz Beatz, and Kevin "She'kspere" Briggs—who are becoming just as well known as the artists they produce.

With an enviable and diverse production résumé that lists Aretha Franklin, George Clinton, Erick Sermon, Björk, Grace Jones, Usher, Monica, Boyz II Men, Madonna, Deborah Cox, and Michael Jackson, among others, Austin recently received three Grammy nominations for his work on TLC's chart-topping "Fanmail" album—including song of the year for "Unpretty," written with TLC member Tionne "T-Boz" Watkins.

Currently, Austin is putting the finishing touches on two acts signed to his Capitol-distributed Freeworld label. Sammie, a 12-year-old from southern Florida, will see his first album bow this spring; his first single, "I Like It," is on the Hot R&B/Hip-Hop Singles & Tracks chart. Also, Detroit-bred male quartet Vega—Austin's first four-member group since

Boyz II Men—arrives Feb. 29 with its debut album, "Life On Earth."

Born in Columbus, Ga., 28-year-old Austin began playing guitar and keyboards at the age of 7. While growing up, Austin says he listened to The Artist Formerly Known As Prince and Clinton.

"I was always into reading who did what on an album, seeing names like Jimmy Jam and Terry Lewis and L.A. and Babyface," says Austin. "My dream was to have my own credits [on an album] someday."

Three years after moving to Atlanta in 1986, he began producing for former Klymaxx lead singer Joyce Irby. Their collaboration led to the successful single "Mr. D.J." featuring Doug E. Fresh. From there it was on to his first gold single for Troop's "I Will Always Love You."

After scoring top 10 singles with Another Bad Creation, Austin wrote and produced eight tracks for Boyz II Men's multimillion-selling debut album, "Cooleyhighharmony." He then aimed his multimillion touch at TLC, racking up hit singles and albums ("Oooooohhh... On The TLC Tip," "CrazySexyCool") as well as his first Grammy for his production/songwriting skills on

the 1996 single "Creep." Along the way, he signed Monica as the first R&B artist on his earlier label venture, Rowdy. He ended his association with the Arista-distributed label in 1997.

No matter whom he's working with—his 2000 worksheet includes upcoming projects from Janet Jackson, Stevie Nicks, the Spice Girls, and Lisa Marie Presley—Austin says he "starts over with each new record. I don't go for a producer-driven sound. I like to bring out what a person has. That's what it's all about."

Austin also finds time to operate three publishing companies, Cyprock Songs (ASCAP), Soundtron Tunes (BMI), and Cytron Music (BMI) (his catalog is under DARP, with ASCAP); a film company; and a merchandising/marketing business. Other Austin principals include Freeworld VP David Gates and Cytron Industries (www.cytron.com) GM Ted Florence.

To "maintain his musicianship," Austin plays guitar and keyboards and sings as a member of a futuristic rock band called Autobach, which may "go on the road for a few gigs later this year," he says.

Despite his emerging high profile, Austin would prefer to remain relatively low-key. "When a producer becomes more of a star than the artist, that can be damaging," says Austin. "When you start off having that kind of profile, it limits the time you have to really accomplish what you want to."



AUSTIN



Tamara's Day. Curb Records artist Tamara Walker takes a break from sessions for her new album at SoundShop in Nashville. Shown, from left, are co-producer Chris Waters; studio owner Mike Bradley, who is engineering the project; Walker; and co-producer Don Cook.

STUDIO MONITOR

(Continued from preceding page)

olution and multichannel domains, in particular, has resulted in a multiplicity of expensive and sometimes incompatible formats.

DOLBY LABORATORIES is entering its 35th year, having just enjoyed record revenue of more than \$125 million for the fiscal year that ended Sept. 30, 1999, according to a

statement from the San Francisco-based technology firm.

Dolby Labs president **Bill Jasper** says in the statement, "Trends in the market were very favorable for us in 1999. In particular, there were noteworthy gains in demand for our cinema formats and home entertainment technologies. Given a strong sales year in fiscal 1999 and some exciting

audio technologies in the pipeline, we think this points to an impressive start to our next year."

Among Dolby's current audio projects are Dolby E, an encoding technology for Digital TV audio; the Advanced Audio Coding group, a licensing unit designed to promote the proprietary Dolby compression format; the Dolby Headphone multichannel emulator; and a concerted effort to boost the company's presence in the games market.

Furthermore, if DVD Audio takes off, Dolby will profit from acting as the licensing agent for Meridian Lossless Packing compression, which is a mandatory algorithm in the DVD Audio specification.

FUTURE DISC SYSTEMS, one of Los Angeles' premier mastering facilities, has opened DVD Audio/Video encoding suite Studio 7 and is preparing to inaugurate Studio 6, a surround-sound studio designed to handle high-resolution, multichannel projects.

Future Disc president **Gary Rice** says, "We have made a major investment in Studio 7 in response to client demand for state-of-the-art DVD mastering and authoring."

Future Disc DVD authoring engineer **Egan Rice** will oversee all phases of the authoring process, according to executive VP/chief mastering engineer **Steve Hall**.



Dose Of Vitamin C. Elektra Records artist Vitamin C recorded the track "Vacation" for the "Pokémon" soundtrack at Chung King in New York. Shown at the session, from left, are Elektra senior VP of A&R Josh Deutsch, Vitamin C, and "Pokémon" soundtrack co-producer Gary Hughes.

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 15, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	WHAT A GIRL WANTS Christina Aguilera/ G. Roche (RCA)	HOT BOYZ Missy "Misdemeanor" Elliott/Timbaland (The Gold Mind/ EastWest)	BREATHE Faith Hill/ B. Gallimore, F. Hill (Warner Bros./WRN)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)	ALL THE SMALL THINGS Blink-182/ Jerry Finn (MCA)
RECORDING STUDIO(S) Engineer(s)	BANNANA BOAT (Burbank, CA) Mario Luccy	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Nashville) Julian King Ricky Cobble	GALLERY (New York) C.H. Berman	MAD HATTER (Los Angeles) Sean O'Dwyer
CONSOLE(S)/ DAW(S)	Custom	Amek G 2520	Neve 8078	SSL 6000	Neve 8078
RECORDER(S)	Pro Tools	Studer A827	Sony 3348	Studer A827	Sony 3348
MIX MEDIUM	Pro Tools	Ampex 499	Ampex 467	Ampex 499	Quantegy
MIX DOWN STUDIO(S) Engineer(s)	PACIFIQUE (Burbank, CA) Dave Way	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McConkey	GALLERY (New York) Dr. Moe C.H. Berman	SOUTH BEACH (Miami Beach, FL) Tom Lord-Alge
CONSOLE(S)/ DAW(S)	SSL 9000J	Neve VR	Neve 8078	SSL 6000	SSL 4072 G+w/ Ultimation
RECORDER(S)	Studer A820	Panasonic 3800	Sony 3348	Studer A827	Sony 3348
MASTER MEDIUM	Quantegy 499	Ampex 467 DAT	Ampex 467	Ampex 499	Quantegy GP9
MASTERING Engineer	OASIS Eddy Schreyer	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	ABSOLUTE Leon Zervos	BERNIE GRUNDMAN Brian Gardner
CD/CASSETTE MANUFACTURER	BMG	WEA	WEA	WEA	UNI

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Hockman's Back To Building Catalog

Former P'Gram Publishing Chief In Comparable Post At edel

BY NIGEL HUNTER

LONDON—For David Hockman, it was *déjà vu* all over again when he joined edel last July 1 with the task of establishing a global music publishing operation (Billboard, July 17, 1999).

Once more he was seated at a new desk with a blank sheet of paper in front of him, facing as chairman of edel Music Publishing Worldwide the challenge of building a company's publishing arm into a world player.

As chief executive of PolyGram International Music Publishing, he was in the same situation in 1985. PolyGram decided then it wanted to re-enter music publishing again after selling its catalogs, notably the Chappell one, to fund the development costs of the CD and tapped Hockman for the task.

"It's a similar challenge here at edel, although I have broader responsibilities," he says. "I met Michael Haentjes [edel's founder/CEO] in January last year, and the company is expanding its operations very quickly."

Despite his fundamental role in making PolyGram an international publishing force, Hockman was not included in Seagram's plans when it bought PolyGram and merged it with Universal Music, an earlier Seagram acquisition when it was called MCA.

"I miss the team of people at PolyGram, and I enjoyed building up the copyrights over 12 years," Hockman says. "I gave a lot of thought about what I wanted to do and decided to

come to edel. I'm a child of the '60s and started in the music industry in 1973 when Dick James gave me a job as legal adviser. It had to be something in entertainment after PolyGram, and I wanted to be part of the music business."

Hockman has seen substantial changes in that business, particularly in music publishing, over the last 26 years. The growth of the international conglomerates is one factor characterizing the marketplace today.

"The majors are victims of their own size, and they can't possibly cover all the ground represented by the catalogs they now own," he says. "It's all got a bit clinical—a numbers game and all about business and only just a bit about music."

Recent rumors circulating on both sides of the Atlantic suggest that Rondor Music (Almo Irving in the U.S.) may be in edel's sights as a possible acquisition. Hockman's response to this question is preceded by a smile, but he has no specific comment.

"Good catalogs are scarce and expensive, but there are some around," he says. "I've a clear idea of where we'll be in two years' time. We will have a network of companies in the major markets looking for new talent and building ownership of rights. We're seeking quality copyrights and writers and are setting up our own companies around the world. We already have them in Germany, Denmark, Sweden, and here in the U.K.

Hockman sees the importance and influence of Anglo-American repertoire declining. Although some great songs are still being produced, he says the sampling and mixing phenomenon, drawing on existing material from the last 20 or 30 years, is not helping the cause of original songwriting.

"It would be a great pity if pop music culture went the same way as classical music by over-concentration on standard repertoire at the cost of new material," Hockman says. "Short-termism is the major disease of the music industry, with priority being given to the market expectations of stockholders. Songwriters and artists need time and space to be nurtured and developed, and this is the core of edel's philosophy."

Among the initial deals for edel's publishing arm is one with Megasong in Denmark, which owns the rights to Ace Of Base. Edel has signed Herb Crichlow (Backstreet Boys, Five) and has Chris Andrews songs and masters, including "Long Live Love," "Girl Don't Come," and "Yesterday Man."

Another deal, with Cutting Edge in the U.K., brings movie/TV composer Barrington Pheloung into the fold. In the U.S., an important association has been formed with songwriter/producer Desmond Child's Deston Songs (Billboard, Nov. 20, 1999).

"It's [all] challenging but not daunting," says Hockman. "I've done it before, but with new technologies and the Internet, it will be different this time."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
WHAT A GIRL WANTS	Shelly Peiken, Guy Roche	Warner-Tamerlane/BMI, Hidden Pun/BMI, Sushi Too/BMI, Manuitti L.A./ASCAP
HOT COUNTRY SINGLES & TRACKS		
BREATHE	Holly Lamar, Stephanie Bentley	Cal IV/ASCAP, Universal-Songs Of PolyGram International/BMI, HopeChest/BMI
HOT R&B SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
FRUTA FRESCA	Gaira Productions	Martin Madera

Old Songs Make New Profits, Thanks To Billy Terrell's Concept

OLDIES OUTLET: If the great songs of the increasingly distant past are having a hard time getting recorded or played these days, it's not because **Billy Terrell** isn't out there trying—and in many ways succeeding—where it counts: on the bottom line.

Terrell, a one-time chart-maker, especially in R&B circles, as a songwriter—as well as half of the late-'60s/early-'70s duo **Terrell & Dahrouge**—has been running Sigma Media Concept for the past five years. He's done so in association with **Joe Tarsia**, founder and owner of Philadelphia's legendary Sigma Sound Studios.

Within this framework, Terrell has produced close to 50 CDs, which are rife with the grand oldies and post-'50s rock songs that, for their labels and other marketing clients, find their way into all sorts of lucrative areas.

Terrell, a native of Asbury Park, N.J., has recorded the likes of **Frankie Avalon**, **Helen Reddy**, **David Clayton-Thomas**, and the **Manhattans**, who receive exposure from such diverse outlets as QVC Home Shopping Network's Q label, stations carrying the syndicated Music of Your Life format, the Jones Radio Network, EMI-Capitol Music Special Markets, K-tel International, and Simitar Entertainment. And, last but not least, Terrell gets his recorded material sold on the Premier Cruise Lines, where acts he records can also make live appearances.

In addition to newly recorded projects, Terrell has licensed recordings by such vintage performers as **Dean Martin**, **Pat Boone**, **Roy Orbison**, **Bobby Darin**, and **Neil Sedaka**. Their hits were combined in a two-volume CD, "Good Guys," featuring Avalon doing a song penned by Terrell called "When The Good Guys Used To Be." A separate

Avalon CD also contains the song.

With a new recording of holiday oldies by **Lisa Mason**, who is QVC's top hostess, Terrell even made use of a specially created Web site (pillowmusicco.com), in addition to selected retail outlets. The title of the CD, "The Christmas Of Your Life," is a new contribution by Terrell and has been adopted by Music of Your Life stations as its Yule season theme.

Although a great fan (and writer) of R&B, Terrell says his recording career faltered when R&B stations discovered that he and **Ray Dahrouge** were white kids. Attempts at a more pop sound at the Paramount label failed.

Terrell is now working on ways to commemorate the 50th anniversary this year of DJ **Alan Freed's** use of the term "rock-'n'-roll." Terrell just signed exclu-

sive rights to use an Alan Freed Productions logo and likeness to market a boxed set of the artists and songs that were introduced by Freed in the '50s. This product, too, will get special treatment, with cruise promotions and online and direct-response tie-ins designed to reach a post-50s age demographic.

When he writes, Terrell deposits his works into his own publishing company, Wee Small Hours (ASCAP). No, the catalog doesn't contain the old **Sinatra** standby "In The Wee Small Hours Of The Morning." But that sounds like a good song to give fresh life to.

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

1. **Limp Bizkit**, "Significant Other."
2. **Backstreet Boys**, "Millennium."
3. **Santana**, "Supernatural."
4. **Jim Brickman**, "Piano Anthology."
5. "N Sync."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"BOY LIKE ME, MAN LIKE YOU"

Written by Rich Mullins and David "Beaker" Strasser
Published by BMG Songs, Kid Brothers of Saint Frank Publishing (ASCAP)

Few singer/songwriters in contemporary Christian music have had more impact than the late Rich Mullins. Well known for penning such popular anthems as "Sing Your Praise To The Lord" and "Awesome God," Mullins was a passionate songwriter and powerful performer. His death in an auto accident on Sept. 19, 1997, sent shock waves of hurt and disbelief through the Christian community. Fans, friends, and colleagues mourned the loss of an artist who was known not only for his music, but for his devotion to his fellow man. (In the last few years of his life, he had moved to Arizona to teach music to Navajo reservation children.) Mullins'

musical legacy is being kept alive as people continue to enjoy his recordings and as other artists record his classic songs. "Boy Like Me, Man Like You" is featured on ForeFront recording artist Geoff Moore's self-titled album.

"I'm a fan of Rich Mullins. He was my friend," says Geoff Moore. "Professionally, our paths crossed a lot. We got to know each other on a missions trip to Guatemala. He and Rick Elias and I went together. I think that's where he and Rick met, and that later became part of Rich's musical landscape... I have great memories of that trip. One of the most moving musical moments of my life was watching Rich play 'Awesome God' in an orphanage on an old beat-up, out-of-tune, upright piano and listening to about three different languages singing it."

Moore says he's always loved "Boy Like Me, Man Like You." "It's my favorite Rich Mullins song," he says. "That's the only reason I did

it. I felt like I could sing it and give it decent representation, because he wrote some pretty quirky stuff that only he could sing, which is the mark, I think, of a great songwriter."

"This is a song that has always moved me," he says. "It's filled with his humanity and his curiosity. It really strikes a chord in me, that that's where I first found my connection with Jesus—the fact that it dawned on me at one point as a small boy that he had been a small boy too. That made sense to me. So the song has always meant a lot to me."

Royalties from Mullins' songs are now going to fund the work he started during his life. "I'm thrilled some money will go into his foundation and further the stuff that he was about," says Moore. "All the writer royalties that would go to Rich for writing the song go to his foundation to further work on Native American reservations and all the stuff he was involved in before his death. That's cool."



Industry Has A Tough Year To Follow

UH-OH IN '00? As the U.S. Latin recording industry greets the new millennium, it finds itself a victim of a unique prosperity that may slow down sales growth a bit in 2000.

Record numbers were reached in 1999—the SoundScan figure was 22.2 million, a pulse-racing 41% above 1998. But in 2000, some of the key chart-topping stars who made 1999 so breathtaking will be absent from the scene.

Two of the four best-selling CDs in 1999 were by icons now plying their trade in the English markets—Ricky Martin and Enrique Iglesias. Both Martin and Iglesias are now household names in the English sector because of previously dynamic Spanish-language recording careers that attracted attention from Anglo label executives. Another big name who has gotten busy in the English-language sector for the moment is Marc Anthony, although he currently has a greatest-hits disc out, and he is slated to release a new Spanish-language disc sometime in the second half of this year.

The flight by Latino stars to the English-language market has compelled some Hispanic divisions to reassess their positions within their own companies.

When describing their labels' status within a record company, some Latino execs now make pronouncements of familial unity and cooperation with their Anglo sister imprints. However, it has to be tough for Hispanic execs to feel like family when their labels develop stars in the Spanish arena, only to surrender them to the English-language imprints once an act hits it big in the Spanish markets.

What's more, audience impressions of Spanish-language versions of the songs will contribute to the performance of their English counterparts on The Billboard Hot 100 (Latin Notas, Billboard, Jan. 15).

Apart from the cross-market success stories, another impediment to continued stratospheric growth will be the inevitable lessening in sales of Buena Vista Social Club's self-titled disc, a nearly 3-year-old set that was the



by John Lannert

No. 1 Spanish-language seller stateside in 1999.

And unless Buena Vista mastermind **Ry Cooder** strikes gold while panning for long-forgotten, septuagenarian talent in another Latin American country, there likely will not be a duplication of the towering success of Buena

Some Hispanic divisions have reassessed their positions within their own companies

Vista and Buena Vista spinoffs any time soon.

Undoubtedly, the confluence of huge sales of Latin product generated by Rickymania and the Buena Vista phenomenon sparked a heady spike in overall numbers last year that probably will not be replicated in 2000. Still, the conjecture here is that there will be a considerable uptick of probably around 15% to 20% in sales of Spanish-language product tabulated by SoundScan.

According to industry insiders, a key factor in keeping the Hispanic music train on an upward path is the ongoing proactive stance by Anglo retailers with regard to Latin product.

These retailers—along with the Latino imprints, obviously—are pushing Spanish-language product like never before via expanded price and positioning campaigns, and product placement in stores where Latino titles were never sold before. Moreover, Latino indie retailers reporting to SoundScan will continue to open new stores.

Best of all, there are plenty of heavy hitters—including Martin, who has a remix set due—that are slated to drop product in 2000.

Among the big names is Selena, whose second volume of greatest hits will be released shortly before the fifth anniversary of her death in March.

Also expected to help boost 2000's figures will be a crop of superstars who in the past have climbed into the upper echelons of The Billboard Latin 50: **Gloria Estefan, Luis Miguel, Elvis Crespo, Julio Iglesias, Shakira, Marco Antonio Solís, Alejandro Sanz, and Alejandro Fernández**, the latter of whom will put out his second pop disc.

Those artists will be needed to provide the blockbuster punch that for one week in 1999 placed a record nine Latino acts on The Billboard 200.

Such blockbuster firepower needs to be ignited in a hurry: In the last issue, there was nary a Latino artist charting on The Billboard 200—the first time such an absence occurred since the Jan. 9, 1999, issue.

RECORD SET IN DECEMBER: Given the holiday crush, December usually is the top-selling month of the year. But December 1999 will go down as not only the best December ever but also the biggest month ever, in terms of sales.

The tallies of titles appearing on The Billboard Latin 50 came in at 868,500 units, the highest figure yet for a four-week measuring period.

The weekly sales average was an unprecedented 217,000 units, a sum that easily eclipsed the previous weekly average record of 180,500 units set last July.

Leading the way in December was product by Sony Discos acts **Marc Anthony, Elvis Crespo, Grupomanía, and Shakira**; WEA Latina's **Luis Miguel and Maná**; World Circuit's **Ibrahim Ferrer**; EMI Latin's **Carlos Vives**; and **Enrique Iglesias**, who is featured on a pair of hit albums released by his former label, Fonovisa.

Another unprecedented mark happened in December as well. Tropical/salsa titles outsold all other genres for the first time. While December traditionally is a powerful month for tropical titles, never have they been so dominant.

That dominance has carried over into January, as the top five titles on The Billboard Latin 50 last issue were by tropical artists.

Following is the December recap. The sales were registered Dec. 1 to Dec. 28, 1999.

The Billboard Latin 50: December: 868,500 units; weekly average: 217,000 units. November: 703,500 units; weekly average: 141,000 units. December 1998: 668,500 units; weekly average:

(Continued on next page)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
► No. 1/Greatest Gainer ◀					
1	3	1	9	CARLOS VIVES EMI LATIN	FRUTA FRESCA E.ESTEFAN JR./J.V.ZAMBRANO (M.MAQUERA)
2	1	2	16	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
3	10	7	8	RICARDO ARJONA SONY DISCOS †	DESNUDA R.ARJONA (R.ARJONA)
4	9	11	7	GRUPOMANIA SONY DISCOS	BAJO LA LLUVIA O.SERRANO (O.SERRANO)
5	2	3	12	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M.TAYLOR/B.RAWLING (P.BERRY/M.TAYLOR)
6	6	5	10	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
7	4	4	13	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G.ADOLEFO)
8	14	19	9	GILBERTO SANTA ROSA SONY DISCOS	QUE ALGUIEN ME DIGA J.M.LUGO/G.SANTA ROSA (O.ALFANNO)
9	8	8	18	VICTOR MANUELLE SONY DISCOS	PERO DILE S.GEORGE (V.MANUELLE)
10	5	6	21	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUENA VEZ K.SANTANDER (K.SANTANDER)
11	7	9	13	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
12	12	13	15	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V.MATA (J.ARMENTA)
13	16	17	4	LUIS MIGUEL WEA LATINA †	DORMIR CONTIGO L.MIGUEL (A.MANZANER)
14	13	12	20	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C.ROONEY (M.ANTHONY/C.ROONEY)
15	15	14	24	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
16	22	22	5	TIRANOS DEL NORTE SONY DISCOS	ANILLO GRABADO NOT LISTED (R.MENDEZ DEL CASTILLO)
17	11	10	13	PEPE AGUILAR MUSART/BALBOA	PERDONAME PAGUILAR (FATO)
18	17	16	15	CARLOS PONCE EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
19	29	—	11	BANDA MAGUEY RCA/BMG LATIN	DOS GOTAS DE AGUA E.SOLANO (L.M.DUENAS)
20	23	23	4	LOS TUCANES DE TIJUANA EMI LATIN †	LAS HELADAS G.FELIX (M.QUINTERO LARA)
21	25	25	5	JACI VELASQUEZ SONY DISCOS	SOLO TU R.PEREZ (R.PEREZ)
22	32	34	8	LOS HERMANOS ROSARIO KAREN †	SIENTO R.ROSARIO/B.RODRIGUEZ (R.SOLIS)
23	33	—	2	MARC ANTHONY COLUMBIA/SONY DISCOS	DA LA VUELTA M.ANTHONY/K.SANTANDER/E.ESTEFAN JR. (E.ESTEFAN JR./K.SANTANDER)
24	18	26	9	ARKANGEL R-15 SONY DISCOS	CON QUIEN ESTARAS A.DE LUENA (J.NAVARRO)
25	RE-ENTRY	7	7	ELVIS CRESPO SONY DISCOS †	POR EL CAMINITO R.CORA (J.CASTRO)
26	RE-ENTRY	2	2	LOS TRI-O ARIOLA/BMG LATIN †	SE VA EL AMOR NOT LISTED (K.SANTANDER)
27	19	18	9	EZEQUIEL PENA FONOVISA	MI GUSTO ES E.PENA (S.LOZANO BLANCAS)
28	20	21	21	RICARDO MONTANER WEA LATINA †	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER/B.SILVETTI)
29	26	39	12	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M.A.SANCHEZ (C.REYNA)
30	24	24	20	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R.PEREZ (T.TORRES A.TALAMANTEZ/A.GRULLON/D.HERNANDEZ)
31	21	20	14	VICENTE FERNANDEZ SONY DISCOS	ETERNAMENTE PRAMIREZ (C.GONZALEZ)
32	RE-ENTRY	12	12	LOS SABROSOS DEL MERENGUE CAIMAN	ESCUCHAME J.SABALIER (J.M.FONSECA)
33	NEW ▶	1	1	GISELLE ARIOLA/BMG LATIN	FUEGO EN LA CINTURA H.VILLANUEVA (T.SOLIS)
34	36	—	21	ENRIQUE IGLESIAS FONOVISA †	NUNCA TE OLVIDARE R.PEREZ/BOTIJA (E.IGLESIAS)
35	40	27	7	BANDA MACHOS WEA/WEA LATINA †	NO COMPROMO AMORES B.LOMEI/M.BUENO (E.SALDIVAR)
36	27	29	4	LOS MISMOS EMI LATIN †	BASURA LOS MISMOS (M.E.CASTRO)
37	39	36	6	SHAKIRA SONY DISCOS †	MOSCAS EN LA CASA S.MEBARAK R./L.MENDEZ (S.MEBARAK R.)
38	34	35	3	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
39	NEW ▶	1	1	LOS TRAVIEZOS DEL NORTE SONY DISCOS	MUJER, MUJER NOT LISTED (NOT LISTED)
40	28	—	3	FRANKIE NEGRON WEA/CARIBE/WEA LATINA †	REMOLINO R.SANCHEZ (A.GUTIERREZ)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
23 STATIONS	16 STATIONS	62 STATIONS	16 STATIONS	62 STATIONS	62 STATIONS
1 RICARDO ARJONA SONY DISCOS	1 CARLOS VIVES EMI LATIN	1 LOS RIELEROS DEL NORTE FONOVISA	1 FRUTA FRESCA	2 TE QUIERO MUCHO FONOVISA	2 TE QUIERO MUCHO FONOVISA
2 LUIS MIGUEL WEA LATINA	2 GRUPOMANIA SONY DISCOS	2 BANDA EL RECODO FONOVISA	2 BAJO LA LLUVIA	2 TE OFREZCO UN CORAZON	2 TE OFREZCO UN CORAZON
3 CARLOS VIVES EMI LATIN	3 VICTOR MANUELLE SONY DISCOS	3 LOS ANGELES AZULES DISA/EMI LATIN	3 PERO DILE	3 LOS ANGELES AZULES	3 LOS ANGELES AZULES
4 CHRISTIAN CASTRO ARIOLA/BMG LATIN	4 GILBERTO SANTA ROSA SONY DISCOS	4 CONJUNTO PRIMAVERA FONOVISA	4 QUE ALGUIEN	4 NO LE RUEGES	4 NO LE RUEGES
5 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	5 LOS HERMANOS ROSARIO KAREN	5 TIRANOS DEL NORTE SONY DISCOS	5 RITMO TOTAL	5 ANILLO GRABADO	5 ANILLO GRABADO
6 CHAYANNE SONY DISCOS	6 MARC ANTHONY COLUMBIA/SONY DISCOS	6 BANDA MAGUEY RCA/BMG LATIN	6 ATADO A TU AMOR	6 DOS GOTAS DE AGUA	6 DOS GOTAS DE AGUA
7 MARCO ANTONIO SOLIS FONOVISA	7 ELVIS CRESPO SONY DISCOS	7 LOS TUCANES DE TIJUANA EMI LATIN	7 DA LA VUELTA	7 LAS HELADAS	7 LAS HELADAS
8 LOS TRI-O ARIOLA/BMG LATIN	8 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	8 ARKANGEL R-15 SONY DISCOS	8 SE VA EL AMOR	8 POR EL CAMINITO	8 POR EL CAMINITO
9 CARLOS PONCE EMI LATIN	9 MARC ANTHONY COLUMBIA/SONY DISCOS	9 EZEQUIEL PENA FONOVISA	9 ESCUCHAME	9 MI GUSTO ES	9 MI GUSTO ES
10 JACI VELASQUEZ SONY DISCOS	10 GISELLE ARIOLA/BMG LATIN	10 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	10 FUEGO EN LA CINTURA	10 EL DISGUSTO	10 EL DISGUSTO
11 GILBERTO SANTA ROSA SONY DISCOS	11 LOS SABROSOS DEL MERENGUE CAIMAN	11 PEPE AGUILAR MUSART/BALBOA	11 ESCUCHAME	11 PERDONAME	11 PERDONAME
12 ENRIQUE IGLESIAS FONOVISA	12 PENA SUAZO Y SU BANDA GORDA MIVIVI AQUI, PERO ALLA	12 BANDA MACHOS WEA/WEA LATINA	12 NO COMPROMO AMORES	12 NO COMPROMO AMORES	12 NO COMPROMO AMORES
13 SHAKIRA SONY DISCOS	13 FRANKIE NEGRON WEA/CARIBE/WEA LATINA	13 LOS SEMENTALES DE NUEVO LEON SONY DISCOS	13 TUS REPROCHES	13 TUS REPROCHES	13 TUS REPROCHES
14 EDNITA NAZARIO EMI LATIN	14 GILBERTO SANTA ROSA SONY DISCOS	14 LOS MISMOS EMI LATIN	14 MUJER, MUJER	14 MUJER, MUJER	14 MUJER, MUJER
15 EMMANUEL UNIVERSAL LATINO	15 EIFFEL 65 REPUBLIC/UNIVERSAL BLUE (DA BA DEE)	15 LOS TRAVIEZOS DEL NORTE SONY DISCOS	15 REMOLINO	15 REMOLINO	15 REMOLINO

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. © 2000 Billboard/BPI Communications, Inc.

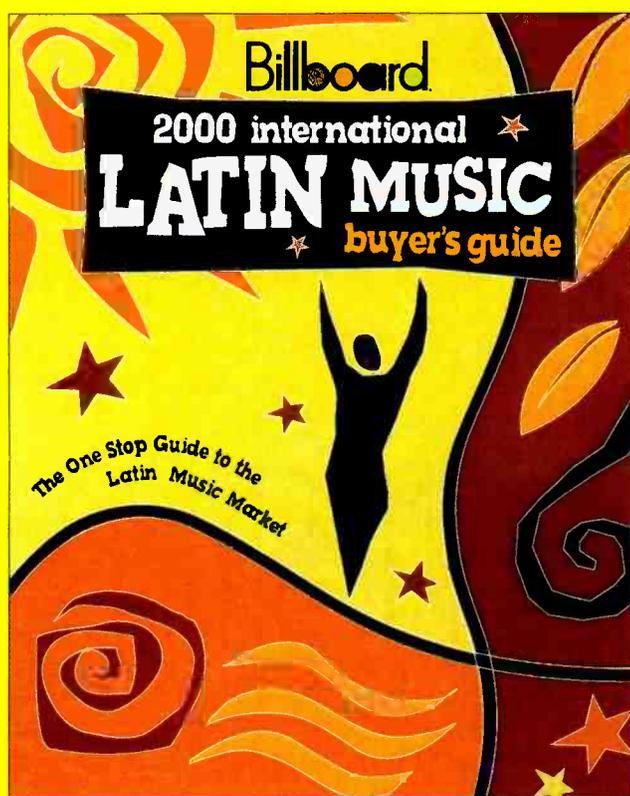
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Artists & Music

NOTAS

(Continued from preceding page)

167,000 units.

Pop genre chart: December: 316,500 units; weekly average: 79,000 units. November: 263,500 units; weekly average: 53,000 units. December 1998: 304,000 units; weekly average: 76,000 units.

Tropical/salsa genre chart: December: 360,500 units; weekly average: 90,000 units. November: 225,500 units; weekly average: 45,500 units. December 1998: 204,500 units; weekly average: 51,000 units.

Regional Mexican genre chart: December: 152,500 units; weekly average: 38,000 units. November: 94,000 units; weekly average: 23,500 units. December 1998: 122,000 units; weekly average: 30,500 units.

CONFERENCE NOTES: It was noted here several weeks ago that Billboard's 11th annual International Latin Music Conference is slated to take place April 25-27 in Miami.

The conference locale has now been confirmed for the Sheraton Biscayne Bay in Miami.

In addition, five panels have been confirmed for the following topics and their relevance to the Latin music world: the Internet,

concert promotion, event sponsorship, Latin rock/alternative, and television.

And like last year, there will be a songwriters-in-the-round panel, in which songwriters, publishers, and representatives from the performance right societies will audition tapes and CDs from unsigned artists.

Two evenings of showcases have been confirmed, with one show-

Sony Discos' popular Latin soul outfit DLG is breaking up after three discs and two Grammy nominations

case being sponsored by Sony Discos.

One new event has been added to the conference proceedings: the inaugural Hope & Harmony Golf and Tennis Classic, hosted by the Entertainment Industry Council of the Diabetes Research Institute Foundation and Billboard.

The outing is scheduled for April 25 at Doral Golf Resort and Spa in Miami. For more information, call 800-321-3437 or 954-964-4040.

Crowning the conference, as always, is Billboard's seventh annual Latin Music Awards, scheduled to be held at the Jackie Gleason Theatre of Performing Arts in Miami Beach.

For more conference information, contact Michele Quigley, Billboard's special events director, at 212-536-5002 or visit www.billboard.com/events/latin.

DLG SPLITS: Sony Discos' popular Latin soul outfit DLG is breaking up after three discs and two Grammy nominations, the group's manager, Adam Torres of Swing Factory Management and Productions, has confirmed.

Torres dispelled rumors that the split was caused by clashing egos among bandmates Huey Dunbar, James "Da Barba" de Jesús, and Wilfredo "Fragrancia" Crispín. He says the decision was amicable and carried out to facilitate a solo project by lead singer Dunbar and a joint project by de Jesús and Crispín.

Torres says both projects are being overseen by his partner, producer Sergio George, who founded DLG. The discs should be released sometime this spring. News of the breakup emerged days before DLG received its second Grammy nomination as best salsa group for its album "Gotcha!," which spawned the hits "Volveré" and "Acuyuye."

Torres adds that a series of auditions are planned for New

York, San Antonio, and Orlando, Fla., to recruit members for a refashioned DLG. Swing Factory has already put out the word it is looking for talented 14- to 17-year-old male vocalists and has tentatively scheduled the first round of tryouts for New York in late January.

Torres says he and George are targeting a younger demographic than they did with the original 20-something DLG members. It will also give the new-look DLG a chance to tap the lucrative teen market, which has made multimillionaires out of the managers of such boy bands as Backstreet Boys, 'N Sync, and 98°.

Torres says DLG will continue its tradition of serving up Latin soul in Spanish and Spanglish. The new group members could be introduced as early as this summer, he says.

Interested parties should contact Torres at 718-824-1200.

GETTING CAUGHT UP: Enrique Iglesias and Jennifer Lopez are set to appear on the 27th annual American Music Awards, which airs Monday (17) on ABC-TV. Iglesias also is booked to perform at the halftime show of Super Bowl XXXIV. The famed championship of U.S. football is scheduled to air Jan. 30, also on ABC.

RMM is set to drop a tribute disc to Cuba's tropical music queen Celia Cruz on Feb. 8. Titled "Celia Cruz & Friends: A Night Of Salsa," the disc captures a live performance last year at the Bushnell Auditorium in Hartford, Conn., broadcast *en vivo* by PBS affiliates in 49 U.S. markets, including New York, Los Angeles, and Atlanta. Guest stars include Tito Puente, Johnny Pacheco, and India.

Ariola/BMG Latin nomineees Jaguares are booked to play their first arena date Feb. 19 at Arrowhead Pond in Anaheim, Calif. The Mexican rock band also is slated to perform Feb. 25 at Luis Muñoz Marín Park in San Juan, Puerto Rico, and Feb. 27 at Aerial Theater in Houston.

Havana Caliente/Atlantic is expected to drop a live disc by Los Van Van that was recorded during the Cuban dance band's controversial show last October in Miami. The label is hoping to issue simultaneously the video of the concert. No release date has been set.

Felicidades a Kubaney, which celebrates its 45th anniversary this year. The Miami indie was founded in 1955 in Havana by Mateo San Martín.

UNA NOTA IMPORTANTE: Chart Notes will be on hiatus this issue.

Assistance in preparing this column was provided by Karl Ross in Miami.

LATIN TRACKS A-Z

- | | |
|----|---|
| 10 | TITLE (Publisher — Licensing Org.) Sheet Music Dist. |
| | ALGUNAVEZ (F.I.P.P., BMI) |
| 16 | ANILLO GRABADO (Peer Intl., BMI) |
| 15 | ATADO A TU AMOR (World Deep Music, BMI) |
| 4 | BAJD LA LLUVIA (Sony/ATV Discos, ASCAP) |
| 36 | BASURA (Grever) |
| 24 | CON QUIEN ESTARAS (De Luna, BMI) |
| 23 | DA LA VUELTA (F.I.P.P., BMI) |
| 3 | DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) |
| 14 | DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) |
| 13 | DORMIR CONTIGO (Manzmusic, SACM/Dinico, BMI) |
| 19 | DOS GOTAS DE AGUA (Universal) |
| 29 | EL DISGUSTO (Reyna Cornelio, ASCAP/Intersong, ASCAP) |
| 6 | EL LISTON DE TU PELO (Not Listed) |
| 28 | EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP) |
| 18 | ESCUCHAME (Estefan, ASCAP/MAF, ASCAP) |
| 32 | ESCUCHAME (Sabrosos) |
| 31 | ETERNAMENTE (America Musical SA DE CB) |
| 1 | FRUTA FRESCA (Gaira Producciones) |
| 33 | FUEGO EN LA CINTURA (Not Listed) |
| 20 | LAS HELADAS (Flamingo, BMI) |
| 30 | LLEGAR A TI (Ventura, ASCAP) |
| 27 | MI GUSTO ES (Vander, ASCAP) |
| 37 | MOSCAS EN LA CASA (F.I.P.P., BMI) |
| 39 | MUJER, MUJER (Not Listed) |
| 35 | NO COMPRO AMORES (Brambila Musical/Vander, ASCAP) |
| 12 | NO LE RUEGES (M.A.M.P.) |
| 34 | NUNCA TE OLVIDARE (EMI April, ASCAP) |
| 17 | PERDONAME (Vander, ASCAP) |
| 9 | PERO DILE (PMC, ASCAP) |
| 25 | POR EL CAMINITO (Sony/ATV Latin, BMI) |
| 8 | QUE ALGUIEN ME DIGA (EMOA, SESAC) |
| 40 | REMOLINO (W.B.M., SESAC) |
| 5 | RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP) |
| 26 | SE VA EL AMOR (F.I.P.P., BMI) |
| 22 | SIENTO (Karen, ASCAP) |
| 11 | SI NO TE HUBIERAS IDO (Crisma, SESAC) |
| 21 | SOLO TU (Rubet, ASCAP/Universal, ASCAP) |
| 7 | TE OFREZCO UN CORAZON (Not Listed) |
| 2 | TE QUIERO MUCHO (Copyright Control) |
| 38 | TUS REPROCHES (Not Listed) |

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Universal Is '99's Top Distributor In Several Markets

BMG Wins Biggest Gain; WEA Drops To 5th In 2 Areas

BY ED CHRISTMAN

NEW YORK—After completing its first full year as a merged company, Universal Music and Video Distribution (UMVD) came in as the No. 1 U.S. distributor in total album market share, beating its closest competitor by more than eight percentage points.

Moreover, its 26.4% share for the year ending Jan. 2 is almost two percentage points better than the combined market shares that Universal and PolyGram had last year before the merger, when

the former had 10.5% and the latter 14%.

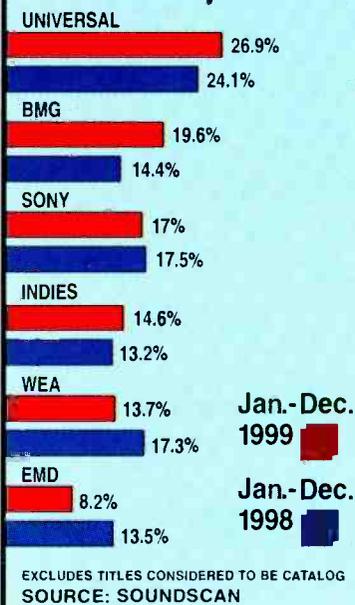
In addition to total market share, UMVD was the No. 1 distributor in current market share, country, and R&B, while BMG Distribution came in as the top distributor of singles. The latter company also distinguished itself as the distributor that posted the biggest gain in album market share, gaining almost four percentage points in total album share to 16.07% and more than five percentage points in current share to 19.6% from the totals it accumulated in 1998.

The other significant shift that occurred last year was the weak performance by WEA, which dropped from the No. 1 spot (prior to the Universal/PolyGram merger) in total album market share and No. 2 in current album market share in 1998 to being No. 5 in each of those categories last year.

The market-share rankings are for the period from Jan. 4, 1999, to Jan. 2, 2000. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18

Total "Current" U.S. Album Market Share By Distributor



Sony Music Distribution nailed down the No. 2 spot in total overall album distribution with a 16.3% share, down from the 16.6% tally it had in 1998. Sony's performance was abetted by its showing in Latin music, where it is the No. 1 distributor, and in soundtracks, where it is the No. 2 distributor.

In coming in third for overall albums, BMG Distribution was aided by its performance in jazz, where it is the No. 2 distributor, and in new age, where it placed first in market share. But with BMG's perennial weak showing in catalog, where it has the smallest market share, its ascent in total market share appears to be driven primarily by its performance in the current album category, where it is the No. 2 distributor with a 19.6% score.

The independent sector collectively placed fourth in total album market share, finishing a hair behind BMG in total album market share with 16.05%, which was up from the 15.6% the group posted in 1998. Independent labels had strong showings in distributing classical and gospel albums, where they were the No. 1 distributor in both genres, and in Latin, new age, and on the Heatseekers chart, where they were the No. 2 distributor in each of those categories.

WEA, which used to be the industry's traditional leader in total album market share, finished in fifth place with a 15.8% share, down from the 18.2% it had last year, when it was the No. 1 distributor before the merger of Universal and PolyGram. WEA's market share has been softening over the last few years, partially due to a weak performance in rap, which has emerged as one of the best-selling music genres in the U.S.

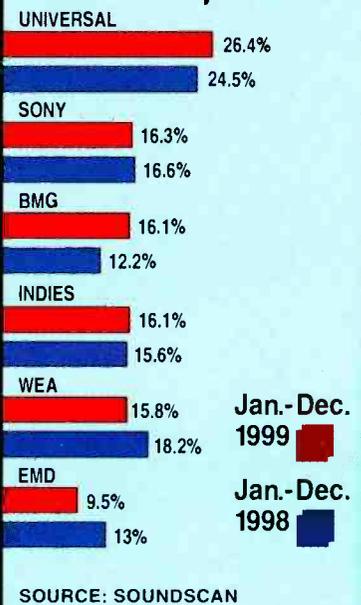
While WEA had the largest

drop in the rankings, EMI Music Distribution (EMD) suffered the biggest decline in total album market share, finishing 1999 with a 9.5% share, down from the 13% the company garnered in 1998. EMD's performance received a boost from rap music, where it is the No. 2 distributor, largely due to the Priority label.

In current album market share, UMVD garnered a 26.9% piece of the pie, which is almost three percentage points better than the 24.1% that Universal and PolyGram had in 1998, if their market shares are added together. Its best-selling titles are Shania Twain's "Come On Over," which was the No. 4 selling title in 1999, and Limp Bizkit's "Significant Other," the No. 5 selling

(Continued on next page)

Total U.S. Album Market Share By Distributor



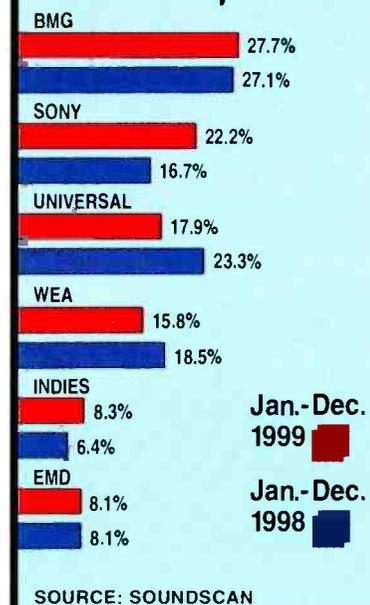
months of a title's release (12 months for classical and jazz albums).

In addition to the accomplish-

UMVD was the No. 1 distributor in total and current market share and country and R&B

ments noted above, UMVD was the No. 1 distributor in the genres of alternative rock, hard rock, jazz, and rap. It gained the top rankings in catalog, deep catalog (a subset of catalog), soundtracks, and in placing albums on Billboard's Heatseekers album chart.

Total U.S. Singles Market Share By Distributor



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CD UNIVERSE, a Web site that sells music, has acknowledged that an unidentified computer hacker cracked the site's security system, stole customer credit card numbers, and tried to blackmail the company in return for giving up the stolen numbers. Brett Brewer, VP of E-commerce for Wallingford, Conn.-based CD Universe, acknowledged that the site was contacted by the hacker and that a blackmail attempt was rejected. "We brought in the FBI from day one," said Brewer, "and we hope that they can find him. We're concentrating on protecting our customer base and minimizing damage. And we hope people will bear with us through this rough time." Brewer declined to verify the information in a New York Times article, which reports that the hacker demanded \$100,000 to turn over more than 300,000 customer credit card files. Brewer said the company has notified credit card companies of the theft and has E-mailed customers in its database warning them that "there has been a security breach and to be very cognizant of credit card transactions." CD Universe is owned by eUniverse Inc. An FBI spokeswoman was unavailable for comment at press time.

MUSICLAND STORES reports that sales from stores open at least a year rose 2% in the five holiday weeks that ended Jan. 1. The Minnetonka, Minn.-based retailer attributes the gain to higher sales of CDs, DVDs, books, and Pokémon products. It also says that electronic gift certificate sales were 23% higher than the year before. Same-store sales for the mall concepts Sam Goody and Suncoast Motion Picture Co. increased 2% in December; same-store sales for the superstores Media Play and On Cue were up 1.9%. Total sales for the five weeks rose 2.8% to \$439 million. For the malls they were up 1.8% to \$280.5 million and, for the superstores, 6.7% to \$158.1 million. In other retail news, consumer electronics and entertainment software retailer Best Buy reports that its same-store sales for the five weeks that ended Jan. 1 rose 9.8%. Total sales were up 23%, to \$2.27 billion. Another electronics retailer that sells music, Circuit City Stores, reports that same-store sales rose 6% in the five-week period.

WAL-MART STORES says it will spin off its Internet unit, Wal-Mart.com, into an independent company based in Palo Alto, Calif., and is expected to make a public offering of stock. The Web business is a partnership between Wal-Mart and venture capital firm Accel Partners.

BARNES & NOBLE says that sales from superstores open more than a year rose 5.8% in the nine-week period from Oct. 31 through Jan. 1. The New York-based retailer also reports that sales for barnesandnoble.com more than tripled in the fourth quarter from the year before, to \$81.5 million. It says that music accounted for about 10% of online sales.

WINSTAR HOME VIDEO has unveiled a direct-to-retail cooperative advertising program on 50 of its best-selling DVD titles, called "Cold Hard Co-



Op." For three months, beginning Feb. 1, retailers will be able to earn \$2 in co-op funds for each DVD purchased. Merchants are required to order a minimum of 50 DVD units to qualify.

Some of the titles in the program are François Truffaut's "The 400 Blows," Richard Lester's "The Three Musketeers," and the digitally animated DVD-ROM "Infinity's Child." Suggested list prices on the product range from \$19.98 to \$34.98.

AMAZON.COM says fourth-quarter sales exceeded \$650 million, more than double the previous year's, but warns analysts that losses will increase. It adds that it will "incur higher-than-expected inventory-related charges and write-downs" for the quarter. Full results will be released Feb. 2.

INTERVU, a streaming media service, and GetMedia, an E-commerce company, have teamed to offer radio stations the ability to broadcast their music over the Internet and sell music simultaneously.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, has established a new division, Paradise Digital Productions, to produce and deliver Internet-related content. The New York-based company says it is in discussions with an entertainment industry veteran to head the unit. Paradise owns Push Records, Straw Dogs, Picture Vision, Rave Music, and All Access Entertainment Management Group.

NTN COMMUNICATIONS, a developer and distributor of sports and trivia games to interactive TV and Internet services, says its stockholders have approved an increase in the authorized common stock of the company by 20 million shares and in the number of shares available under its stock option plan by 5 million shares.



BMG WINS BIGGEST GAIN; WEA DROPS TO FIFTH IN TWO AREAS

(Continued from preceding page)

title.

Other hot sellers for the company last year were Juvenile's "400 Degreez," Eminem's "The Slim Shady LP," 98's "98" And Rising," Smash mouth's "Astro Lounge," and Blink-182's "Enema Of The State."

BMG, the No. 2 distributor in current U.S. albums, was boosted to its 19.6% market share last year by landing five albums in the top 10 sellers for the year. They were Backstreet Boys' "Millennium," the No. 1 selling album of 1999; Britney Spears' "... Baby One More Time," the No. 2 album of 1999; Santana's "Supernatural"; TLC's "Fanmail"; and Christina Aguilera's self-titled debut album.

Other top-selling albums for the company include 'N Sync's self-titled album, Lou Bega's "A Little Bit Of Mambo," Backstreet Boys' self-titled album, and Creed's "Human Clay."

Sony wound up in third place, falling from its first-place perch in the 1998 rankings before the

Universal/PolyGram merger, even though it lost only half a percentage point from 1998's 17.5% to 17% in 1999. Its best-selling titles last year were Ricky Martin's self-titled album, Dixie Chicks' "Wide Open Spaces" and "Fly," Celine Dion's "All The Way ... A Decade Of Song," the Offspring's "Americana," Lauryn Hill's "The Miseducation Of Lauryn Hill," and Mariah Carey's "Rainbow."

The independent sector placed fourth with a 14.6% share, up from the 13.2% it had in 1998. The best-selling title from an independent label was Everlast's "Whitey Ford Sings The Blues."

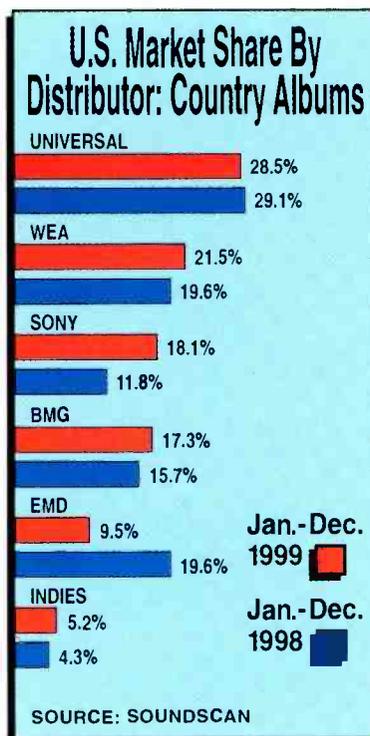
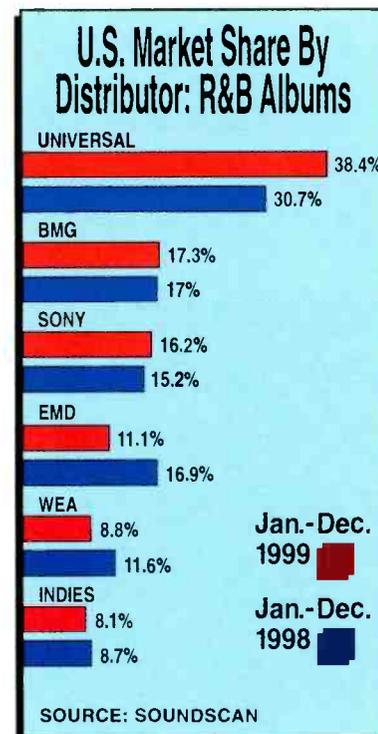
WEA, which was the No. 2 distributor in current market share in 1998, came in fifth in 1999 with a 13.7% share. Its best-selling titles last year were Kid Rock's "Devil Without A Cause," Cher's "Believe," Red Hot Chili Peppers' "Californication," Tim McGraw's "A Place In The Sun," and Sugar Ray's "14:59."

The best-selling title of EMD, which ranked last in 1999, was Volume 2 of the various artists compilation "Now That's What I Call Music!"

In singles distribution, BMG managed to top 1998's industry-leading total of 27.1% by finishing last year with 27.7%. The company had four of the top five selling singles, Christina Aguilera's "Genie In A Bottle," Whitney Houston Featuring Faith Evans & Kelly Price's "Heartbreak Hotel," LFO's "Summer Girls," and Santana Featuring Rob Thomas' "Smooth."

Sony Music Distribution placed second in singles with a 22.2% share, which was up significantly from the 16.7% it had in 1998. Sony's best-selling singles last year were Jennifer Lopez's "If You Had My Love" and Ricky Martin's "Livin' La Vida Loca."

Universal, meanwhile, dropped more than four percentage points in singles market share from the combined total that it and PolyGram generated in 1998 before they merged. In that year, the



combined total was 23.3%, while Universal garnered 17.9% in singles distribution in 1999.

WEA may have been the No. 4 singles distributor in 1999, but it had the top-selling single for the year, Cher's "Believe." Rounding out singles distribution, the independent sector placed fifth with an 8.3% share, while EMD placed last with 8.1%.

In country album distribution, Universal's 28.5% share, good enough for the No. 1 ranking, was only slightly off the pace that it and PolyGram had in 1998 when their combined total was 29.1%. WEA came in second in country album distribution with 21.5%.

The No. 3 country album distributor, Sony, saw its market share escalate dramatically between 1998 and 1999, with the company garnering 11.8% and 18.1%, respectively. And BMG Distribution finished fourth with 17.3%.

The No. 5 distributor, EMD, lost almost 10 percentage points in country album market share, falling to 9.5% in 1999 from 19.6% the year before, when it was the No. 1 distributor. And the independent sector came in last with 5.2%.

In R&B albums, UMVD was the No. 1 distributor with a whopping 38.4% market share. That total was more than twice as large as the market share of the No. 2 distributor of R&B albums, BMG, which finished 1999 with a 17.3% share.

Sony placed third with a 16.2% slice of the pie, up one percentage point from its 1998 showing, while EMD placed fourth with an 11.1% share, which was down significantly from the 16.9% share the company had in the prior year.

WEA came in fifth with an 8.8% share, down from the 11.6% the company had in 1998, while the independent sector came in last with 8.1% in market share.

EXECUTIVE TURN TABLE

HOME VIDEO. B. Quentin Lily is promoted to president of video media services for Technicolor in Camarillo, Calif. He was COO.

DISTRIBUTORS. Ken Antonelli is promoted to president of RED Distribution in New York. He was VP/GM.

Robert Sausa is appointed senior VP/chief information officer of the Handleman Co. in Troy, Mich. He was VP/chief technical officer for Simon & Schuster.

Rozanne Kokko is promoted to VP of finance for North Coast Entertainment in Detroit. She was director of finance.



ANTONELLI



HOSIE

NEW MEDIA. Jeremy Verba is promoted to president/COO at HearMe in Mountain View, Calif. He was executive VP of live communities.

Evan Hosie is promoted to PD of music for America Online in Culver City, Calif. She was executive producer of music for Entertainment Asylum at America Online.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
NO. 1				
1	2	CREED ▲ WIND-UP 13049 (11.98/17.98) CS	MY OWN PRISON 1 week at No. 1	119
2	4	ANDREA BOCELLI ▲ PHILIPS 539207 (12.98/18.98) CS	ROMANZA	110
3	5	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	439
4	7	BOB MARLEY AND THE WAILERS ◆ ⁹ TUFF GONG 846210/DJMG (9.98)	LEGEND	551
5	10	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/IMPRESA 79478/AG (10.98/17.98) CS	BUENA VISTA SOCIAL CLUB	34
6	1	CELINE DION ▲ ⁴ 550 MUSIC 69523*/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	29
7	8	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1190
8	6	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) CS	THREE DOLLAR BILL, Y'ALL	95
9	9	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	300
10	18	KENNY LOGGINS COLUMBIA 69371/CRG (11.98 EQ/17.98)	DECEMBER	8
11	15	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	272
12	34	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	478
13	25	DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	166
14	23	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/17.98)	SURFACING	130
15	—	BRIAN MCKNIGHT MOTOWN 530944/UNIVERSAL (11.98/17.98)	BETHLEHEM	7
16	37	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	39
17	27	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	135
18	31	MATCHBOX 20 ◆ ⁹ LAW/ATLANTIC 92721*/JAG (10.98/17.98) CS	YOURSELF OR SOMEONE LIKE YOU	149
19	22	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (11.98/17.98)	CRASH	190
20	26	PINK FLOYD ◆ ¹⁵ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	559
21	14	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	172
22	20	METALLICA ▲ ⁷ ELEKTRA 60812*/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	505
23	29	METALLICA ▲ ⁷ ELEKTRA 60439*/EEG (11.98/17.98)	MASTER OF PUPPETS	450
24	24	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	444
25	44	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	133
26	40	MADONNA ▲ ⁴ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	289
27	13	KORN ▲ ² IMMORTAL 66633/EPIC (11.98 EQ/17.98) CS	KORN	143
28	—	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	77
29	3	'N SYNC ▲ ² RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	22
30	32	BLINK-182 ▲ CARGO 111624*/MCA (11.98/17.98) CS	DUDE RANCH	52
31	42	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98) CS	THE WOMAN IN ME	254
32	—	KENNY G ▲ ² ARISTA 18991 (11.98/17.98)	KENNY G GREATEST HITS	39
33	—	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	378
34	—	VAN MORRISON ▲ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	454
35	46	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	340
36	38	METALLICA ▲ ⁷ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	423
37	—	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	64
38	16	WILL SMITH ▲ COLUMBIA 68683*/CRG (11.98/17.98)	BIG WILLIE STYLE	106
39	—	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	97
40	—	ABBA ▲ ² POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	150
41	—	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANIASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	327
42	—	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	55
43	—	BABYFACE EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	6
44	—	FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	81
45	—	EAGLES ▲ ⁷ Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	228
46	12	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	18
47	—	SADE ▲ ⁴ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	129
48	—	ALANIS MORISSETTE ◆ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/17.98) CS	JAGGED LITTLE PILL	212
49	19	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (11.98 EQ/17.98) CS	RAGE AGAINST THE MACHINE	212
50	41	METALLICA ▲ ⁷ ELEKTRA 62126*/EEG (11.98/17.98)	RELOAD	77

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. **CS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

Online Customer Service Crucial

CUSTOMER service is not the first phrase that comes to mind when most people think of E-commerce. Words like convenience, price, and selection are more apt to be on the tip of the tongue. But online merchants should not forget the phrase.

A study by new-media research company Forrester Research reports that 90% of online purchasers say good customer service is "critical" in choosing a Web site on which to shop.

Moreover, 37% of online consumers say they use customer

service *more* when they shop online than they do when offline.

The reason for this appears to be convenience. Web shoppers



BUYING TRENDS
by Don Jeffrey

can buy from home and communicate directly with merchants via E-mail or telephone.

"Retailers are still struggling to find ways of developing loyalty on the Net," says Forrester in its report. "One big piece of the loyalty puzzle is customer satisfaction. A satisfied customer wants to share the positive experience, which helps drive traffic to a retailer."

Indeed. During the past holiday season, some big online merchants disappointed consumers by running out of merchandise or by failing to deliver it on time. It will be interesting to see if these Web sites lose traffic in the new

(Continued on page 62)

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Tower Opens Conn., Pa. Stores; BMG Direct Downsizes 20 Jobs

BUILDING TOWER: Tower Records/Video/Books added two stores right after Thanksgiving. It opened a 31,000-square-foot superstore in downtown Philadelphia, giving the West Sacramento, Calif.-based chain five record/video stores in that area. An obviously unbiased Stan Goman, executive VP/COO for Tower Records/Video/Books, labels the Philly stores as "drop-dead gorgeous."

Also, the chain opened a 20,000-square-foot outlet in Stamford, the chain's first store in Connecticut. Tower now operates 114 stores in the U.S.

Before signing off, Goman touched upon a favorite lament of Tower's and other retailers, noting the further decline of the singles configuration. Last year, singles sales were down almost 24% from 1998's total, and that number was off about 17% from 1997's total. "It's getting very hard to find something in our stores that the kids can buy," he says. "The record companies have to throw a bone to the kids."

RETAIL TRACK hears that BMG Direct downsized about 20 positions on Jan. 7, about eight through layoffs and the remainder through attrition.

Sources suggest that in making the cutbacks, executives at BMG Direct are reacting to reduced profits expect-

tations. But George McMillan, president/CEO of BMG Direct, labels the cutbacks as a "fine-tuning." He says the company "has been shifting resources to our E-commerce base and building up staff there while still sup-

porting our core business," the record clubs properties that still do business via paper.

McMillan says that with the shift in business, different skills are needed. "The real story is we are shifting our focus, retraining some staff, adding skills, and doing some streamlining."

GOING UP: The move to the \$18.98 price point continues to pick up ground, with Universal Music and Video Distribution (UMVD) leading the charge. In The Billboard 200 chart of Jan. 15, 13 titles carry an \$18.98 list price or equivalent, and of that, 12 are UMVD titles; the other one is Celine Dion's "All The Way ... A Decade Of Song."

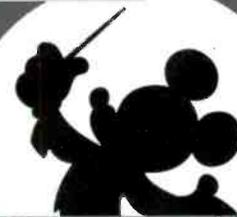
Of course, UMVD began the charge when it repriced some catalog titles at \$18.98 back in August (Billboard, Aug. 28). Now it looks like WEA, via the Atlantic label, is coming to the \$18.98 party. Right around Christmas, the label repriced two \$17.98 titles up to \$18.98, Kid Rock's "Devil Without A Cause" and Sugar Ray's "14:59."

RETAIL TRACK

by Ed Christman



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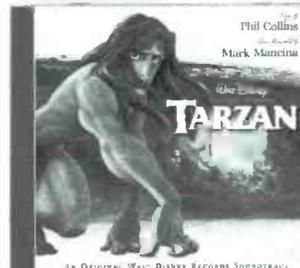
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Navarre Corp. Shuffles Music Sales Staff Again

MORE MOVES AT NAVARRE: Navarre Corp. has started the new millennium in familiar fashion—by restructuring the top of its music sales staff.

The New Hope, Minn.-based independent distributor has elevated **Ed Maxin** to director of sales and named **Vyto Lazauskas** as national accounts director.

Maxin, who was Navarre's Eastern regional director, will now oversee all the company's music sales efforts. Based in New Hope, he will report to music division VP/GM **Jim Chiado**.

Lazauskas, who has been with Navarre for five years, was most recently a national accounts manager and serviced Target, Musicland, and Best Buy out of New Hope. According to Chiado, he will report to Maxin and will continue to work with those accounts, but now "he oversees and develops the strategy of how we're going to develop accounts nationally."

Only 10 months ago, Navarre's music division underwent a major



by Chris Morris

reconfiguration, as several field salespeople became national accounts managers (Billboard, March 13, 1999). At the time, Chiado explained, "The consolidation of retail and the needs of the labels and the way that product is being placed necessitated a review of our structure."

The latest alteration of the Navarre structure is also tied to that consolidation, Chiado says. "Responsibilities have to change; they just do."

With the entire sales force now reporting to Maxin, Western regional director **Frank Mooney** will be working with Navarre in a nonexclusive, long-term consulting capacity.

Chiado, who states emphatically that industry veteran Mooney has not been fired, says, "The labels love him. I'm just taking him out of the cross hairs."

Other changes are afoot in Navarre's Western operations. A replacement will be sought for Los Angeles-based national accounts manager **Dave Bagley**, who was set to exit the company Jan. 14, for a new position in sales with the Navarre-distributed, L.A.-based label Ultimatum Music. Bagley serviced Wherehouse
(Continued on next page)

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Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Entertainment and Virgin Entertainment.

Chiado emphasizes that Navarre doesn't plan to fold its L.A. office but will soon move its operations from its current location in the San Fernando Valley to a new slot somewhere in West L.A.

Though modest in comparison with past actions, Navarre's Y2K changes may trigger a sense of *déjà vu* in some readers. In fact, prior to the most recent shuffle last March, Lazauskas held the very same title he will now take with the company.

The current moves mark the fourth time since July 1997 that the distributor has shifted its music side. Two wide-ranging restructurings were mandated by ex-COO **Guy Marsala** in mid-'97, while Chiado instituted his own sweeping changes last year.

With hope, this latest reorganization will finally put Navarre's music division on track to shoulder its side of the sales burden. As noted here last fall, following the company's Western regional meeting, the firm's music side still labors in the shadow of its computer software division, which accounted for 71% of the business during the fiscal year that ended last March, while music sales languished at 29% of the total.

CIRCLING WEST: **Dan Davis** has been promoted to president of Gold Circle Label Group, a division of Omaha, Neb.-based Gold Circle Entertainment. Davis, who has been a senior executive at Gold Circle since 1998, has spent 35 years in the music business and previously served with Capitol, the National Assn. of Recording Merchandisers, the Consumer Electronics Manufacturers Assn., American Gramophone, and JVC Music.

Concurrent with the elevation of Davis, Gold Circle announced that it will relocate its music operations—which include Samson Records, Chapter III Records, Triloka Records, and Back 9 Records—from Omaha to Santa Monica, Calif. The company's complex on 20th Street in the oceanside city will house offices and production and recording studio facilities. The move will mark a homecoming of sorts for Triloka: The peripatetic label was previously headquartered in nearby Venice, Calif.

FLAG WAVING: Yup, the L.A.-based quartet **Beachwood Sparks** show off some twang in their thang on their self-titled debut album, due March 21 from Seattle-based Sub Pop. But, if you please, don't chuck that alt.country label at the group.

"The four of us tried to shy away from that label," says guitarist **Chris Gunst**. "I don't think we think of ourselves in the vein of Wilco or bands like that."



BEACHWOOD SPARKS

The broad label California music might be better applied to the Sparks' distinctive fusion. Gunst identifies the group's influences as including "the late-'60s **Byrds** albums, like 'The Notorious Byrd Brothers,' but also the California pop sound from those years."

Fans of both the **Flying Burrito Brothers** and the **Beach Boys** will find something to admire in the Sparks' sweetly melodic, harmony-drenched originals. Here, **Gram Parsons'** concept of "cosmic American music" meets **Brian Wilson's** "teenage symphonies" head-on.

Many of the alt.country references in Beachwood Sparks' press are likely inspired by the sprightly lap steel guitar playing of **Dave Scher**. But Scher, who took up the instrument when he was a student in Northern California, flashes a versatile style that doesn't cleave slavishly to the

precedents of such precursors as the **Burritos' Sneaky Pete Kleinow**.

"It's only now I've gotten to the point I can listen to a country record and pay attention to it," Scher confesses.

He adds of his unique role in the Sparks, "It's really thrilling. It's a total score to be able to be a chemist of sorts... If it was just straight country, not only would I not be able to do it, but I wouldn't be able to do an authentic rendition."

Originally a sextet, the Sparks—which also include bassist **Brent Rademaker** and drummer **Aare Sperske**—are made up of ex-members of the local bands **Further** and **Strictly Ballroom**. They came to the '60s sounds that feature so prominently in their music through a college radio connection: Gunst and Scher once both worked as DJs on KXLU-FM, the free-wheeling station operated by L.A.'s Loyola Marymount University.

Gunst recalls, "We were playing the regular punk stuff of the early '90s. Through meeting all sorts of weird guys who were into this music, it turned us on to this whole scene that grew up here [in L.A.] 25 years ago."

The Sparks—who previously recorded singles for Sub Pop's Singles Club and for L.A. indie label Bomp! Records—played their Cali-pop hand in full when they backed vocalist **Kurt Heasley** on the **Lilys'** last tour. They continue to play the L.A. clubs in anticipation of their album's release.

BUYING TRENDS

(Continued from page 59)

year.

The Forrester study was conducted using a 17,000-person marketing research panel.

IN THE Merchants & Marketing section this issue, there is a rundown of the top-selling albums and singles of last year (see page 63). Not surprisingly, many of the biggest hits are by teen favorites. So it stands to reason that these acts are among the most-searched names on the Web.

Internet portal and search engine Lycos publishes each week its Lycos 50 chart of the most popular topics on its sites.

The No. 2 search term for the week ending Jan. 8 was teen idol **Britney Spears**. She moved up from No. 3 the week before, leaving her just a notch below the ever-popular front-runner **Pokémon**.

Other teen pop favorites among the 50 were **Jennifer Lopez** at No. 8; **Backstreet Boys**, No. 10; 'N Sync, No. 22; **Mariah Carey**, No. 34; and **Christina Aguilera**, No. 37.

Rock fans made **Korn** the 26th most-searched term on Lycos. In fact, the hard-rock band jumped a whopping 17 places on the Lycos 50 (almost as much as the dreaded IRS, which moved from 33 to 12). Other rockers were **Metallica** at No. 40 and **Blink-182** at No. 43.

The only country artist to make the list was **Shania Twain** at No. 31.

Besides Britney, Jennifer, Backstreet Boys, and Pokémon, other names among the top 10 on Lycos were **Dragonball Z**, **Pamela Anderson**, the World Wrestling Federation, poetry, the National Football League, and Sony PlayStation.



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Teen, Latin Pop Albums Achieve Biggest Sales

BY DON JEFFREY

NEW YORK—It was the year of the teen idol. For proof, look no further than the best-selling albums of 1999. Five of the top 11 titles are teen pop.

Other genres that made a mark in sales last year were rap/hard rock fusion, Latin-flavored pop/rock, and female country.

The top three albums of the year, according to SoundScan, are by teen favorites. No. 1, appropriately titled "Millennium," is by Backstreet Boys, selling 9.44 million units. Britney Spears is No. 2 with "... Baby One More Time" (8.36 million), and Ricky Martin comes in at No. 3 with his self-titled album (5.98 million).

Martin figures in another big trend of the year: Latin pop. And, in what has to be the biggest comeback of the year, Santana scores the No. 6 album, "Supernatural" (4.73 million units). Santana pioneered Latin/rock fusion more than 30 years ago.

Another fusion, rap and hard rock, exploded on the best-seller charts. Limp Bizkit lands at No. 5 with "Significant Other" (4.95 million) and Kid Rock at No. 7 with "Devil Without A Cause" (4.26 million).

Country fared well in 1999, but it wasn't guys in big hats who sold most of the records. Superstar Shania Twain has the No. 4 album, "Come On Over" (5.62 million units). And Dixie Chicks, whose name defines their origin and gender, have the No. 10 title, "Wide Open Spaces" (3.46 million) and a follow-up album, "Fly," at No. 19 (2.67 million).

In R&B, the top album of the year is TLC's "Fanmail," at No. 8 (4.19 million units). Juvenile has the top-selling rap album, "400 Degreez," at No. 12 (3.27 million).

What it wasn't the year of is alternative rock. The biggest album in that category—the only one in the top 20—is by the Offspring, "Americana," at No. 14 (2.88 million).

In all, 88 albums sold more than 1 million units, says SoundScan. That compares with 81 the year before. The "Titanic" soundtrack, the No. 1 title of 1998, sold 9.3 million units that year.

Teen stars also did well on the singles chart last year, but the best seller of the year is a comeback record as eye-opening as Santana's. Cher, a pop veteran old enough to be Christina Aguilera's grandmother, has the No. 1 single with "Believe," which sold 1.70 million units, well ahead of Aguilera's No. 2 single, "Genie In A Bottle," at 1.36 million units.

Santana has the No. 5 single with his duet with Rob Thomas, "Smooth" (1.22 million units).

R&B diva Whitney Houston had a good year on the charts, with two of the top 11 singles.

Overall, though, it wasn't a great year for singles. Total unit sales fell 23.8%. That's evidenced by the number of singles selling more than 500,000 units. Only 45 made the cut in 1999, compared with 67 the year before.

BEST-SELLING RECORDS OF 1999

Billboard.

Albums (More Than 1 Million)

Title—Artist—Label	Sales*
1) MILLENNIUM—Backstreet Boys—Jive	9,400,000
2) ... BABY ONE MORE TIME—Britney Spears—Jive	8,400,000
3) RICKY MARTIN—Ricky Martin—Columbia	6,000,000
4) COME ON OVER—Shania Twain—Mercury Nashville	5,600,000
5) SIGNIFICANT OTHER—Limp Bizkit—Flip/Interscope	5,000,000
6) SUPERNATURAL—Santana—Arista	4,700,000
7) DEVIL WITHOUT A CAUSE—Kid Rock—Lava/Atlantic	4,300,000
8) FANMAIL—TLC—LaFace/Arista	4,200,000
9) CHRISTINA AGUILERA—Christina Aguilera—RCA	3,700,000
10) WIDE OPEN SPACES—Dixie Chicks—Monument/Sony	3,500,000
11) 'N SYNC—'N Sync—RCA	3,300,000
12) 400 DEGREEZ—Juvenile—Cash Money/Universal	3,300,000
13) ALL THE WAY ... A DECADE OF SONG—Celine Dion—Epic	2,900,000
14) AMERICANA—The Offspring—Columbia	2,900,000
15) THE SLIM SHADY LP—Eminem—Aftermath/Interscope	2,800,000
16) THE MISEDUCATION OF LAURYN HILL—Lauryn Hill—Ruffhouse/Columbia	2,800,000
17) BELIEVE—Cher—Warner Bros.	2,800,000
18) 98° AND RISING—98°—Motown/Universal	2,700,000
19) FLY—Dixie Chicks—Monument/Sony	2,700,000
20) A LITTLE BIT OF MAMBO—Lou Bega—RCA	2,500,000
21) ASTRO LOUNGE—Smash Mouth—Interscope	2,500,000
22) ENEMA OF THE STATE—Blink-182—MCA	2,400,000
23) BACKSTREET BOYS—Backstreet Boys—Jive	2,300,000
24) CALIFORNICATION—Red Hot Chili Peppers—Warner Bros.	2,200,000
25) RAINBOW—Mariah Carey—Columbia	2,100,000
26) HUMAN CLAY—Creed—Wind-Up	2,100,000
27) A PLACE IN THE SUN—Tim McGraw—Curb/Mercury	2,000,000
28) 14:59—Sugar Ray—Lava/Atlantic	2,000,000
29) WHITEY FORD SINGS THE BLUES—Everlast—Tommy Boy	2,000,000
30) DR. DRE—2001—Dr. Dre—Aftermath/Interscope	1,900,000
31) ON THE 6—Jennifer Lopez—Epic	1,900,000
32) MIRRORBALL—Sarah McLachlan—Arista	1,900,000
33) RUFF RYDERS: RYDE OR DIE VOL. 1—Various Artists—Ruff Ryders/Interscope	1,900,000
34) VOL. 2 ... HARD KNOCK LIFE—Jay-Z—Roc-A-Fella/Def Jam/IDJMG	1,900,000
35) ISSUES—Korn—Immortal/Epic	1,900,000
36) FLESH OF MY FLESH BLOOD OF MY BLOOD—DMX—Ruff Ryders/Def Jam/IDJMG	1,800,000
37) DIZZY UP THE GIRL—Goo Goo Dolls—Warner Bros.	1,800,000
38) I AM ...—Nas—Columbia	1,700,000
39) GREATEST HITS—2Pac—Amaru/Death Row/Interscope	1,600,000
40) FAITH: A HOLIDAY ALBUM—Kenny G—Arista	1,600,000
41) FOLLOW THE LEADER—Korn—Immortal/Epic	1,600,000
42) THE WRITING'S ON THE WALL—Destiny's Child—Columbia	1,600,000
43) WILLENNIUM—Will Smith—Columbia	1,500,000
44) GODSMACK—Godsmack—Universal	1,500,000
45) MY OWN PRISON—Creed—Wind-Up	1,500,000
46) MY LOVE IS YOUR LOVE—Whitney Houston—Arista	1,500,000
47) NOW 2—Various Artists—Virgin	1,500,000
48) 5—Lenny Kravitz—Virgin	1,500,000
49) TARZAN—Soundtrack—Disney	1,500,000
50) SOGNO—Andrea Bocelli—Polydor	1,400,000
51) BACK AT ONE—Brian McKnight—Motown/Universal	1,400,000
52) BREATHE—Faith Hill—Warner Bros.	1,400,000
53) BIG WILLIE STYLE—Will Smith—Columbia	1,400,000
54) SURFACING—Sarah McLachlan—Arista	1,400,000
55) THE BATTLE OF LOS ANGELES—Rage Against The Machine—Epic	1,400,000
56) 100% GINUWINE—Ginuwine—Epic	1,400,000
57) S&M—Metallica—Elektra	1,400,000
58) IT'S DARK AND HELL IS HOT—DMX—Ruff Ryders/Def Jam/IDJMG	1,300,000
59) WILD WILD WEST—Soundtrack—Interscope	1,300,000
60) THREE DOLLAR BILL Y'ALL—Limp Bizkit—Flip/Interscope	1,300,000
61) LIVE AT LUTHER COLLEGE—Dave Matthews/Tim Reynolds—RCA	1,300,000
62) NEVER S-A-Y NEVER—Brandy—Atlantic	1,300,000
63) AUSTIN POWERS: THE SPY WHO SHAGGED ME—Soundtrack—Warner Bros.	1,300,000
64) R.—R. Kelly—Jive	1,300,000
65) SITTING FAT DOWN SOUTH—Lil' Troy—Universal	1,200,000
66) MARY—Mary J. Blige—MCA	1,200,000
67) LET THERE BE ... EVE—RUFF RYDERS' FIRST LADY—Eve—Ruff Ryders/Interscope	1,200,000
68) FOREVER—Puff Daddy—Bad Boy/Arista	1,200,000
69) VENNI VETTI VECCI—Ja Rule—Def Jam/IDJMG	1,200,000
70) #1'S—Mariah Carey—Columbia	1,200,000
71) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3—Various Artists—Koch Records	1,100,000
72) SPIRIT—Jewel—Atlantic	1,100,000

Albums (More Than 1 Million)

Title—Artist—Label	Sales*
73) NO LIMIT TOP DOGG—Snoop Dogg—No Limit/Priority	1,100,000
74) RUNAWAY BRIDE—Soundtrack—Columbia	1,100,000
75) ROOM 112—112—Bad Boy/Arista	1,100,000
76) BORN AGAIN—The Notorious B.I.G.—Bad Boy/Arista	1,100,000
77) AFFIRMATION—Savage Garden—Columbia	1,100,000
78) LONELY GRILL—Lonestar—BNA	1,100,000
79) ... AND THEN THERE WAS X—DMX—Ruff Ryders/Def Jam/IDJMG	1,100,000
80) DOUBLE LIVE—Garth Brooks—Capitol Nashville	1,000,000
81) B*WITCHED—B*Witched—Epic	1,000,000
82) THE MATRIX—Soundtrack—Warner Bros.	1,000,000
83) HELLBILLY DELUXE—Rob Zombie—Geffen	1,000,000
84) YOU'VE COME A LONG WAY, BABY—Fatboy Slim—Astralwerks	1,000,000
85) ENTER THE DRU—Dru Hill—Def Soul/IDJMG	1,000,000
86) TYRESE—Tyrese—RCA	1,000,000
87) IT'S REAL—K-Ci & JoJo—MCA	1,000,000
88) VOICE OF AN ANGEL—Charlotte Church—Sony Classical	1,000,000

* All figures rounded off to nearest hundred thousand.

Singles (More Than 500,000)

Title—Artist—Label	Sales*
1) BELIEVE—Cher—Warner Bros.	1,700,000
2) GENIE IN A BOTTLE—Christina Aguilera—RCA	1,400,000
3) HEARTBREAK HOTEL—Whitney Houston Feat. Faith Evans & Kelly Price—Arista	1,300,000
4) SUMMER GIRLS—LFO—Arista	1,300,000
5) SMOOTH—Santana Featuring Rob Thomas—Arista	1,200,000
6) IF YOU HAD MY LOVE—Jennifer Lopez—Epic	1,200,000
7) LIVIN' LA VIDA LOCA—Ricky Martin—Columbia	1,100,000
8) ANGEL OF MINE—Monica—Arista	1,100,000
9) BILLS, BILLS, BILLS—Destiny's Child—Columbia	900,000
10) ALL I HAVE TO GIVE—Backstreet Boys—Jive	900,000
11) MY LOVE IS YOUR LOVE—Whitney Houston—Arista	900,000
12) WHO DAT—JT Money Featuring Sole—Freeworld/Priority	900,000
13) GIVE IT TO YOU—Jordan Knight—Interscope	900,000
14) WHAT'S IT GONNA BE?!—Busta Rhymes Featuring Janet—Elektra	800,000
15) ... BABY ONE MORE TIME—Britney Spears—Jive	800,000
16) I STILL BELIEVE/PURE IMAGINATION—Mariah Carey Featuring Krayzie Bone & Da Brat—Columbia	800,000
17) HEARTBREAKER—Mariah Carey Featuring Jay-Z—Columbia	800,000
18) I WANNA LOVE YOU FOREVER—Jessica Simpson—Columbia	800,000
19) FORTUNATE—Maxwell—Rock Land/Interscope/Columbia	800,000
20) LAST KISS—Pearl Jam—Epic	800,000
21) NO SCRUBS—TLC—LaFace/Arista	800,000
22) 808—Blaque—Track Masters/Columbia	700,000
23) KISS ME—Sixpence None The Richer—Squint/Columbia	700,000
24) SOMEBODY LIKE ME—Silkk The Shocker Feat. Mya—No Limit/Priority	700,000
25) BAILAMOS—Enrique Iglesias—Overbrook/Interscope	700,000
26) C'EST LA VIE—B*Witched—Epic	700,000
27) NOBODY'S SUPPOSED TO BE HERE—Deborah Cox—Arista	700,000
28) IF YOU (LOVIN' ME)—Silk—Elektra	700,000
29) LOST IN YOU—Garth Brooks As Chris Gaines—Capitol Nashville	700,000
30) HARD KNOCK LIFE (GHETTO ANTHEM)—Jay-Z—Roc-A-Fella/Def Jam/Mercury	600,000
31) UNPRETTY—TLC—LaFace/Arista	600,000
32) I NEED TO KNOW—Marc Anthony—Columbia	600,000
33) STAY THE SAME—Joey McIntyre—C2/Columbia	600,000
34) NO PIGEONS—Sporty Thiezz Feat. Mr. Woods—Roc-A-Blok/Ruffhouse/Columbia	600,000
35) JAMBOREE—Naughty By Nature Featuring Zhané—Arista	600,000
36) WHERE MY GIRLS AT?—702—Motown	600,000
37) CHANTÉ'S GOT A MAN—Chanté Moore—MCA	500,000
38) TAKING EVERYTHING—Gerald Levert—Elektra	500,000
39) GET GONE—Ideal—Virgin	500,000
40) IF I COULD TURN BACK THE HANDS OF TIME—R. Kelly—Jive	500,000
41) GHETTO COWBOY—Mo Thugs Family Feat. Bone Thugs-N-Harmony—Relativity	500,000
42) MUSIC OF MY HEART—'N Sync & Gloria Estefan—Miramax/Epic	500,000
43) WILD WILD WEST—Will Smith Featuring Dru Hill & Kool Moe Dee—Overbrook/Interscope/Columbia	500,000
44) SPEND MY LIFE WITH YOU—Eric Benét Featuring Tamia—Warner Bros.	500,000
45) I WANT IT ALL—Warren G Featuring Mack 10—G-Funk/Restless	500,000

* All figures rounded off to nearest hundred thousand.

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New Media

MERCHANTS & MARKETING

Kiosk Holiday Results Cheer Watchful Industry

Digital On-Demand Tests Soon To Be Followed By Musicmaker.Com Launch

This week's column was written by guest columnist Steve Traiman.

THE MUSIC INDUSTRY has a lot riding on early in-store tests of the first consumer kiosks to offer both instant "burns" of full albums and customized compilations of major-label and independent artists' tracks.

Adding interest is the bonus offer of ordering for overnight delivery any catalog album that is not available in store inventory.

Results from the critical holiday period are in from the initial 13 installations by Digital On-Demand (DOD), which was recently acquired by the Alliance Entertainment Group. Another test planned by musicmaker.com for 25 locations at three major chains (Billboard, Jan. 8) has been delayed by a combination of music clearance and technical problems, according to the company.

The DOD test involved 39 screens at two Musicland and two Target stores in San Diego, a Virgin outlet in Ohio, Old Navy locations in San Francisco and New York, and six Disney Stores in Orlando, Fla., and in Southern California.

"The record outlets tied the kiosks into their respective in-store inventory," says DOD CEO Tom Szabo, "with the result that about 70% of holiday sales were for non-inventory titles. These were shipped overnight from the Alliance Miami warehouse with a modest 99 cents to \$1.99 charge.

"Another 10%-15% were customized track compilations, and the balance were album CDs from the first 400-plus digitized EMI and Sony selections, burned at the counter and delivered to customers before they left the store," he says.

Szabo also notes that the Disney Stores had content available only on the kiosks, including a special "Christmas At Disney" album. About four special kiosk offers are planned this year; the next due in February when "The Tigger Movie" hits the big screen.

For Jay Samit, EMI Recorded Music senior VP of new media, the early results are very positive. "We've taken an equity interest in both DOD and musicmaker; because we are firm believers that the real play for broadband Internet music delivery over the next few years is at retail and in kiosks," he says.

"Recording Industry Assn. of America surveys indicate that 22% of customers walk out of our stores because they can't find a particular selection," he adds. "From now on, whether a customer 'makes' a CD or downloads an album of selected tracks to their portable player or has an album burned in-store, it's all incremental sales to our industry. The kiosk allows every track and every product to be in stock in every store, and no album will ever be 'cut out' of any label's catalog."

EMI has cleared about 5,500 titles in its labels' catalogs for digitization



by DOD; Crighton Mather, head of global release management, gave the first 200 the quality control (QC) OK for the holidays. He is "on loan" from his U.K. base for up to two years to handle the program. "We've got another 500-600 in the QC pipeline and are getting the first selections from both the Christian Music Group in Nashville and EMI Capitol Latin," he says.

At Sony Music Entertainment, a spokesman confirms that more than 4,000 deep catalog albums have been cleared for digitization by DOD, with the first 200 made available for the holiday kiosk tests, and a steady stream is in the QC pipeline from many of the labels.

On the key question of customized compilations, the core of the musicmaker.com kiosk test, Samit reports that EMI Recorded Music has delivered more than 10,000 tracks from various label artists.

"The problem is to get them approved for kiosk use," he says. "The sticking point is the uncoupling clause in most major artist contracts that

date from the '70s, mostly in the U.S. [These require artist approval for any compilation use of their songs.] It's a very slow education process to talk to each artist, or an estate, to make more product available."

He points out that in certain key genres such as classical and jazz, where most retail outlets don't carry much inventory, musicmaker has more than enough cleared content to offer consumers compilation opportunities. At the same time, he admits that clearing top-line pop and rock selections is an evolving process that will take more time.

Wherehouse Entertainment COO Hugh Hilton emphasizes that this lack of front-line product for in-store compilations has held back his OK for a musicmaker kiosk test. At the same time, the availability of top artist album titles from both EMI and Sony for the DOD kiosks has gotten the green light for the first three Wherehouse installations in mid-January.

Hilton says, "We're getting real [top] artists with real music to sell. I see the DOD Red Dot Network offering of full works of both top-line and catalog music happening a lot faster than mixed artist compilations that will be much tougher to get clearance for."

(Continued on page 66)

Billboard

JANUARY 22, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	30	SUPERNATURAL ▲ ⁶ ARISTA 19080	SANTANA	1
			◀ NO. 1 ▶ 6 weeks at No. 1		
2	2	8	ALL THE WAY... A DECADE OF SONG ▲ ⁴ 550 MUSIC 63760/EPIC	CELINE DION	4
3	3	7	S & M ELEKTRA 62463*/EEG	METALLICA	15
4	4	14	FLY ▲ ³ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	11
5	8	34	MILLENNIUM ◆ ¹³ JIVE 41672	BACKSTREET BOYS	9
6	9	7	MIDNITE VULTURES ● DGC/GEFFEN 490485/INTERSCOPE	BECK	76
7	NEW ▶		ELVIS' GREATEST JUKEBOX HITS RCA 67565	ELVIS PRESLEY	—
8	7	13	CHRISTINA AGUILERA ▲ ⁵ RCA 67690	CHRISTINA AGUILERA	6
9	14	9	WHEN THE PAWN... ● CLEAN SLATE 69195/EPIC	FIONA APPLE	57
10	16	8	AFFIRMATION ▲ COLUMBIA 63711/CRG	SAVAGE GARDEN	24
11	5	3	...AND THEN THERE WAS X RUFF RYDERS/DEF JAM 546933*/IDJMG	DMX	3
12	11	7	LISTENER SUPPORTED ▲ ² RCA 67898	DAVE MATTHEWS BAND	43
13	NEW ▶		EUROPOP ● REPUBLIC 157194/UNIVERSAL	EIFFEL 65	12
14	NEW ▶		GO SIMPSONIC WITH THE SIMPSONS FOX 75480/RHINO	SOUNDTRACK	—
15	15	14	COME ON OVER ◆ ¹⁶ MERCURY (NASHVILLE) 536003	SHANIA TWAIN	18
16	12	13	ENEMA OF THE STATE ▲ ³ MCA 111950	BLINK-182	16
17	NEW ▶		THE SOPRANOS COLUMBIA 63911/CRG	SOUNDTRACK	126
18	RE-ENTRY		BRAND NEW DAY A&M 490443/INTERSCOPE	STING	53
19	6	5	FAITH: A HOLIDAY ALBUM ▲ ² ARISTA 19090	KENNY G	62
20	19	9	BREATHE ▲ ² WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	27

● 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). Numbers following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. †Indicates past and present Heatseekers titles © 2000, Billboard/SPI Communications and SoundScan, Inc.

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(charges not valid without signature)

SITES + SOUNDS

(Continued from page 64)

"Interest is very high from consumers to come into our stores and get any music any way they want it," he adds. "If the industry does it well in stores, in a friendly, professional, and easy manner, the kiosk will serve as a long-term solution for the 'clicks-and-bricks' delivery combination. If we don't do it right, you'll see consumers opting for a mishmash of Internet sources."

Another positive note is sounded by John Sullivan, senior VP/CFO for Trans World Entertainment. "The early results from the DOD tests have encouraged us to install the first three kiosks in California earlier this month," he says. "We're looking to get bonus sales for catalog not normally carried in the stores, and also in our customers' demand for Internet download CDs burned while they wait."

Sullivan says the chain hopes to have 15-17 store locations in the test over the next few months. "The results will determine how far we'll roll [kiosk installations] out through the year," he adds.

At the Musicland Group, Marcia Appel, senior VP of corporate advertising and communications, was positive about the first returns from the DOD tests. "We've said from the beginning that we would participate in new distribution technologies like downloading, first with availabilities from our Web site," she says. "As a company we'll continue to work on similar developments, both online and in our stores."

Szabo notes that DOD is now digitizing about 500 albums a week and will soon add a second facility to speed up the process. Through January, he says, DOD is opening 15-17 retail kiosk locations a week, and will ramp up through the year with a goal of 700-1,000 store locations with 2,500-3,000 screens by year's end.

Musicmaker.com has a legitimate claim as the largest custom compilation CD and secure digital download music site on the Internet. Bob Bernardi, musicmaker founder/chairman/CO-CEO, acknowledges that the uncoupling issue in artists' contracts is a major obstacle to launching the kiosk test. Other technical problems, including the interface between the Photo-Me kiosks and the Diamond RioPort 500 portable download device for consumer use, are being worked out.

"We know we need at least one of the big five music groups to make the test work in stores," he says, "and we're concentrating on EMI at this time. We expect progress soon and hope to launch the test later this quarter, or early in the spring quarter, with commitments still in place from Wherehouse, Trans World, and Tower."

Related to the special download deals with EMI and Zomba, Bernardi reports that with the Zomba/Jive settlement with BMG, he expects to have the first exclusive offer for a top Jive act like Britney Spears or Backstreet Boys "in the near future."

EMI's success with its **Beastie Boys** two-CD compilation download offer through musicmaker.com, which the company says brought in sales of close to 50,000 units at \$17.85 each by press time, has led to an extension of the promotion through the end of the month. EMI's Samit confirms that another exclusive top artist deal will be offered through musicmaker.com in February. "The Beastie Boys demand has been huge and handled magnificently by musicmaker," he says. "We'll be trying every business model to see what consumers will enjoy and buy. It's a learning experience that will benefit everyone in the industry."

Update

CALENDAR

JANUARY

Jan. 19, **Roller Coaster: Surviving The Ups & Downs Of A Career In Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440, ext. 370.

Jan. 20, **First Licensing Luncheon**, presented by UJA-Federation of New York, Pierre, New York. 212-836-1549. E-mail: vorchheimerr@ujafedny.org.

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Jan. 28, **Entertainment Law: The Year In Review**, presented by Stan Soochoer and the New York State Bar Assn., Marriott Marquis, New York. 518-463-3200.

FEBRUARY

Feb. 1, **Fourth Annual Women In Music Touchstone Awards Luncheon**, presented by Women in

Music, Marriott Marquis, New York. 212-969-8734.

Feb. 1-2, **@d:tech London**, presented by eMarketWorld, Savoy, London. 001-804-643-8375.

Feb. 3, **Entertainment Law: The Year In Review**, presented by Stan Soochoer and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 213-896-6560.

Feb. 3, **I've Sung This Song: Preserving The Woody Guthrie Legacy**, presented by the Grammy Foundation, the New York chapter of the National Academy of Recording Arts and Sciences, and the Museum of the City of New York, Museum of the City of New York, New York. 212-534-1672.

Feb. 3-6, **NAMM 2000**, presented by the National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 7, **Studio Stories With Ron Carter, Grady Tate And Clarke Terry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440, ext. 370.

Feb. 14-15, **Conference On Digital Distribution Of Music**, Hotel Inter-Continental, Los Angeles. 212-352-3220, ext. 224.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career . . . Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27-March 2, **2000 NARM Convention And Trade Show**, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter & Marriott Riverwalk, San Antonio. 856-596-2221.

MARCH

March 6-8, **DJ Expo West**, presented by The DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

LIFELINES

BIRTHS

Girl, Virginia Elizabeth, to **Ann and Joe Guanci**, Dec. 7 in Boston. Mother is national accounts manager for Big Daddy Music Distribution.

Boy, Tyler Brett, to **Stacy and Glenn Carr**, Dec. 15 in New York. Mother is a senior director of publicity at Arista.

Boy, Joshua Ryan, to **Amy and Ken Feldman**, Dec. 22 in New York. Mother is an account representative with WXRK New York. Father is director of marketing for HMV USA.

Girl, Madeline Mae, to **Linda and Kerry Portiera Peace**, Dec. 28 in Chicago. Father is sales director for Alligator Records.

Boy, Ryo, to **Hitomi and Hiroyuki Kawai**, Jan. 1 in Japan. Father is store manager at Tower Records Japan's Shibuya store.

DEATHS

Sheldon Breier, 57, after a long illness, Dec. 24 in Los Angeles. As a student at Hollywood's Fairfax High School, he was a member of the Safaris, a singing group that had a top 10 hit in 1959 with "Image Of A Girl." In the late '80s, the Safaris reunited for several concerts. Breier also took an active role in politics. He helped launch the campaign to lower the voting age to 18, was involved with Cesar Chavez's grape boycott, and worked on Tom Bradley's first

bid for mayor of Los Angeles. After graduating from law school, he served as a district attorney and a public defender for Los Angeles County. He is survived by his wife, mother, a daughter, two sisters, and five grandchildren.

Muriel Max, 64, of complications from pneumonia, Jan. 6 in New York.

She was executive director of the T.J. Martell Foundation and worked with the organization for 23 years. Funeral services were held Jan. 9 at Riverside Memorial in New York. She is survived by her mother, a son, and a daughter. Donations can be sent to the T.J. Martell Foundation, 6 W. 57th, New York, N.Y. 10019.

GOOD WORKS

SKI FOR CURES: From Feb. 9-13, BMI and American Airlines will host Country in the Rockies, a celebrity ski weekend in Crested Butte, Colo., benefiting the Frances Williams Preston Laboratories' research in gene therapy, breast cancer, and prostate cancer. Among the participating celebrities are **Gary Chapman**, **Billy Dean**, **Kathy Mattea**, **Mindy McCready**, and **Pam Tillis**, all of whom will perform at a special concert. Contact: www.TJMartellFoundation.org.

INDIES AID REFUGEES: Idols of the Marketplace will release its East Timor benefit album Jan. 25. Featured acts include **Self**, **Mudkids**, **Optiganally Yours**, and **Jailbait**. Album profits will be donated to Community Aid Abroad, an Australian group that provides food and medical attention to refugees. The album will retail at about \$10 and will be available via mail order and the Internet. Contact: **Chris Lawhorn** at 765-284-4097.

LARRIEUX'S NEW SET

(Continued from page 36)

vention Feb. 19. A major tour—slated for early spring—is in the planning stages.

In addition to scheduling appearances on "Soul Train," "Showtime At The Apollo," and "BET Live From L.A.," Epic plans to advertise in Honey, Vibe, and other female-targeted magazines. The "Get Up" video is also being played on BET and VH1.

Beech notes that the label plans to now build the record at mainstream R&B radio following its initial push at adult R&B. "We want to develop a strong following and then translate that success to mainstream radio," he

says. Part of that plan includes the issuing of special club and hip-hop mixes.

For Larrieux, it's all about the music. "It's not about me," Larrieux emphasizes. "The music and lyrics are the most important things. I'd rather give someone a happy experience because of something I've written that makes them feel emotion than intrude upon people's lives with what my personality or image is. I loved music before I entered this industry, and I'll love it when I leave."

Assistance in preparing this story was provided by Clay Marshall.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES

1. amazon.com	14,765
2. barnesandnoble.com	5,838
3. buy.com	4,714
4. cdnow.com	4,130
5. columbiahouse.com	2,612
6. bmgmusicservice.com	2,256
7. wal-mart.com	1,824
8. bestbuy.com	1,469
9. blockbuster.com	536
10. towerrecords.com	460

18-24

1. amazon.com	1,934
2. cdnow.com	868
3. buy.com	651
4. barnesandnoble.com	596
5. columbiahouse.com	496
6. bmgmusicservice.com	407
7. bestbuy.com	294
8. wal-mart.com	257
9. blockbuster.com	172
10. musicmatch.com	105

25-34

1. amazon.com	4,087
2. barnesandnoble.com	1,603
3. buy.com	1,581
4. cdnow.com	985
5. columbiahouse.com	880
6. bmgmusicservice.com	810
7. wal-mart.com	582
8. bestbuy.com	440
9. towerrecords.com	186
10. blockbuster.com	120

35-49

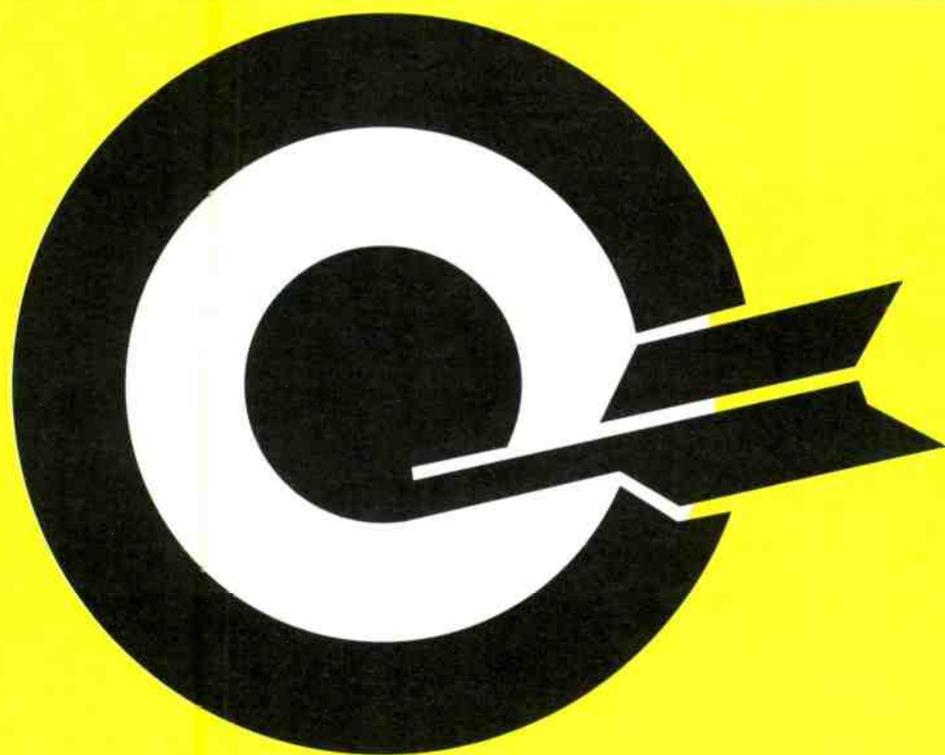
1. amazon.com	5,921
2. barnesandnoble.com	2,359
3. buy.com	1,879
4. cdnow.com	1,459
5. columbiahouse.com	917
6. bmgmusicservice.com	772
7. wal-mart.com	738
8. bestbuy.com	543
9. blockbuster.com	171
10. musicmatch.com	163

FOR THE RECORD

In the Lifelines column in the Jan. 15 issue, the city in which reggae singer Joe Higgs passed away was incorrect. He passed away in Los Angeles.

Source: Media Metrix, November 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.





滾石唱片

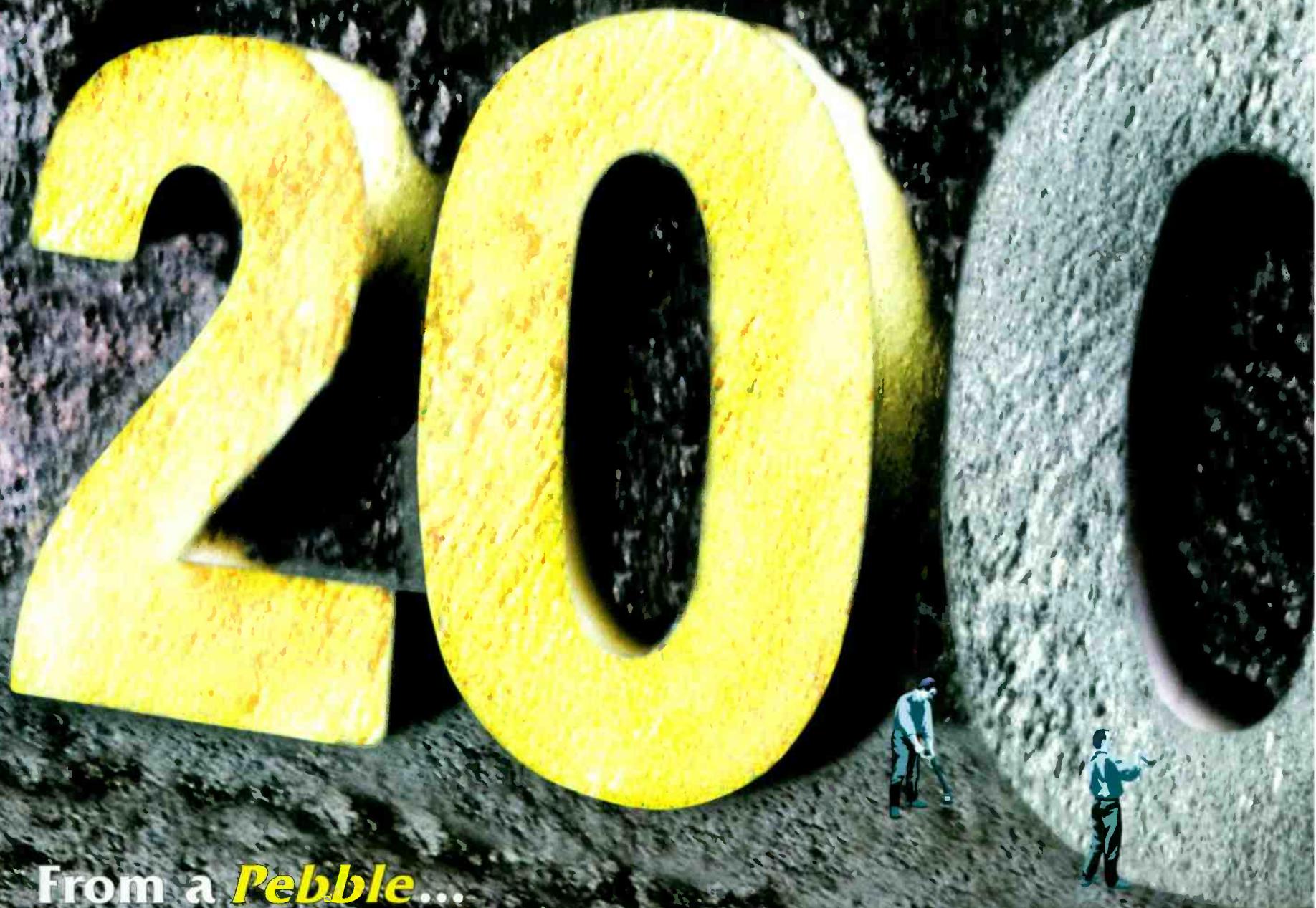
ROCK RECORDS & TAPES

20TH ANNIVERSARY



CLOCKWISE FROM TOP RIGHT: YUKI XU, EMIL CHOU, WU BAI & CHINA BLUE

THE BILLBOARD SALUTE



From a *Pebble*...

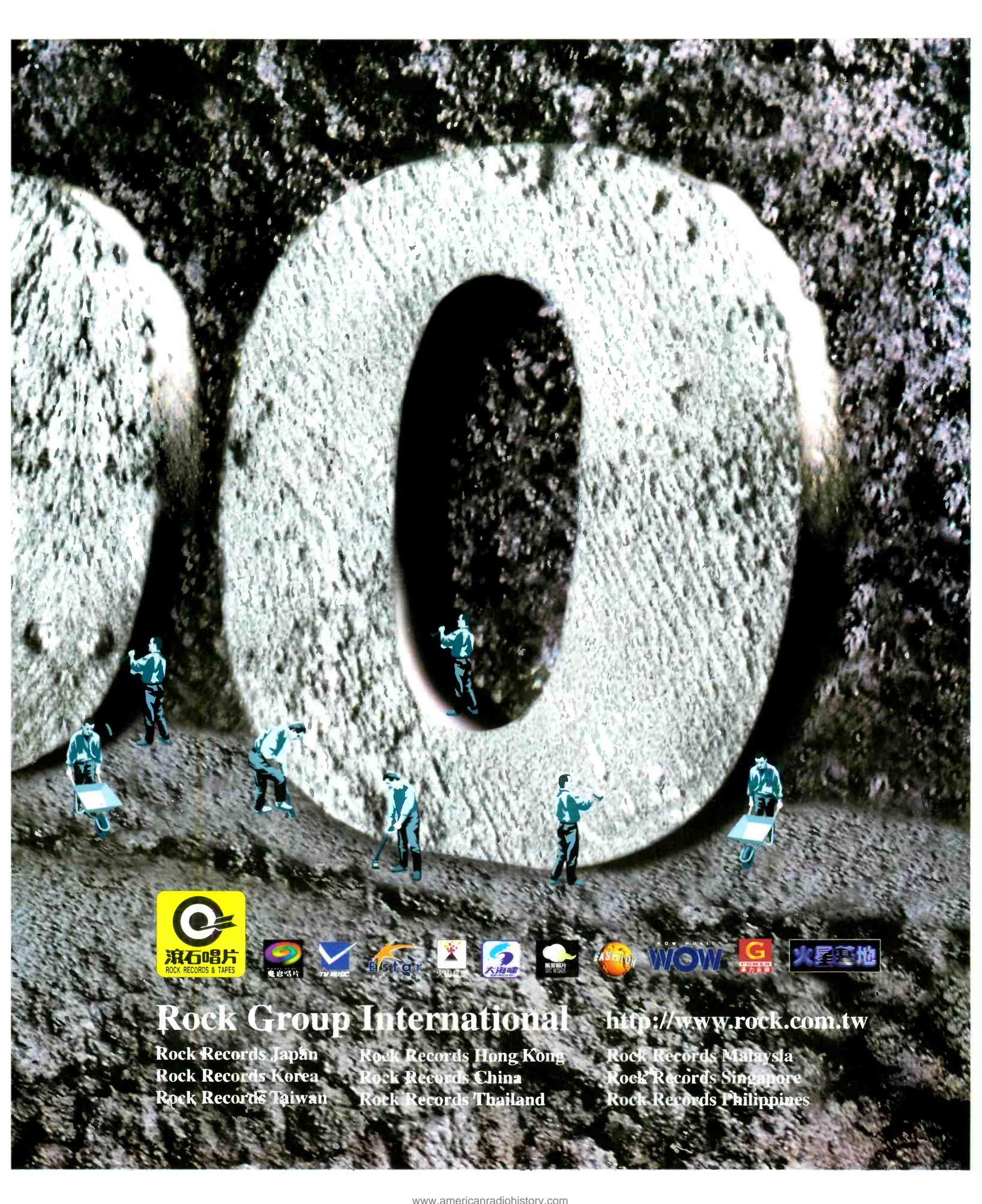
To a *Stone*...

It's been *20* Years now,

And We'll be...

ROCK *in'* into the next

Millennium!



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<http://www.rock.com.tw>

Rock Records Japan
Rock Records Korea
Rock Records Taiwan

Rock Records Hong Kong
Rock Records China
Rock Records Thailand

Rock Records Malaysia
Rock Records Singapore
Rock Records Philippines

TAIPEI, TAIWAN—A frantic energy surrounds the head office of Rock Records, the largest independent record company in Southeast Asia. On the street, cars and motorcycles fight for spaces, barely missing each other. In the offices, people rush to meetings, talk on the phone or type furiously.

But in the center of all this action is the calm presence of Sam Duann, the company's president and founder. Duann seems unaffected by the maelstrom around him and enjoys his tea and cigarette. When asked a question, he ponders it carefully and doesn't speak until he's sure of exactly what he wants to say.

In 20 years, Sam and his brother Johnny have brought the company from its lowly beginning as an unsuccessful music magazine to a huge multinational record company that is known in Asia as "the other major."

Rock has offices around the region and dominates the Chinese music industry, which accounts for roughly half the record sales in the region.

Recently, Duann sat down with *Billboard* to talk about his life in the music industry and the future of the Asian music market.

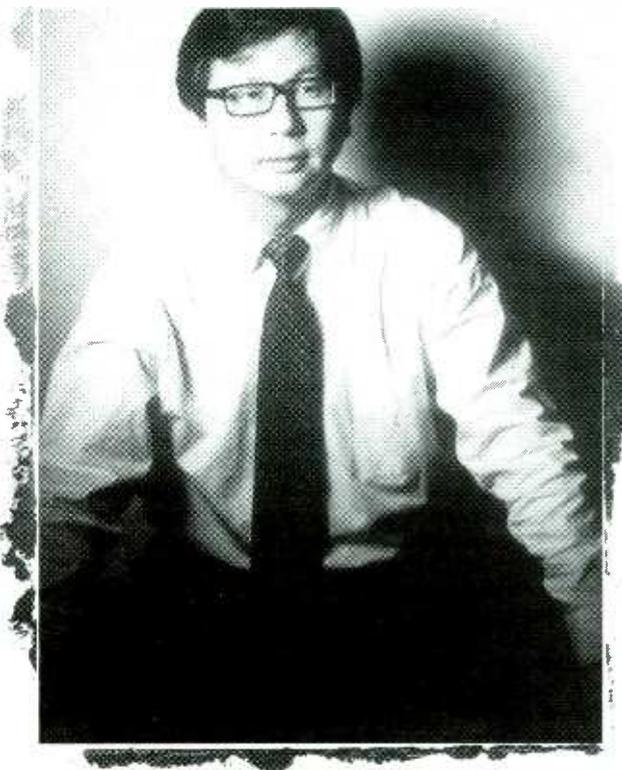


**20TH
ANNIVERSARY**

Sam Duann

The Billboard Interview

BY VICTOR WONG



What got you interested in pop music?

I had been listening to Armed Forces Radio since I was 14 years old, so I learned to love Western pop, rock and blues. During college, I formed a band and played bass.

How did you get into the music industry?

Actually, that was around 26 years ago, when I went to study business at the graduate school of Chengchi University in Taipei. I thought that it would be a good idea if I started my own business during that time. I talked to my brother, Johnny, who was then working at an advertising agency, and we came up with the idea to create a music magazine that focused on international pop and rock music, which we called *Rock Magazine*. That was the beginning of our involvement in the music industry.

We did that for five years, and then I went away to do my mandatory military service for two years. When I came back, we decided that the magazine business was too difficult and we should try something else. Since we already had relationships and interest in the music industry, we felt that we should try opening a record company.

So what was it like at the beginning?

It was a very small company—we only had a staff of seven, and four of them were shareholders. At the beginning, we didn't have job descriptions—we just had to do everything.

But did you and Johnny divide up your responsibilities in any way?

Well, I think my contribution to the company was that I could work very well with artists and also decide which direction the company should go. Johnny would handle the administration, management, marketing and public-relations parts of the company.

So you set up a working relationship between you that still exists today.

Yes.

Who was the first artist you signed to Rock?

The first album we released was by three women singers. It went fairly well, so we decided to do something different with the next album. We signed two actors, Sun Yueh and Tao Ta-wei, to do the second album, and it was a big hit. We sold over 100,000 copies, which was a big success at that time.

What do you think is the reason for that album's success?

First, I think the music was the key reason because there was nothing like it at the time. We really tried to make the songs very lively and interesting, and we put a lot of comedy into the lyrics, so when people heard it, they would laugh and feel happy.

What was music like at that time?

It was still very bad. Generally, the music was not very interesting and the artists were all trying to copy each other. No one [at competing labels] really focused on A&R. I remember, at that time, record companies wouldn't really have much of a promotion budget and only promoted their

albums by arranging for the artist to perform on TV. At that time, the highest promotion budget for an album was about [NT] \$400,000. We thought promotion was really important, so we decided to make our promotion budgets the highest and would spend about [NT] \$800,000 per album.

We ended up selling many more albums than other companies, so we tried to set new standards for sales volumes, production budgets and production costs. Fortunately, we had the ability to make this work for us, and, with every album we did, we tried to make a better overall package.

Why did you do it that way? Wasn't that a big risk at that time?

During my high school and college years, students didn't like listening to Chinese pop music—they thought those kinds of songs were low-class and only for laborers. So there was a huge, untapped market of teenagers and students who all listened to international pop music. We knew the market was there—the only thing was whether we could make the music right. But we were not sure whether the audience would accept the music. We did everything we could to make our albums successful and would do very detailed evaluations of every aspect of each project—from music to the artist to the marketing.

Even with the limited marketing knowledge that I learned from school, we were very confident that we could do a better job than what the other companies were doing

at the time. Even though two of our first five albums were not very successful, we knew that we were headed in the right direction.

When and how did Rock start releasing Western music?

Roughly five years after the company was set up. When we started the company, most international repertoire in Taiwan was pirated. But then the major labels started looking for companies to make licensing agreements with, so we started to do that in Hong Kong for RCA and in Taiwan for EMI, until it opened its own office here.

Was it difficult to get people to buy legitimate products because of all the piracy?

Yes. At that time, the wholesalers were the main distribution channels, and they didn't want to sell the legitimate international products. They said there were too many titles, and they didn't have the knowledge to handle that kind of business.

We decided to set up our own distribution channel so we could approach retailers directly for our international products. Since we did that, many companies started doing the same thing. But it took three to five years to finally stop record stores from selling pirated albums.

We tried many ways to stop piracy. We negotiated with the companies that were making pirated albums—though they would still release compilations, they agreed to stop releasing albums. We also tried to solve our problems through legal channels and get support from the U.S. government to put Taiwan on the 301 Watch List [a prioritized list of piracy hot spots, so named after Section 301 of the Trade Act of 1974], which forced our government to deal with the problem. We also spent a lot of money to educate

consumers. We did everything we could to improve the situation, and, eventually, it did get better.

When you started releasing legitimate Western music, did it affect people's attitudes toward Western music?

In general, Taiwan has been influenced a lot by Western music. But one big difference we had from the pirates was that they focused more on top-20 songs, while we focused more on the artists and invited them to come here to do concerts and promotional activities, which really broadened people's vision of Western music. Our staff learned a lot by working with other companies, and I think this helped the whole industry.

Beyond Rock's anti-piracy efforts, how has the company influenced the Asian music industry?

I think we've made a big contribution toward improving the music environment. From the first day we set up the company, we viewed this business as a long-term business. We did not see it as a gamble—take the money and run—we wanted to make a difference. So, to achieve this, we had to create a very stable organization, educate our staff and build up the company's reputation. We tried to set standards for the industry here and also sent our people to other countries to learn about what they were doing, as well as to bring back new types of music.

All these efforts really influenced the whole industry, so when the majors started to open their own offices here, they were able to find experienced staff.

One thing about Rock is that it is constantly innovating and leading the way in the Chinese music industry. How has Rock been able to stay on the cutting edge rather than just following other companies?

The record industry in Taiwan has had a very short history. If we compare our industry to Japan or the U.S., we know we are only at the beginning, so we have to keep trying to be better. This is because we're not just trying to be good enough for Taiwan; we want our music to be good enough for the world, which is still a very long way off. When we make money, we would rather spend the money to improve the company so we can reach this goal. This kind of commitment forces us to do many new things.

Rock has offices in countries all over Asia, including Hong Kong, Korea, Japan, Singapore, Malaysia, Thailand and the Philippines. What did you learn opening these offices? Did you have to adapt to each country?

If you look at our offices, there are basically two kinds. One kind is set up in countries with large Chinese communities, like Hong Kong, Singapore, Malaysia and China. These are much easier for us because of our strong Chinese repertoire, and all we have to do is learn how to adjust our management and deal with the media.

But, for other countries, such as Korea, Japan, Thailand and the Philippines, it's much more difficult for us. We have to rely on international product and slowly produce domestic product to establish a reputation, which takes a long time. So it's a very difficult experience for us. Fortunately, we're doing quite well in Korea and Thailand.

Continued on page R-11



From: Clive, Barry, Stuart, Paul K, Paul P, Ryan, Kieron, JoAnn, artists, colleagues and friends at Zomba/Jive

BULLSEYE!!



20 yrs

To: Sam D, Cheryl, Nikki, Philip, Gary, Watson, Sonida, Bernie, Chong-Yi, Teddy, Flora, Steven, Clint, Chris, Jenny, Alice, Irene, TJ, Wang Young, Landy and all your wonderful staff



“I first met Sam Duann in May 1996 when I approached him in regard to a possible licensing arrangement for the Zomba catalog in Greater China—Taiwan, Hong Kong and China—and Thailand.

“I was immediately impressed with his open and direct approach to doing business, and we more or less agreed to a framework for the proposed license at that first meeting. Although Zomba is no longer licensed to Rock in Thailand, we are now partners in Korea, where Rock is currently the No. 1 company.

“In the three-and-a-half years we have been working together, all our dealings have been straightforward and mutually beneficial. Sam is a genuine and honest person who, I believe, will remain a friend and colleague for many years to come. The infrastructure he has established, together with his superb executive team of territory heads, is unparalleled in Asia, and it has been a pleasure and privilege participating in their success.”

—**Stuart Watson, chairman, SWAT Marketing; managing director, Zomba Group International**

“Hammer Musik Gmbh looks back on a very successful relationship with Rock Records of more than five years. Initially, Rock was representing Boulevard Records, a division of Hammer, for the whole territory of Southeast Asia, including, more recently, Japan. For the past three years, we have also worked with Rock on music publishing.

“Although Hammer has been successful in Southeast Asia for the past decade, the past five years have been a high point in our history due to the extraordinary effort of Rock. Out of the four solid, No. 1 hits with which we have been involved in the Asian territory—“Blame It On The Samba,” “Lemon Tree,” “Aeroplane” and “I.O.U.”—the last three have been in connection with Rock Records. It speaks for itself that our version of “Lemon Tree” became a huge hit, one much bigger than the original version and the countless other versions in different Asian languages.

“More important is the friendship, appreciation, hospitality and understanding shown by our Chinese friends and, in particular, Sam Duann. I am glad to see that Rock has overcome the difficult times in 1999, and I wish Sam Duann and the Rock family all the best for the future. Rock remains one of the few really successful independents in the world.”

—**Ingo Kleinhammer, owner/managing director, Hammer Musik Gmbh**



**20TH
ANNIVERSARY**

Johnny Duann Chairman

After years of effort lifting Rock off the ground, the company's other brother is happy supervising the present and mapping the future.

BY GAVIN PHIPPS

TAIPEI, TAIWAN—Sam Duann may be the name that comes to everyone's mind when they think of Rock Records today. Two-plus decades ago, however, it was his brother, Johnny, whose name was most closely associated with the then-fledgling record company.

By 1977, the brothers had amassed debts totaling 4 million New Taiwan Dollars through the failure of their music magazine, and it looked as if their careers in the music business were going to be short lived.

Enter Wu Tsu-tsu (later founder of U.F.O. Records Taiwan), a very popular folk musician who performed a new style of bouncy, melancholic music, known as “campus folk songs,” which was quickly growing in popularity among Taiwan's youth.

“In 1977, Wu Tsu-tsu approached us and asked if we'd like to release an album of his folk songs,” recalls Duann. “Of course, we wanted to, but because our debt was so great, we weren't in any position to at the time.”

RETURN OF THE AD MAN

It was after being approached with this offer by Wu that Johnny Duann decided that it was time to pay off the huge debt. So he returned, albeit temporarily, to his previous career, advertising. “I still had a lot of contacts in the field, and I managed to get a contract between [chewing-gum maker] Wrigley's and a radio station signed,” he recalls.

By 1979, Rock Records was established, and within a year, the debt had been paid off in full. Running a new label, however, brought a fair share of challenges.

Surprisingly, perhaps, the government left the young record company well alone. It was their competitors and a certain distributor who posed the greatest problems.

“I remember walking around all the record stores looking for Wu's album and not finding many copies,” says Duann. “I asked several of the store owners if they had it or even heard of it and was told that, yes, they knew of it, but, no, they didn't stock it.

“After making more inquiries, I discovered that the distributors were being pressured by some other labels not to distribute it. I wasn't having this, so I went to see the distributor personally,” continues Duann. “I thought there may be trouble, but I found the distributor to be very friendly, and that all he'd wanted to do was meet with someone from the label before he distributed our album.”

Sitting in his spacious office some 20 years later, Duann is no longer the troubleshooter he once was. Instead, he enjoys his position as chairman of Rock Records.

“I have people to do [most] things for me now,” he allows. “If there's a problem, they deal with it. If they don't, or they do a bad job, though, I'll tell them. My position in the company today is more supervisory than anything else. Sure, I still play an active role, but I let Sam do most of the work and see to the day-to-day running of the company.”

SUPERVISING ROCK'S ROLE

He may be taking it easy physically nowadays, but Duann is constantly thinking of the future, and, having seen Rock change so much through the years, is looking for new avenues for the company to explore.

“I think, over the next several years, the record business is going to see a lot of change. I mean, we've seen so much over the past five years, with DVDs, MP3 and so on, that I can imagine really big shake-ups occurring within the recording business, not only in Asia, but the world.”

As for Duann's personal future, well, he's going to stay put as chairman of Rock and enjoy life in the music business.

“The reason I stay here is simple,” he says. “Both my brother and I love music. We sing together, and music is our life.” ■



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 CNR Music &
 The Poco Loco Gang
 Arcade Music Group
 Alan Parsons
 Wish Rock Records
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 a very happy
 the 4th floor
 20th birthday!
 Ian Dury &
 The Blockheads
 Divine
 Midem Stand: R.12.13
 Aaron Sky



20TH
ANNIVERSARY

A HISTORY OF ROCK RECORDS

1975

- *Rock Magazine* runs its first issue.

1979

- Rock Records & Tapes is founded in Taiwan.

1981

- Rock Records & Tapes releases its first album, "Rock's 3 Artists" compilation.

1983

- Rock Records & Tapes' first concert on New Year's Eve for artist Lo Ta-Ya.

1984

- Rock Retail opens its first store in Taipei, Taiwan.

1985

- Rock Records & Tapes becomes the exclusive licensee of EMI and BMG in Taiwan.
- Rock Communications is established in April, to focus on concerts, television and radio-program production.

1986

- Rock Records & Tapes becomes the exclusive licensee of RCA in Taiwan.

1988

- Rock Records & Tapes invites Stevie Wonder to Taiwan as part of an international-artists concert.

1989

- Rock Records & Tapes artist Sarah Chen releases the first multiplatinum album in Taiwan.

1990

- Rock Records & Tapes releases the first multimillion-selling Taiwanese album by Lim Kong.



1991

- Rock Publications publishes the first edition of *Advertising Magazine* in February, catering to the advertising field.
- Rock Music Publishing starts up in August, providing authors, composers and independent music publishers professional administrative services and diversifying Rock's music base.
- Magic Stone Culture is established to focus on new talent from mainland China.
- Rock Records & Tapes becomes the exclusive licensee of Disney's music products, including its popular soundtracks.

1992

- Both Rock Singapore and Rock Malaysia open in June.

1993

- Rock Hong Kong opens in March, and Rock Korea opens in November.
- Rock Mainland China launches with a Shanghai office in July.
- IMAR B.V.I. Entertainment, specializing in the negotiation of international licensing agreements, is established in July.

1994

- Rock Records & Tapes artist Jutoupi appears on the cover of *Billboard*, the first Chinese artist so featured.
- Rock Hong Kong finishes the year among the top three companies in Hong Kong, ahead of BMG and Warner Music.

1995

- Rock Records & Tapes reorganizes as Rock Records (Taiwan) Co. Ltd.
- Rock Shanghai sells more than 1 million copies of "The Lion King" soundtrack in China, ranking second worldwide in national sales only to the U.S.
- Magic Stone Culture is reorganized as Magic Stone Music, becoming the first full-function record company to focus on non-mainstream music in Taiwan.
- Magic Stone's first release of the eponymously titled *Aves* album from the Japanese group trt in September, and subsequent releases from other Japanese pop icons, creates a frenzy for Japanese pop music and a revival of Japanese pop culture in Taiwan.

1996

- Rock Record's Web site makes its debut on the Internet at www.rock.com.tw.
- Rock Japan opens in January, and Rock Thailand opens in November.

1997

- Rock Beijing opens in January, and Rock Philippines opens in August.
- IMAR Film Co. Ltd is established in October, producing three feature films: "Spicy Love Soup," "Shower," and "A Beautiful World." "Shower" wins the Critics Award for best film and the Audience's Choice For Best Film at Greece's Thessaloniki Film Festival; the Jury Award at the Toronto Film Festival and the Best Director Award at the International Film Festival in Spain.

1998

- Rock Records successfully introduces the Korean pop duo Clon to Taiwan and starts a craze for Korean pop in the country.

1998

- Rock Records artist Richie Ren sells more than 1 million copies—in Taiwan alone—of his album "The Sad Pacific" in less than a year.

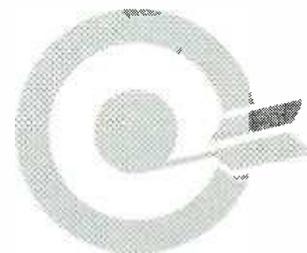
1999

- Rock Records' President Sam Duann is honored with the Pioneer Award at the MTV/Billboard Asian Music Conference in Singapore.
- Rock Publications celebrates its 100th issue of *Advertising Magazine* in September.
- IMAR Film Co., Ltd opens in Taiwan and releases "Spicy Love Soup" in November.

2000

- Rock Records marks its 20th anniversary

Source: Rock Records



Our
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from your friends at

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**Sam Duann
Rock Records
Taipei, Taiwan**

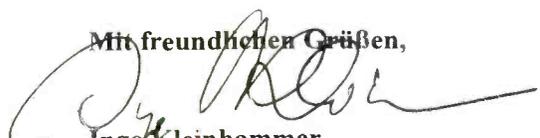
Stuttgart/Hamburg January 2000

Dear Sam,

Congratulations for you and your team for 20 years Rock Records.

Many more LEMON TREES and AEROPLANES and we do not have to BLAME IT ON THE SAMBA as this would not have made a difference anyway. I am thankful for the last five years and hope that the next twenty years are even better.

Mit freundlichen Grüßen,



**Ingo Kleinhammer
Geschäftsleitung
HAMMER MUSIK GMBH**

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Ingo Kleinhammer
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B 12 874

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Who's Who At Rock Records A Guide to Key Executives

TAIWAN

ROCK RECORDS CO. LTD.

Johnny Duann
Chairman

Sam Duann
President

Jonathan Lee
*Senior Vice
President/Director*

Steven Liao
Vice President

MAGIC STONE RECORDS

Landy Chang
President

TWISTER RECORDS

Johnason Lu
President

ROCK ENTERTAINMENT GROUP

Sunny Lin
President

SINGAPORE

ROCK RECORDS CO.
LTD.—REGIONAL OFFICE
(INDONESIA, PHILIPPINES,
THAILAND)
Steven Tan

ROCK RECORDS
(SINGAPORE) PTE. LTD.
Chong Yi Tan

MALAYSIA

ROCK RECORDS
& TAPES (MALAYSIA)
SDN. BHD.
Chong Yi Tan

THAILAND

ROCK RECORDS
(THAILAND) CO. LTD.
Teddy Sombatsiri

From left:
Steven Liao
Jonathan Lee
Landy Chang



L-r:
Ason Chen
Philip Huang
Steven Tan

SPIN RECORDS

Frank Yao
Vice President

GUTS RECORDS

Sarah Wu
Vice President

MANDARIN POP DIVISION

Ason Chen
Executive Vice President

ASIA PRODUCTION DEPARTMENT

Gary Wu
Executive Director

ROCK MUSIC PUBLISHING (TAIWAN) CO. LTD.

Philip Huang
Vice President

ROCK COMMUNICATIONS CO. LTD.

Bang Lee
Executive Manager

PHILIPPINES

ROCK RECORDS
(PHILIPPINES) INC.
Bernie Refuerzo

HONG KONG

ROCK RECORDS HONG
KONG CO. LTD.
Flora Kwong

GREAT CHINA

ROCK RECORDS CO. LTD.
(Beijing, Shanghai)
Dean Shueh

JAPAN

ROCK RECORDS
(JAPAN) CO. LTD.
Mark Yokozawa

KOREA

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Will Wal-Mart Germany Apply Aggressive Pricing To Music?

BY WOLFGANG SPAHR

HAMBURG—Thanks to American merchant Wal-Mart, the prospect of a new music price war is looming in Ger-

WAL*MART STORES, INC.

many. It is the largest market for pre-recorded music in Europe, worth \$3 billion at retail in 1998, and the third largest in the world, after the U.S. and Japan.

Wal-Mart Germany GmbH cut prices significantly in the first week of the new year in its 95 stores across a wide range of products, fulfilling predictions that the retail giant's "everyday low prices" strategy would eventually be applied here. The com-

pany entered the market in 1997 through acquisition and now has sales estimated at \$2.9 billion.

Officially, prerecorded music is not yet part of the new Wal-Mart discount drive. "We started the rollback program on Jan. 3, with more than 100 products," says company press manager Dagmar Tutein. "Every week and month, we will have new product [ranges] with rollback prices. For the moment, we have no records in the program."

However, according to anecdotal reports from competing retailers, Wal-Mart is already cutting the prices of maxi-singles and some front-line albums. They cite maxi-single retail prices dropping to \$4.70, from the standard \$6.30 level, and a typical hit album by, for instance, Celine Dion sliding below \$10.50, from the normal \$15-\$16 range.

The wholesale price of the maxi-single format is \$4.10 and of a front-line album, \$12. Value-added tax is 16%. Retail margins in Germany are generally acknowledged to be in the 25%-

27% range.

Executives at record companies and retail chains have told Billboard that they expect Wal-Mart to apply the roll-



back strategy to music within a few weeks. The merchant buys product from various rackjobbers, which have no influence over its retail pricing policies.

"The German record industry has no direct relationships, no connections, with Wal-Mart," says one distribution executive, speaking on grounds of anonymity. "It's very worrying."

Similar price-war concerns were heard in the U.K. last year when Wal-Mart bought the country's third-largest supermarket chain, Asda, for 6.7 billion pounds (\$11 billion). Asda has since undertaken an aggressive, across-the-board price-cutting policy and claims it will have reduced its CD prices to U.S. levels by the end of

this year. As a first step, last November, it reduced the retail price of its chart titles to 11.99 pounds (\$19.63) for single CDs.

Asda has expanded boldly in music; it currently accounts for 6%-7% of the U.K. music market and in July last year announced its aim of claiming around 20% of the U.K. music market by 2004. In addition, Asda announced on Jan. 10 large-scale

expansion plans, including opening 12 new stores in 2000 and adding an extra 27,000 staff members in the next five years.

Pessimists in Germany have already started to wonder whether Wal-Mart would consider sourcing music product from other European Union countries—which is perfectly legal—in order to obtain the most

(Continued on page 111)

BMG Leads In Echo Noms Bega, Turner To Perform At German Awards

BY WOLFGANG SPAHR
and GESA BIRNKRAUT

HAMBURG—BMG acts take the lion's share of nominations for this year's Echo awards, which take place on March 9 for the fourth time at the Congress Centre here.

BMG leads the pack with 17 nominations, followed by Warner with 13 and Sony with 11. Lou Bega is the most nominated artist, named in three categories: national artist, rock/pop single (for "Mambo No. 5 [A Little Bit Of...]" on BMG), and national newcomer. He is also among the acts due to perform at the event, which its organizers claim is now established as the world's third-most-prestigious national music awards show, behind the U.S. Grammys and the U.K.'s Brits.

Gerd Gebhardt, chairman of organizer the German Phonographic Academy, says that in addition to Bega, "Buena Vista Social Club, Sabrina Setlur, Tina Turner, and Sasha have confirmed their attendance at Echo 2000." Those acts will perform during the event, which will be shown during prime time (8:15 p.m.) March 10 by national German public TV network ARD; this year, ARD is doubling the length of the broadcast from



GEBHARDT

its previous one hour to two hours.

There has been speculation that this year, the ninth for the Echoes, would be the final year the show comes from Hamburg, prior to a move to Berlin in 2001. However, the German Phonographic Academy's CEO, professor Werner Hay, is noncommittal. "Berlin is a very good alternative to Hamburg for Echo 2001, but there has been no final decision as yet," he says. This year's show is the fifth to come from Hamburg.

Warner Special Marketing is producing an Echo two-CD set—one disc of pop/rock/dance, the other *schlager* and comedy—featuring nominated acts, to be released March 3. Also tied in with the awards, the German Phonographic Academy is to present 100,000 German marks (\$52,420) each to three local charitable projects.

Following are the nominations in key national categories.

National male artist: Lou Bega (BMG Berlin), Falco (EMI), Xavier Naidoo (3P), Sasha (WEA), Westernhagen (WEA).

National female artist: Blümchen (edel), Sarah Brightman (EastWest), Claudia Jung (EMI), Sandra (Virgin), Sabrina Setlur (3P).

National band: BAP (EMI), Die Fantastischen Vier (Columbia), Echt (edel), Freundeskreis (Columbia), Modern Talking (BMG Berlin).

National newcomer: Lou Bega (BMG Berlin), Absolute Beginner (Motor), Liquido (Virgin), Massive Töne (EastWest), Sasha (WEA).

National rock/pop single: "Mambo No. 5 (A Little Bit Of...)," Lou Bega (BMG Berlin); "M F G (Mit Freundschaften Grüssen)," Die Fantastischen Vier (Columbia); "Oe La Paloma," Oe La Paloma Boys (edel); "Sie Sieht Mich Nicht," Xavier Naidoo (3P); "So Bist Du," Oli P. (BMG Berlin).

National dance single: "Get Freaky," Music Instructor Featuring Abe (EastWest); "Ihr Seid So Leise," Aquagen (Zomba); "Mambole," Loona (Universal); "Vater Unser," E Nomine (Polydor); "The Rigga-Ding-Dong-Song," Passion Fruit (Columbia).

Argentina Returns To Hits Of The World

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—Effective this issue, Argentina will be added to Billboard's Hits of the World section with a top 10 album chart provided by the country's recording industry association, Cámara Argentina de Productores de Fonogramas y Videogramas (CAPIF).

On the current chart, EMI's Los Nocheros have the No. 1 album, "Nocheros."

The inclusion of the CAPIF best-selling list marks the first appearance by a Latin American chart in Hits of the World since 1996. A Chilean chart appeared from 1994 to 1996, while Argentina was represented by a sporadic chart in 1993-94.

"We are pleased to add a credible Argentinian chart to our Hits of the World package," says Geoff Mayfield, Billboard's director of charts. "Considering the undeniable growth of Latin music in the international picture, we're hopeful that CAPIF's efforts will set an instructive example for other Latin American countries."

The chart will appear in Billboard every other week.

Róberto Piay, president of CAPIF, notes that its chart has been in existence since 1997. An earlier attempt to publish it in Billboard proved unsuccessful because it was available only monthly. Now, CAPIF receives information twice

(Continued on page 121)

Sweden's Polar Music Prize Honors Isaac Stern, Dylan

BY KAI R. LOFTHUS

STOCKHOLM—Bob Dylan and violinist Isaac Stern are to jointly receive this year's Polar Music Prize, the annual award presented by the Royal Swedish Academy of Music to artists who have made an outstanding contribution to global music.

Stern and Dylan are scheduled to receive their awards May 15 from King Carl Gustaf at a ceremony in the Berwaldhallen venue here. Stern and Dylan will each receive the sum of 1 million Swedish kronor (\$119,000).

Nominations for the prize are submitted to industry trade body the International Federation of the Phonographic Industry and authors' and composers' organization CISAC. The

awards are decided by a committee headed by Swedish Academy of Music chairman Åke Holmquist.

The award was founded in 1989 by the late Stig Anderson, the veteran music industry executive/lyricist/publisher best known as the man who discovered and managed Abba. Anderson, who died in 1997, donated 42 million Swedish kronor (\$5 million) to the Academy of Music to establish the prize, presented for the first time in 1992.

Russian-born New York resident Stern has made more than 100 recordings exclusively for CBS Masterworks/Sony Classical since 1945. In addition, he has been president of Carnegie Hall for more than 35 years,

(Continued on page 121)

First-Ever Mechanicals Deal Struck In Korea

BY STEVE MCCLURE

TOKYO—A new agreement between labels and publishers in Korea (Billboard *Bulletin*, Jan. 10) means that, starting in April, a formal framework for collecting mechanical royalties will exist in the country for the first time.

The agreement has been reached between the Korea Entertainment Producers Assn., which represents local labels, and authors' society the Korea Music Copyright Assn. (KOMCA).

Under the new deal, local labels have agreed to pay mechanical royalties on new releases, effective April 1. The rate has been provisionally set at 7% of retail sales price (RSP), but according to David C. Cha, managing director of EMI Music Publishing Korea, the rate will likely be finalized at just over 9% of published price to dealer (PPD).

To date, only a few Korean labels have been paying mechanicals to KOMCA. Instead, they have paid flat

fees to local songwriters. Because of an ongoing dispute between KOMCA and international labels, the Korean subsidiaries of local publishers are currently collecting mechanicals directly from international labels operating in the territory. KOMCA is demanding a rate of 7% of RSP.

Under the recently renewed Memorandum of Understanding between publishers and major international labels in Asia (excluding Japan), the headline royalty rate is 5.4% of PPD.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 01/17/00			GERMANY (Media Control) 01/11/00			U.K. (Copyright CIN) 01/08/00			FRANCE (SNEP/IFOP/Tite-Live) 01/07/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	HAPPINESS GLAY UNLIMITED	1	1	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	1	1	I HAVE A DREAM/SEASONS IN THE SUN WEST-LIFE RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA VOGUE/BMG
2	NEW	PRAY EVERY LITTLE THING AVEX TRAX	2	2	IRGENDWIE, IRGENDWO, IRGENDWANN JAN DELAY AKA EISSFEL EMI	2	3	RE-REWIND THE CROWD SAY BO SELECTA ART-FUL DODGER RELENTLESS/PUBLIC DEMAND	2	4	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
3	4	CHOKOTTO LOVE PUTTIMONI ZETIMA	3	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA	3	2	TWO IN A MILLION/YOU'RE MY NUMBER ONE S CLUB 7 POLYDOR	3	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
4	1	NEXT 100 YEARS J-FRIENDS JOHNNY'S ENTERTAINMENT	4	6	WHY DOES MY HEART FEEL SO BAD MOBY INTERCORD	4	4	SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW STEPS JIVE/ZOMBA	4	3	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
5	9	LOVE MACHINE MORNING MUSUME ZETIMA	5	4	MOVE YOUR BODY EIFFEL 65 HANSA	5	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/POSITIVA	5	11	PARCE QUE C'EST TOI AXELLE RED VIRGIN
6	NEW	LOVE 2000 NAMIE AMURO AVEX TRAX	6	5	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	6	6	BACK IN MY LIFE ALICE DEEJAY VIOLENT/POSITIVA	6	16	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
7	3	SNOW DANCE DREAMS COME TRUE TOSHIBA-EMI	7	NEW	WEINST DU ECHT EDEL	7	11	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT WEA	7	15	ADAGIO LARA FABIAN EPIC
8	5	HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG	8	NEW	ADLER SOLLEN FLIEGEN PUR INTERCORD	8	NEW	DRUNK PET SHOP BOYS PARLOPHONE	8	5	ALLER PLUS HAUT TINA ARENA COLUMBIA
9	10	HONNOU RINGO SHIINA TOSHIBA-EMI	9	10	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	9	12	STEAL MY SUNSHINE LEN WORK/COLUMBIA	9	NEW	ANTHEM #2 FLOORFILLA AIRPLAY/UNIVERSAL
10	18	GOLDFINGER '99 HIROMI GO SONY	10	11	IMMER WIEDER LAURA EASTWEST	10	10	IMAGINE JOHN LENNON PARLOPHONE	10	13	THAT'S THE WAY IT IS CELINE DION COLUMBIA
11	8	ADDICTED TO YOU HIKARU UTADA TOSHIBA-EMI	11	9	THAT'S THE WAY IT IS CELINE DION COLUMBIA	11	14	A LITTLE BIT OF LUCK DJ LUCK & MC NEAT RED ROSE	11	8	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
12	16	MAGO ITSURO OHZUMI TEICHIKU	12	11	SO BIST DU OLI P. ARIOLA	12	8	THE MILLENNIUM PRAYER CLIFF RICHARD PAVILLON	12	7	SUMMER SON TEXAS MERCURY/UNIVERSAL
13	15	ISSYONI . . . MAX AVEX TRAX	13	NEW	SUPER TROOPER A*TEENS MOTOR/UNIVERSAL	13	9	COGNOSCENTI VS. INTELLIGENZA CUBAN BOYS EMI	13	6	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
14	6	LAST TOUR BLEUM OF YOUTH SONY	14	15	BOYS DIE ALLIANZ EPIC	14	10	MR. HANKEY THE CHRISTMAS POO MR. HANKEY AMERICAN/COLUMBIA	14	9	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
15	11	HOSHI GA KIREI THE LITTLE MONSTERS FAMILY TOY'S FACTORY	15	16	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	15	16	I TRY MACY GRAY EPIC	15	19	L'OMBRE ET LA LUMIERE TILLY KEY 323/SONY
16	14	A-RA-SHI A-RA-SHI PONY CANYON	16	12	FUCK THE MILLENNIUM SCOOTER EDEL	16	15	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	16	12	WHERE I'M HEADED LENE MARLIN VIRGIN
17	NEW	KABUTOMUSHI AIKO PONY CANYON	17	13	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/ARIOLA	17	13	KING OF MY CASTLE WAMDUO PROJECT AM-PM	17	17	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
18	2	HAPPY NEW MILLENNIUM AMI SUZUKI SONY	18	19	TELL ME WHY PREZIOSO FEATURING MARVIN ARIOLA	18	17	EVERYBODY PROGRESS PRESENTS THE BOY WUNDA MANIFESTO	18	14	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SMALL/SONY
19	20	DETARAMENA UTA BAKUCYU MONDAI PONY CANYON	19	NEW	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA	19	19	KEEP ON MOVIN' FIVE RCA	19	RE	CAN WE TALK ABOUT IT ORGANIZ' JAM PROD/SONY
20	NEW	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	20	NEW	ALBUMS	20	18	EVERYDAY I LOVE YOU BOYZONE POLYDOR	20	RE	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
1	NEW	ALBUMS	1	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA	1	2	TRAVIS THE MAN WHO INDEPENDIENTE	1	1	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	2	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	2	2	METALLICA S&M MERCURY/UNIVERSAL	2	1	SHANIA TWAIN COME ON OVER MERCURY	2	3	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
3	8	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	3	17	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR/UNIVERSAL	3	3	WESTLIFE WESTLIFE RCA	3	2	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
4	1	MAKI OHGURO MAKI OHGURO BEST OF BEST—SINGLES COLLECTION B-GRAM	4	4	CHER THE GREATEST HITS WEA	4	4	MACY GRAY ON HOW LIFE IS EPIC	4	9	TINA ARENA IN DEEP COLUMBIA
5	3	SPEED CARRY ON MY WAY TOY'S FACTORY	5	3	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	5	7	S CLUB 7 S CLUB POLYDOR	5	6	PATRICK BRUEL JUSTE AVANT BMG
6	5	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG	6	16	SANTANA SUPERNATURAL ARISTA/ARIOLA	6	4	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	6	10	LARA FABIAN LARA FABIAN EPIC
7	9	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	7	6	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	7	10	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	7	14	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
8	4	AYUMI HAMASAKI LOVE APPEARS AVEX TRAX	8	5	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	8	9	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	8	7	FRANCIS CABREL HORS SAISON COLUMBIA
9	6	VARIOUS ARTISTS MAX 6 SONY	9	14	TOM JONES RELOAD V2	9	5	STEPS STEPTACULAR JIVE/ZOMBA	9	4	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN
10	16	CHAGE & ASKA VERY BEST ROLL OVER 20TH TOSHIBA-EMI	10	7	SOUNDTRACK TARZAN WALT DISNEY/EDL	10	8	ABBA ABBA GOLD—GREATEST HITS POLYDOR	10	17	SOUNDTRACK TARZAN WALT DISNEY/SONY
11	15	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	11	10	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL	11	16	TEXAS THE HUSH MERCURY	11	13	PASCAL OBISPO SOLEDAD EPIC
12	NEW	YOSUI INOUE GOLDEN BEST FOR LIFE	12	8	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	12	13	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	12	8	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
13	7	SOPHIA 1999 TOY'S FACTORY	13	11	ECHT FREISCHWIMMER EDEL	13	14	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/EASTWEST	13	12	TEXAS THE HUSH MERCURY/UNIVERSAL
14	NEW	TSUYOSHI NAGABUCHI ACOUSTIC ORE NO TAIYO FOR LIFE	14	9	ICKA WEA	14	17	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	14	5	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
15	11	HIKARU UTADA FIRST LIFE TOSHIBA-EMI	15	18	ALANIS MORISSETTE MTV UNPLUGGED MAVER	15	15	BOYZONE BY REQUEST—GREATEST HITS POLYDOR	15	11	MARIAH CAREY RAINBOW COLUMBIA
16	19	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	16	13	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	16	19	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	16	16	113 LES PRINCES DE LA VILLE SMALL/SONY
17	NEW	GLAY HEAVY GAUGE UNLIMITED	17	RE	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	17	11	FIVE INVINCIBLE RCA	17	NEW	SOUNDTRACK HIMALAYA VIRGIN
18	NEW	YUZU YUZUEN SENHA & CO.	18	15	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB EASTWEST	18	18	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	18	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
19	NEW	19 ONGAKU VICTOR	19	19	BRYAN ADAMS THE BEST OF ME MOTOR/UNIVERSAL	19	12	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	19	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
20	NEW	ACO ABSOLUTE EGO K/00N	20	12	TINA TURNER TWENTY FOUR SEVEN EMI	20	RE	JAMIROQUAI SYNCHRONIZED SONY S2	20	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
20	NEW	VARIOUS ARTISTS SUPER EUROBEAT VOLUME 101 AVEX TRAX	20	12	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL						

CANADA (SoundScan) 01/22/00

NETHERLANDS (Stichting Mega Top 100) 01/15/00

AUSTRALIA (ARIA) 01/10/00

ITALY (Musica e Dischi/FIMI) 01/07/00

THIS WEEK	LAST WEEK	SINGLES
1	1	BLUE (DA BA DEE) EIFFEL 65 EMI
2	NEW	BETTER OFF ALONE ALICE DEEJAY NUMUZIK
3	2	FADED SOULDECISION MCA/UNIVERSAL
4	8	ALL I REALLY WANT KIM LUKAS ZOMBA/BMG
5	6	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA/BMG
6	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
7	5	LAST KISS PEARL JAM EPIC/SONY
8	3	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG
9	4	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL
10	7	BAILAMOS ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL
11	10	IMAGINE JOHN LENNON CAPITOL/EMI
12	12	CAUGHT OUT THERE KELIS VIRGIN/EMI
13	11	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA/SONY
14	17	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA/SONY
15	13	I KNEW I LOVED YOU SAVAGE GARDEN COLUMBIA/SONY
16	14	ARRIBA JOEE UNIVERSAL
17	20	MUSIC OF MY HEART 'N SYNC & GLORIA ESTEFAN MIRAMAX/EPIC/SONY
18	RE	LARGER THAN LIFE BACKSTREET BOYS JIVE/BMG
19	16	TODAY EVERLAST TOMMY BOY
20	NEW	(MUCHO MAMBO) SWAY SHAFT JELLYBEAN
1	2	VARIOUS ARTISTS BIG SHINY TUNES 4 JYV/EMI
2	3	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA/SONY
3	1	VARIOUS ARTISTS MUCHDANCE 2000 SONY
4	11	SANTANA SUPERNATURAL ARISTA/BMG
5	4	VARIOUS ARTISTS ALL STARS 2000 PLR/EMI
6	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	18	BACKSTREET BOYS MILLENNIUM JIVE/BMG
8	10	SAVAGE GARDEN AFFIRMATION COLUMBIA/SONY
9	13	VARIOUS ARTISTS WOMEN & SONG 3 WARNER
10	15	LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG
11	17	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
12	5	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL
13	14	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
14	9	CRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG
15	12	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL
16	RE	METALLICA S&M ELEKTRA/WARNER
17	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/BMG
18	19	KORN ISSUES IMMORTAL/EPIC/SONY
19	16	WILL SMITH WILLENNIUM COLUMBIA/SONY
20	RE	BRYAN ADAMS THE BEST OF ME A&M/INTERSCOPE/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	3	DROP IT SCOOP EMI
2	1	BINNEN MARCO BORSATO POLYDOR/UNIVERSAL
3	2	DOEKOE DEF RHYMZ VIRGIN
4	6	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/ZOMBA
5	5	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY COLUMBIA
6	8	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA
7	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
8	10	LEEF "BIG BROTHER TUNE" HAN VAN EIJK DINO
9	11	HART VAN MIJN GEVOEL DE KAST CNR
10	7	THAT'S THE WAY IT IS CELINE DION COLUMBIA
11	12	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL
12	18	DE BOM POSTMEN & DEF RHYMZ V2
13	9	SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG
14	20	DEAR JESSIE ROLLERGIRL MERCURY/UNIVERSAL
15	NEW	WHAT A GIRL WANTS CHRISTINA AGUILERA BMG
16	14	BACK IN MY LIFE ALICE DEEJAY VIOLENT/JIVE/ZOMBA
17	15	HAPPY NEW YEAR ABBA POLYDOR/UNIVERSAL
18	16	HET BANANENLIED DE BOSWACHTERS MUSIC NET
19	19	FLYING WITHOUT WINGS WESTLIFE BMG
20	17	R U KIDDIN' ME ANOUK DINO
1	NEW	ALBUMS
2	1	MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL
3	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
4	3	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL
5	4	METALLICA S&M MERCURY/UNIVERSAL
6	4	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
7	6	ANOUK URBAN SOLITUDE DINO
8	7	ALANIS MORISSETTE MTV UNPLUGGED MAVER-ICK/WARNER
9	11	DOE MAAR ALLES ARCADE
10	8	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	12	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
12	10	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL
13	9	CHER THE GREATEST HITS WARNER
14	NEW	QUEEN GREATEST HITS III EMI
15	15	GOLDEN EARRING LAST BLAST OF THE CENTURY CNR
16	13	ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL
17	16	CHARLOTTE CHURCH CHARLOTTE CHURCH SONY
18	NEW	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
19	NEW	YOUNG 'N HEK MOND VOL TANDEN CNR
20	20	FIVE INVINCIBLE BMG
20	20	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	10	I TRY MACY GRAY EPIC
2	1	BLUE (DA BA DEE) EIFFEL 65 SHOCK
3	2	DON'T CALL ME BABY MADISON AVENUE VIRGIN
4	5	DON'T SAY YOU LOVE ME M2M WEA
5	7	MASCARA KILLING HEIDI ROADSHOW/WARNER
6	3	WILL 2K WILL SMITH FEATURING K-CI COLUMBIA
7	4	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
8	11	BETTER OFF ALONE ALICE DEEJAY JIVE/ZOMBA
9	13	ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG
10	12	STEAL MY SUNSHINE LEN COLUMBIA
11	6	KEEP ON MOVIN' FIVE BMG
12	14	SMOOTH SANTANA FEATURING ROB THOMAS BMG
13	18	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL
14	9	THE MILLENNIUM PRAYER CLIFF RICHARD MUSHROOM/FESTIVAL
15	15	SISTER S2S STD/MFES
16	16	FOREVER TINA COUSINS JIVE/ZOMBA
17	17	DON'T STOP ATB ZOMBA
18	8	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
19	NEW	I SEE YOU BABY GROOVE ARMADA ZOMBA
20	NEW	S CLUB PARTY S CLUB 7 POLYDOR/UNIVERSAL
1	1	ALBUMS
2	8	MACY GRAY ON HOW LIFE IS EPIC
3	2	SANTANA SUPERNATURAL BMG
4	4	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC
5	3	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
6	11	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA
8	9	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD/CIRCUI/T/MRA
9	10	METALLICA S&M MERCURY/UNIVERSAL
10	7	TAXIRIDE IMAGINATE WEA
11	6	CHER THE GREATEST HITS WEA
12	5	FIVE INVINCIBLE BMG
13	13	KORN ISSUES EPIC
14	16	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL
15	17	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
16	15	SOUNDTRACK POKEMON: THE FIRST MOVIE WEA
17	14	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
18	RE	RICKY MARTIN RICKY MARTIN COLUMBIA
19	RE	VARIOUS ARTISTS MUSIC, LIVE FROM THE PANEL LIBERATION/SONY
20	RE	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEL (TV SOUNDTRACK) EPIC
20	RE	THE WHITLAMS LOVE THIS CITY EASTWEST

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 BLISS/LEVEL ONE
2	2	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
3	3	LA FINE DEL MILLENNIO VASCO ROSSI EMI
4	5	IMAGINE JOHN LENNON EMI
5	8	HAPPY ALEXIA DWA/SONY
6	6	KEEP ON MOVIN' F

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART 01/08/00			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 01/28/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	1	1	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
2	NEW	MOVE YOUR BODY EIFFEL 65 BLISS	2	8	INFINITO BUNBURY CHRYSALIS	2	4	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
3	2	THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA	3	3	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	3	5	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
4	8	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	4	9	SEX BOMB TOM JONES WITH MOUSSE T V2/UNIVERSAL	4	2	MIGUEL BOSE LO MEJOR DE BOSE WEA
5	NEW	BORN TO MAKE YOU HAPPY BRITNEY SPEARS	5	6	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/BLANCO Y NEGRO	5	2	LUIS MIGUEL AMARTE ES UN PLACER WEA
6	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VARIOUS	6	5	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	6	6	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
7	3	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	7	NEW	THE FINAL COUNTDOWN 2000 EUROPE EPIC	7	10	TATUAJE TATUAJE ARIOLA
8	9	I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE RCA	8	NEW	I LEARNED FROM THE BEST WHITNEY HOUSTON ARIOLA	8	7	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG
9	4	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTISTARK/BMG	9	RE	LOVE IS THE HEALER DONNA SUMMER EPIC	9	8	LUZ UN MAR DE CONFIANZA HISPAVOX
10	RE	BLUE (DA BA DEE) EIFFEL 65 BLISS	10	4	FELIZ NAVIDAD FIESTA TROPICAL METROPOL	10	9	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS		
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
2	3	CHER THE GREATEST HITS WEA	2	4	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL	2	4	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
3	2	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	3	5	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	3	5	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
4	5	METALLICA S&M VERTIGO	4	3	MIGUEL BOSE LO MEJOR DE BOSE WEA	4	3	MIGUEL BOSE LO MEJOR DE BOSE WEA
5	4	ANDREA BOCELLI SACRED ARIAS SUGAR/PHILIPS	5	2	LUIS MIGUEL AMARTE ES UN PLACER WEA	5	2	LUIS MIGUEL AMARTE ES UN PLACER WEA
6	6	SHANIA TWAIN COME ON OVER MERCURY	6	6	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	6	6	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
7	9	BRITNEY SPEARS... BABY ONE MORE TIME JIVE	7	10	TATUAJE TATUAJE ARIOLA	7	10	TATUAJE TATUAJE ARIOLA
8	7	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC	8	7	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG	8	7	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG
9	8	QUEEN GREATEST HITS III PARLOPHONE	9	8	LUZ UN MAR DE CONFIANZA HISPAVOX	9	8	LUZ UN MAR DE CONFIANZA HISPAVOX
10	RE	WESTLIFE WESTLIFE RCA	10	9	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	10	9	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL

NEW ZEALAND (Record Publications Ltd.) 12/26/99			PORTUGAL (Portugal/AFP) 01/04/00		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	SHANIA TWAIN COME ON OVER UNIVERSAL	1	1	ALANIS MORISSETTE MTV UNPLUGGED MAVER-ICK/WARNER
2	2	S CLUB 7 S CLUB UNIVERSAL	2	5	METALLICA S&M MERCURY/UNIVERSAL
3	6	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	3	NEW	NUNO GUERREIRO CARTA DE AMOR GLOBO/EMI
4	4	KIRI TE KANAWA KIRI MAORI SONGS EMI	4	RE	SANTANA SUPERNATURAL ARISTA/BMG
5	8	THE IRISH TENORS THE IRISH TENORS UNIVERSAL	5	2	ANJOS FICAREI VIDISCO
6	5	RICKY MARTIN RICKY MARTIN SONY	6	NEW	GUNS N' ROSES LIVE ERA '87-'93 GEFEN/UNIVERSAL
7	3	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	7	4	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
8	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	8	NEW	ENRIQUE IGLESIAS ENRIQUE INTERSCAPE/UNIVERSAL
9	7	BOYZONE BY REQUEST—GREATEST HITS UNIVERSAL	9	3	CHER THE GREATEST HITS WARNER
10	RE	ROBBIE WILLIAMS THE EGO HAS LANDED EMI	10	6	QUEEN GREATEST HITS III EMI

SWEDEN (GLF) 01/13/00			DENMARK (IFPI/Nielsen Marketing Research) 01/06/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	FREESTYLER BOMFUNK MC'S EPIDROME/SONY	1	2	DEN BEDSTE JUL I 2000 CREAMY CMC
2	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN	2	1	LOVE WILL KEEP US TOGETHER DANIEL DOMANI/VIRGIN
3	1	MILLENNIUM 2 MARKOOLIO CNR/ARCADE	3	4	MOVE YOUR BODY EIFFEL 65 BMG
4	9	FUCK THE MILLENNIUM SCOOTER CLUB TOOLS/EDEL	4	6	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
5	4	THAT'S THE WAY IT IS CELINE DION SONY	5	3	DANNYS JUL SPECIEL JULE EDITIO DANNY EDEL/SPIN
6	NEW	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN	6	5	DEAR JESSIE ROLLERGIRL ICEBERG
7	8	ADELANTE SASH! EDEL	7	7	ADELANTE SASH! EDEL
8	7	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN	8	NEW	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN
9	RE	BACK IN MY LIFE ALICE DEEJAY JIVE/VIRGIN	9	9	TELL ME WHY PREZIOSO FEATURING MARVIN ARIOLA
10	NEW	NORTHERN STAR MELANIE C VIRGIN	10	8	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
ALBUMS			ALBUMS		
1	1	VARIOUS ARTISTS EN SALIG SAMLING FRALSNING-SARMEN	1	1	CHER THE GREATEST HITS WARNER
2	NEW	ROY ORBISON SWEETS FOR SWEDEN—THE VERY BEST OF VIRGIN	2	2	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
3	RE	DJ LEVA FOR SVERIGE I RYMDEN—DI LEVAS BASTA METRONOME/WARNER	3	RE	BOYZONE BY REQUEST—GREATEST HITS UNIVERSAL
4	5	KENT HAGNESTA HILL BMG	4	8	BJORN AFZELIUS DEFINITIV CMC/RECAR
5	NEW	EVA DAHLGREN LALALIVE METRONOME/ANDERSON/WARNER	5	7	QUEEN GREATEST HITS III EMI
6	2	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	6	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
7	8	BO KASPER ORKESTER HITTILLS SONY	7	6	SHANIA TWAIN COME ON OVER UNIVERSAL
8	7	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	8	5	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
9	RE	ERIC GADD GREATEST HITS STRAWBERRY/WARNER	9	3	FLEMMING BAMSE JORGENSEN STAND BY ME RECAR/CMC
10	4	CHER THE GREATEST HITS WARNER	10	RE	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY

NORWAY (Verdens Gang Norway) 01/04/00			FINLAND (Radiomafia/IFPI Finland) 01/09/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS
1	1	LET ME BE YOUR FATHER X-MAS BOYZVOICE UNIVERSAL	1	4	BOMFUNK MC'S IN STEREO EPIDROME/SONY
2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	2	1	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
3	NEW	DON'T SAY YOU LOVE ME M2M WARNER	3	2	TIKTAK FRENDIT POLYDOR/UNIVERSAL
4	7	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN	4	3	MAMBA VAARAN VUODET F-RECORDS/WARNER
5	5	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN	5	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN/UNIVERSAL
6	4	EVERYTIME A1 BMG	6	NEW	KENT HAGNESTA HILL BMG
7	6	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SONY	7	5	RAULI BADDING SOMERJOKI TASS ON RAULI, MOI! SIBONEY
8	8	ADELANTE SASH! EDEL	8	RE	METALLICA S&M VERTIGO/UNIVERSAL
9	3	HEUT'IST MEIN TAG BLUMCHEN EDEL	9	7	SMURFFIT VUOSITUHANNEN BILEET, VOL. 6 EMI
10	NEW	I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE BMG	10	RE	KIRKA, HECTOR, PAVE & PEPE MESTERIT AREENALLA EMI/BMG
ALBUMS			ALBUMS		
1	3	SHANIA TWAIN COME ON OVER UNIVERSAL	1	3	LOS NOCHEROS NOCHEROS EMI
2	6	BRYAN ADAMS THE BEST OF ME UNIVERSAL	2	2	SHAKIRA DONDE ESTAN LOS LADRONES SONY
3	2	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	3	5	CELIA CRUZ MI VIDA ES CANTAR SUM
4	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	4	1	MONA JIMINEZ BIEN AHI WARNER
5	7	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION UNIVERSAL	5	6	MANA MTV UNPLUGGED WARNER
6	NEW	ALANIS MORISSETTE MTV UNPLUGGED WARNER	6	7	LUIS MIGUEL AMARTE ES UN PLACER WARNER
7	NEW	E-TYPE GREATEST HITS UNIVERSAL	7	10	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
8	8	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	8	8	SHANIA TWAIN COME ON OVER UNIVERSAL
9	10	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	9	NEW	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
10	1	WESTLIFE WESTLIFE BMG	10	NEW	TRU LA LA 2000 TRULALA BMG

THE FIRST Israeli Music Awards, organized by the nation's music industry, were televised at the end of December. The atmosphere was tenser than expected, as the artists, led by Shlomo Artzi, criticized the "Americanization of the Israeli sound." The big winner was Barry Sakharov, who took four awards, including best male singer and best album. Sarit Hadad took the top female singer award, while Knisayat Has-ekhel (Church Of The Mind) was named top group. **BARRY CHAMISH**

national operating companies in Australia, New Zealand, and Africa. **DAVID McNICKELE**

PHILIPPINES ARTIST Regine Velasquez's latest album, "R2K," not only turned platinum (40,000 units) within two weeks of its Nov. 27, 1999, release by Viva Music Group (VMG), it is also the first album by a local artist to include a bonus Video CD (VCD). The VCD, available only with the album, contains six videos of songs on the record, including Bread's "Lost Without Your Love" and George Benson's "In Your Eyes." "R2K" consists entirely of covers, a longtime trend in the Philippines. The set comes with a 48-page booklet that looks back at the career of Velasquez, one of the Philippines' most popular singers. **DAVID GONZALES**

THE YEAR 2000 could see 16-year-old Alsou becoming one of the first Russian artists to break through internationally. Universal Music Russia signed the singer to an unprecedented multi-album contract after the domestic success of her eponymous debut album generated enthusiasm. "We've been looking for an Eastern European artist to promote internationally for a long time. We've found Alsou, and we are sure that she is bright and talented enough to make it on the world's stages," says Thomas Hedstrom, Universal Music International's senior VP of marketing and A&R at UMI, says, "I was enchanted when I heard her for the first time, and we are looking forward to bringing her to the widest possible international audience." Managed by former Wham! manager Simon Napier-Bell, Alsou will record her debut for Universal in English. It will be produced by Steve Levine (Culture Club, Honeyz) and Valery Belotserkovski, who produced her Russian album. **ALEKSEY KRUIZIN**

THE SUCCESS of the live album "1,2,3 Soleils," which has sold 520,000 units in France, according to Universal, and featured Rachid Taha, Faudel, and Khaled, has encouraged the latter to go back to his musical roots. Algerian-born Khaled's fourth album for Universal/Barclay, "Kenza" (named after his second daughter), was released last month and blends typical *rai* sounds with high-tech funk. Partly produced by Steve Hillage, the album features an Egyptian string orchestra on two tracks, as well as traditional Arabic instruments. It also finds Khaled teaming up again with Jean-Jacques Goldman—who wrote his last big hit, "Aicha"—on "C'est La Nuit," the first single serviced to radio. Khaled will be touring France and the rest of Europe this spring. **CECILE TESSEYRE**

NEW ZEALAND pop sensation Deep Obsession has achieved platinum status (15,000 units) with its debut album, "Infinity" (released Nov. 11, 1999) and broken records as the first NZ act to have three consecutive No. 1 singles from its debut set. International releases are pending; Universal Music U.K. has commissioned Brian Rawlings to rework the single "One & Only," and Universal NZ managing director George Ash says "Infinity" has also been confirmed for release in Germany, Japan, Australia, and South Africa. "On the back of three consecutive No. 1 singles, we obviously feel they've got a shot internationally," says Peter Bond, regional president of Universal Music Inter-

THE AFRICAN JAZZ PIONEERS (AJP) are close to being a South African legend after a two-decade career. They start the new millennium with "Afrika Vukani" (Africa, Wake Up), an album that combines their trademark *marabi* rhythms with a fresh and more contemporary approach. Much of the new sound comes courtesy of Joe Nina, one of South Africa's most versatile and talented young producers and songwriters. Says the band's septuagenarian leader, Bra Ntemi Piliso, "Joe was able to inject a contemporary sound into the recording, which enabled us to move into a new musical place while staying true to our roots. We want a young audience to get to know the AJP." **DIANE COETZER**



Country Life. The Country Music Assn. (CMA) honored Paul Fenn, joint managing director of U.K. firm Asgard Promotion, as 1999 international talent buyer/promoter of the year in London recently. Shown, from left, are CMA executive director Ed Benson, Fenn, and CMA U.K./Eire director David Bower.

Australian Arts Funds To Go To Indies

Managers Forum Also Benefits From Latest Rounds Of Grants

BY CHRISTIE ELIEZER

SYDNEY—Government arts funding body the Australia Council is targeting music's independent sector in its latest round of grants.

Among the beneficiaries is trade group the Assn. of Independent Record Labels (AIR), which will receive \$700,000 Australian (\$455,000), spread over a three-year period. The Australian branch of the International Managers Forum (IMF) is to receive a larger sum—\$765,000 Australian (\$500,000)—over the same period. The funding is part of the government's three-year Contemporary Music Development Package, set up as a trade-off for lost income from its relaxation of parallel-import restrictions in mid-1998.

AIR and the IMF both say that some of the grant monies will be used to raise their global presences, and they will have higher profiles at this year's MIDEM trade fair in Cannes (Jan. 23-27). AIR will fly more than 25 executives from 16 labels and will have its own stand at MIDEM. Australia will chair the inaugural IMF summit meeting at the event. Artist managers from the U.S., U.K., Japan, Germany, France, Norway, and possibly Canada will attend.

One Australian artist manager says, "The council has clearly realized that it is important for our acts to go overseas to find their own deals. Those signed to the multinational companies here might get global releases, but few actually find substantial success. Two of the biggest acts recently from here, Savage Garden and Natalie Imbruglia, got their deals outside this country."

Boosted by the grant, the association is to appoint a paid national coordinator. It has been run on a voluntary basis since launching in 1992. The grant will be used to help younger members augment their skills and to devise business and marketing plans. It will also help the IMF provide networks and advice for making global inroads, develop its Web site (www.imf.com.au), and publish a managers' manual. Says IMF co-chairman Russell White, "Australia lacks enough good managers. And smarter managers mean better artists and a healthier industry."

The IMF, which claims to represent 60% of managers here, has proved to be an effective lobbying voice. Most recently, on Dec. 15, it applied to the Copyright Tribunal to be involved in the mechanical rights case (Billboard, Dec. 11, 1999) between the Australian Recording Industry Assn. (ARIA) and the Australasian Mechanical Copyright Owners Society. The IMF will oppose ARIA's attempts to lower the current rate. White says he expects the IMF to be more involved in negotiation over digital copyright, moral rights, and performance rights and in kick-starting the live scene.

The 3-year-old AIR previously received an Australia Council grant of \$150,000 Australian (\$97,000), which it used to attend international trade fairs, develop a Web site, and launch a weekly independent chart. "This

'Smarter managers mean better artists and a healthier industry'

— RUSSELL WHITE —

year's funding sees us grow from a networking group to a genuine trade association," says executive officer Julie Owens. Membership has grown in the past 12 months from 24 to 124 labels, she adds.

January's Sales 'Explosion' Delights Canadian Retailers

BY LARRY LeBLANC

TORONTO—Canada's leading music retailers are delighted—and somewhat surprised—that a strong surge in sales during the week leading up to Christmas, followed by hearty sales for the two weeks afterward, dramatically turned around their holiday music-buying season.

"We had a great finish," says Bruce Heibein, VP of operations for HMV Canada, which has 94 stores nationally. "We had a solid November. The first week of December was quite good, but the second and third weeks of December were only all right. Everything started selling a week before Christmas. Overall, our sales are up 8% from the previous year."

A key factor in this year's sales successes here was that, due to anticipation of Y2K computer difficulties (which failed to materialize), most Canadian schools stayed open much later than usual, until Dec. 24, and then reopened Jan. 10, a week later than usual. The extra sales days, coupled with unseasonably warm weather across the country, gave retailers a strong sales boost.

"We have had an unbelievable January so far," says Heibein. "For the first week, our chainwide sales were up 30%."

"Since Christmas, sales have been outstanding," says Tim Baker, buyer at Sunrise Records, with 32 stores in Ontario. "In December, sales lagged because kids were in school right up until Christmas. A sales surge arrived the week of Christmas, and it has since continued."

"Our January sales are up about 40% from the same period [last year]," says Alex Irwin, GM of retail at Roblans Distribution, which operates the 56-store Sam the Record Man chain. "Some stores are up 50%-55% from the previous year." While the chain had a strong December, he notes, the first week of January was "explosive."

"Recent success by independents has given the whole sector a greater sense of purpose," Owens claims. "We want to be collating more accurate data about the sector, push for more radio airplay for new Australian acts, and set up more 'how to' guides."

The trade fair/showcase Circle Music Expo, which returns after a year's break in October, also receives a grant—\$90,000 Australian (\$58,500)—to present showcases for up-and-coming acts and help transport musicians and managers to the event. Says Paul Buchanan, director of events, "We can [now] tap input from different states and particularly from the rural areas."

Heibein suggests that the celebratory mood surrounding the millennium perhaps bumped up buying activity this month. "There were still people out there who were wondering what was going to happen Jan. 1," he says. "As soon as they found out life goes on, they hit the stores."

Ned Talmay, VP/GM Canada of the Handleman Company of Canada, which nationally services the 166-store Wal-Mart chain and the 300-store Zeller's chain, reports that department store retailers didn't see the initial sluggish sales reported by several music retailers.

"I can't divulge any numbers, but our sales were dynamite all the way through November and December," says Talmay. "Sales in January have not slowed down either. Strong Christmas sales were the continuation of a yearlong phenomenon for mass merchants [selling pop product]. Titles by Backstreet Boys,

Celine Dion, Britney Spears, and Shania Twain, as well as the compilations 'Big Shiny Tunes 4' and 'MuchDance 2000,' were very hot for us."

Lane Orr, buyer with Vancouver-based A&B Sound, reports "a very good Christmas" for the 18-store chain. "We were up in single digits from 1998. I'm quite pleased because early on it looked quite spooky. [Releases] were so light this year."

According to several retailers, online music sales were significant this year for the first time. "We had a phenomenal December with online sales, and we're well ahead of projections for January," says Heibein. "It's been primary catalog that's been selling."

"During the week of Christmas, about 12,000 titles moved through our Web site, and only 50 were current titles," says Jason Sniderman, VP of Roblans. "Sales were mostly very deep catalog."

"The big surprise was Santana," (Continued on page 111)

'For the first week, our chainwide sales were up 30%'

— BRUCE HEIBEIN —

newsline...

UNIVERSAL MUSIC MAINTAINED ITS DOMINANCE of the German album market in 1999, according to chart-share figures just published by research firm Media Control. BMG stepped up to the top in singles. The merged PolyGram/Universal group took 23.3% of the album charts, compared to 23.1% in 1998. Runner-up with 21.2% was Sony Music, advancing from 18.6% the previous year. Next were Warner at 18.2% (15.6% the previous year) and BMG at 16.9% (18.8%), while EMI took a serious tumble at 11.9% (18.3%). BMG seized 24.7% of the German singles charts, ahead of its 16.9% slice in 1998, while Universal had 22.7% (22%). Next were Sony at 15.7% (23.9%), Warner at 10.9% (15.4%), and EMI at 9.8% (12.8%). As for specific releases, the "Bravo Hits" compilations dominated the album charts, with four such titles in the year's top 10, including the overall leader, "Bravo Hits 26" (EastWest), which sold 3 million units. Top single was Lou Bega's "Mambo No. 5 (A Little Bit Of . . .)" (BMG) with 1.5 million sales.

WOLFGANG SPAHR

TOWER RECORDS HAS OPENED A SECOND STORE in the Philippines, where it launched in late 1998. The new site is located in the Alabang Town Center mall, in Muntinlupa City, near the capital city of Manila. The single-floor site covers 740 square meters and carries 15,000 titles on CD and 2,000 on cassette. The new store also stocks magazines and, according to store manager Jayem Cabrera, may expand its product range to include books by the middle of this year.



DAVID GONZALES

SPANISH AUTHORS'/PUBLISHERS' SOCIETY SGAE has launched a Web site titled Portal Latino, which allows members to register and license works, publish music scores, hear and download other composers' works, access a Latino music data bank, buy music-related goods, and acquire original music scores by Spanish and Latin American authors. José Neri, director of SGAE's digital unit, Sociedad Digital de Autores y Editores (SDAE), says he expects the Spanish-language destination (www.portallatino.com) to attract 75,000 visitors per month by Easter.

HOWELL LLEWELLYN

MACY GRAY, BRITNEY SPEARS, BASEMENT JAXX, Shania Twain, Beck, Tom Waits, and the Cardigans are among the international acts nominated for Denmark's Dansk Grammy 2000 awards, which take place Feb. 5 at Copenhagen's Forum. Domestic talent in contention includes alternative rockers Kashmir (Sony) and singer/songwriter Marie Frank (RCA), who lead the local pack by collecting nominations in eight and seven categories, respectively. "It's especially important for a debut act like Marie," says BMG Denmark promotion manager Annette Jacobsen, "as it gives her a platform for reaching a broader audience." Scottish pop-rockers Texas and Danish veteran Thomas Helmig are among the acts due to perform at the show, which will be aired live on commercial outlet TV2.

CHARLES FERRO

GERMAN MUSIC TV CHANNEL VIVA has secured rights to the teen-oriented "S Club 7" series, featuring the British pop band of the same name, and will begin airing the 13-episode skein in January. The pickup is expected to boost record sales for the Polydor U.K. act, which is directed by Simon Fuller's 19 Management. Viva managing director Dieter Gorny says the S Club 7 deal reflects the channel's move toward a broader entertainment offering.

WOLFGANG SPAHR



NATAF

FABRICE NATAF HAS BEEN APPOINTED GM of the newly formed French subsidiary of U.K.-based Internet company peoplesound.com. A former president of Virgin France, he has been running his own independent label, Freedom Entertainment, since 1997. "As in the U.K., we will build a freelance A&R network to sign nonexclusive deals with domestic artists," states Paris-based Nataf.

Acts are required to make two of their titles available free for downloads but can be associated with the firm on a nonexclusive basis. Nataf claims that, since its launch in the U.K. last year, peoplesound.com has inked 2,000 acts through a network of A&R freelancers. Peoplesound.com has also opened a subsidiary in Germany.

REMI BOUTON

U.K. INVESTMENT FIRM Duke Street Capital has taken a 54% stake in Mr. Music, a Swedish mail-order firm that markets compilations of hit repertoire licensed from the major music companies. No price tag was disclosed. Gothenburg, Sweden-based Mr. Music will continue to be headed by CEO Anders Laurén, who, together with its management team, retains a 30% share. Mr. Music's revenue in 1999 was 240 million Swedish kronor (\$28.5 million), and the company has more than 160,000 active customers. The deal is intended to help Mr. Music expand and develop its E-commerce capabilities. According to Duke Street associate director Julian Brock, this is the investment company's first entry in the music field. The balance of Mr. Music shares is owned by Duke's partner in Stockholm, AB Segulah.

KAI R. LOFTHUS

Independents **MIDEM** The Brits
In France **NET** Are Coming



MIDEM

2000

THE BILLBOARD SPOTLIGHT

THE PUBLISH GLOBAL
DOMAIN DEALMAKERS

MIDEM2000

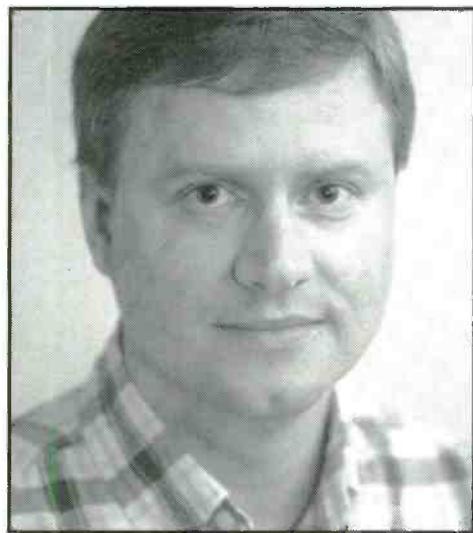
International Travel And Domestic Relations

U.S. Indies Follow The World To MIDEM, Sometimes Just To Meet With Each Other

BY CHRIS MORRIS

American independents often go to the massive MIDEM conference not knowing exactly what to expect. But many return with the inescapable conclusion that the Cannes show is the place to do business.

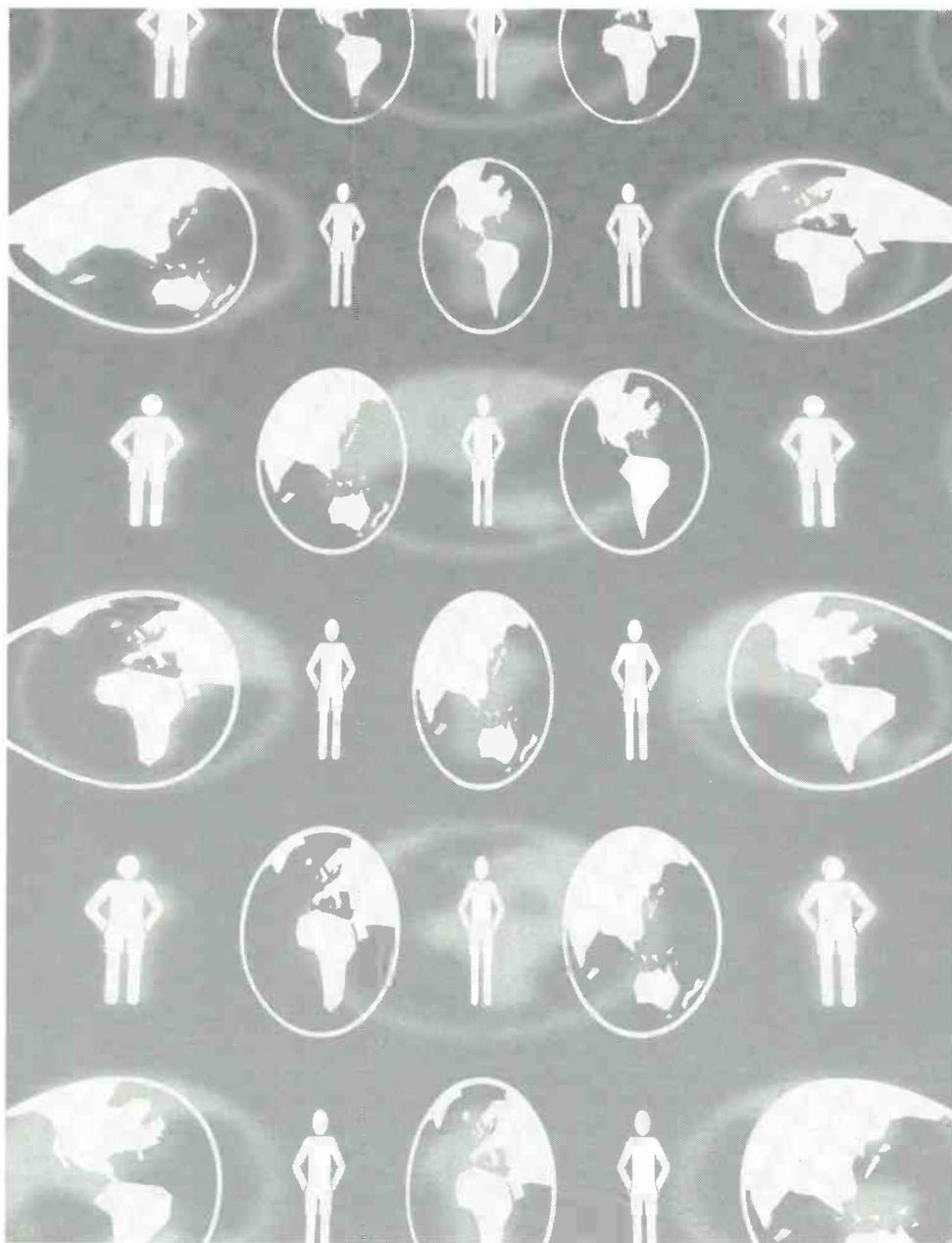
"It really is where the world goes to talk about music," says Jim Colson, VP of independent distribution for Woodland, Calif.-based Distribution North America (DNA), of his first-time experience at MIDEM '99. "I'd always heard everyone say that. People tend to exaggerate or overblow things, but you go there, and it literally is that. Every floor, every corner, there's somewhere else in the world represented, and it's from all angles."



Jim Colson, DNA

This year, Colson will return to MIDEM with DNA import product manager Rick Lawler and, for the first time, senior marketing and label-relations manager John Ruch; the DNA staffers will work out of a booth operated by the distributor's parent, Valley Media. Ruch's presence at the conference is predicated by the fact that MIDEM is no longer only a place U.S. firms go to meet with foreign companies—it has become a major huddle for domestic business partners, as well.

"One of the things I got from the experience last year is how many of the domestic labels that we distribute have a presence there," Colson says. "You fly thousands of miles to meet with labels that are hundreds of miles away from you, which seems kind of crazy, but everybody is there. So we're bringing [Ruch], and we're going to have meetings with the top labels across both [domestic and international] spectrums."



Mike Cornette, director of label development for New Hope, Minn.-based Navarre Corp., is making his first trip to the conference and views MIDEM as a "seek-and-destroy mission"; he'll be setting up meetings independently at Cannes. Like Colson, he views the confab as an opportunity to sit down with Navarre's domestic imprints.

"I'm going to have eight to 10 of my labels there already," Cornette says. "Instead of flying to New York in January to meet with my New York labels, the predominant num-

ber of those labels are going to be at MIDEM anyway. So I can kill two birds with one stone. I'm going to MIDEM to meet with my existing labels and to meet with current U.S. labels that are going to be there."

Another first-time attendee is Mark Vidulich, COO of Bayside Entertainment Distribution in West Sacramento, Calif. Last year, Bayside's VP of sales and marketing, Glenn Devery, headed the company contingent, and the trip bore immediate fruit for the distributor.

"We have opened up FNAC, one of the biggest retailers in Europe," Vidulich says. "That came out of meetings last year. Our goal is to expand our international sales base. That's our only goal."

STAKING OUT NEW TURF

U.S. indie labels and distributors continue to view MIDEM as an opening to branch into new foreign territories, improve deals in territories they have already penetrated and discover new sources of product. Several of the indies will be making the trip as participants in the annual Assn. For Independent Music (AFIM) stand, including such returnees as Chicago-based Alligator Records, San Francisco-based Blind Pig Records and Redondo Beach, Calif.-based Oglio Records.

Buffalo, N.Y.-based Righteous Babe Records, home of neo-folk performer Ani



Mike Cornette, Navarre

DiFranco, first tested the waters at MIDEM three years ago, according to label manager Mary Begley. "It was very exciting," she says. "Nobody had really heard of Ani over there, so we were doing the spiel every time we turned around, non-stop, 24 hours a day."

This year, Righteous Babe, represented by Begley and label head Scot Fisher, will participate in the AFIM stand with a definite mission in mind. "We're looking for better European distribution," Begley says. "Right now, we don't have a contract with our current distributor, and we're taking proposals—what can people do for us in England, Europe, all the territories over there? We're happy with Japan and Australia. Before we go into any other countries, like South

Continued on page 98

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MIDEM 2000

THE PUBLISH DOMAIN

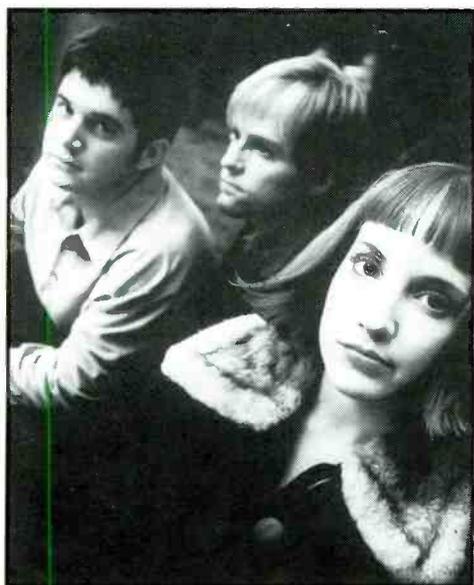
Majors And Indies Alike Arrive With Specific Agendas For International Strategies

By Richard Henderson

Prominent among those making the annual winter trek to Cannes are members of the music-publishing community. Like their compatriots at record labels, publishers find MIDEM an invaluable forum for networking and deal-making; at every MIDEM, there are sub-publishers to be met with and monitored and new relationships to be forged in foreign territories. However, major publishers and indies alike approach the frenetic atmosphere of the Palais with specific agendas. Canvassing a range of publishing personnel, both first-time attendees and veterans of many MIDEMs past, one learns of professional plans, international implementation of Internet strategies and restaurant recommendations, the latter a significant perk of a trip to Cannes.

FIRST TIME'S THE CHARM

New to the scene at Cannes is Sean McSpadden, VP/GM of Idea Music Publishing and Productions, based in Nashville. Idea's publishing roster contains primarily pop and Christian copyrights, "everything from Sixpence None The Richer and Chevelle to Point Of Grace, Jaci Velásquez and the Amy Grant catalog," says McSpadden, who will be attending MIDEM in tandem with company president Mike Blanton. McSpadden cites the convenience of MIDEM as a gathering place for the publishing community: "I had tried to make a trip earlier in the autumn throughout Europe to visit various publishers but had to cancel. MIDEM is the perfect opportunity to sit down with these people in one place."



Sixpence None The Richer



Point Of Grace

The Internet also figures into McSpadden's plans. "We've purchased a number of e-commerce sites, musicforce.com and light-source.com, and we're working out different ways that we can transfer our content, pitch our titles via MP3, archive our catalog digitally and enable access to our songs and lyric files and sampling of music," he says. "It also facilitates better communication with our global sub-publishing relationships."

VETERANS MEET AND GREET

The opportunity to see a lot of international personnel within one's own company is a convenience afforded Toni-Ann Narinaccio, director of international acquisitions for BMG Music. Having attended the conference seven times, she also appreciates the opportunity to introduce recent signings to the company's international staff. At this particular MIDEM, though details could not be announced at press time, Narinaccio was hoping to introduce a current publisher,

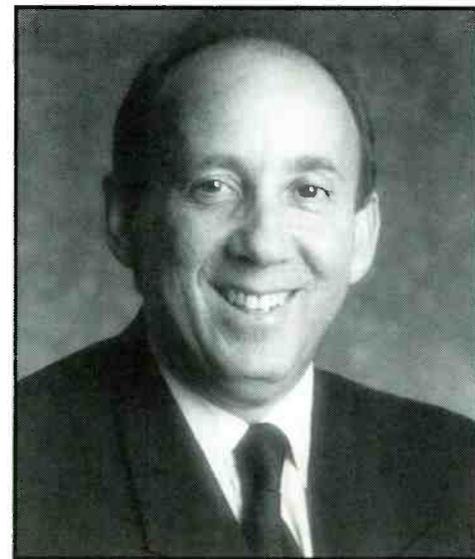
looking to sign a deal with BMG, to BMG affiliates from around the world. "Then, of course, there are large dinners with certain catalogs that we represent, like Lieber & Stoller Music Publishing," she says. "I get to see all of our contracting partners that we have around the world, and it's important just being in the Palais, taking meetings, seeing what the vibe is, what are the bigger deals in the works." And no trip to MIDEM would be complete without a meal at the Columb D'Or, she adds.

Ira Jaffe, president of Famous Music Publishing, is a 15-year veteran of MIDEM. He explains why this year's visit is special: "Recently, we've entered into two joint ventures, one in France (with Jean Davoust) and one in Germany (with Hille Hillekamp) to find new talent. The hope for MIDEM this year is to find possibly two other entities to joint venture with, in either Scandinavia or Holland; we may look for a joint-venture partner in England, also. If I want to meet a

lot of people from the same territory, get a lot of different opinions even as to who the right person might be to work with, the chances are that the people will be there or, at least, there will be someone from whom I can gather informed opinions. I'll have the luxury of getting more than one opinion and possibly the chance to meet the person in question while I'm there."

Waxing enthusiastic about MIDEM's locale, Jaffe says that he "loves the whole feel of the place. La Mer Beeson is my absolute favorite restaurant there, with hearty peasant-style cuisine. That and La Pizza are places where I can always count on a great meal."

Alexia Baum, managing director of Putumayo Music Publishing, says that last year's



Ira Jaffe, Famous Music

MIDEM was "a real eye-opener, in terms of my realizing the extent of the company's brand-name recognition. People see [Putumayo's signature folk-art] CD graphics and they just freak out! They immediately know what this represents." Baum's agenda at MIDEM this year includes shopping for non-U.S.-based independent labels that need administration, especially in the areas of film and TV use and advertising to exploit their copyrights, "which is something that we're specializing in here at Putumayo," Baum adds. "We're just starting to do sub-publishing deals with some of the artists that we're signing here on our Artists label. Of course, we want to take this to MIDEM, as this is a relatively new aspect of Putumayo's operations. We want to have the full force of personnel there to lay out our game plan for the coming year and to signal how aggressive we plan to be this year. In the big picture, it means getting off the ground in the correct way with the artists with whom we're doing publishing deals and letting other people who may not be signed to Putumayo know that we have administration expertise, particularly in media."

This will be the third MIDEM attended by David Hirshland, VP of business and legal affairs for Bug Music Publishing. "We have a general agenda every year, which is to meet with all of our sub-publishing affiliates from around the world, summarize the preceding year's events and attempt to strategize for

Continued on page 92

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MIDEM 2000

THE BRITISH ARE COMING

Facing Economic Challenges, The Brit Music Industry Takes On The World

BY CHRIS FULLER

LONDON—Flat global sales, the strength of British sterling and a sluggish industry response to new technologies such as DVD are among the challenges facing U.K. music companies as they head to MIDEM 2000 to seek new international markets.

Ranking up there with Lightning, Windsong and Caroline as one of Britain's biggest music exporters, Lasgo Exports, which is part of the Chrysalis Group, has reason to grumble at the continuing strength of the pound, which continues to increase costs to foreign importers and chip away at demand for its products. This considerable disadvantage has been compounded by a leveling off in global music sales in most markets, aside from the U.S., and the growing strength of domestic repertoire in key markets, particularly Japan.

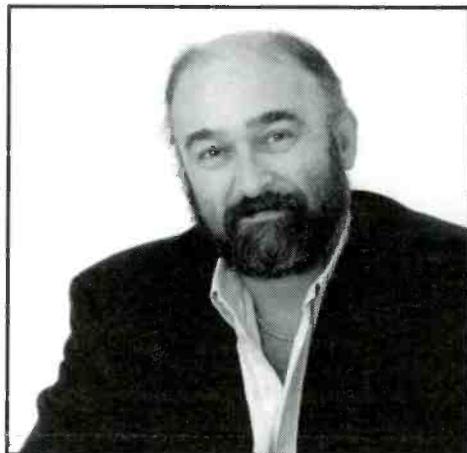
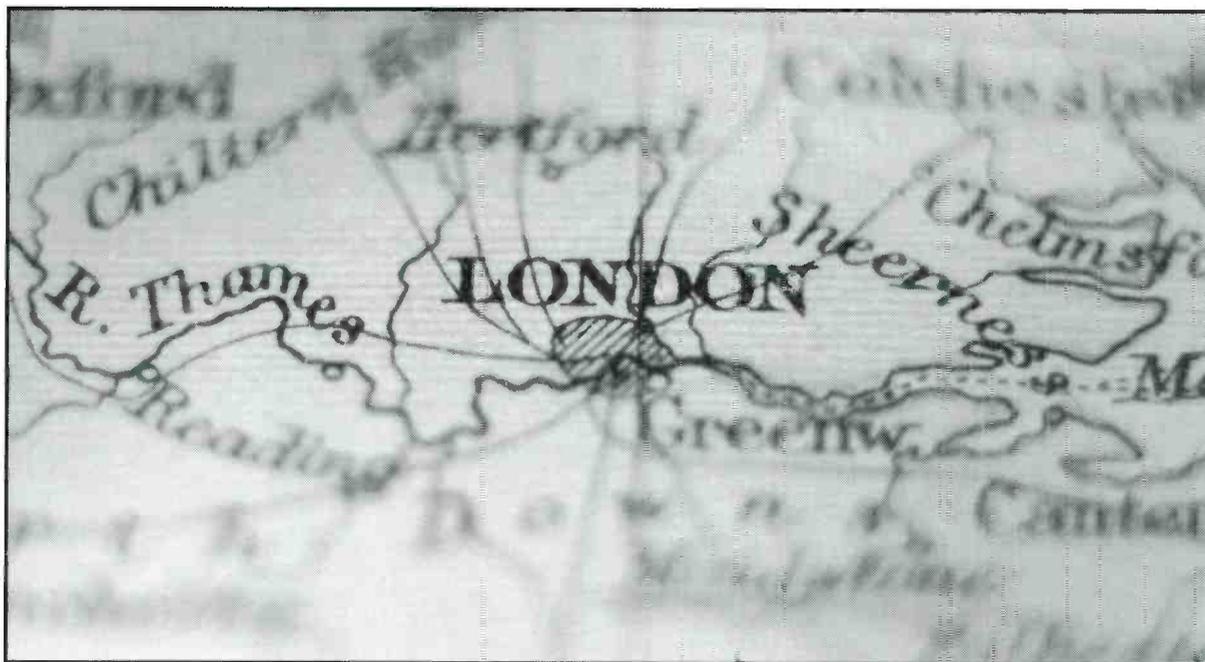
In such circumstances, Lasgo chairman Peter Lassman says, "Exporting is not an easy game, [but] there remains a worldwide demand for U.K. music, and where that demand is not so price-sensitive, business has stayed at reasonable levels." One particularly bright spot for Lassman is 12-inch vinyl, which, "despite record companies' attempts to phase it out," continues to thrive across Europe and in Japan. Lasgo's strategy within the prevailing conditions has centered on "running our business more efficiently, particularly with regard to cost bases and management," says Lassman. There's also been marked diversification into non-music video, DVD, books and merchandise. "Non-audio product now accounts for more than 30% of our turnover," says Lassman. "That's helped us, because the margins on these products tend to be better."

Looking forward to Cannes, Lassman says the cancellation of MIDEM's markets in Asia and the U.S. "in no way detracts from the importance of the French event. For us, it remains *the* convention—an unmatched opportunity to meet with our multitude of suppliers and customers."

A CATALOG CASTLE

At Castle Music, which owns or licenses a total of 90,000 copyrights from a broad range of artists—from Black Sabbath to Dean Martin—commercial director Roger Semon's enthusiasm for MIDEM is also undimmed. "It offers a unique window on the world of catalog, acquisition and distribution. Everybody is there," says Semon. "Once again, we'll be seeking proactive partners, at all price points, to maximize the global potential of our catalogs." Castle's existing distribution partners include edel in the GSA territories, Italy and France; Mastertrax in Spain; and Dureco in Holland.

Under the broad banner of "Castle Music 2000," the company travels to Cannes following a year of "broad refinancing, re-engineering and consolidation" says Semon. A key immediate objective is to develop business in North America. During 1999, its new



Peter Lassman, Lasgo Exports

partner, Distribution North America (DNA), did a "fantastic job" relaunching British metal diehards Iron Maiden across the U.S., according to Semon.

Castle's MIDEM agenda also includes a range of releases from across the group's various labels (including Pulse, Castle PYE, Sequel, Immediate and Essential), a swath of new DVDs from the group's video division (including the Rolling Stones' "Live At The Max") plus a new Gary Moore album titled "A Different Beat" on the full-price Raw Power imprint.

"In all respects, 2000 is a very big year for us," says Semon.



Iron Maiden

MARKED BY DIVERSITY

At Hallmark Music And Entertainment—whose Hallmark brand has led the U.K.'s super-budget market for the past three years—marketing manager Des de Silva describes MIDEM as "an under-one-roof

chance to get the business done, both in terms of sales and in setting up distribution deals." Now part of the Point Entertainment Group, Hallmark's catalog consists of more than 800 titles, spanning all genres and nine different labels. A regular release schedule yields around 90 new titles per year.

Hallmark's diversification, particularly into dance music on the labels Master Dance Tones and Hyperactive, has done much to shake off the "crusty, conservative" image of budget-price music, says De Silva, who adds that recent twists in the Hallmark formula—such as the mid-price Star Profile label, which specializes in big-name artist interviews on CD, and the Exceed label, which focuses on four-CD sets—have also served to "enliven the market." New Hallmark releases for MIDEM include Dean Martin ("Best Of," "Some Enchanted Evening"), Bob Marley ("Love Life," "Soul Almighty") and Van Morrison ("1967 New York Recordings").

THE ROAD TO TECHNOLOGY

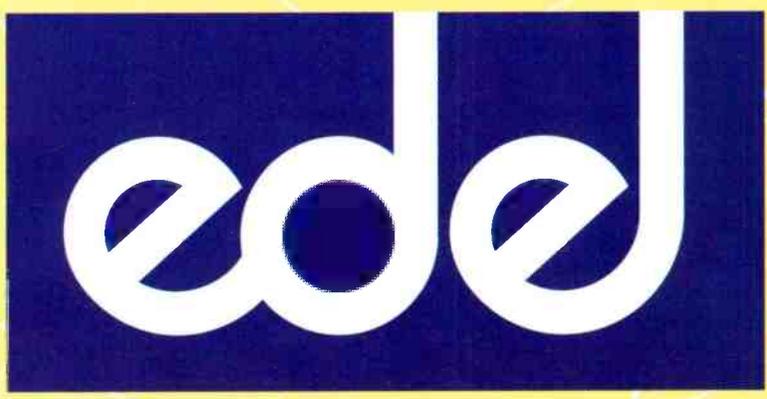
For Christina Schoenleber, account and project manager at Abbey Road Interactive (ARI), the trip to Cannes is likely to be less about making deals and more about "helping to educate music companies on the potentials offered by new technologies." A

U.K. leader in digital video and multimedia services—including enhanced CD (ECD), DVD, MPEG, Web-site construction and replication—ARI approaches MIDEM as "an important meet-and-greet event," adds

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[PIAS]



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MIDEM2000

Since the first MIDEM in 1967, conference organizers have had to keep a close eye on trends and technological developments in the music industry, from the use of listening stations to the invention of CDs and DVDs. In recent years, the Internet and its uses for digital distribution, marketing and listening to music has become a growing area of interest.

"It is no longer possible to talk about the music business without talking about the Internet," says Christophe Blum, who is director of the music division of the Reed MIDEM Organisation. "The digital age has changed the landscape for everyone in the music business, and these changes require an unprecedented cooperative spirit toward solving problems that affect every player—from songwriters and artists to producers, music publishers, record companies and performing-rights organizations. These developments are changing existing relationships within the music business and introducing a number of new players." It is so large, in fact, that MIDEM organizers decided that this year there would be a whole day of discussion devoted to the interactive side of the music business. The one-day summit, known as MIDEMnet, will offer seminars on a variety of topics throughout the day and an awards ceremony in the evening.

"Since 1996, approximately half the MIDEM conference has been dedicated to questions related to this new technology. That's the same year we launched the multimedia pavilion," Blum explains. "Last year, five [workshops] debated the future of digital distribution and attracted a record number of attendees. MIDEM '99 also witnessed record numbers of online music and e-commerce companies exhibiting. The launch of the MIDEMnet summit seemed a natural progression. The aim of MIDEMnet is to provide a global vision of today's music business and where it is heading. The development of the Internet is at different stages in different countries, and we aim to cross-inform participants on what is happening elsewhere and how different players can work together."

TOPICAL TRENDS

MIDEMnet will take place Jan. 22 (one day prior to the traditional MIDEM conference) in Cannes at the Palais des Festivals' Auditorium Debussy.

E-companies are excited at the prospect of a whole day devoted to the topic. "It is absolutely a step in the right direction. Tech-

CASTING THE MIDEMnet

The Annual Confab Sharpens Its Technology Edge By Adding An Internet Conference

BY CARRIE BELL



Watkins remarks that the "New Music Distribution Models" discussion has already piqued his interest. "The 21st century will bring new music-distribution models to average consumers and corporate buyers," he notes. "We hope to assist in driving new music-distribution models as well as learn and understand unique perspectives on this emerging market."

According to Blum, the response in all areas has already been incredible for MIDEMnet, which requires accreditation and registration separate from MIDEM. Five hundred business participants and 200 journalists were registered by mid-December.

Blum adds, "MIDEMnet 2000 will be the premier European new-media event for the new millennium. As it is one day prior to MIDEM 2000, professionals who would oth-



erwise find it difficult to find the time to participate in the conference due to tight schedules will be able to attend all the targeted conferences."

And, for those who can't make it all the way to France, MIDEMnet will be simultaneously translated into French and English and webcast by Tappedinto.com.

The MIDEMnet Awards, hosted by Stewart McBride of United Digital Artists, will close out the evening. There were 28 nominees in seven categories, including Best Label Site; Best Artist Site; Best Media Site; Best Shopping And Digital Distribution Site; Best Organization Site; Best Festival, Award And Event Site; and Best Services Site. Nominees include Billboard Online, Blue Note, Rykodisc, David Bowie, Atlantic Records, Aerosmith, Dave Matthews Band, Realworld, Beastie Boys, Dor Music, MTV, Amazon.com, CDnow, Liquid Audio, Ultimate Band List, Artist Direct, MP3.com, RIAA, the Lilith Fair, Woodstock '99, Country Music Association and more. Voting took place online on MIDEM's site (www.midem.com) from Nov. 25 through Dec. 30.

With good early response and a continuing growth in the interactive side of the industry, Blum assures that MIDEMnet will probably continue in future years.

"Our role at MIDEM is to serve our delegates and the music industry. The response we receive after the first MIDEMnet will have a significant impact on our decision to continue the concept in the future," Blum says. "It is certain that the Internet will remain at the center of our event for years to come. Electronic commerce via the Internet is a vast, growing economic opportunity and a tremendous new media. The recording industry has much to benefit from this new technology and should be confident in the future of digital music. We believe that MIDEMnet will contribute to this." ■

nity for companies to come together to share perspectives and align efforts for the technology integration in promotion and distribution."

Milton Olin, a conference participant and senior VP of business development and legal affairs for FirstLook.com, further states the importance of networking. "MIDEM represents the hub of the international entertainment industry," says Olin. "As an idealab! Internet company, forging strong partnerships is essential in building our brand in the 21st century, and MIDEM and MIDEMnet provide the perfect networking forum."

Beyond networking, several companies will also exhibit and take part in one of the

many conferences. The seminars currently on tap for the day are "Was It A Digital Christmas?," "Broadband: The Next Revolution?," "Music In The 21st Century: New Music Distribution Models," "How Are Technologies Going To Serve Music On The Internet?," "Intellectual Property Rights: Legislation, Protection, and Management In The Digital Reality" and "Music In The 21st Century: The Artist's Perspective."

Companies participating in the panels include Universal Music France, Wherehouse Music (USA), Boxman Group (Sweden), Webnoise, DreamWorks Records, Lucent Technologies, digitalpressure.com (Ireland), British Telecom, Microsoft, Liquid Audio, RioPort.com, RealNetworks, EMI Recorded Music and edel.

liquid audio

nology brings enhancements and new ways of doing things," says David Watkins, president of RioPort. "These new opportunities require creative partnerships to evolve to allow the market to grow as quickly as possible. This forum provides an ideal opportu-

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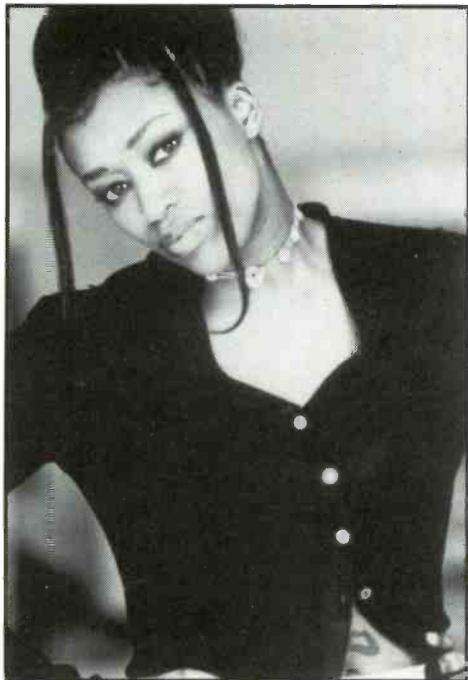
MIDEM2000

JAPAN: Execs Stress Dance And Urban

TOKYO—In the age of fax, e-mail and mobile phones, MIDEM in Cannes still offers music executives the prized opportunity to sit down and chat with partners and colleagues from around the world. "It's a situation where we are able to meet, face-to-face, our many original publishers," says Sebastian Mair, professional manager with Fujipacific Music. "It's rare that we are given the chance to sit down with them and have real conversation and hear what their focus will be for the upcoming year. It also gives them the chance to address any of their concerns, which helps to preserve our strong relationships."

"From an A&R standpoint," says Mair, "we'll be concentrating on finding new dance and urban catalogs that we believe will continue to be not only viable but also dominant from an international-repertoire perspective. Besides myself, our attendees are company president Ichi Asatsuma, Tak Kitazawa, Aki Morishita, Akira Tsukahara, Koji Matsuo and Yuichi Suzuki."

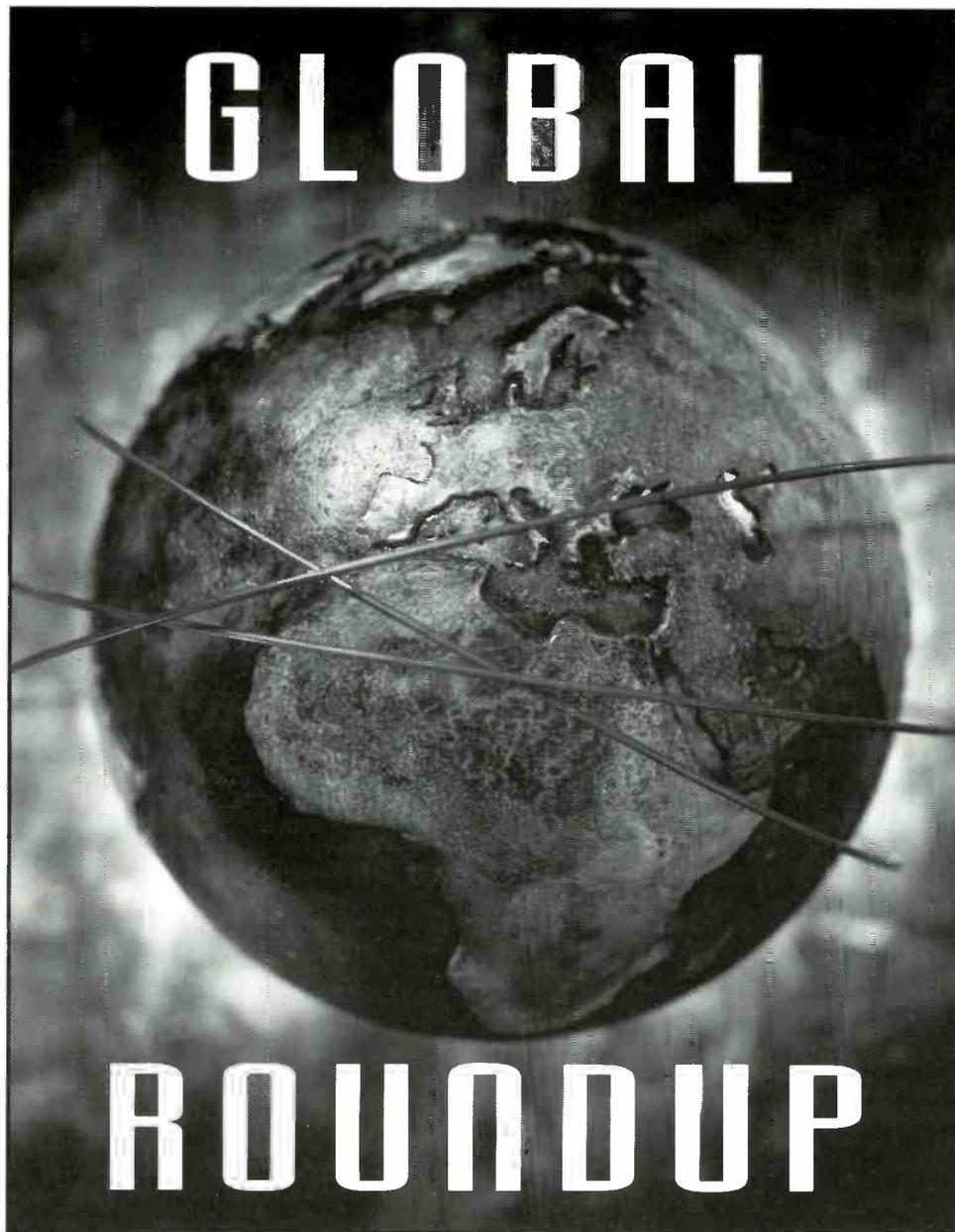
This year's MIDEM will be the first that Fujipacific executives have attended following its sale of Windswept Pacific to EMI



Elisha La Verne

Music Publishing, which also saw Fujipacific take over administration of the EMI Music catalog in Japan.

"I had the opportunity to attend EMI's managing-directors meeting this past September," says Asatsuma, "but MIDEM will provide the opportunity to meet everyone at



Tokyo Ska Paradise Orchestra

EMI, not just the MDs. MIDEM has been great for us in the past, and I expect it to be the same next year."

The sentiment is shared by Japan's leading independent record company, Avex. "On top of the usual goals—to seek new possible collaborations and to maintain existing relationships with our clients—we want to show our special appreciation to our collaborators for the success of 'Super Eurobeat Volume 100,' which has sold more than a half-million units since being released in August," says Avex's Haji Taniguchi. "These clients have been with us for years now, and they believed in us. Without them, we couldn't have made it happen."

Taniguchi says the three companies to which Avex feels especially grateful for their support over the years are A-Beat C, Time and Delta, all of which are from Italy. He says Avex's priority will be to look for pop/dance product to license and adds that Avex also sees MIDEM as an opportunity to get this message out—although the company has been extraordinarily successful in building up its own domestic repertoire in Japan, it is still paying attention to its international product.

"We want everybody to understand how serious we are about international repertoire," he says. In terms of domestic repertoire, Taniguchi says Avex will promote Tokyo Ska Paradise Orchestra, whose largely vocal-less music is an easier sell overseas than product featuring Japanese-language vocals. Avex will also be seeking licensing deals for British R&B singer Elisha La Verne, who is directly signed to the Japanese label. However, Avex, which will be sending some 20 staffers to MIDEM this year, won't be hosting any artist showcases, says Taniguchi.

Major label Victor Entertainment is expanding its presence at MIDEM this year by taking a slightly bigger stand than in the past, says Aya Ohi of Victor's international department. The nine people Victor is sending to MIDEM include specialists in rock, easy-listening/soundtracks, imports and special-products marketing.

"As usual, we're looking for more commercial, radio-friendly product that we can market in a big way," says Ohi. She points to Victor's recent promotional campaign for British pop act BB Mak, signed to Telstar in its home market, as an example of how the label is broadening its international repertoire beyond rock, where it has historically been strong.

"We're doing a lot more commercial pop/dance than before," Ohi says, noting that Victor will nonetheless be on the lookout for rock product to license for Japan. In terms of trying to sell its domestic product at MIDEM, Ohi says Victor will place particular emphasis on "YMO Remixes," an album featuring reworkings of Yellow Magic Orchestra tunes by well-known Japanese DJs and producers. Victor will also be looking for overseas licensing deals for a tribute album to the late Jaco Pastorius, featuring such jazz luminaries as Marcus Miller and David Sanborn, which has sold some 40,000 copies in Japan.

—STEVE McCLURE
Continued on page 82

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MIDEM 2000

GLOBAL ROUNDUP
Continued from page 80

GERMANY: Large Numbers Turn Out To Discuss Everything From Classical To Cyberspace

HAMBURG—More than 150 German music publishers, record companies and online providers will be at MIDEM 2000. Thirty companies are attending from the classical-music business alone. The focus of activity for the world's third-largest music market will once more be the joint German stand of the German Music Publishers' Association. According to its managing director, Dr. Heinz Stroh, the German Music Publishers' Association in Bonn has managed to secure funding from the federal Ministry of Economics again, for the 10th year, in order to give small and mid-size companies an inexpensive international platform on which to present their products.

Companies such as edel and Deutsche Telekom also have stands of their own at MIDEM. In spite of multimedia trends and the rise of e-commerce, Dr. Peter Hanser-Strecker, president of the German Music Publishers' Association, still considers MIDEM to be the ideal forum for music deals. He says that the music business not only needs the Internet but also person-to-person contact to present a product as emotionally charged as music. Hanser-Strecker is the owner of Schott Musik International, one of the world's largest publishers of classical music, and represents composer Carl Orff, among others, around the world.

Michael Karnstedt, European head of peermusic, says MIDEM plays an important

role in his multimedia planning. It provides the only opportunity to see all forms of music media and to judge the extent to which copyrights are being used illegally on the Internet. Karnstedt predicts that MIDEM will continue to play a key role in the new century, as it still offers the best contacts and latest trends within a manageable space.

For edel, Germany's aggressively expanding independent music company, MIDEM is not primarily about positioning individual products, since edel already has a solid network of international label partners, says managing director Jens Geisemeyer. "Instead, we use the fair as a communications forum for our numerous partners outside Germany. There is no more effective way of

meeting numerous international decision-makers in such a small area. And MIDEM remains an interesting forum for finding new talent and hits," he says.

Peter Kirsten, owner of Global in Munich says his company's participation in MIDEM is a success every year. "It is always good and important to meet with long-standing business partners from all over the world," says Kirsten. "As in the past, we will be able to establish new contacts and sign new agreements at MIDEM. At the moment, we are in the process of finishing new productions that we believe are internationally suitable. Due to that, we hope that we will be in the position to place them well."

—WOLFGANG SPAHR

FRANCE: Bringing Plenty Of Product And Looking For Like-Minded Labels

PARIS—During the past four years, France's Pschent label has specialized in electronic music, funky, deep house music and tech-house compilations, as well as releasing such adventurous projects as Paradise Garage and Hotel Costes.

"We aim to work more closely with foreign record labels specializing in the same style," says Pschent founder and CEO Eric Hauville, who will meet with those partners at MIDEM. The company also handles business affairs for other companies (Barfly, Claude Challe/Buddha Bar) and releases 12-inch singles by its own artists currently in development, such as Gato and Flying Pop's.

Among the Pschent priorities at MIDEM are the second Hotel Costes compilation mixed by Stephane Pom-pougnac and "Same As It Ever Was," the first album from Charles Schillings. Both acts will be presented during a Pschent music event at MIDEM Jan. 23.

Naive, the two-year-old record and distribution company founded and chaired by former Virgin France and Virgin Megastore



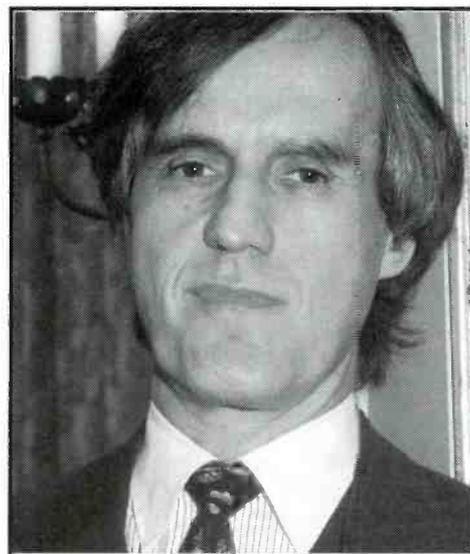
La Familia Valera

CEO Patrick Zelnik and managed by former Sony Music France executive Frederic Rebet, brings to MIDEM several fresh projects in diverse genres. Highlights include the Cuban group La Familia Valera; Breton jazz pianist Didier Squiban's second album, "Porz Gwenn," which already has sold 35,000

Continued on page 84



Michael Karnstedt, peermusic



Dr. Peter Hanser-Strecker, Schott Musik International

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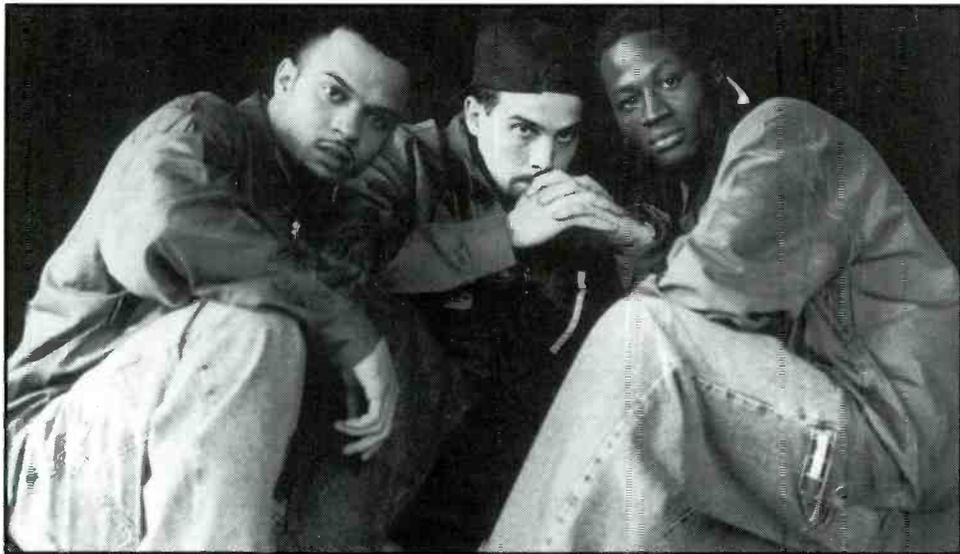
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MIDEM 2000



Dubmatique

GLOBAL ROUNDUP

Continued from page 82

copies in France; the U.S. band Pink Martini, which has sold 40,000 copies in France; and Irish act Perry Blake, whose new album, "Still Life," was released in France by Naive in December.

"At MIDEM, we aim to find licenses in Europe and abroad for our rock, pop and electronica productions and to reinforce our worldwide distribution network for our world and classical catalog formerly known as Auvidis," says Naive international marketing manager Rebecca Delannet.

International repertoire is on the shopping list of Wagram Music, France's leading independent distributor, which hopes to license new catalogs at MIDEM 2000.

"We have increased our 1999 turnover by 10%, to 230 million francs, but 90% to 95% of that is generated with the domestic catalog," says CEO Stephane Bourdoiseau. "We look to international independent labels to reinforce our international activities."

Formerly Arcade France, Wagram Music still has a deal with CNR and another one with ZTT. "We are a full-service company with a big special-marketing division, and we are working all genres of music with our 75-person staff," adds Bourdoiseau. Wagram already distributes 10 labels, all essentially from France. "We can increase this figure to



Mikidache

20," says Bourdoiseau.

Among Wagram's noteworthy new releases are "OC," a world-music concept project based on medieval occitan music from the South of France; "Kauli," an album from the Madagascan singer and guitarist Mikidache; and a release from the hip-hop group Dubmatique. —REMI BOUTON

AUSTRALIA: Greater Economic Clout And Increased Participation

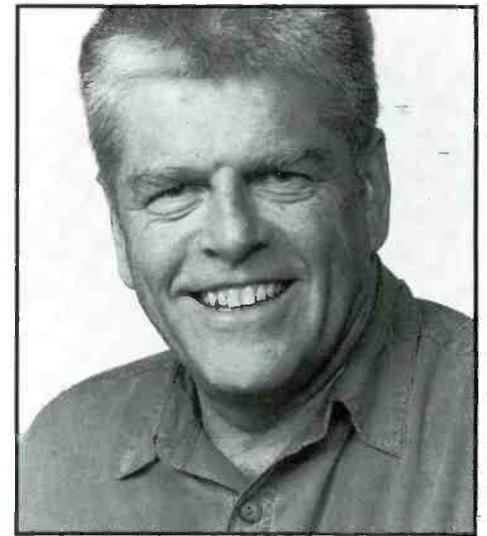
MELBOURNE—With the Australian dollar worth 15% more this year in exchange for the franc, MIDEM in Cannes is more enticing for folks Down Under, especially those in the independent sector. The 200 Australian attendees at nine stands—up from 150 delegates at six stands last year—represent labels, online and traditional retailers, radio syndicators, marketers, lawyers, TV networks and "The Australasian Music Industry Directory."

Three of the largest independent record companies are on hand. Michael Lynch, director of operations at recently merged Festival Mushroom, says that nine executives—including chairman Roger Grierson, CEO Paul Dickson and MD Jeremy Fabinyi—will use the gathering essentially to discuss the company's merger with such global partners as Mute, React and TVT. Wendy Aldrige, the company's new director of marketing, and Steve Cross, the new head of Mushroom Distribution Services, also will be looking to strike deals with new acts and labels.

"The Shock Music Group invests heavily in MIDEM; it's worked very well for us in the 11 years we've been there," says CEO Charles Caldas. Shock's 15% growth last calendar year for its record label, publishing and export divisions included several chart-topping success stories from licensing deals brokered at MIDEM. These include the gold "One Million Strong" album and the Tupac & Notorious BIG single "Runnin'," which has sold 60,000 units.

"We're letting people be aware of our chart success and of our growth," says Caldas. The export division, expecting further strengthening of the Aussie dollar, will widen its client base.

About a dozen eclectic labels, aided by an Australia Council grant, are networking under the Association of Independent Record Labels (AIR) banner. "The size of the Australian population [19 million] makes it essential for an independent to find markets



Paul Dickson, Festival Mushroom

abroad," says Graeme Regan, a director of Hot Records.

Regan first visited Cannes in 1984, when Hot was set up, and brokered long-standing European and U.S. distribution deals. "It's the most important fair, because you get everyone from starry-eyed newcomers to veterans of 30 years from most territories in the world. AIR's mix ranges from a danee label like Pro Dj to longtime classical and jazz distributor Tempo, and you can find someone to do business with."

The MRA Entertainment Group is the largest importer and exporter of world music and adult contemporary. A&R general manager Glen Navratil says, "We're looking at expanding our export customer base and promoting our budget Mastersong label and our local acts." A MIDEM deal in 1998 with World Circuit Records, which gave MRA a top-10 release by Buena Vista Social Club, has seen Navratil scout for similar releases.

—CHRISTIE ELIEZER

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MIDEM 2000

THE PUBLISH DOMAIN Continued from page 74

the coming year," he says. "It also enables us to spend time with Mark Anders, who is head of our international operation, based in Bug's U.K. office. There are obvious opportunities for Bug on a worldwide basis: to meet with potential clients, people who aren't affiliated with us yet but who we've been speaking to and can now meet face-to-face about representing them. I'll meet with European and Asian catalog owners who are looking for sub-publishing arrangements in the U.S." The Internet also figures into Hirshland's MIDEM plans, in order to learn "who collects what and how income generated territorially by the Internet is handled."

Additionally, Hirshland says, "Being in the south of France isn't bad. Enjoying good food, enjoying the company of people we work with around the world. It's important for an independent to maintain relationships. Maintaining strong ties to our partners is vital



Kathy Spanberger, peermusic

to our success. There's no substitute for having an office in each territory, with people who speak the language and deal with the respective societies; there's no other way to do worldwide administration. We meet our affiliates to strengthen our ties and introduce our

clients to affiliates as well."

A MIDEM perennial, Kathy Spanberger, COO at peermusic, has attended for 14 years. She looks forward to seeing current contacts and monitoring deals on behalf of entities like Cherry Lane and Elvis Presley Music, which peermusic represents in different territories. Of the recent emergence of the Internet as a MIDEM topic, Spanberger notes, "We're participating in MIDEMnet, which occurs the Saturday prior to MIDEM itself. We have our own digital-download site, digitalpressure.com, so we're hoping to have a good presence at that event and to learn what others are doing in that domain. Our ads are focused on our digitalpressure.com site this year, so we've placed priority on MIDEMnet participation, which three of our staff members will be attending; we'll try to sign some things for digital-distribution rights, too. We're trying to develop our own distribution abilities, whether on behalf of our own masters or third-party masters

Continued on page 94

"If I want to meet a lot of people from the same territory, get a lot of different opinions even as to who the right person might be to work with, the chances are that the people will be there or, at least, there will be someone from whom I can gather informed opinions."

—Ira Jaffe, Famous Music Publishing



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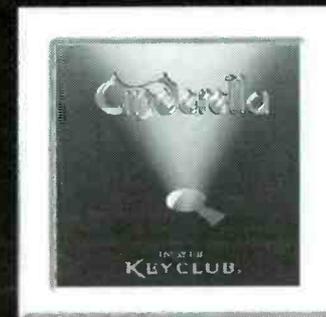
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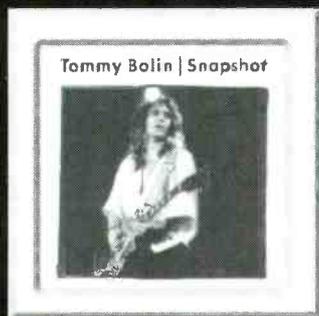
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MIDEM2000

THE PUBLISH DOMAIN
Continued from page 92

that we administer. The Internet can provide information about the company and about artists and writers that we work with and can offer more opportunities to have direct relationships with consumers.

"Prior to MIDEM, we have managers meetings," Spanberger continues, "so we combine it all in one fell swoop. We have our own offices throughout the world, so we sub-publish for other people, and many of those opportunities arise at MIDEM."

David Renzer, worldwide president of Universal Music Publishing Group, points out a significant aspect of MIDEM 2000 for his company: "This is the first year of operating as the new combined Universal Music Publishing Group, so we'll be having international personnel meetings, as well as meeting some of our key clients. There'll be a number of meetings with various European societies, as



David Renzer, Universal Music Publishing Group

well as our peers at other American music-publishing companies, to discuss the Cannes Accord, the agreement between major domestic publishers and European societies such as PRS and MCPS that established a sliding-scale reduction in the fees that the European societies were charging to collect

money. The agreement only has a year before it expires, so it's time to be talking about what we'll do when that happens. It's in the best interests of both the societies and the publishers to communicate about this. Also, we're discussing Internet licensing, a favorite topic of the day; I'll be attending MIDEMnet, and one of our executives, Crispin Evans, VP of international business affairs, will be speaking. The Internet will be a big topic when meeting with the international societies; we're going to be talking about establishing Internet licensing procedures and rates and examining various entrepreneurial possibilities and business-partnership possibilities—all kinds of opportunities.

"What people tend not to realize [about MIDEM]," comments Renzer, "is that it's a lot of hard work. Even schmoozing is hard work when you've got meetings set up on the half hour. We are busy, there's a lot for us to cover, and we take full advantage of this kind of networking opportunity." ■

"Maintaining strong ties to our partners is vital to our success. There's no substitute for having an office in each territory, with people who speak the language and deal with the respective societies; there's no other way to do worldwide administration."

—David Hirshland, Bug Music Publishing

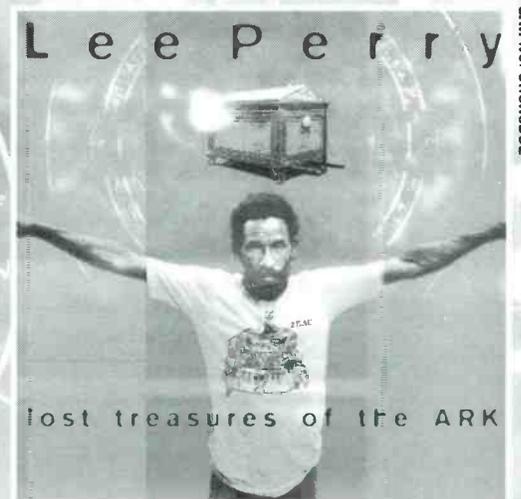
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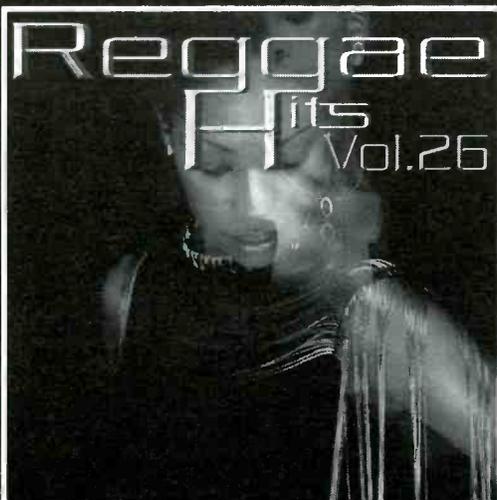
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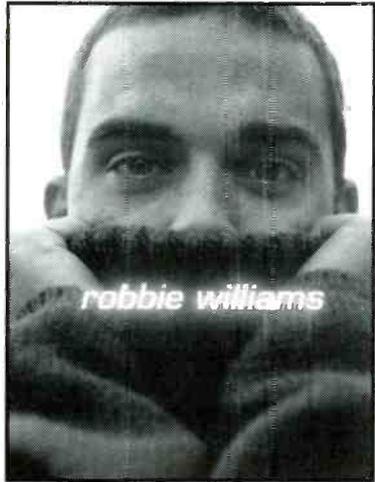
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Schoenleber: "It's proven valuable for contacts; the business tends to follow later."

DVD now forms the core of ARI's operation. Recent or upcoming releases include Robbie Williams' "Angels," Blur's "No Distance Left To Run" and Cher's "In Concert," plus the movies "Spinal Tap," "Escape From New York" and "Evil Dead." But, as Schoenleber points out, "The music industry is really just at the stage of embracing online business and Web sites. Most companies are surprisingly slow in this regard. Despite its benefits and its takeoff with movie fans, DVD will take a little longer to take hold."

WHAT'S ON TV

Elsewhere at MIDEM, music-and-arts television programming represents an increasingly busy area of business. "Many TV buyers from the U.S., Europe and Japan roll up each year," says Hazel



Wright of BBC Music, a division of the U.K.'s public broadcaster. "A lot of the deals I initialize at MIDEM then get completed at our own Showcase event in February or at the Cannes MIPTV television market in April." At Cannes, a BBC Music roster of more than 30 new programs will include specials on the Royal Opera House and a

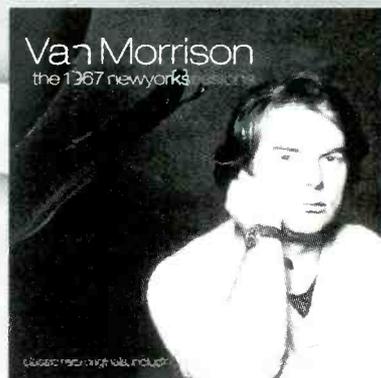
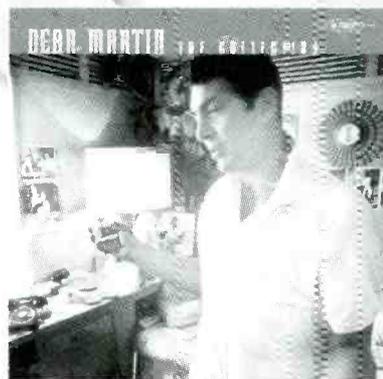
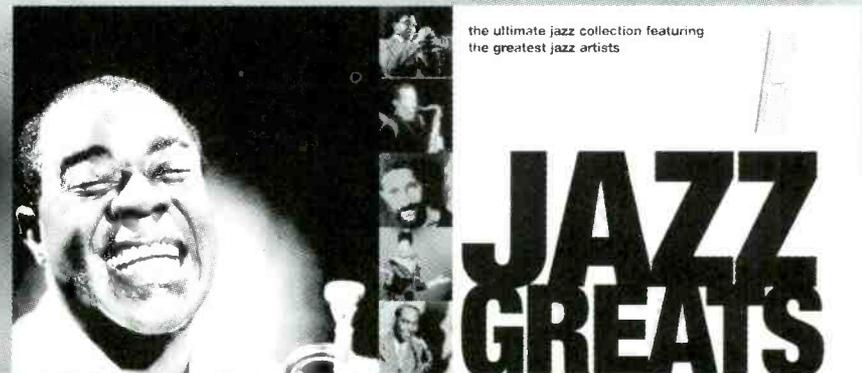
Louis Armstrong documentary.

Another prominent U.K. music programmer, NVC Arts, part of the Warner Music Group, will again be attending the IMZ Screenings, a MIDEM staple that showcases 250 to 300 of the latest audiovisual and dance programs from around the world.

NVC travels to Cannes in the wake of notable success at the International Emmy Awards in New York, where it was a co-winner in the arts-documentary category for "The Phil," a study of the London Philharmonic. Managing director John Kelleher says he is "looking forward to another busy market. MIDEM is always interesting for us."

Aside from "The Phil," NVC will be concentrating on specials on the life and work of Montreux festival founder Claude Nobs; a Montreux "blues workshop" with the legendary B.B. King; and a series of South Bank Show profiles on the likes of Michael Douglas, Cher and Cecilia Bartoli. "I'll also be seeking to develop our DVD business," says Kelleher. ■

For Christina Schoenleber, at Abbey Road Interactive (ARI), the trip to Cannes is likely to be less about making deals and more about "helping to educate music companies on the potentials offered by new technologies."



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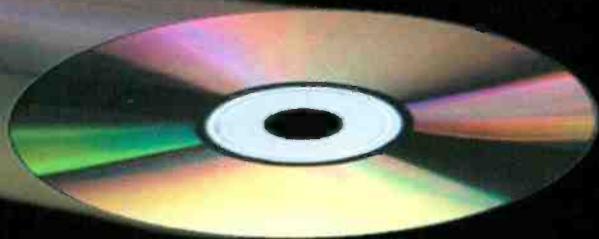
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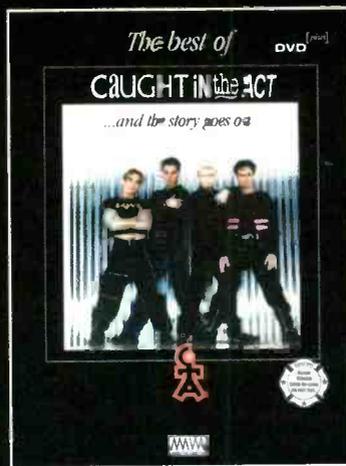
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U.S. INDIES

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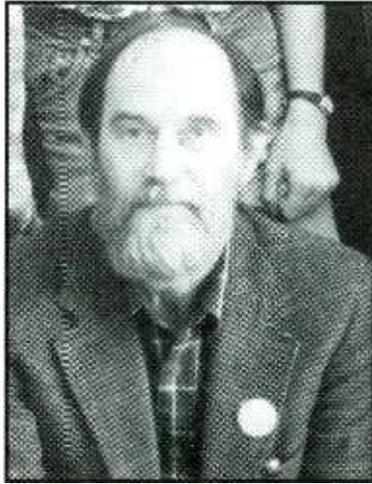
America, we really want to work on our European distribution. We're just not really satisfied with what we have set up now."

The label also will seek to heighten the profile of DiFranco, who is now a proven commodity in the U.S. but still a developing artist overseas. Begley explains, "We did it grassroots [in the U.S.] and started 10 years ago, [with] just Ani on the road selling stuff out of the back of her car. After 10 years of touring, we've achieved what we think is great success. Over in Europe, it's much slower going. It's not just Ani walking around with her guitar over there. So we're starting at a different level, and it's harder to build the excitement the way we did over here, which was very naturally."

John Kolstad, president of distributor Mill City Music in Minneapolis, will also go to Cannes as an AFIM-stand participant. He'll be accompanied to the show by vio-



Mary Begley, Righteous Babe Records



John Kolstad, Mill City Music

linist and Swallowtail Records artist David Wilson, who is Mill City's priority at the conference. The company distributes Swallowtail nationally.

Kolstad says of Wilson, "He's done an album of Henry Mancini work, and Henry Mancini is very big in Japan. So we want to find out

if there's somebody there who would be able to bring that in. I've talked to a couple of people who are musicians in Japan. They're more in the classical area, but they listen to the music and they listen to how it would fit in with Japan, and they feel that the Japanese

Continued on page 100

"One of the things I got from the experience last year is how many of the domestic labels that we distribute have a presence there. You fly thousands of miles to meet with labels that are hundreds of miles away from you, which seems kind of crazy, but everybody is there. We're going to have meetings with the top labels across both [domestic and international] spectrums."

—Jim Colson, DNA

"We have opened up FNAC, one of the biggest retailers in Europe. That came out of meetings last year. Our goal is to expand our international sales base. That's our only goal."

—Mark Viducich, Bayside Entertainment Distribution

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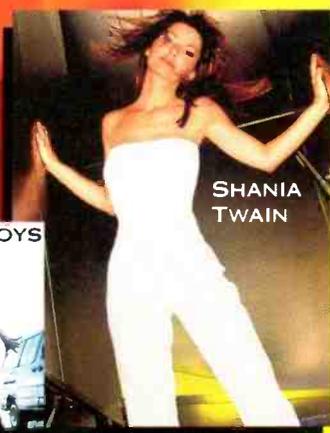
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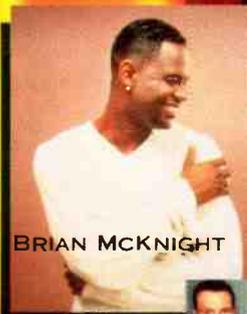
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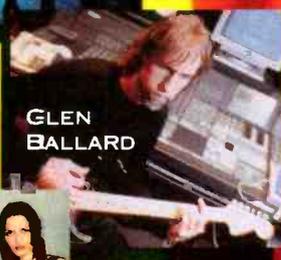
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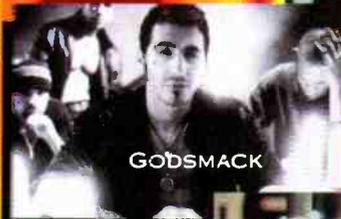
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MIDEM 2000

U.S. INDIES

Continued from page 98

market would be very strong for that. I could go straight to Tokyo and do it myself—I've got some contacts there—but [attending MIDEM] makes much more sense. Several companies in Taiwan and other countries have expressed interest. They've seen it on Amazon.com, and they've seen ads about it."

Additionally, Kolstad says, "Not only are we looking for people to buy some of the things we have proprietary rights to, to distribute in their nation all over the world, but I'm looking for titles there that I can license in the United States—some things in the Celtic area, an artist like [pianist Richard] Clayderman, for instance. I would love to find someone with some Django Reinhardt recordings that I could license. I'm a fanatic about Django Reinhardt. There are some people I'm going to be pursuing, and I've already made some initial contact with them. I'm going to try to meet



Scott Haidle, Cannonball Records

up with them there, sit down and try to hammer some things out face-to-face."

Another AFIM participant will be Scott Haidle, who operates the Chanhassen, Minn.-based blues label Cannonball Records and is also president of Paulstarr Distributing there. A first-time attendee,

Haidle will be accompanied by a relatively new Cannonball employee, label manager Steve Wilson, formerly of K-tel and Simitar Records.

Haidle says, "We're going over there to strengthen our relationships with the distributors we do have. There are a couple of countries where we want to make some changes in distribution. Then, obviously, Steve will be there looking for product opportunities for the label."

Echoing the views of MIDEM first-timers and experienced travelers alike, Haidle says, "It's a good opportunity to do business globally. The feedback that I've gotten from everybody I've questioned about MIDEM points to the fact that it can be very advantageous, especially for a little label like Cannonball, which doesn't have the financial resources of a bigger company behind it to do some things. If you've got the financial wherewithal, I think it's a good thing for the independents to make this trip." ■

"We're looking for better European distribution. Right now, we don't have a contract with our current distributor, and we're taking proposals—what can people do for us in England, Europe, all the territories over there?"

—Mary Begley, Righteous Babe Records

"Not only are we looking for people to buy some of the things we have proprietary rights to, to distribute in their nation, all over the world, but I'm looking for titles there that I can license in the United States—some things in the Celtic area."

—John Kolstad, Mill City Music

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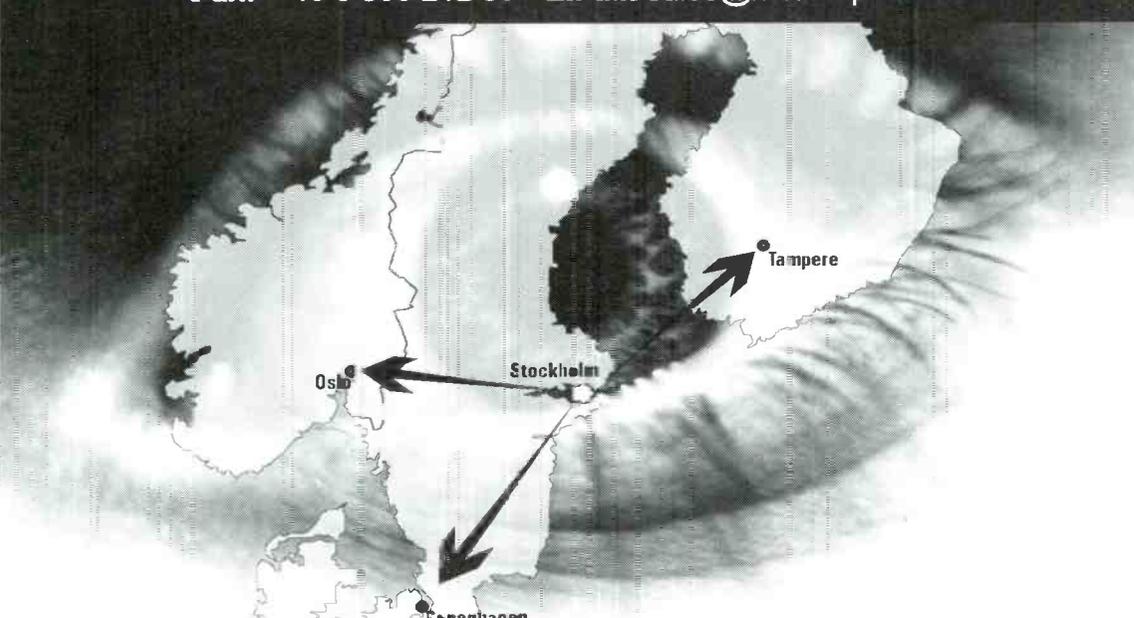
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JANUARY 23

9:30 a.m. - 1:00 p.m.

Majestic Hotel, Salon Royan

"Legal & Commercial Effects Of Digitization On The Music Industry"

Organized by the International Association of Entertainment Lawyers (IAEL)

Representatives of different interest groups in the industry consider their position on digitization and the lines being drawn.

9:30 a.m. - 4:30 p.m.

A series of three conferences focuses on the current worldwide situation of Music Piracy:

9:30 a.m. - 11:00 a.m.

Gray d'Albion Hotel, Salon Croisette

"Around The World With Piracy: Market Profiles"

Music piracy has reached enormous proportions internationally. It is estimated that one in three sound recordings is an unauthorized reproduction. The opening of numerous CD plants, especially in Asia and Eastern Europe, has considerably increased the global capacity to manufacture CDs of all formats and corresponds to twice the legitimate demand for prerecorded music on the CD format. This leads to growing music piracy in many regions of the world, each territory having its own specific situation.

11:30 a.m. - 1:00 p.m.

Gray d'Albion Hotel, Salon Croisette

"Cyber-Piracy: Regulations And Technology For The Internet"

The explosion of the Internet and the development of online networks enable direct distribution—by downloading sound recordings—to consumers and has created a series of changes for the music industry. This evolution has led to new forms of piracy that offer direct listening or

download of entire recordings, in stereo sound quality, for which no official authorization has been given. Existing regulations and procedures need to be adapted by online networks to enable copyright holders to protect their interests. Specific technical plans also need to be developed to ensure a secure distribution of recordings on the Internet.

2:30 p.m. - 4:00 p.m.

Gray d'Albion Hotel, Salon Croisette

"Fight Against Piracy: Who Are The Players?"

Piracy implies well-organized criminal groups whose only concern is to gain from the illegal sale of music, to the detriment of its creation. Magistrates, criminal investigators and customs officers need to use every means available to enforce the law and punish pirates. Official organizations and professionals also have an important role to play in identifying pirate recordings and developing control measures.

3:30 p.m. - 5:00 p.m.

Palais des Festivals, Auditorium K

"International Development Of Dance Music: License, Distribution Or Export?"

This panel brings together a group of international music-business professionals, with various distribution experiences, to discuss the international development of an independent dance label.

4:00 p.m. - 5:00 p.m.

Majestic Hotel, Salon Royan

Opening Keynote: François-Henri Pinault, FNAC Group

JANUARY 24

9:30 a.m. - 1:00 p.m.

Majestic Hotel, Salon Royan

"The Music Business & The Law: Important Developments In 1999"

Each year, reports are present-

ed on legal developments in certain key territories that have had significant commercial impact on the music industry. These reports bring everyone up to date on the most important changes that have occurred during the previous 12 months. This session is usually enjoyed as much by those generally involved in the music industry as by lawyers attending MIDEM.

10:30 a.m. – 12:30 p.m.

Palais des Festivals, Auditorium K
 "Will New Technologies Make Or Break Classical Music?"

In the last five years, new technologies have infiltrated every part of the recording business, even the classical-music sector. Whether it's selling over the Internet, downloading samples as a marketing tool or re-releasing material on DVD and SACD, no record company, however small, can ignore it. What part do these new technologies play in the future strategies of independent classical-music record companies? Will they revive the classical-music market and enable niche marketing? Will the cost of new formats like DVD be unaffordable for small classical labels, or will they produce the upsurge in the classical market that resulted from the creation of the CD format?

3:00 p.m. – 5:00 p.m.

Majestic Hotel, Salon Royan

"Come Together: Partnerships And Alliances Are The Rights Societies' Blueprint For Progress In The 21st Century"

Merger and acquisition are simply facts of life in the commercial world, as technology emphasizes that business is largely about fast, accurate, low-cost management of data and money. Collecting societies are essentially in the same business—exploring options for efficiency and even

Continued on page 104

CONGRATULATIONS TOUTES NOS FELICITATIONS A LA

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MIDEM 2000

CONFERENCE SCHEDULE

Continued from page 103

survival. But, in their case, the trend is toward international alliances and common standards. There are different approaches to the same ends, as this panel of top executives from rights societies will discuss.

JANUARY 25

10:30 a.m. - 12:00 noon

Majestic Hotel, Salon Royan
 "Music Publishing: Issues And Options For Online Licensing"

With the emergence of e-track and the speeding up of deliv-

ery methods through the Internet, music publishers are gearing up for online licensing. The panel will identify the issues at stake and describe some of the options.

3:00 p.m. - 5:00 p.m.

Majestic Hotel, Salon Royan

"Music On The Internet: Is It A Give-Away Media Or A Money Machine?"

This panel will discuss how, when and where music people will earn their royalties in the new century.

3:30 p.m. - 5:30 p.m.

Palais des Festivals, Auditorium K
 "Don't Just Think Jazz, Think Business! Tools For Reaching New Audiences"

International jazz experts in marketing and distribution discuss how to develop new audiences for jazz, including direct marketing, Internet, access to media, special products, jingles and soundtracks. What assumptions can be made from these different experiences to set up new marketing rules in order to enlarge the circle of jazz consumers? How do these new marketing tools impact the artistic content?

JANUARY 26

10:00 a.m. - 1:00 p.m.

Palais des Festivals, Auditorium K
 "34th Traditional Annual FIDOF Assembly"

FIDOF, founded in 1966, is the only official organization incorporating professionals from more than 360 festivals worldwide. FIDOF has proven to be a must for singers, artists, composers, publishers, managers, record companies, festivals and cultural-event organizers. It is an international link for its members from around the world. During the 2000 Assembly, the calendar of festivals will be made public, and there will be the official inauguration of FIDOF's International Foundation board members from 25 countries. The FIDOF International Showcase 2000 also will be featured. ■

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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	9	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
2	5	4	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	3	11	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
4	2	16	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
5	4	7	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
6	11	7	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
7	18	13	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
8	7	36	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
9	13	8	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
10	9	4	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
11	6	12	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
12	22	9	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
13	15	6	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
14	12	6	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98
15	20	12	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
16	14	4	INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99
17	28	10	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
18	17	8	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
19	RE-ENTRY		LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
20	16	7	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
21	26	3	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
22	19	215	THE WIZARD OF OZ ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
23	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
24	34	10	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
25	27	4	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
26	10	34	A CHRISTMAS STORY	MGM Home Entertainment Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
27	31	10	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
28	29	8	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
29	NEW ▶		BLAST FROM THE PAST	New Line Home Video Warner Home Video N4749	Brendan Fraser Alicia Silverstone	1999	PG-13	14.98
30	25	8	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98
31	8	74	HOW THE GRINCH STOLE CHRISTMAS! ◆	Warner Home Video M201011	Animated	1966	NR	14.95
32	NEW ▶		THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
33	RE-ENTRY		TOMORROW NEVER DIES	MGM Home Entertainment Warner Home Video M207409	Pierce Brosnan Michelle Yeoh	1998	PG-13	14.95
34	32	18	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
35	RE-ENTRY		INSANE CLOWN POSSE: STRANGLEZ	Interscope Video MCA Music Video 21003	Insane Clown Posse	1999	NR	22.95
36	24	16	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
37	38	12	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95
38	21	98	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
39	23	7	MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	Various Artists	1999	NR	24.99
40	37	3	CHINATOWN	Paramount Home Video 155161	Jack Nicholson Faye Dunaway	1974	R	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, 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	15	2	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
2	19	2	THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
3	3	15	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
4	1	7	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
5	20	2	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
6	4	6	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
7	9	6	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
8	NEW ▶		DICK (PG-13)	Columbia TriStar Home Video 02696	Kirsten Dunst Michelle Williams
9	2	8	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
10	NEW ▶		RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
11	12	3	DEEP BLUE SEA (R)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
12	6	10	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
13	10	11	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
14	11	6	THE HAUNTING (PG-13)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
15	NEW ▶		THE RED VIOLIN (R)	Universal Studios Home Video 84495	Samuel L. Jackson Greta Scacchi
16	8	10	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
17	14	10	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
18	13	8	LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni
19	RE-ENTRY		THE IRON GIANT (PG)	Warner Family Entertainment Warner Home Video 17644	Animated
20	5	7	INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.

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Top DVD Sales™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	NEW ▶		THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
2	2	16	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
3	1	3	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
4	9	3	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
5	6	4	THE GENERAL'S DAUGHTER (R) (29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe
6	3	8	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
7	4	10	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
8	5	5	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
9	16	22	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
10	12	3	AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan
11	7	6	WILD WILD WEST (PG-13) (24.98)	Warner Home Video 17175	Will Smith Kevin Kline
12	13	2	MICKEY BLUE EYES (PG-13) (24.98)	Warner Home Video 92565	Hugh Grant James Caan
13	10	7	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
14	11	7	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
15	8	10	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
16	15	9	NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
17	14	7	THE HAUNTING (PG-13) (29.99)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
18	18	6	PINK FLOYD: THE WALL (R) (31.98)	Columbia Music Video/Sony Music Video 950210	Bob Geldof
19	19	5	THE LITTLE MERMAID (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18767	Animated
20	RE-ENTRY		THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz

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Home Video

MERCHANTS & MARKETING

New 'Theodore Tugboat' Titles On Deck For This Spring

BY PATRICIA BATES

HALIFAX, Nova Scotia—"Theodore Tugboat" sets sail again at retail when Warner Home Video releases two new tapes from the PBS series.

Due this spring are "Theodore's Night Time Adventures" and "Theodore's Underwater Mysteries," which follow the series' 1998 video launch.

"We're all committed to regular releases, but we just don't know whether they will be once or twice annually," says the show's executive producer, Andrew Cochran. "We have 130 stories that have aired on PBS-TV and CBC-TV [Canadian Broadcast Co.], so we have an extensive library from which to draw for home

video."

Theodore Tugboat is a miniature, 24-inch-long vessel that is docked in a swimming pool harbor on a Halifax soundstage, where the series is filmed. The harbor master is a life-size Denny Doherty, an original member of '60s folk/rock group the Mamas & the Papas. Doherty commands the fleet in Big Harbor as he narrates the voices of tugboats Theodore, Hank, Emily, Foduck, and George.

Coinciding with the release of the video, Cochran Entertainment, which produces the show, will begin this spring a tour by a 105-ton version of Theodore, christened Theodore Too!,

with ports of call up and down the Atlantic Coast in May. Doherty will likely make a few appearances.

During Theodore Too!'s four- to five-week excursion, visitors to the ship will learn about the ocean and its vessels when it docks in New York, Boston, and other ports.

"Most TV shows like ours have costumed characters, but we knew we couldn't do that with Theodore Tugboat," says Cochran, who is also chairman/CEO of Halifax-based Cochran Entertainment. "That's why we developed our five Theodore Tugboat [15-by-20-foot] inflatables to go to festivals and malls."

Other "Theodore Tugboat" mer-

chandise includes Brio magnetized wooden sets; Imagiix construction toys; Ertl plastic vehicles and tub toys; and International Playthings jigsaw puzzles, games, and stickers. Random House has volumes of "Theodore Tugboat" children's books. In addition, Mad River Clothing Co. manufactures "environmentally responsible" T-shirts, ballcaps, sweats, and polar fleece vests that are available only in Canada.

Like its television counterpart, Theodore Too! has black-and-white eyes that move by hydraulics and a red baseball cap near its smokestack. A 400-horsepower diesel turbo-charged engine powers the vessel to reach speeds of 8½ knots.

When construction began in March 1999, more than 7,000 people visited the show's Web site each day to view the progress of Theodore Too!, which was built at Snyder's Ship Yard, near Lunenburg. The Theodore Tugboat site generates more than 70 million hits a year and is accessed at www.cochran.com/theodore and www.pbs.org/tugboat.

Theodore Too! is 65 feet from bow to stern and has a keel of yellow birch, oak, maple, and other timber. A captain and two full-time mateys operate the "pleasure craft," which has its own lounge, wheelhouse, galley, four cabins, head, and laundry.

Cochran says the inspiration for building the boat came to him while looking out his office window. "One day, we were watching the tugs go by our offices on Purdy's Wharf when we said, 'Why can't we just put eyes and a hat on one of them?'" he says.

Cochran says PBS stations along



Denny Doherty, an original member of the Mamas & the Papas, is the harbor master on "Theodore Tugboat" from Warner Home Video.

the ship's route are eager to promote its arrival in their towns. "We have more requests for it than we can fulfill. We still haven't taken Theodore Too! on its test run yet, so we don't know how quickly it can sail from place to place. But we want to do several tours along the Great Lakes to the Gulf of Mexico over the next few years."

In 1998, Warner released three titles: "Theodore Helps A Friend," which took 1999's Parents Choice honors; "Big Harbor Bedtime"; and "Theodore's Friendly Adventures." In 1999 came "Theodore's Exceptional Friends," along with a handbook.

The series is in its seventh year on PBS and has won numerous awards, including best preschool program or series and the Award of Excellence from the Alliance for Children and Television in 1994 and 1996, respectively.

DVD, VHS Boxed Sets Popular As Holiday Gifts, With More DVD Packs To Come

This week's column was prepared by Billboard correspondent Catherine Applefeld Olson.

BOXING DAYS: The music industry figured out a long time ago that the boxed set is an excellent way to revitalize catalog. And while gift packs are certainly not newcomers to the video industry, they finally seem to have come into their own this holiday season, with strong sales reports from a variety of retailers on both VHS and DVD boxes.

Kirk Kirkpatrick, video buyer for the Owensboro, Ky.-based chain WaxWorks/VideoWorks, says he was pleased with the performance of almost all the boxed sets that were released in the late fourth quarter, particularly Paramount's "Indiana Jones" three-pack and ABC News' three-tape "The Century—America's Time," hosted by Peter Jennings, which actually came out almost a year ago.

"Paramount's television advertising for the 'Indiana Jones' pack seemed to be very helpful to us," Kirkpatrick says. "Boxed sets have been around in audio for a long time, and it seems like this year the video people really caught on. We were happy overall with all of the packs around the holidays and hope to see a lot more."

Kirkpatrick says "The Century," a \$60-plus ticket item, was especially strong at Wal-Mart's online site, for which WaxWorks fulfills all orders. "That one seemed to do very well online," he says. "Perhaps some sales were missed other places, because some stores don't carry the selection of these types of titles that they need to carry. There is definitely a strong demand [for boxed sets] based on sales we had."

As the DVD market continues to mature at a staggering rate, the parade of DVD boxed sets already available and set to debut this winter is fittingly impressive.

Among the hot properties is New Line Home Video's "The Nightmare On Elm Street" eight-disc boxed set that packs all of the Freddy Krueger movies, plus a bonus interactive disc of "Nightmare" history and information that came out in December. Paramount Home Video recently released three boxes—a Tom Cruise action box featuring "Top Gun," "Days Of Thunder," and "Mission: Impossible"; a set of movies based on the books of Tom Clancy; and a "Star Trek Generation Widescreen" collection of movies starring the later-day crew of the Enterprise.

Columbia TriStar debuted a three-pack of titles from director Wolfgang Peterson: "Das Boot," "Air Force One," and "In The Line Of Fire," with a price tag of \$75.95. The box is the first in a new line of director-driven boxes that will each include the director's signature on the packaging. The next set will be out in June.

On Feb. 1 Columbia TriStar will debut a DVD box for the countless people who got players for the holidays and are anxious to build their collections. The \$97.95 SRP DVD Starter's Kit contains "Sleepless In Seattle," "Godzilla," "The Mask Of Zorro," and "Ghostbusters," four titles that director of marketing Alison Biggers

says "best represent the benefits of the format."

Universal Studios Home Video unleashed the "Campus Comedy" collection, featuring "American Pie," "Fast Times At Ridgemont High," and "Animal House." A Ron Howard box ("EdTV," "Apollo 13," and "Backdraft"), a Steve Martin collection,

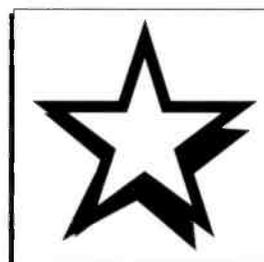
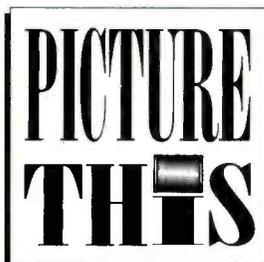
and an Adam Sandler box are due this month, to be followed by a John Belushi set.

"Most of our DVD sets contain collector's editions, and for DVD, when you have strong movies combined with bonus material that's really a bonus, consumers recognize that extra value," says Universal spokesman Evan Fong.

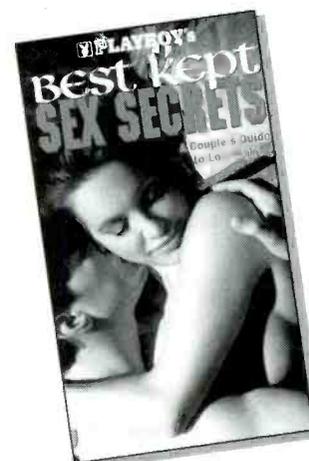
While it revs up its DVD boxed-set presence, Universal is still going strong on VHS boxes. In March the company will inaugurate its "Comedy Legends" series of collector's boxes with the eight-title Abbott and Costello set. The box, due March 7 with a suggested price of \$94.98, contains seven titles, plus an infomercial. Potential future "Comedy Legends" subjects include W.C. Fields, Mae West, Bob Hope, and the Marx Brothers.

TO BE OR NOT TO BE? Speaking of boxed sets: Although sources at Buena Vista Home Video would not confirm its existence, word has it that the distributor will release a boxed set sometime in the fourth quarter to commemorate the 20th anniversary of Miramax Pictures. The little studio behind such big-buzz films as last year's Oscar winner "Shakespeare In Love" has made an indelible mark on the motion picture scene in its relatively short tenure, and a set comprising a handful of its top titles would be a true boon for retailers.

In the meantime, Sony Classical in February will release "The Best Music Of Miramax Films."



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Warner Unleashes Massive Campaign For 'Pokémon' Release

POKÉMOVIE MANIA: Unless you're recently arrived from the Klaat Nebula, you are aware that the Pokémon phenomenon is the biggest grade-school kid craze in recent memory—at present, it's said to be a \$6 billion worldwide franchise. As such, it's a cinch that the home video release of "Pokémon: The First Movie," which arrives in stores March 21, will be one of the top-selling videos of the year.

Still, Warner Bros. Home Video is launching what the company describes as its largest marketing, advertising, and promotional campaign ever to support the release. Both video and DVD will carry a \$26.98 suggested retail price tag.

"We're putting a lot of marketing might behind this campaign," says

Warner Home Video manager **Danielle Giovanelli**. "It's the biggest of its kind in the history of Warner Home Video and will generate over 9 billion consumer impressions. We're really trying to make the video release of 'Pokémon: The First Movie' a major event."

The campaign involves the customary raft of ads, encompassing TV, print, in-school, in-store, and Internet advertising, in conjunction with promotional partners Kraft, Clorox, Zenith, Wizards of the Coast, Atlantic Records, the Kids' WB! television network, and a major fast food chain to be announced soon. A "golden ticket" program will award five winners a "Pokémon: The First Movie" prize package, including a trip to Japan.

The video/DVD itself will come



by *Moira McCormick*

with value-added items, such as an exclusive Wizards of the Coast official Pokémon game card, featuring movie character Mewtwo, and two pieces of never-before-seen footage. "One of them is a preview for 'Pokémon: The Second Movie,' which comes out this summer," says Giovanelli, "and the other shows the story of Mewtwo's origin. Each runs about two minutes. These value-added features really speak to the franchise—they make the video a collectible in itself."

The contest involves five golden tickets inserted into five randomly selected "Pokémon: The First Movie" VHS packages (à la **Roald Dahl's** "Charlie And The Chocolate Factory"). The recipients will win a prize package including a first-edition starter set of game cards featuring Team Rocket (the hilarious Pokémon villains); a trip for two (child plus parent or guardian) to Japan, where they'll meet with the Pokémon card game creator **Mr. Ishihara**; and a \$1,000 shopping spree at retail store the Pokémon Center.

Nintendo, whose Game Boy game launched the Pokémon craze, will include an offer for a free "Pokémon Players Stadium Guide" inside each video and will distribute a \$3 rebate for the video in 1 million Pokémon Stadium games, which will be available in March. Zenith will offer a \$30 rebate on its portable gaming television with each video or DVD purchase, supporting the promotion with a national print ad campaign.

Heinz will run a \$5 video rebate in a national free-standing insert, as well as on 5 million packages of its ketchup. Kraft will offer a \$3 video rebate on 4 million packages of Kraft Singles cheese, supporting the promotion with \$2 million in television and point-of-sale advertising. Clorox will run print advertising featuring a free Pokémon poster offer with purchase of VHS or DVD and/or two Clorox products.

Each copy of "Pokémon: The First Movie" will come with a consumer booklet featuring a further \$5 rebate coupon good for purchase of the video plus one Heinz Ketchup and any Ore-Ida Fried Potatoes product; an offer for a free "Pokémon Players Stadium Guide" with a subscription to Nintendo Power magazine; and the \$30 Zenith portable gaming TV rebate.

Special features for DVD players include a commentary with movie director **Michael Haigney** and producer **Norman Grossfeld**, the "Pokémon: The Second Movie" pre-

view, the theatrical trailer, a music video by M2M called "Don't Say You Love Me," and an instructional feature, "How To Play Nintendo's Stadium Game."

Special features for DVD-ROM PCs include the Pokémon Web site archived on disc; a retrospective of anime and video games; text-only guides to Nintendo games; links to the Warner Home Video, Warner Bros. Online, and Warner Bros. Studios Stores Web sites; DVD sampler trailers; and a "special Web events page" (a live screening with chat event).

Giovanelli adds that Warner Home Video is launching a promo-

tion with America Online called Be the Pokémon Webmaster. "Winning kids get to fly to Los Angeles and meet with a top Web designer and help design a Pokémon Web site on AOL with the designer," she says. "Details of further online promotions are still being worked out."

Retailers can call a toll-free Warner Home Video number to secure a point-of-purchase kit that includes 10 buttons, as well as one window cling, one counter card, one poster, and one mini-character dangler. Warner is holding a retail display contest, with prizes to include Zenith multimedia TVs and DVD players.

Cobham To Teach Jazz Via DVD

This story was prepared by **Sam Andrews** of *The Hollywood Reporter* in London.

LONDON—Jazz drumming great **Billy Cobham** has embarked on an ambitious multimedia project that could transform the way big-band jazz is presented at venues worldwide.

Cobham, who lectures around the world on jazz, told *Billboard* he is in the process of putting together a DVD with the London Jazz Orchestra (LJO) that will enable students to play along with his compositions.

"The idea is that you can mute the sound of the drums or the whole rhythm section and play their parts," he says. "I want to do the same thing with other instruments such as the lead trumpet, saxophone, and trombone."

Cobham says work on the project is already under way at his North London base in the Angel, Islington, area. He is working on an animated version of himself as a visual tutor for the DVD that will be incorporated in the final work at the Centro Multimedia in Terni, Umbria, in Italy, where the DVD will be authored. Footage of the LJO is scheduled to be shot in May at Tweedle Music in Rome with **Felipo Bussi**, who shot Cobham's first teaching video, "Drums By Design."

With his record company, Eagle Records, having passed on the project, Cobham has found private financing for the venture. He believes there is a major educational market for the disc based on his teaching experience around the world.

He will market and sell it through his Web site—www.billycobham.com—which he says has already had 20,000 hits in the 10 months since it was set up. "I don't have a choice; no record company

is interested in me making a big-band recording. The artist is really the record company. They promise to promote and market, but the artist is pretty much left to do that, and if they get lucky they sell some records, and if not the record company moves on to another project."

Cobham first came to public prominence with **John McLaughlin** in the Mahavishnu Orchestra, and in the course of his 30-year career, he has played with jazz legends such as **Oscar Peterson**, **Miles Davis**, and **Count Basie**, as well as **Peter Gabriel** and the **Grateful Dead**.

He has been a pioneer of new technology in music and was one of the first percussionists—along with **Max Roach** and **Tony Williams**—to use the electronic drum controller made in 1968 by **Milan's Meazzi Drum Co.** Currently he gives tutorials in the Far East, Australia, Europe, and North America.

The DVD will expand the teaching and learning experience even further, he says.

"This project has several levels," he explains. "It will give me a record, allow me to analyze my own writing by examining the individual parts of my compositions, and I can take it into a university using my **Apple Mac G3** and a video card and play along with the disc."

In addition, the DVD could lead to a more practical way to bring the big-band experience to local festivals.

"Every festival would like a big band to play, but they are generally too expensive," he says. "What if I came with four of the guys from the London Jazz Orchestra, and we got some of the local players to play the other parts based on learning from my DVD?"

Billboard®

JANUARY 22, 2000

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THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
◀ No. 1 ▶					
1	1	8	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999	19.96
2	6	287	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
3	11	8	BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY Nickelodeon Video/Paramount Home Video 835963	1999	9.95
4	4	14	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
5	7	53	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
6	5	14	MARY-KATE & ASHLEY: FASHION PARTY Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
7	16	4	POKEMON: PIKACHU PARTY Viz Video/Pioneer Entertainment 1049	1999	14.98
8	24	4	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
9	18	98	HOW THE GRINCH STOLE CHRISTMAS! ♦ Warner Family Entertainment/Warner Home Video M201011	1966	14.95
10	3	10	MUPPETS FROM SPACE Columbia TriStar Home Video 04251	1999	21.95
11	15	176	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
12	23	2	BARTOK THE MAGNIFICENT FoxVideo 0279	1999	19.98
13	25	4	POKEMON: GREAT RACE Viz Video/Pioneer Entertainment 1050	1999	14.98
14	22	12	TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946	1999	12.95
15	NEW ▶		THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
16	14	14	POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D	1999	14.98
17	RE-ENTRY		BUGS BUNNY: BIG TOP BUNNY Warner Home Video 17683	1999	14.95
18	21	56	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
19	RE-ENTRY		MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
20	RE-ENTRY		THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
21	2	18	POKEMON: SEASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D	1999	14.98
22	17	12	POKEMON: THE SISTERS OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D	1998	14.98
23	12	6	TELETUBBIES: MERRY CHRISTMAS PBS Home Video/Warner Home Video 3998	1999	19.95
24	RE-ENTRY		LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
25	RE-ENTRY		SCOOBY-DOO AND THE WITCH'S GHOST Warner Family Entertainment/Warner Home Video 1486	1999	19.96

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

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We're looking for somebody with better than average communication and organizational skills, with someone between 1-2 years previous work experience in the music publishing field and/or sample clearance area (essential), and last, but not least, to have knowledge of contemporary music is helpful, but not mandatory.

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Qualified candidates should have a minimum of 5 years experience in production and inventory functions such as forecasting, material requirements planning, and inventory control. Experience in a distribution or manufacturing environment required. A college degree and/or APICS certification preferred. Industry experience preferred. Implementing supply chain or scheduling software experience a plus.

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Graphic Art Designer

New York office of international record label seeks experienced Graphic Art Designer with an eye for creativity & the ability to take a concept & run with it. Candidate must have prior record company experience & be familiar with designing album artwork, ad layout & promotional materials.

Please fax resume to (212) 664-8391.

SALES POSITION

Major independent label seeks experienced sales person. Distribution & retail sales experience is a must. Must have extensive knowledge & relationships with distributors or retail stores. You must have excellent communication skills, be motivated & detail oriented. Computer skills a must. Competitive salary.

Fax resume to: 212-944-0822

DIRECTOR OF COPYRIGHT

Famous Music Publishing, a major film and television affiliated publisher located in the West Los Angeles area, is seeking a qualified candidate to head its copyright department as a member of the executive team.

Ideal candidate will possess 10+ years experience including 5 years in a management capacity. Requires a thorough understanding of music publishing contractual rights, U.S. copyright duration, registration processes with rights societies and the U.S. copyright office, mechanical license procedures, controlled composition rate calculations, and sample clearance issues. Proficiency in music publishing computer systems from a design or conversion perspective a plus.

For consideration, please submit resume with salary history/requirements to: **Paramount Pictures, Attn: Job #99897/Z, 5555 Melrose Ave., Hollywood, CA 90038-3197.** Equal Opportunity Employer.



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Applicant should have background in multi-unit entertainment retailing, a passion & knowledge for music, good computer, communication & organizational skills, & a high level of energy, creativity, & enthusiasm. Benefits include 401K, major medical, light travel, & an opportunity to earn a commission for the person with the right experience.

Candidates should submit a letter stating compensation history & a complete resume, in confidence to: **Bruce Carlock, President of Music City Record Distributors, Inc., P.O. Box 22773, Nashville, TN 37202 or email perkp@mcrd.com**

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SALES 'EXPLOSION' DELIGHTS RETAILERS

(Continued from page 70)

says A&B Sound's Orr. Irwin agrees, saying, "Santana's 'Supernatural' did just awesome for us. That was really exciting to see."

Retailers agree that the compilations "Big Shiny Tunes 4" (JVT/EMI) and "MuchDance 2000" (Sony), plus Dion's "All the Way... A Decade Of Song" (Columbia), led the way in Christmas sales by a sizable margin at their chains. Several retailers, however, contend that these top sellers fell short of being blockbusters.

"Big Shiny Tunes 4" sold disappointingly," says Baker. "Sales were off by 50% from the previous ones in the series. Also, while we had some great product this year, we didn't have many smash records."

"Big Shiny 4" did not sell as expected," agrees Heibin. "Also, some big rock titles released in November that we expected to do well didn't."

Echoing the opinions of key retailers in other major markets (Billboard, Jan. 15), Canadian merchants say there were fewer clear-cut turkeys this Christmas. "There weren't albums that stiffed for us," says Baker. "In fact, albums I thought might stiff didn't. I thought George Michael ["Songs From The Last Century"] would be a risky buy, but we've reordered it. Bryan Ferry ["As Time Goes By"] also kept on going. Nas ["Nastradamus"] was probably the one major [sales] disappointment."

Says Orr, "The titles we thought would sell sold and—for the most part—we didn't buy long on the stiffs."

Despite the year's impressive beginning, Baker, for one, predicts a quick downturn by the month's end. "We don't have enough new sellers coming," he says. "We'll all have to come up with strong promotions."

WAL-MART GERMANY

(Continued from page 67)

favorable trading terms (German music prices are among the highest in Europe). Sources indicate the rackjobbers will be advised of Wal-Mart's intentions in meetings to be scheduled soon.

Label executives say they have heard that the merchant wants to aggressively expand its market share in music, which is currently thought to be less than 1%. Germany's largest overall music accounts are, by several estimates, the Metro/Media Market/Saturn combine of department stores, electronics outlets, and music/video sites; the Mueller drugstore chain; the Karstadt department store group; and the specialist merchant World of Music.

Wal-Mart certainly expects to influence the markets it serves in Europe. "We've already started making changes [to the local retail culture]," says spokeswoman Martina Menz, referring to Wal-Mart's acquisition of Interspar, the 74-store German hypermarket chain (Billboard, Dec. 26, 1998).

She adds, "I think the Wal-Mart approach appeals to German consumers. We aren't just copying our U.S. strategy."

Programming

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McCAIN'S FCC REQUEST QUESTIONED. Presidential candidate Sen. John McCain, R-Ariz., is under fire for pressuring the Federal Communications Commission (FCC) last month to act on a proposed \$35 million station swap between Sinclair and Paxson Communications that would give Paxson a TV outlet in Pittsburgh, the only top 20 market in which it does not own a station. Critics say McCain's actions came after he received \$20,000 in campaign donations from Paxson execs and lobbyists. They also call his efforts hypocritical, noting his campaign-finance-reform efforts.

In a letter to FCC Chairman Bill Kennard, first uncovered by The Boston Globe, McCain asks the commissioners to reveal to him in writing how they intended to vote and when a vote will take place. In a response, Kennard tells McCain that it is inappropriate for the commissioners to announce how they intend to vote before they cast a vote, worrying it "could have procedural and substantive impacts on the commission's deliberations and, thus, on the due process rights of the parties."

Commissioner Gloria Tristani also told McCain she would not comply with his request "in order to preserve the integrity of our process." The deal was eventually approved, with only Kennard and Tristani voting against it. On the campaign trail in New Hampshire, McCain is downplaying the letter, pointing out his office has frequently distributed copies of letters he has written to Kennard to the press.

REALNETWORKS EXTENDS YAHOO! AGREEMENT. RealNetworks, which streams in excess of 500 radio stations, has extended its 5-year-old license agreement with Yahoo!, which owns music carrier Broadcast.com. As part of the deal, Yahoo! will continue to use RealNetworks audio and video plug-ins on its site and offer upgraded versions for download. Meanwhile, RealNetworks and Universal Music Group (UMG) have struck an alliance that will see UMG music available for sale via download by midyear. Both singles and albums will be sold via still-unnamed new technology, which will be incorporated into an upgrade of RealJukebox to be released later this year.

SIRIUS, XM MAKE CES ANNOUNCEMENTS. Both satellite radio services made several announcements at the Consumer Electronics Show earlier this month in Las Vegas. XM Satellite Radio reached a preliminary agreement that allows Sony Electronics to design, manufacture, and market XM-ready audio products, including radios for the portable, home, after-market, and original equipment manufacturer car stereo markets. Meanwhile, the BMW Group says it will offer Sirius Satellite Radio receivers in its cars and Land Rovers in 2001. Sirius will also work with BMW to develop data and other visual functions for its radios. Besides BMW, Sirius has deals to install its receivers in Ford, Mazda, Jaguar, and Volvo cars sold in the U.S. Sirius has also begun trading on Nasdaq; its symbol is SIRI.

CRB NAMES FIRST-EVER JOCK AWARDS FINALISTS. Country Radio Broadcasters has announced the finalists for its first-ever Air Personality Awards. A second round of judging by a blue-ribbon panel is under way, and winners will be announced in early February. They will win a trip to Nashville to participate in a panel at the Country Radio Seminar March 1-4. Following are the finalists: Large market: Karen and Scott, "The Moo Crew," WMIL Milwaukee; Danny Wright, WGAR Cleveland; Hudson and Harrigan, KILT Houston; Harmon and Evans, WXTU Philadelphia; Erin Weber, WYCD Detroit; and Moby, WKHX Atlanta. Medium market: "Big Cat Daddy" Jim Diamond, KDRK Spokane, Wash.; David Earl Hughes and Dexter, WUSY Chattanooga, Tenn.; Andy and Alison, WIVK-FM Knoxville, Tenn.; Wayne Gardner and Shelby Mitchell, "The Breakfast Club," WKSJ Mobile, Ala.; and Scott Innes, WYNK Baton Rouge, La. Small market: "The Breakfast Bunch," WOOZ Carbondale, Ill.; Dean and Eric, KVCJ Canton, Texas; K.P. and Mary, WYXY Springfield, Ill.; Darlene Dixon, WLWI Montgomery, Ala.; and Mike and Dana, KGEE Midland, Texas.

CLEAR CHANNEL BUYS BACK KTJM. Clear Channel has exercised its option to buy back R&B oldies KTJM Houston (the former hip-hop KHYS) from Faith Broadcasting. KTJM simulcasts KJOJ Houston and was sold to Faith in 1994 for \$15 million, when it was Clear Channel's only station in the market.

From Competition To Cohabitation

Late-'90s Radio Consolidation Made Rivals Teammates, Among Other Changes

This story was prepared by Airplay Monitor's Sean Ross with Dana Hall, Frank Saxe, Marc Schiffman, Jeff Silberman, and Phyllis Stark. Billboard wraps up its three-part look at radio programming in the '90s by spotlighting the years 1996-99.

One of the oddest effects of the 1996 Telecommunications Act is how it changed competitors into cohabitators.



JACOBS

"Programmers were trained to be ninja warriors, fighting for concert sponsorships, album exclusives, and ratings," says consultant Fred Jacobs. "Today, many PDs have had to completely revamp their skill sets and learn to get along with their competitors—many of whom became teammates," he says.

The transition wasn't easy. The late '90s were marked by street wars between stations that were destined to be co-owned or even between those that already were, such as KMEL and KYLD San Francisco.

There were other odd scenarios resulting from consolidation. Greg Stevens found himself displaced by Jacor in San Diego, then happily employed by the same folks in Dallas. And being fired by AMFM's WKTU New York for contest-fixing didn't stop Hollywood Hamilton from remaining on that station as host of an AMFM syndicated show.

But other programmers, such as Tampa, Fla., market veteran Mason Dixon, believed that "consolidation has basically put me out of work. Once Clear Channel shows you the door, you're [out of] 800 stations."

And even before 1996, staffers from R&B WJMI Jackson, Miss., had tried to avoid being duopolized by their rival by starting a third R&B outlet. When that station failed, few were able to return to WJMI. (They couldn't work for WJDX Jackson either: The station that became a poster child for duopoly in the late '80s was blown up in a 1998 frequency swap.)

The late '90s saw group programming titles proliferate, while consultants consolidated or took PD jobs again. They saw the departure of not only some major groups but some owners that you thought would never get out (Buck Owens, Great Empire, Zapis Broadcasting). They saw the U.S. Department of Justice, in 1996, insert

itself into consolidation, compelling spinoffs of some stations but doing little to slow the process overall, while the Federal Communications Commission (FCC) often found itself too busy defending its right to exist to Congress to significantly affect consolidation.

Consolidation kept the programming makeup of a market in constant flux, although the way duopoly partners were employed would change.

"At first it was 'buy 'em and get 'em out of the format.' Now it's 'buy them and keep them in the format,'" says Stevens. Clear Channel's Jack Taddeo recalls being in the middle of a perceptual study while at SFX when news came down that his group was buying the competing station, forcing the assembled strategists to turn their attention from destroying the rival to integrating it into the cluster. "It was like the 3D chess game you see on 'Star Trek,'" he says.

Consolidation also brought concerns about spot loads, as they rose not only to help pay the "zillion times cash flow" prices that stations had been sold for but also as a result of the major groups' entrenchment in the network/syndication business. Billboard/Monitor initially reported that country PDs were concerned about their spot loads in 1995; by 1997, the spot-load issue was everywhere.

COUNTRY COMES FULL CIRCLE

By 1997, country was already markedly more conservative than it had been in 1993-94, sounding a lot like the AC-flavored format it was in the late '80s. It would also return to its ratings levels of the late '80s. And, as consultant Rusty Walker notes, country stations "are able to generate more revenue now in these 'terrible' days than we were in the wonderful days of the early '90s."

There were also attempts to fragment country radio. Country oldies popped up on a handful of FMs and a Jones Radio satellite format in 1997-98, right when Grammy voters and Johnny Cash were giving country radio the finger for not supporting veteran artists. (It made good, to an extent, with George Jones and Kenny Rogers in 1999.)

Alternative country isn't yet on full-signal major-market FMs, but it has added spice to KPLX (the Wolf) Dallas' Texas Country format and emerged as one of the most-listened-to Internet formats. As in 1990, there are still attempts at a country/classic rock hybrid (the Texas Thunder Network) and current-driven country, although one recent attempt, WGRX Baltimore, lasted only a year.

Country programmers found themselves with another concern in 1997:

Would top 40, which showed only a brief interest in country crossovers during the country boom, steal Shania Twain, LeAnn Rimes, and Faith Hill? There's no significant correlation between crossover activity and the format's ratings yet, but there are concerns that so much crossover-ready country product is diluting the format.

TOP 40: SEMI-CHARMED LIFE

Top 40 PDs who spent much of the early '90s with only an occasional "Two Princes" or "Life Is A Highway" to be thankful for, had a lot more uptempo product by mid-decade, thanks to both modern rock crossovers and the dance/pop boom. But as 1997 began, they were about to get something else: Spice Girls.

Some attribute a lot of top 40's early-'90s doldrums to one act, New Kids On The Block, and PDs' inability to program younger-leaning music without overdosing on it. So while teen groups had been a force in the U.K. for several years, here they had been restricted to those crossing over from the R&B side (i.e., Boyz II Men).

The mother/daughter appeal of teen acts here was already evident in 1997, when Billboard/Monitor reported that much of top 40's ratings turnaround was being driven by adults, not teens. The teen acts were also the reason that, by 1997, mainstream top 40 was starting the lion's share of its own records, rather than modern.

"The biggest sign [that top 40] was rebounding was when you saw these artists like Backstreet Boys and Britney Spears and 'N Sync suddenly exploding in sales," says consultant Steve Perun. "In 1995, eight of the top 10 records were either alternative or hip-hop. Now [they're] records that can be heard exclusively on top 40."

As with any hot genre, there were concerns about a boy-/girl-group backlash within 18 months. But at year's end, the teen acts remain consistent hitmakers. In fact, the format has achieved its best musical balance in 15 years.

By 1997, the major-market holes for top 40 were starting to fill up. By 1999, they were nearly gone. By decade's end, top 40 was no longer a format that was expected merely to flank other stations. It was expected to win.

ADULT TOP 40 ROCKS AGAIN

Despite the rapid growth of modern AC in 1996-97, by 1998 there was already considerable traffic out of modern AC, which was hurt by the resurgence of top 40 (for which it had been filling the hole in many markets).

In the mid-'90s, adult top 40 bore more resemblance to top 40 than it did
(Continued on next page)

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	15	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 5 weeks at No. 1
2	2	2	13	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	3	4	37	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
4	6	6	19	AMAZED BNA ALBUM CUT †	LONESTAR
5	4	7	21	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
6	5	5	23	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
7	7	8	31	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	10	11	25	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
9	8	9	40	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
10	11	13	9	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
11	13	15	38	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
12	12	16	38	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
13	15	18	106	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
14	16	20	44	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
15	14	17	62	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
AIRPOWER					
16	21	23	4	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
17	18	21	12	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
AIRPOWER					
18	19	25	5	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
19	17	22	17	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
20	22	26	10	THERE SHE GOES SQUINT/ELKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
21	23	28	17	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
22	27	30	3	I LEARNED FROM THE BEST ARISTA ALBUM CUT †	WHITNEY HOUSTON
23	25	19	9	YOUR LOVE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEATURING MICHELLE WRIGHT
24	20	—	24	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
25	26	29	6	I WANNA LOVE YOU FOREVER COLUMBIA 79262 †	JESSICA SIMPSON

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	29	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 14 weeks at No. 1
2	3	3	13	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	2	2	25	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
4	4	5	14	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
5	5	4	31	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
6	7	6	13	HANGAROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
7	6	7	31	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
8	10	11	41	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
9	11	9	15	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
10	9	10	38	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
11	8	8	26	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/550-WORK †	LEN
12	13	12	16	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
13	16	17	9	THE GREAT BEYOND WARNER BROS. SOUNDTRACK CUT †	R.E.M.
14	17	18	10	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
15	12	14	36	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
16	15	16	24	THERE SHE GOES SQUINT/ELKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
AIRPOWER					
17	19	22	10	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
18	18	19	11	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
19	14	13	22	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
AIRPOWER					
20	23	23	7	TAKE A PICTURE REPRISE 44788* †	FILTER
21	22	21	17	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
22	21	20	15	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
23	24	24	7	EVERYTHING YOU WANT RCA ALBUM CUT	VERTICAL HORIZON
24	25	26	5	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
25	27	25	7	THAT I WOULD BE GOOD (LIVE) MAVERICK ALBUM CUT/REPRISE †	ALANIS MORISSETTE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. † Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

FROM COMPETITION TO COHABITATION

(Continued from preceding page)

to a softer, more gold-driven AC format that played currents 20 times a week, if at all. But in 1998-99, some AC PDs—seemingly inspired by mainstream top 40's new strength with adults—experimented with some of the modern product that once separated the two formats.

R&B: MORE OLDIES, FEWER OWNERS

In R&B radio, the big programming story was the rise of "Jammin' oldies." R&B oldies had been on FM on a consistent basis since 1995, but the format began proliferating rapidly in 1998-99, although only a handful of the new stations directly targeted black listeners. That occasionally led to on-air sniping of the same sort seen in the "urban vs. churban" wars of the '80s.

Some adult R&B outlets, such as WPLZ Richmond, Va., and WSVY Norfolk, Va., tried to head off the gold rush by jammin' the oldies themselves. Others, beginning with WHQT (Hot 105) Miami and WSOL Jacksonville, Fla., added more currents and became "hot urban ACs."

The late '90s saw the ongoing rise of hip-hop at R&B stations. There was also the slow-but-notable rise of gospel.

Consolidation cut a wide swath through R&B radio, leaving what WBLK Buffalo, N.Y., PD Skip Dillard called "less competition, fewer broadcasters, fewer black-owned powerhouse stations, and fewer black programmers in our largest markets."

Megapoly exiled heritage stations KMJM St. Louis and WENN Birmingham, Ala., to lesser frequencies in 1997 and put the staff of WFXC Raleigh, N.C., through two separate

sales to the same owner. And while the '90s began with Los Angeles gaining a full-signal R&B outlet, they ended with the prospect of KKB T L.A. being dismantled by a sale to a competitor.

Then again, the phenomenal rise of Cathy Hughes and Alfred Liggins' Radio One also brought Boston its first R&B FM at

decade's end. Radio One's expansion through the second half of the decade, including the rebuilding of WKYS Washington, D.C., was one of the few success stories for African-American owners in the '90s, along with the success of Blue Chip Broadcasting. By 1995, the hopes of such owners had already been dealt a significant blow by the elimination of the minority tax certificate, one of several discouraging rulings for minority broadcasters that included the overturning of 29-year-old equal employment opportunity rules in 1998.

That wasn't the year's only disheartening development, as a leaked memo by a division of national rep firm Katz confirmed what many in R&B radio already knew, that their listeners were being painted as "suspects," not "prospects," by rival broadcasters. The resulting fallout would eventually involve both the FCC and Vice Presi-

dent Al Gore.

ROCK: CROSSTOWN TRAFFIC

By 1996, there was already considerable blurring of the lines between active and modern rock, but the confusion was highlighted that year by the launch of KXTE (Extreme Radio) Las Vegas. Was KXTE modern? Active? A lot of the acts it played were too, well, extreme for stations in either format. At least in 1996.

By the late '90s, there was a steady stream of station traffic in both directions between active and modern. Some album-to-modern converts (WMMS Cleveland, KICT Wichita, Kan.) returned to their roots. But others are still passing them on the highway, such as WWDC-FM Washington, D.C. Meanwhile, active is again in a station-building mode, while some stations continue to confound all attempts at definition by mixing modern currents and active gold.

By 1997, some modern rockers had softened noticeably in an effort to head off modern AC. By 1998-99, however, the modern AC threat had dissipated, and the "extreme" acts were such a force that even such traditionally adult-leaning outlets as WPLY (Y100) Philadelphia and WNNX (99X) Atlanta were rocking harder.

Some stations, however, opted for the other side of the divide. Gary Schoenwetter's KCNL San Jose, Calif., was the first outright "modern oldies" station, but WPLT Detroit, which followed suit, had been billing itself as "modern hits of the '80s and '90s" since 1997. (Modern and "Jammin' oldies" weren't the only new gold formats of the late '90s. As soon as the '70s gold rush turned sour in 1996, KQMO Springfield, Mo., announced a switch to the all-'80s format now heard on WXST Columbus, Ohio, and WXXY Chicago.)

The upshot of all this, contends consultant Alex DeMers, is that "modern in a lot of ways has gone away. The real alternative format had a very brief life span—two or three years. Now it's become modern AC and active."

But album rock was hardly untouched. From 1998 on, it was common to see heritage outlets segue to classic rock (or cut back their currents to the point where they may as well have). And some one-time powerhouses left the format altogether, most notably WNEW New York.



DILLARD



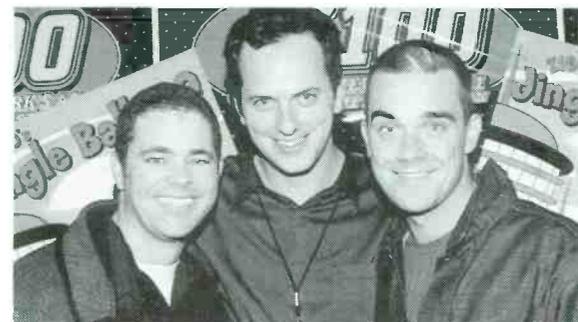
HUGHES



Among the evening's best performances at top 40 WHZ (Z100) New York's Jingle Ball was the one from Lenny Kravitz, center. He is shown flanked by, from left, Z100 morning man Elvis Duran, director of marketing/advertising Theresa Beyer, PD Tom Poleman, Z100 Morning Zoo member Christine Nagy, assistant PD Sharon Dastur, and Z100's Axel Nemetz.



Boy band of the moment LFO created a cascade of teen screams during its performance at the Z100 Jingle Ball, WHZ New York's annual star-studded concert event. Shown, from left, are band members Rich Cronin, Devin Lima, and Brad Fischetti, posing for inclusion in Teen People magazine.



The 1999 WHZ (Z100) New York Jingle Ball has become one of the nation's premiere all-star concert events at the year's end. One reason why: a left-of-center performance this year from U.K. sensation Robbie Williams, right. He is pictured with an unidentified Columbia Records staffer at left and Z100 PD Tom Poleman.

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	26	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
2	2	2	14	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
3	4	4	9	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
4	3	3	20	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
5	5	5	8	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
6	6	6	16	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
7	7	7	23	I NEED TO KNOW COLUMBIA	MARC ANTHONY
8	8	8	13	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
9	12	13	9	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
10	9	9	16	WAITING FOR TONIGHT WORK/550-WORK	JENNIFER LOPEZ
11	11	10	12	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
12	13	12	17	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
13	14	15	12	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
14	21	23	4	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
15	10	11	24	STEAL MY SUNSHINE WORK/550-WORK	LEN
16	16	17	29	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
17	18	14	34	WHERE MY GIRLS AT? MOTOWN	702
18	17	19	30	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
19	20	20	10	HANGIN' AROUND DGC/INTERSCOPE	COUNTING CROWS
20	15	16	23	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
21	22	22	8	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
22	28	31	7	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
23	31	32	4	TAKE A PICTURE REPRISE	FILTER
24	32	35	3	FALLS APART LAVA/ATLANTIC	SUGAR RAY
25	25	28	15	ANGELS CAPITOL	ROBBIE WILLIAMS
26	27	29	8	SEXUAL (LI DA DI) TOMMY BOY	AMBER
27	RE-ENTRY	3		ALL THE SMALL THINGS MCA	BLINK-182
28	26	25	16	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
29	29	27	13	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
30	23	21	11	SHAKE YOUR BON-BON C2	RICKY MARTIN
31	NEW ▶	1		TRICKY, TRICKY RCA	LOU BEGA
32	30	36	20	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
33	36	33	6	GOT YOUR MONEY ELEKTRA/EEG	OL' DIRTY BASTARD FEATURING KELIS
34	NEW ▶	1		THANK GOD I FOUND YOU COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
35	NEW ▶	1		AMAZED BNA	LONESTAR
36	33	34	22	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
37	NEW ▶	1		SAY MY NAME COLUMBIA	DESTINY'S CHILD
38	NEW ▶	1		EVERYTHING YOU WANT RCA	VERTICAL HORIZON
39	RE-ENTRY	5		GIRL ON TV ARISTA	LFO
40	38	—	20	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z

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. 223 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. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Italian Threesome Eiffel 65 Is On A 'Blue' Streak With International Hit

BLUE HEAVEN: When the members of Italian trio Eiffel 65 released their dance-happy pop track "Blue (Da Ba Dee)" in October 1998, they were disappointed when radio across that country failed to take notice.

"There was no response from the market," says the group's producer/vocalist/computer wiz, **Jeffrey Jey**. "It was pretty dead."

But months later, Jey, with fellow twentysomethings **Maurizio Lobina** (producer/composer) and **Gabry Ponte** (DJ/producer/composer), suddenly heard people all around "talking about 'blue' this and 'blue' that. We didn't really understand what was happening."

It's safe to say that once radio clued in to the cut's irresistible spirit and singsongy lyric about a guy who lives in a single-hued world, "Blue" had turned red hot.

"Suddenly, everything changed," Jey acknowledges. "It was like we had signed a contract with the devil, and it turned everything around."

Over the course of 1999, the song took the globe by storm, topping singles charts in some 16 countries, including the U.K., Australia, Canada, Germany, Spain, Sweden, and Greece.

Now, "Blue" has shown its colors on U.S. radio, where the Republic/Universal release, issued to radio at the beginning of December, is already No. 9 on The Billboard Hot 100 and No. 5 on Top 40 Tracks, a chart reflecting pop airplay. Meanwhile, the aptly titled album, "Europop," hopped into the top 25 in last issue's The Billboard 200, at No. 23. This issue, it catapults to No. 12.

"That song got such a big reaction from people around the office that we said, 'All rightie' and put it right on-air," says **Annette Wade**, music director of KUMX New Orleans. "Then it got No. 1 phones from the first week. It was insane. You just can't get that hook out of your head."

Today, it is the station's most-played track, with an astonishing 89 spins in one recent week alone. "We usually take a long time to move a song up to power rotation. This one went straight from new music to power," Wade says.

"It's a huge record here," says **Jeff McCartney**, PD of KZHT Salt Lake City. "Literally, from the day we put it on the air, it exploded. We started off in nights, saw the reaction we were getting, and moved it to all day-parts immediately. I think there's a record like this that comes along every once in a while that turns out to be a sure-fire home run and sounds different from anything else."

Says **Tony Mann**, music director for WAPE Jacksonville, Fla., "It's by far our No. 1 request, with over 350 requests a week. Our No. 2 has about 100 requests, so that's how far ahead this song is. It's one of the biggest-requesting songs that we've ever played—and I've been here for 8½ years. I think it hit at the right time,

because you don't have a lot of tempo playing Christmas music and with the slew of fall ballads out there."

"These songs hit a nerve with people, and there's no way to explain it," says **Kim Garner**, VP of marketing and artist development at Universal.



by Chuck Taylor

"It's the magic of music. We'd been watching the record take off in Europe, and there was quite a competitive bidding war going on for it here. Now, after just over four weeks, the album has gone platinum."

Whether it's the melody, the trippy electronic effects, or the uptempo beat that has led to such international appeal, there's no doubt that at least part of the song's success has to do with its odd yet compelling lyric.

"The way the song was put together was a curious thing," Jey says. "We were playing with this one part of the tune, and thought it was pretty cool, and wondered where we might go

with it. One of the guys said, 'Why don't we make this into a pop song?' and I started working on lyrics."

"I was thinking about the things that describe the way

people are," he says. "When you get to a certain age, you realize the things that you like and the things you don't. These things are what determine your lifestyle, where you really only accept the things that you like and isolate everything else. So there's this guy with a blue house and a blue window, meaning that he searched for and found the things that best fit his world."

The song's success is a peak moment to date for the trio. On an individual basis, they have produced a series of top 10 European dance-floor hits throughout the '90s, working under executive producer **Massimo Gabutti**, who oversees producer/acts/label umbrella Bliss Corp. (BlissCo) in Italy.

Each of the guys brought a variety of influences to their combined force as Eiffel 65. Jey, who was born in Italy but grew up in Brooklyn, N.Y., was influenced by **Rod Stewart** and **Duran Duran**; Lobina studied classical piano in Italy; and Ponte has been a celebrated club DJ in much of Europe.

But their musical prowess didn't

necessarily lend itself to choosing a name for themselves. As fans of technology, the three decided to let a computer arbitrarily come up with a suitable moniker.

"We were annoyed by that task, so we hit a button and the name popped out," says Jey. That was the "Eiffel" part. The addition of "65" occurred after a bizarre twist of fate.

"We got the rough of the record, and no one understood where the number came from," Jey says. "Each of us was thinking that the other inserted it somewhere along the line."

It turns out that BlissCo's Gabutti was writing down a phone number and part of it—"65"—inadvertently transferred through onto the legal papers of the contract. "We had the feeling that maybe it was meant to be, so we left it," Jey says.

There's nothing arbitrary about the places that success has carried the three, however. Follow-up single "Move Your Body" has done well in a variety of nations, and a number of U.S. programmers also give the album a thumbs up.

"I actually love it. I crank it up at home all the time," says **Harry Legg**, assistant PD/music director of WKIE Chicago. "It seems that radio has been slow in the States to respond to that kind of sound. I compare it to **Erasure**, with maybe a touch of the **Pet Shop Boys**. In any case, there are definitely some other great tracks on the set."

"I certainly don't want to write off Eiffel 65 on one song," says **Alex Tear**, PD of WDRQ Detroit. "I think part of the attraction of 'Blue' is its European sound. I was watching the world unfold during the millennium specials, and it seems that the universal language of music is really beginning to open up."

No argument there: The winning track has sent the trio to packed clubs and venues around the world, making that random phrase "Eiffel 65" a part of the music world's vernacular. Still, Jey says, life remains in check.

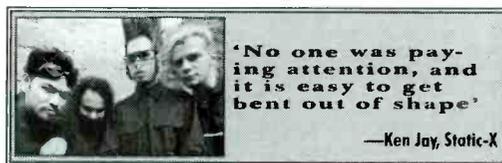
"We've been through this a couple times with successes in Italy, and we've been working together for eight years now, so we really don't see it as taking off and living a new life and being someone new. I was hanging out with the guys in the band before 'Blue,' and we're friends now just like we've always been. It's like we're taking off on a holiday, just meeting a lot of new people and bringing our music places we've never had the opportunity to do before."

Don't mistake humility for lack of enthusiasm, though. According to Jey, "The reaction from all over the place, from Finland to Russia, has been the same, and we're kind of surprised by that. Having a live show and seeing the people singing along to the music is something we're enjoying. We're getting good feedback, and that really gives you a kick."

Static-X is an example of the classic overnight success story 10 years in the making. "People keep saying that we came out of nowhere," says drummer Ken Jay. "But it actually has taken us a lot longer to get noticed and signed. Then you have to tack on the eight months of nonstop touring since we put our first album out. It's been a long haul."

Now Jay can look back on the band's patience and perseverance with pride, but waiting and seeing wasn't always easy. "We were getting to a point where we were really disappointed that we hadn't accomplished what we had set out to do yet. It was like no one was paying attention, and it is easy to get bent out of shape," Jay says. "Instead of getting lethargic about it, we got mad and wrote

a lot of songs with that anger." "Push It," No. 39 on Modern Rock Tracks last issue, was one such song. "Our music and lyrics are fairly aggressive. We are less about telling



specific stories than we are about painting pictures. 'Push It' explains that we aren't the kind of band who just gives up. If someone pushes us in a corner, we will fight like hell to get out of it. The

first time we played it live, you could hear a pin drop before the few people that were there went crazy. Since then, we've opened or closed every show with it. It's a special song, and people have latched on to it the way they did with Metallica's 'One.' It is our 'One.'"

But Jay realizes the recent interest in the band's self-described "evil disco" can go just as quickly as it came. "We just want people to hear the music and enjoy it. It's the most amazing thing I've ever done, and we would like to make every album as strong as this one. If they aren't, it's no one's fault but ours. And I'm not fooling myself. Bands don't last forever. Realistically, how far can you take a sense of humor that writes songs called 'Love Dump'?"

Firstlook.com Pacts With Citadel Group

BY CHUCK TAYLOR

Firstlook.com, a music Web site that allows artists and labels to showcase new music to the masses, has forged a partnership with radio group owner Citadel Communications that will post the site's genre-specific playlists on the radio group's individual radio station Internet sites and offer a link to www.firstlook.com.

The link will expand firstlook.com's reach, allowing music enthusiasts to sample new music in the categories of their choice, according to Rand Bleimeister, CEO of firstlook.com.

"Citadel's radio station Web sites had very little content, and we realized, What is more appropriate than placing a chart with constantly evolving new music with their sites?" he says. "The deal will also allow Internet sites of popular radio stations to increase their audiences by providing a significant value-add for the music fans who visit their site."

Currently, firstlook.com features more than 600 songs in its 12 genres and, since its September launch, has linked with 2,000 various sites.

"We believe this is good news for everyone involved," adds Citadel VP of new media Bill Perrault. "We are tapping the power of the Internet to expand what we offer to listeners."

Specific genres in the Citadel deal are alternative, R&B, pop, and country. Visitors click on song titles, which then stream audio along with a pop-up window that links to the advertiser's Web site, often with an opportunity to purchase the music. It also gives visitors alternative tracks and a chance to rate songs.

According to the companies, music advertisers will be able to reach "thousands of active music consumers far more efficiently" than do traditional banner advertisers. The music advertisers, in turn, pay a cost-per-click fee each time a consumer listens to their songs and is sent to their Web sites.

Citadel, which owns 178 AM and FM stations in 37 markets, will prominently feature the genre-specific chart that matches stations' formats on their station Web sites and receive a percentage of the revenue generated per click. Firstlook.com will also advertise on 48 Citadel radio stations in 21 markets.



It's Melissa! But Look Who Got The Trophy. WBMX (Mix 98.5) Boston recently hosted its annual MixFest for 100,000 fans, featuring the likes of Blondie, Fastball, Ben Folds Five, Sixpence None The Richer, Luscious Jackson, Citizen King, Lou Bega, Vonda Shepard, and, shown here, Melissa Etheridge. She is pictured with Mix 98.5 VP of programming Greg Strassel, who just happens to be holding his Billboard/Airplay Monitor station of the year award.

Billboard®

JANUARY 22, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	2	2	8	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
2	1	1	20	HIGHER HUMAN CLAY	CREED WIND-UP †
3	3	3	17	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	4	18	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
5	5	5	12	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
6	7	7	8	BREADLINE RISK	MEGADETH CAPITOL
7	6	6	21	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
8	8	8	15	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	10	10	18	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
10	9	9	11	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
11	11	12	15	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
12	15	15	10	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
13	12	11	25	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
14	14	14	38	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
15	13	13	15	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
16	16	16	4	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
17	17	17	5	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
				AIRPOWER	
18	32	35	3	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
19	18	21	6	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
20	22	25	4	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
21	23	22	8	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
22	20	19	14	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
23	24	23	11	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
24	25	27	7	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA †
25	19	18	13	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
26	29	29	6	LIFE JACKET JUMP START	SIMON SAYS HOLLYWOOD
27	21	20	17	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
28	26	28	9	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
29	30	31	25	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
30	33	32	10	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
31	31	33	11	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
32	27	24	14	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
33	36	36	4	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
34	28	26	16	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
35	35	30	24	DENIAL HOME	SEVENDUST TVT †
36	34	34	12	SIMON SAYS FREAKS OF NATURE	DRAIN 13TH THE ENCLAVE/MERCURY/IDJMG
37	40	—	2	WAIT AND BLEED SLIPKNOT	SLIPKNOT I AM/ROADRUNNER
38	38	40	5	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
39	RE-ENTRY	2		STILL AFTER YOU CHRONICLE KINGS	EARTH TO ANDY GIANT/REPRISE †
40	37	37	6	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEEG †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 64 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. © 2000, Billboard/BPI Communications.

Billboard®

JANUARY 22, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	15	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
2	2	2	16	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
3	4	4	17	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	5	5	15	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
5	3	3	18	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
6	9	9	5	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
7	7	6	20	HIGHER HUMAN CLAY	CREED WIND-UP †
8	6	7	15	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
9	8	8	11	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
10	10	10	16	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL †
11	13	12	10	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
12	11	13	8	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
13	14	14	21	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
14	12	11	18	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
15	15	15	13	ALIVE BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
16	17	16	21	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
				AIRPOWER	
17	25	25	4	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/VEEG †
				AIRPOWER	
18	26	27	4	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
19	16	17	11	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
20	19	21	8	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
21	18	18	5	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
22	20	19	6	MISERABLE A PLACE IN THE SUN	LIT RCA
23	21	20	7	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
24	24	24	6	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
25	23	23	15	HANGIN' AROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
26	NEW ▶	1		WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
27	22	22	14	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
28	NEW ▶	1		LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA
29	27	26	17	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
30	33	35	4	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
31	30	28	14	SEXX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
32	38	38	3	CRUSHED "END OF DAYS" SOUNDTRACK	LIMP BIZKIT Geffen/INTERSCOPE
33	NEW ▶	1		NATURAL BLUES PLAY	MOBY V2
34	34	34	15	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
35	28	29	22	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
36	29	30	12	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/550-WORK †
37	NEW ▶	1		STOP THE ROCK GETTIN' HIGH ON YOUR OWN SUPPLY	APOLLO 440 550 MUSIC/550-WORK
38	32	32	9	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
39	31	33	21	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG †
40	37	31	11	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †

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 Lil Wayne, Tha Block Is Hot
- 2 D'Angelo, Untitled (How Does It Feel)
- 3 Missy "Misdemeanor" Elliott, Hot Boyz
- 4 Angie Stone, No More Rain (In This Cloud)
- 5 Jay-Z, Do It Again (Put Ya Hands Up)
- 6 Mariah Carey, Thank God I Found You
- 7 Donell Jones, U Know What's Up
- 8 Sissqo, Got To Get It
- 9 Brian McKnight, Back At One
- 10 Ginuwine, None Of Ur Friends Business
- 11 DMX, What's My Name
- 12 Will Smith Feat. Biz , So Fresh
- 13 2Pac F/Outlaw, Baby Don't Cry (Keep Ya Head Up II)
- 14 Eve, Love Is Blind
- 15 Ice Cube, You Can Do It
- 16 Q-Tip, Breathe & Stop
- 17 Mary J. Blige, Deep Inside
- 18 Juvenile, U Understand
- 19 J-Shin, One Night Stand
- 20 Montell Jordan, Get It On Tonight
- 21 Da Brat, That's What I'm Looking For
- 22 Goodie Mob, Get Rich To This
- 23 Blaque, Bring It All To Me
- 24 Jagged Edge, He Can't Love U
- 25 ♪, The Greatest Romance Ever Sold
- 26 Hot Boys, I Need A Hot Girl
- 27 Sammie, I Like It
- 28 Guy, Dancin'
- 29 Notorious B.I.G., Dead Wrong
- 30 Jennifer Lopez, Feelin' So Good
- 31 Kelis, Caught Out There
- 32 Lauryn Hill & Bob Marley, Turn Your Lights Down Low
- 33 Tracie Spencer, Still In My Heart
- 34 Dr. Dre, Still D.R.E.
- 35 Amel Larrieux, Get Up
- 36 Kevon Edmonds, 24/7
- 37 Ideal, Creep Inn
- 38 Ginuwine, R.L. Tyrrese, Case, The Best Man I Can Be
- 39 LL Cool J, Shut 'Em Down
- 40 Lil' Zane, Money Stretch
- 41 Mint Condition, If You Love Me
- 42 Coco, Triffin'
- 43 Dave Hollister, Can't Stay
- 44 Nas, Nastradamus
- 45 The Lox, Wild Out
- 46 Whitney Houston, I Learned From The Best
- 47 Limp Bizkit F/Method Man, N 2 Gether Now
- 48 Ol' Dirty Bastard, Got Your Money
- 49 Puff Daddy, Best Friend
- 50 Youngbloodz, 85

NEW ONS

- Method Man/Redman, Y.O.U.
Outsidaz, Rah Rah
Chocclair, Let's Ride
3-6 Mafia, Who Run It
Yungstar, Knockin' Pictures Off Da Wall
Lil' Troy, Where's The Love
Black Rob, Whoa



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Gary Allan, Smoke Rings In The Dark
- 2 Alan Jackson, Pop A Top
- 3 Clay Walker, Live, Laugh, Love
- 4 Clint Black, When I Said I Do
- 5 Shania Twain, Come On Over
- 6 Lonestar, Smile
- 7 LeAnn Rimes, Big Deal
- 8 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 9 Reba McEntire, What Do You Say
- 10 Faith Hill, Breathe
- 11 Kenny Chesney, She Thinks My Tractor's Sexy
- 12 Chely Wright, It Was
- 13 Ty Herndon, Steam
- 14 Dixie Chicks, Cowboy Take Me Away *
- 15 Brooks & Dunn, Beer Thirty
- 16 Andy Griggs, She's More *
- 17 Julie Reeves, What I Need *
- 18 Martina McBride, Love's The Only House *
- 19 Tracy Lawrence, Lessons Learned *
- 20 Chaele Temison, Just Because She Loves There *
- 21 Jo Dee Messina, Because You Love Me *
- 22 Shedeja, This Woman Needs *
- 23 Mark Wills, Back At One *
- 24 Trisha Yearwood, You're Where I Belong *
- 25 Jessica Andrews, Unbreakable Heart *
- 26 Montgomery Gentry, Daddy Won't Sell The Farm *
- 27 Toby Keith, How Do You Like Me Now *
- 28 Asleep At The Wheel, Cherokee Maiden
- 29 Phil Vassar, Carlene
- 30 Steve Holy, Don't Make Me Beg
- 31 Brad Paisley, He Didn't Have To Be
- 32 Keith Urban, It's A Love Thing
- 33 Tim McGraw, Something Like That
- 34 George Jones, The Cold Hard Truth
- 35 Sherrie Austin, Little Bird
- 36 Trace Adkins, Don't Lie
- 37 Alecia Elliott, I'm Diggin' It
- 38 Jennifer Day, The Fun Of Your Love
- 39 Kenny Rogers, Buy Me A Rose
- 40 Steve Wariner, I'm Already Taken
- 41 Anne Murray, Let There Be Love
- 42 Jim Lauderdale, Still Not Out Of The Woods
- 43 The Mavericks, Here Comes My Baby
- 44 Travis Tritt, Move It On Over
- 45 Trisha Yearwood, I'll Still Love You More
- 46 Charlie Robison, My Hometown
- 47 Chris LeDoux, Stamped
- 48 Kenny Chesney, How Forever Feels
- 49 Steve Wariner, Two Teardrops
- 50 The Mavericks, Things I Cannot Change

NEW ONS

- Jerry Kilgore, The Look
Marty Raybon, Cracker Jack Diamond
Rebecca Lynn Howard, Out Here In The Water
Shania Twain, Rock This Country
Yankee Grey, Another Nine Minutes



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, What A Girl Wants
- 2 Britney Spears, From The Bottom Of My Broken Heart
- 3 Backstreet Boys, Show Me The Meaning Of Being Lonely
- 4 Kid Rock, Only God Knows Why
- 5 DMX, What's My Name
- 6 Korn, Falling Away From Me
- 7 Blink-182, All The Small Things
- 8 Jay-Z, Do It Again (Put Ya Hands Up)
- 9 Limp Bizkit F/Method Man, N 2 Gether Now
- 10 Blaque, Bring It All To Me
- 11 Mariah Carey, Thank God I Found You
- 12 Filter, Take A Picture
- 13 Foo Fighters, Learn To Fly
- 14 Savage Garden, I Knew I Loved You
- 15 Eve, Love Is Blind
- 16 Dr. Dre, Still D.R.E.
- 17 LFO, Girl On TV
- 18 Celine Dion, That's The Way It Is
- 19 Sugar Ray, Falls Apart
- 20 Rage Against The Mach, Guerrilla Radio
- 21 Bush, Letting The Cables Sleep
- 22 Jennifer Lopez, Feelin' So Good
- 23 Brian McKnight, Back At One
- 24 Enrique Iglesias, Rhythm Divinetal
- 25 Juvenile, Back That Thang Up
- 26 2Pac F/Outlaw, Baby Don't Cry (Keep Ya Head Up II)
- 27 Powerman 5000, Nobody's Real
- 28 Counting Crows, Hanginaround
- 29 Jessica Simpson, I Wanna Love You Forever
- 30 Metallica, No Leaf Clover (S&M Live)
- 31 Beck, Sexx Laws
- 32 D'Angelo, Untitled (How Does It Feel)
- 33 Smash Mouth, Then The Morning Comes
- 34 Marc Anthony, I Need To Know
- 35 Ol' Dirty Bastard, Got Your Money
- 36 Puff Daddy Feat. R. K. Satisfy You
- 37 R.E.M., The Great Beyond
- 38 Creed, What It
- 39 Sissqo, Got To Get It
- 40 Destiny's Child, Bug A Boo
- 41 Mandy Moore, Candy
- 42 Ice Cube, You Can Do It
- 43 Fatboy Slim, The Rockafeller Skank
- 44 Methods Of Mayhem, Get Naked
- 45 Will Smith, So Fresh
- 46 Stroke9, Little Black Backpack
- 47 Staind, Mudshovel
- 48 Notorious B.I.G., Dead Wrong
- 49 Q-Tip, Breathe & Stop
- 50 Juvenile, U Understand

NEW ONS

- Dr. Dre F/Eminem, Forgot About Dre
Juvenile, U Understand
Third Eye Blind, Never Let You Go
Oasis, Go Let It Out
Moby, Natural Blues
Nine Inch Nails, Into The Void
Lil' Zane, Money Stretch
System Of A Down, Sugar
P.O.D., Southtown
Hoku, Another Dumb Blonde
Sonique, It Feels So Good
The Lox, Wild Out



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brian McKnight, Back At One
- 2 Lenny Kravitz, American Woman
- 3 Celine Dion, That's The Way It Is
- 4 Santana Feat. Rob Tho, Smooth
- 5 Savage Garden, I Knew I Loved You
- 6 Smash Mouth, Then The Morning Comes
- 7 Christina Aguilera, What A Girl Wants
- 8 R.E.M., The Great Beyond
- 9 Ricky Martin, Shake Your Bon-Bon
- 10 Filter, Take A Picture
- 11 Sting, Brand New Day
- 12 Foo Fighters, Learn To Fly
- 13 Counting Crows, Hanginaround
- 14 Jennifer Lopez, Feelin' So Good
- 15 Whitney Houston, My Love Is Your Love
- 16 Mariah Carey, Thank God I Found You
- 17 Train, Meet Virginia
- 18 Sugar Ray, Falls Apart
- 19 Beck, Sexx Laws
- 20 Lenny Kravitz, Fly Away
- 21 Ricky Martin, Livin' La Vida Loca
- 22 Tina Turner, When The Heartache Is Over
- 23 Sugar Ray, Someday
- 24 TLC, Unpretty
- 24 Beth Hart, L.A. Song
- 26 ♪, The Greatest Romance Ever Sold
- 27 Faith Hill, Breathe
- 28 Lou Bega, Tricky, Tricky
- 29 Fatboy Slim, The Rockafeller Skank
- 30 Smash Mouth, All Star
- 31 Jennifer Lopez, Waiting For Tonight
- 32 Macy Gray, I Try
- 33 Marc Anthony, I Need To Know
- 34 Enrique Iglesias, Rhythm Divinetal
- 35 Sixpence None The Ric, Kiss Me
- 36 Backstreet Boys, I Want It That Way
- 37 Red Hot Chili Peppers, Scar Tissue
- 38 Goo Goo Dolls, Black Balloon
- 39 Sugar Ray, Every Morning
- 40 Christina Aguilera, Genie In A Bottle
- 41 Lou Bega, Mambo No. 5
- 42 Alanis Morissette, That I Would Be Good
- 43 R.E.M., Losing My Religion
- 44 Tai Bachman, She's So High
- 45 Len, Steal My Sunshine
- 46 Jennifer Lopez, If You Had My Love
- 47 Nirvana, Smells Like Teen Spirit!
- 48 Counting Crows, Mr. Jones
- 49 Goo Goo Dolls, Iris
- 50 Everlast, What It's Like

NEW ONS

- Red Hot Chili Peppers, Otherside
Backstreet Boys, Show Me The Meaning Of Being Lonely
Vertical Horizon, Everything You Want
Moby, Natural Blues
Beck, Debra
Oasis, Go Let It Out
A3, Woke Up This Morning
Bush, Letting The Cables Sleep
Aimee Mann, Save Me

Music Video

PROGRAMMING

Video Producers Issue Rider To Ensure Prompt Payment

MVPA OUTLINES INDUSTRY STANDARDS: One of the dirty little secrets in the music video industry is that there's often a tense relationship between record companies and the production companies they hire to make music videos. Perhaps the biggest complaint that production companies have is about payment: Production companies say that record companies often don't send them payment for their work in a timely manner and/or the production companies aren't properly compensated for their expenses.

The Music Video Production Assn. (MVPA), the nonprofit organization that represents music video production companies, has decided to take action by issuing a new rider to music video contracts that outlines industry standards for music video production. Record companies will be receiving this new rider by the end of January, says MVPA president Catherine Finkenstaedt.

"The music video industry has been operating under this antiquated formula," adds Finkenstaedt, an executive producer at A Band Apart Music Videos, whose recent credits include videos from Ricky Martin, Britney Spears, and Destiny's Child. "So much of what goes on is based on good faith and a handshake," she adds, "but things have changed since the early '80s, when a typical video would cost only \$35,000. Now we're making videos for millions of dollars, and the MVPA is adapting to this change by putting in writing what we feel are acceptable operations."

Following are some of the standards that will be required by the MVPA:

- Compensation for "overages" (approved expenses that run over the initial budget), to be paid no later than 30 days from the date of approval.
- A payment schedule in which an initial 50% of the approved video budget is either paid no later than five days before the first day of shooting or upon the production company's execution of the contract, whichever comes first. Of the approved remaining budget, 25% should be paid upon completion of principal photography, and the final 25% should be paid within 10 days of delivery of final materials.

"That's typically how it's done anyway," says a major-label video

production staffer who asked not to be identified. "If production companies don't get paid on time, it could be for any number of reasons: The edits weren't done properly or they didn't uphold their end of the bargain."

Elektra Records VP of video production Gina Harrell says, "We don't have payment problems with production companies. We require that they give us all of the backups and invoices. We can't pay until we get these materials."

Finkenstaedt says, "Unfortunately, there are too many record companies that treat production companies as lending institutions. There's a lot of miscommunication that leads to these



by Carla Hay

problems, and this [rider] is supposed to be a clarifying document." She admits that it may take a while before things improve: "We may have to put some screws on record companies that don't follow these guidelines. I can't say it will necessarily lead to legal action, but record companies need to know that we're serious about people conducting business by these standards."

In other MVPA news, the organization has a new address: Suite 104, 940 North Orange Drive, Hollywood, Calif. 90038. MVPA's E-mail address is still musivideo@aol.com.

The MVPA is also accepting entries for its ninth annual MVPA Awards. The deadline is Feb. 4. The entry fee per video is \$25 for MVPA members and \$50 for non-members. The awards show will be held April 7 at the Directors Guild in Los Angeles.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Bayonne, N.J.-based R&B/hip-hop program "Club Video Expo." TV affiliate: Comcast Cable in various New Jersey markets.

Time slots: 9-10 p.m. Fridays; 10 p.m.-midnight and 2 a.m.-4 p.m. Saturdays.
Key staffer: Jesse Simpson III, PD.
E-mail address: clubvideoexp@aol.com.

Following are the show's top five videos for the week ending Jan. 8:

1. DMX, "What's My Name" (Ruff Ryders/Def Jam).
2. LL Cool J, "Shut 'Em Down" (Warner Sunset/Atlantic).
3. E-40, "Big Ballin' With My Homies" (Jive).
4. Trick Daddy, "Boy" (Slip-N-Slide/Atlantic).
5. Lexi, "I'm A Winner" (Real Deal).

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 22, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOP

- 2Pac, Baby Don't Cry
Puff Daddy, My Best Friend
Britney Spears, From The Bottom Of My Broken Heart
Eve F/Faith Evans, Love Is Blind
Juvenile, Back That Thang Up
Juvenile, U Understand
Ginuwine, R.L. Tyrrese, Case, The Best Man I Can Be
LFO, Girl On TV
Whitney Houston, I Learned From The Best
Lil' Wayne, Tha Block Is Hot
Q-Tip, Breathe And Stop
Eiffel 65, Blue (Da Ba Dee)
Ginuwine, None Of Ur Friends Business
LL Cool J, Shut 'Em Down
Blaque, Bring It All To Me
Christina Aguilera, What A Girl Wants
Jay-Z, Do It Again (Put Ya Hands Up)
Pink, There You Go
Dr. Dre, Still D.R.E.
Mariah Carey, Heartbreaker (Remix)
Destiny's Child, Bug-A-Boo
Britney Spears, (You Drive Me) Crazy
Methods Of Mayhem, Get Naked
Limp Bizkit F/Method Man, N 2 Gether Now
Lauryn Hill, Turn Your Lights Down Low

NEW

- Backstreet Boys, Show Me The Meaning Of Being Lonely
Creed, What It
D'Angelo, Untitled (How Does It Feel)
Da Brat, That's What I'm Looking For
Ja Rule, Daddy's Little Baby
Jennifer Lopez, Feelin' So Good
R Aguilera, I Need To Know
Santana, Mana, Maria
Snoop Dogg Presents Tha Eastsidaz, G'd Up
Suicide Machines, Sometimes I Don't Mind
The Artist, The Greatest Romance Ever Sold
Will Smith, So Fresh
Youngbloodz, 85



Continuous programming
1515 Broadway
New York, NY 10036

- The Kinks, Down All The Days
Mary Chapin Carpenter, Down At The Twist And Shout
Warrant, Down Boys
PJ Harvey, Down By The Water
Vai, Down Deep Into Pain
Nasbyboy Kick F/Roger Troutman, Down For Yours
Alice In Chains, Down In A Hole
Semisonic, Down In Flames
Nine Inch Nails, Down In It
Straightjacket Fits, Down In Splendour
Lisa Stansfield, Down In The Depths Of The Nineteth
Gary Numan, Down In The Park
The Broadcasters, Down In The Trenches
Winger, Down Incognito
R. Kelly, Down Low Double Life
Jacky, Down On Me
Little River Band, Down On The Border
John Fogerty, Down On The Corner
Los Lobos, Down On The Riverbed
Jewel, Down So Long

Continuous programming



299 Queen St West
Toronto, Ontario M5V2Z5

- S Club 7, S Club Party (NEW)
Santana, Mana, Maria (NEW)
Sive, If Ya Gettin' Down (NEW)
Vengaboys, We're Going To Ibiza (NEW)
Bush, Letting The Cables Sleep (NEW)
Eve F/Faith Evans, Love Is Blind (NEW)
Jazmin, Better Be Good (NEW)
Kim Lukas, All I Really Want (NEW)
Patricia, My Rules (NEW)
Backstreet Boys, Show Me The Meaning Of Being Lonely
Jennifer Lopez, Waiting For Tonight
Chocclair, Let's Ride
Foo Fighters, Learn To Fly
Eiffel 65, Blue (Da Ba Dee)
Korn, Falling Away From Me
Rage Against The Machine, Guerrilla Radio
Will Smith, Will 2K
Chantal Kreviazuk, Before You
Limp Bizkit, Re-arranged
Christina Aguilera, What A Girl Wants



Continuous programming
Hawley Crescent
London NW18TT

- Britney Spears, Born To Make You Happy
Whitney Houston, I Learned From The Best
Lauryn Hill, Turn Your Lights Down Low
Enrique Iglesias, Rhythm Divine
Christina Aguilera, What A Girl Wants
Oasis, Go Let It Out
Tom Jones, Sex Bomb
Red Hot Chili Peppers, Otherside
The Corrs, Radio
Will Smith, Will 2K
Alice Deejay, Back In My Life
Travis, Why Does It Always Rain On Me
R. Kelly, If I Could Turn Back The Hands...
Sabrina Setlur, Letzte Bitte
Moby, Why Does My Heart Feel So Bad
Jennifer Lopez, Waiting For Tonight
Alice Deejay, Back In My Life
Westlife, I Have A Dream/Seasons In The Sun
Steps, Say You'll Be Mine

COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Lauryn Hill, Turn Your Lights Down Low
Filter, Take A Picture
Metallica, No Leaf Clover
Vertical Horizon, Everything You Want
Christina Aguilera, What A Girl Wants
Eiffel 65, Blue (Da Ba Dee)
Jennifer Lopez, Feelin' So Good
Kid Rock, Only God Knows Why
Will Smith, So Fresh
Lou Bega, Tricky, Tricky
Ming & FS, Madhattan Bound
Powerman 5000, Nobody's Real
The Mavericks, Things I Cannot Change
The Promise Ring, Emergency, Emergency



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Bush, Letting The Cables Sleep
Powerman 5000, Nobody's Real
Incubus, Pardon Me
Lo Fidelity Allstars, Blisters On My Brain
Hole, Be A Man
Creed, What It
The Chemical Brothers, Hey Boy Hey Girl
Gay Dad, Joy
Beck, Sexx Laws
Korn, Falling Away From Me
Bob Marley, Sun Is Shining
Stop The Rock, Apollo 440



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Powerman 5000, Nobody's Real
Metallica, No Leaf Clover
Agnostic Front, Riot Riot Upstart
Reveille, Permanent
Chevelle, Mia
311, Come Original
Len, Feelin' Alright
Crazytown, Toxic
Korn, Falling Away From Me
Stacy X, Push It
Blinker The Star, Below The Sliding Doors
Ben Harper And The Innocent Criminals, Bum To Shine
Earth To Andy, Still After You
Rollins, Get Some Go Again

JASON NEVINS

JONATHAN PETERS

BERMAN BROTHERS

HEX HECTOR



FAMOUS

FAMOUS ARTISTS AGENCY, INC.

IS PROUD TO ANNOUNCE
FAMOUS ARTISTS PRODUCERS

HEX HECTOR

- DONNA SUMMER • PRODUCED "I WILL GO WITH YOU" (EPIC) • GRAMMY NOMINATED
- DEBORAH COX • REMIX "NOBODY'S SUPPOSED TO BE HERE" (ARISTA)
- STING • REMIX "BRAND NEW DAY" (INTERSCOPE)
- JENNIFER LOPEZ • REMIX "WAITING FOR TONIGHT" (WORK)
- RICKY MARTIN • REMIX "SHE'S ALL I EVER HAD" (COLUMBIA)
- TINA TURNER • REMIX "WHEN THE HEARTACHE IS OVER" (VIRGIN)

BERMAN BROTHERS

- AMBER • PRODUCED "SEXUAL" (TOMMY BOY)
- THE MOFFATTS • WROTE/PRODUCED "I'LL BE THERE FOR YOU" (EMI)
- SKY • WROTE/PRODUCED "LOVE SONG" (EMI)

JONATHAN PETERS

- WHITNEY HOUSTON • REMIX "MY LOVE IS YOUR LOVE" (ARISTA)
- DONNA SUMMER • REMIX "LOVE IS THE HEALER" (EPIC)
- AMBER • REMIX "ABOVE THE CLOUDS" (TOMMY BOY)
- MONTELL JORDAN • REMIX "GET IT ON TONITE" (DEF JAM)
- PAULA COLE • REMIX "I BELIEVE IN LOVE" (WARNER BROS.)

JASON NEVINS

- BACKSTREET BOYS • REMIX "SHOW ME THE MEANING OF BEING LONELY" (JIVE)
- THE ARTIST • REMIX "THE GREATEST ROMANCE EVER SOLD" (ARISTA)
- MARC ANTHONY • REMIX "WHEN I DREAM AT NIGHT" (COLUMBIA)
- GARTH BROOKS • REMIX "RIGHT NOW" (CAPITOL)
- RUN DMC vs JASON NEVINS • REMIX "IT'S LIKE THAT" (SMILE/SONY)

FAMOUS

FAMOUS ARTISTS AGENCY, INC.

CONTACT: JERRY ADE x101 • VICKY BARADI x110

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 834 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	22	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN) 6 wks at No. 1
2	2	26	SMOOTH	SANTANA FEATURING ROB THOMAS (ARISTA)
3	3	14	I KNEW I LOVED YOU	SAVAGE GARDEN (COLUMBIA)
4	4	14	BRING IT ALL TO ME	BLAQUE (TRACK MASTERS/COLUMBIA)
5	5	9	WHAT A GIRL WANTS	CHRISTINA AGUILERA (RCA)
6	7	7	BLUE (DA BA DEE)	EFFEL 65 (REPUBLIC/UNIVERSAL)
7	6	20	I NEED TO KNOW	MARC ANTHONY (COLUMBIA)
8	8	11	THAT'S THE WAY IT IS	CELINE DION (550 MUSIC/550-WORK)
9	9	13	THEN THE MORNING COMES	SMASH MOUTH (INTERSCOPE)
10	10	21	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
11	29	5	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
12	12	13	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/IDJMG)
13	14	25	AMAZED	LONESTAR (BNA)
14	11	15	WAITING FOR TONIGHT	JENNIFER LOPEZ (WORK/550-WORK)
15	15	16	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
16	13	15	LEARN TO FLY	FOO FIGHTERS (ROSWELL/RCA)
17	22	9	TAKE A PICTURE	FILTER (REPRISE)
18	20	12	BREATHE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
19	17	16	MEET VIRGINIA	TRAIN (AWARE/COLUMBIA)
20	27	11	I WANNA LOVE YOU FOREVER	JESSICA SIMPSON (COLUMBIA)
21	32	7	THANK GOD I FOUND YOU	MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
22	18	29	BACK THAT THANG UP	JAY-Z FEATURING MARIE FRESH & L. HARVEY (CASH MONEY/UNIVERSAL)
23	45	4	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS (JIVE)
24	30	9	COWBOY TAKE ME AWAY	DIXIE CHICKS (MONUMENT)
25	34	13	WHAT DO YOU SAY	REBA (MCA NASHVILLE)
26	23	12	HANGINAROUND	COUNTING CROWS (DGC/INTERSCOPE)
27	35	9	MY BEST FRIEND	TIM MCGRAW (CURB)
28	19	39	WHERE MY GIRLS AT?	702 (MOTOWN)
29	16	24	STEAL MY SUNSHINE	LEN (WORK/550-WORK)
30	39	8	ALL THE SMALL THINGS	BLINK-182 (MCA)
31	25	8	RHYTHM DIVINE	ENRIQUE IGLESIAS (INTERSCOPE)
32	21	30	SOMEDAY	SUGAR RAY (LAVA/ATLANTIC)
33	26	29	BLACK BALLOON	GOO GOO DOLLS (WARNER BROS.)
34	37	10	GOT TO GET IT	SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
35	28	31	UNPRETTY	TLC (LAFACE/ARISTA)
36	33	14	HE DIDN'T HAVE TO BE	BRAD PAISLEY (ARISTA NASHVILLE)
37	44	6	HOT BOYZ	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MINE/EASTWEST/EEG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	36	11	POP A TOP	ALAN JACKSON (ARISTA NASHVILLE)
39	43	12	BIG DEAL	LEANN RIMES (CURB)
40	24	22	MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA (RCA)
41	31	14	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/EEG)
42	52	6	SMILE	LONESTAR (BNA)
43	38	15	WHEN I SAID I DO	CLINT BLACK (RCA (NASHVILLE))
44	57	4	I WANNA KNOW	JOE (JIVE)
45	51	7	NONE OF UR FRIENDS BUSINESS	GINUWINE (550 MUSIC/550-WORK)
46	41	18	SATISFY YOU	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
47	46	10	ANGELS	ROBBIE WILLIAMS (CAPITOL)
48	73	2	BACK AT ONE	MARK WILLS (MERCURY (NASHVILLE))
49	54	5	NO MORE RAIN (IN THIS CLOUD)	ANGIE STONE (ARISTA)
50	74	3	LOVE IS BLIND	EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
51	50	20	HIGHER	CREED (WIND-UP)
52	55	11	DEEP INSIDE	MARY J. BLIGE (MCA)
53	53	5	THE GREAT BEYOND	R.E.M. (WARNER BROS.)
54	42	10	SHAKE YOUR BON-BON	RICKY MARTIN (C2)
55	—	1	NEVER LET YOU GO	THIRD EYE BLIND (ELEKTRA/EEG)
56	65	2	FALLS APART	SUGAR RAY (LAVA/ATLANTIC)
57	—	1	BREATHE AND STOP	Q-TIP (ARISTA 2001/ARISTA)
58	66	7	LIVE, LAUGH, LOVE	CLAY WALKER (GIANT (NASHVILLE))
59	—	1	DO IT AGAIN (PUT YA HANDS UP)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
60	48	12	24/7	KEVIN EDMONDS (RCA)
61	56	14	ALL THINGS CONSIDERED	YANKEE GREY (MONUMENT)
62	—	1	EVERYTHING YOU WANT	VERTICAL HORIZON (RCA)
63	—	1	FORGOT ABOUT DRE	DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
64	61	4	SEXUAL (LI DA DI)	AMBER (TOMMY BOY)
65	—	1	UNTITLED (HOW DOES IT FEEL)	D'ANGELO (VIRGIN)
66	60	17	HOME TO YOU	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
67	—	1	SMOKE RINGS IN THE DARK	GARY ALLAN (MCA NASHVILLE)
68	—	1	WHAT'S MY NAME	DMX (RUFF RYDERS/DEF JAM/IDJMG)
69	69	6	THA BLOCK IS HOT	LIL' WAYNE (CASH MONEY/UNIVERSAL)
70	—	2	THE BEST MAN I CAN BE	GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
71	70	10	SHE THINKS MY TRACTOR'S SEXY	KENNY CHESNEY (BNA)
72	59	20	THERE SHE GOES	SIMPENCE NONE THE RICHER (SQUINT/ELEKTRA/EEG)
73	49	19	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)
74	63	17	THE CHEMICALS BETWEEN US	BUSH (TRAUMA)
75	68	5	IF YOU LOVE ME	MINT CONDITION (ELEKTRA/EEG)

Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	2	9	I WANT IT THAT WAY	BACKSTREET BOYS (JIVE)
2	1	6	ALL STAR	SMASH MOUTH (INTERSCOPE)
3	4	5	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)
4	5	2	I LOVE YOU	MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
5	3	4	SHE'S SO HIGH	TAL BACHMAN (COLUMBIA)
6	6	25	SLIDE	GOO GOO DOLLS (WARNER BROS.)
7	11	5	I DO (CHERISH YOU)	98 DEGREES (UNIVERSAL)
8	8	21	NO SCRUBS	TLC (LAFACE/ARISTA)
9	—	1	GET GONE	IDEAL (NOONTIME/VIRGIN)
10	7	4	SOMETHING LIKE THAT	TIM MCGRAW (CURB)
11	9	18	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
12	12	5	SCAR TISSUE	RED HOT CHILI PEPPERS (WARNER BROS.)
13	10	9	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN (MERCURY (NASHVILLE))

14	13	28	FLY AWAY	LENNY KRAVITZ (VIRGIN)
15	—	1	HEARTBREAKER	MARIAH CAREY FEATURING JAY-Z (COLUMBIA)
16	17	10	OUT OF MY HEAD	FASTBALL (HOLLYWOOD)
17	16	9	BAILAMOS	ENRIQUE IGLESIAS (OVERBROOK/INTERSCOPE)
18	19	5	SHE'S ALL I EVER HAD	RICKY MARTIN (C2)
19	18	12	IF YOU HAD MY LOVE	JENNIFER LOPEZ (WORK/550-WORK)
20	20	15	I WILL REMEMBER YOU (LIVE)	SARAH MCLACHLAN (ARISTA)
21	21	7	AMERICAN WOMAN	LENNY KRAVITZ (MAVERICK/VIRGIN)
22	14	8	SPEND MY LIFE WITH YOU	ERIC BENET FEATURING TAMIA (WARNER BROS.)
23	15	24	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)
24	23	57	TORN	NATALIE IMBRUGLIA (RCA)
25	22	24	BELIEVE	CHER (WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

24	24/7	(C-Town, BMI/White Rhino, BMI/TVT, BMI)
69	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/EMI April, ASCAP) HL
35	ALL THE SMALL THINGS	(EMI April, ASCAP/Fun With Goats, ASCAP) HL
73	ALL THINGS CONSIDERED	(Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
17	AMAZED	(Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
53	ANGELS	(EMI Blackwood, BMI/BMG, BMI) HL
66	AULD LANG SYNE	(Kenny G, BMI/Sony/ATV Tunes, ASCAP/Walworld, ASCAP) HL
4	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
55	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
28	BACK THAT THANG UP	(Money Mack, BMI)
27	BIG DEAL	(Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
39	BLACK BALLOON	(Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
82	BLING BLING	(Money Mack, BMI)
9	BLUE (DA BA DEE)	(Copyright Control) WBM
23	BREATHE	(Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
71	BREATHE AND STOP	(U Betta Like My Music, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanie, BMI) WBM
5	BRING IT ALL TO ME	(B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Trifani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkees, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
88	BUG A BOO	(Shekem Down, BMI/Hitco, BMI/Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM
59	CAUGHT OUT THERE	(The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
31	COWBOY TAKE ME AWAY	(Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
44	DANCIN'	(DoWhatGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belwa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
63	DEEP INSIDE	(Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
68	DO IT AGAIN (PUT YA HANDS UP)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Days's Day, BMI/Shukur Al-Din, ASCAP/1 Love KJ, ASCAP/All Money Is Legal, ASCAP) HL
92	DON'T SAY YOU LOVE ME	(WB, ASCAP/Pez, BMI/Cannotation, BMI/Fancy Footwork, ASCAP/Vaporem, BMI/Mewtwo, ASCAP/Lissom, ASCAP/Warner-Tamerlane, BMI) CLM/WBM
70	EVERYTHING YOU WANT	(Mascam, ASCAP/WB, ASCAP) WBM
64	FALLS APART	(Warner-Tamerlane, BMI/See Squared, BMI) WBM
75	FORGOT ABOUT DRE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Hard Workin' Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
89	G'D UP	(Dimetime, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL
15	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobak, ASCAP/Levors Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
22	GIRL ON TV	(Trans Continental, ASCAP/Dow Tone, ASCAP/BRY, ASCAP)
40	GOT TO GET IT	(Da Ish, ASCAP/Al West, BMI/Copyright Control)
45	GOT YOUR MONEY	(The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI/Warner-Tamerlane, BMI) HL/WBM
93	GUERRILLA RADIO	(Sony/ATV Songs, BMI/Retribution, BMI) HL
29	HANGINAROUND	(EMI Blackwood, BMI/Jones Falls, BMI) HL
18	HE CAN'T LOVE U	(Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
41	HE DIDN'T HAVE TO BE	(EMI April, ASCAP/Sea Gayle, ASCAP/Levo Ranch, ASCAP) HL
61	HIGHER	(Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)
78	HOME TO YOU	(Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
7	HOT BOYZ	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
51	IF YOU LOVE ME	(Mint Factory, ASCAP/EMI April, ASCAP) HL
2	I KNEW I LOVED YOU	(Rough Cut, ASCAP/WB, ASCAP) WBM
6	I NEED TO KNOW	(Sony/ATV Songs, BMI/Cori Trifani, BMI/Copyright Control) HL
67	IT FEELS SO GOOD	(BMG UFA, ASCAP/Copyright Control)
50	I WANNA KNOW	(Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
8	I WANNA LOVE YOU FOREVER	(EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL
94	LARGER THAN LIFE	(Zomba, ASCAP/Grantsville, ASCAP/B-Rok, ASCAP) WBM
99	L.A. SONG	(Jazzebel Blues, BMI)
19	LEARN TO FLY	(M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL
74	LIVE, LAUGH, LOVE	(Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
57	LOVE IS BLIND	(Blondie Rockwell, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
42	MAMBO NO. 5 (A LITTLE BIT OF...)	(Peer International/Copyright Control) HL
20	MEET VIRGINIA	(Lo Cien, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
98	MUSIC OF MY HEART	(Realizations, ASCAP) WBM
38	MY BEST FRIEND	(Careers-BMG, BMI/Silverkiss, BMI) HL
10	MY LOVE IS YOUR LOVE	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/Tebas, BMI/EMI Blackwood, BMI) HL
8	N 2 GETHER NOW	(Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
65	NEVER LET YOU GO	(3EB, BMI/EMI Blackwood, BMI) HL
56	NO MORE RAIN (IN THIS CLOUD)	(Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) WBM
48	NONE OF UR FRIENDS BUSINESS	(Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
91	NOTORIOUS B.I.G.	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Jance Combs, BMI/EMI Blackwood, BMI/Colegems-EMI, ASCAP) HL
72	ONE NIGHT STAND	(First N' Gold, BMI/Juicy Tyme, ASCAP)
43	POP A TOP	(Sony/ATV Tree, BMI) HL
96	RE-ARRANGED	(Big Bizkit, ASCAP/Zomba, ASCAP) WBM
32	RHYTHM DIVINE	(Right Bank, ASCAP) WBM
52	SATISFY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Theima's Boi, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R.Kelly, BMI) HL/WBM
16	SAY MY NAME	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Kelendria, ASCAP/LaTavna, ASCAP) HL
58	SEXUAL (LI DA DI)	(Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Edition Shark Media, GEMA/Warner-Tamerlane, BMI) HL/WBM
54	SHAKE YOUR BON-BON	(A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	3	WHAT A GIRL WANTS	CHRISTINA AGUILERA (RCA) 2 wks at No. 1
2	—	1	I KNEW I LOVED YOU	CHRISTINA AGUILERA (COLUMBIA)
3	3	9	HOT BOYZ	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MINE/EASTWEST/EEG)
4	2	15	I WANNA LOVE YOU FOREVER	JESSICA SIMPSON (COLUMBIA)
5	8	7	HE CAN'T LOVE YOU	JAGGED EDGE (50 SO DEF/COLUMBIA)
6	5	10	GIRL ON TV	LFO (ARISTA)
7	7	23	SMOOTH	SANTANA FEATURING ROB THOMAS (ARISTA)
8	4	4	AULD LANG SYNE	KENNY G (ARISTA)
9	6	19	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
10	9	8	24/7	KEVIN EDMONDS (RCA)
11	11	8	YOU CAN DO IT	ICE CUBE (LENCH MOB/BEST SIDE/PRIORITY)
12	15	8	CAUGHT OUT THERE	KELIS (VIRGIN)
13	10	11	DON'T SAY YOU LOVE ME	M2M (ATLANTIC)
14	14	6	DANCIN'	GUY (MCA)
15	17	12	ONE NIGHT STAND	J-SHINE FEAT. LATOCHA SCOTT (SLIP-N-SUDE/ATLANTIC)
16	12	13	4, 5, 	

AOL TIME WARNER CAUSES SPECULATION

(Continued from page 117)

which was its purchase last year of Internet audio and video streaming company Broadcast.com.

Indeed, most Internet companies say it is more important to form alliances to provide Web content than to acquire it. Internet portal Lycos last November launched a music site—music.lycos.com—that offers commerce through a link with barnesandnoble.com, downloads, MP3 searches, and information. It does not yet offer titles from major labels, however.

David Pritchard, Lycos Music's senior director of marketing, says, "Our plan is to continue to work with major labels and independent labels and independent artists to bring content to our users."

Lycos Music last year acquired Internet Music Distribution, maker of the Sonique desktop audio player, and purchased up to 15% of Fast Search and Transfer, developer of a technology used for searches of MP3 files and

other content.

Lycos was the first of the Internet companies to announce a deal with a major entertainment company. Last year USA Networks, which owns Ticketmaster, the USA Network cable channel, and Home Shopping Network, made a bid for Lycos. But some big Lycos shareholders objected because they believed USA Networks did not offer fair value for their shares, and the deal was shelved. Lycos, however, has an alliance with Ticketmaster Online-City Search.

Excite@Home is a combination Internet portal—through its acquisition of Excite—and broadband Internet service provider with the At Home Network. It is more of a competitor to the proposed AOL Time Warner than Lycos because it operates a cable-modem service and is 26% owned by AT&T, which is expected to become the No. 1 operator of cable systems in the U.S., with 16 million subscribers.

Time Warner's cable systems have 13 million subscribers.

Excite@Home does not own content. It operates its own music destination site—music.excite.com—which has MP3-search ability and downloads but doesn't directly sell music.

Microsoft is another technology company that has been the subject of merger rumors in the past week. Many observers say Microsoft sought to become a media company but some stumbles in that direction have made it focus on developing technology and software and its Microsoft Network portal. With its huge cash horde and high-flying stock, the company is capable of any acquisition, but its ongoing antitrust trial may have made it shy away from big acquisitions.

Microsoft has stepped out sharply in the music business in the past year, though, in an effort to establish itself as a standard for listening to and downloading music online. Its Windows Media technology has been embraced by such companies as Sony, EMI, BMG,TVT Records, and Musicmaker.com.

THE OTHER MAJORS

As for the major music companies other than Warner, they have each set forth individual strategies to deal with the online world.

Jay Samit, senior VP of new media at EMI Recorded Music, says, "We look at the various new business models. We don't know what the consumer will accept. We empower those we perceive as winners and get our content out there." Recently, for instance, EMI announced a deal with British Telecom that would provide music through cellular telephones. "This is the year that the Internet and its impact leaves the desktop," says Samit.

EMI has made more than 20 new-media investments, ranging from "a few million dollars to more than \$100 million," says Samit. These invest-

ments include Musicmaker.com, Liquid Audio, Digital On-Demand, Preview Systems, Launch Media, and Australian E-commerce operation Sanity.com.

Wall Street believes EMI is contemplating spinning off its Internet assets, which the company estimates as being worth more than \$500 million, to the public. In London, EMI's stock surged after the merger announcement.

Sony Corp. is involved most prominently in the Internet through its 50% ownership of record club Columbia House, which is expected to merge with online retailer CDnow. (Warner Music owns the other 50%.) Sony does not own any cable systems or Internet providers, but Sony Music Entertainment has stakes in a number of new-media companies. These include Launch Media, Listen.com, OnRadio, Intertainer, ARTISTdirect, Audio-Base, Digital On-Demand, and Spinner.com.

BMG Entertainment was one of the first major music companies to develop proprietary music Web sites, including genre sites like Peeps.com, Bugjuice.com, and Twangthis.com. It has partnerships with Microsoft, Real Networks, Liquid Audio, and Riffage.com. Parent Bertelsmann has a stake in AOL, and its chairman/CEO, Thomas Middelhoff, has a seat on AOL's board.

In partnership with Universal Music Group, BMG also formed an E-commerce venture, GetMusic, that competes with CDnow. The companies are also partners on a digital delivery system code-named Nigel that is expected to provide downloadable music for sale at online retail sites in the spring.

Besides those deals, Universal's biggest move into new media was its formation last year of Jimmy and Doug's Farm Club, a Web site devoted to unsigned bands and new music. It has alliances with MTV Networks, USA Networks, and AOL. Most recent-

ly Universal formed an alliance with online audio and video distribution company RealNetworks to offer Universal's music on the RealJukebox music player. It is also a major investor in online music company ARTISTdirect—which is expected to go public soon—along with Sony, Warner, and BMG.

OTHER ENTERTAINMENT COMPANIES

Meanwhile, executives at the big entertainment companies that do not own major record companies have been assessing their businesses in light of the AOL Time Warner merger.

The announcement has already overshadowed the last big media transaction of 1999—Viacom's proposed merger with CBS. Some Wall Streeters say the combined Viacom/CBS might need to acquire or be acquired by a big Internet company.

Viacom's principal Internet asset is MTVi, the online division of MTV Networks, which consists of MTV.com, VH1.com, and SonicNet. Viacom expects to make an initial public offering of stock in MTVi this year.

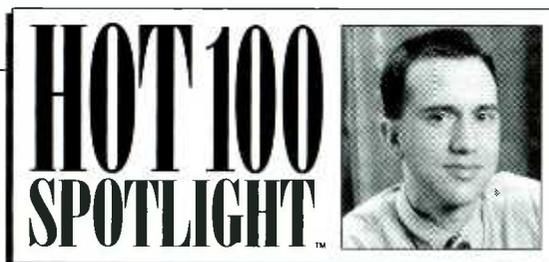
Nicholas Butterworth, president/CEO of MTVi, says, "We view this as very positive for us and for online music in general, combining interactive services of AOL and Time Warner's broadband. It will mean much more broadband access. It's a major milestone in digital entertainment."

Walt Disney has been rumored as a target for a new-media merger. Last year it acquired Internet portal Infoseek and merged it with its Disney sites to form GO.com.

GO.com includes virtually all of Disney's online properties. Disney has several music labels but has not announced any major digital initiatives involving its music over the Internet.

As for News Corp., its chairman, Rupert Murdoch, recently told an investment conference he would not rule out a deal with an Internet company.

News Corp. operates Web sites like Fox.com and has stakes in a number of other sites. Its music labels include Rawkus, Mushroom, and Festival.



by Silvio Pietroluongo

GARDEN GROWTH FALLS SHORT: Savage Garden falls just shy of the No. 1 spot on The Billboard Hot 100, as "I Knew I Loved You" (Columbia) scans 81,500 units in its first week of release and moves 4-2. Christina Aguilera's "What A Girl Wants" (RCA) holds at No. 1 for a second consecutive week by a scant margin of 230 points. When translated into singles sales, it means that Savage needed approximately 3,000 more units to wrest the crown away from Aguilera. Savage will be hard-pressed to match the airplay growth being shown by Aguilera, as "Girl" is the Greatest Gainer/Airplay winner this issue, while "Loved" seems to be reaching its audience ceiling. Savage's only chance of reaching the pole position next issue is if sales of "Loved" stay steady while sales of "Girl" take a slight dip.

ON THE AIR: After a two-week holiday break, radio rotations have finally returned to normal, causing more than a half-dozen airplay-only songs to re-bullet and surge up the Hot 100. Leading the charge is "Bring It All To Me" by Blaque (Track Masters/Columbia), which climbs 10-5 with a 13 million audience gain. Some other titles making significant strides this issue: "Say My Name" by Destiny's Child (Columbia), which moves 38-16 with an increase of 16.5 million listeners (the second-highest audience jump on the chart); "Thank God I Found You" by Mariah Carey Featuring Joe & 98° (Columbia), 37-26, 7 million increase; "All The Small Things" by Blink-182 (MCA), 50-35, 8 million increase; "None Of Ur Friends Business" by Ginuwine (550 Music/550-Work), 63-48, 6 million increase; "Love Is Blind" by Eve Featuring Faith Evans (Ruff Ryders/Interscope), 91-57, 9 million increase; and "The Best Man I Can Be" by Ginuwine, R.L., Tyrese, Case (Columbia), 97-83, 4.5 million increase.

SUPER SONIQUE: British singer/songwriter/DJ/remixer Sonique makes a big splash on the Hot 100, debuting at No. 67 with "It Feels So Good" (Farm Club/Republic/Universal). After receiving club play in Tampa, Fla., as an import, the "Good" word spread throughout various clubs in the Sunshine State, leading to play at various radio stations, including Tampa top 40 outlets WFLZ and WLLD, where the song currently ranks in the top 10. "Good" is also the most-played song at WPOW Miami and is receiving top 10 airplay at KRBE Houston and KPRR El Paso, Texas; it's ranked in the top 30 at WHTZ New York.

"Good" moves 28-19 on Hot 100 Singles Sales with 13,500 units scanned, an increase of 2,000 pieces from last issue. "Good's" unit gain is the largest increase on the Hot 100 Singles Sales chart, but it is ineligible to earn the Greatest Gainer/Sales designation on the Hot 100 since it was not on that chart last issue. The Greatest Gainer/Sales award, therefore, goes to the second-largest sales mover on the chart, "One Night Stand" by J-Shin Featuring LaTocha Scott (Slip-N-Slide/Atlantic) at No. 72. "Stand" increases by 600 units and moves 17-15 on the sales chart with 18,000 total units scanned.

Sonique is no stranger to success on these shores, as she was the vocal force behind S-Express' "Nothing To Lose" (Sire/Warner Bros.), which peaked at No. 9 on the Hot Dance Music/Club Play chart in September 1991. Sonique's album "Hear My Cry" hits stores in February.

ARGENTINA RETURNS TO HITS OF THE WORLD

(Continued from page 67)

a month on nationwide sales through 80% of all retail outlets.

This retail-based ranking has received positive comments inside the Argentine record industry, even as CAPIF continues to produce another chart based on company shipments to the trade. The latter reflects manufacturers' ship-out information rather than over-the-counter music sales to the consumer.

Piay says CAPIF's retail-grounded data is "a reliable and accurate new chart, because we include major chains, supermarkets, and the most important clients from every state in Argentina. They all send us the information of CD and cassette sales, and we establish an order from higher to lower. The result is sent back to each client, and copies are handed out to our members."

Piay says many Argentine newspapers, magazines, and radio programs also receive the charts and publish them every other week. However, the country's media do not receive the actual sales information from the retailers that contributes to the

chart.

Gabriel Abaroa, executive president of the International Federation of the Phonographic Industry's (IFPI) Latin America group, says the chart "is reliable, and we are very satisfied with it. [Record labels] are taking it as the official chart which is going to lead the way for the industry."

Piay says, "We are truly flattered by Billboard's initiative to publish a chart from Argentina, not only because of its importance to CAPIF but also because we think that it will be a useful tool for artists that may make an entry into other countries."

Argentina's prerecorded music market was worth \$307 million at retail in 1998, according to figures from IFPI and sourced from CAPIF. Argentina was ranked the world's 18th-largest music market for that year.

CDs took 83% of sales, with the 17% balance going to cassettes. There is no singles business.

Assistance in preparing this story was provided by John Lantern.

POLAR AWARDS

(Continued from page 67)

spearheading the successful attempts to prevent its demolition in 1960 and to reopen it in 1986.

According to the prize committee, Stern is honored for "outstanding musicianship trademarked by a personal, unparalleled involvement for more than half a century and his pioneering achievement on behalf of young people all over the world; for his patient and energetic commitment to preserving and developing places where music is played; and for his uncompromising attitude concerning the humanistic power of music."

Dylan was cited for "his ability to combine poetry, harmony, and melody in a meaningful, often provocative context." According to the committee, "His achievements encompass almost four decades of constantly changing modes of creativity, always innovative but always based on American musical traditions and roots."

Former recipients of the Polar Music Prize include Stevie Wonder, Ravi Shankar, Ray Charles, Bruce Springsteen, Pierre Boulez, and Paul McCartney.

WORK-FOR-HIRE PROVISION SPARKS ARTIST FUROR, DEMAND FOR CHANGE

(Continued from page 5)

The amendment was inserted in legislation by a House staffer in the last days of the first session of the 106th Congress at the request of the Recording Industry Assn. of America (RIAA) (Billboard, Jan. 15). The new work-for-hire law amends the 1976 Copyright Act to add sound recordings to the limited list of nine categories to be considered works made for hire (see story, this page).

Observers say the amendment has far-reaching implications and ignites a simmering debate in copyright legal circles about whether sound recordings should indeed be classified as works for hire.

Under the termination-right clause in the Copyright Act, artists or their heirs have the opportunity to reclaim their works after 35 years from the onset of the 1978 act, or the year 2013, unless those works are classified as works made for hire.

Some observers say that by defining sound recordings as works for hire, the new law effectively removes the artists' chance of recovering their rights.

The amendment also raises the question of whether the full scope of artists' concerns can be fairly represented by existing lobbying groups.

"Artists desperately need an independent artists' association in Washington to fight these battles," says Jay Rosenthal, a Washington-based music attorney who represents Mya and Sweet Honey In The Rock.

"The bottom line," says recording artist Don Henley, "is that it's time for the artistic community to wake up and smell the coffee. We can no longer depend on [the American Federation of Television and Radio Artists] or the [American Federation of Musicians] or [the RIAA] to represent the best interests [of recording artists] in Washington.

"I guarantee you, the record companies are going to come back and try to undermine the Copyright Act again and again," Henley adds. "We should coalesce around this. This affects not just our lives, but the lives of our children and grandchildren."

Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, who has talked to the RIAA about the new law, says that because of the challenges of the new methods of distribution and the collection of revenue in the rapidly changing recording industry, "a new 'Continental Congress' of industry groups must be set up "to look at a new architectural model."

LEGAL AMBIGUITY

Until the amendment, the law had been vague on whether or not sound recordings are works made for hire, and legal experts are divided on the issue. The nine categories considered

sioned work if the following conditions hold: that the work is in one of nine categories, defined below, and if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.

The nine categories defining a specially ordered or commissioned

A Legal Primer On 'Works For Hire'

The new provision in public law No. 106-13 amends the Copyright Act to include sound recordings as a category eligible to be considered works for hire for the first time under law.

However, as a matter of industry practice, most sound recordings are registered with the copyright office by record companies, and even by acts themselves, as works for hire. Most recording contracts also employ the phrase "works for hire" or employ an assignment-of-rights provision.

Acts typically assign their rights to record companies in contracts but have a window under the Copyright Act to recapture them in 35 years, starting in the year 2013, under the act's termination-right clause, unless the work is considered a work for hire. With such regained rights, acts, as sole owners of the copyright, could then demand certain remuneration if a record company wishes to repurchase sound recordings.

Some experts maintain that, under the new statute, acts lose their ability to regain authorship rights because their works would now be classified as works for hire.

Other legal experts maintain that, even before the new law, the termination-right clause would not have applied to a recording act. These experts say that an act never had the right to recover ownership because a sound recording, even though not officially listed as a work for hire, fits the definitions of other categories of works that are considered works for hire.

Attorneys seem divided into two camps on whether a sound recording should be defined as a work for hire. Some, including many attorneys who represent acts, say that employment of the phrase does not mean sound recordings are indeed works for hire because they do not technically fit the definitions of the nine established categories of "specially ordered or commissioned

works" under the Copyright Act. These categories include "collected works" or "compilations." A work also may not fit the work-for-hire definition under the Copyright Act if there is no written agreement between the parties to that effect, according to these legal sources.

However, other copyright experts take an opposing view, maintaining that even though sound recordings were not explicitly mentioned in the Copyright Act as works for hire, they are already, in fact, because they do indeed fit the definitions of "collected works" or "compilations."

A court ruling by the U.S. District Court for the District of New Jersey last March, *Ballas vs. Tedesco*, No. 98-5686, stated that sound recordings have been found not to be works for hire because they do not fit the categories mentioned above and there was no signed agreement between the parties classifying the work as "made for hire."

HILL HOLLAND

works made for hire under the Copyright Act are contributions to a collective work, motion pictures or audiovisual work, translations, supplementary works, compilations, instructional texts, tests, answer material for tests, and atlases (see commentary, page 8).

According to former copyright lawyer and president of AGF Management Ron Fierstein, "It has been the law that sound recordings were not works made for hire, and the determination of who the 'author' is of a sound recording should be made through contractual negotiation."

John Baumgarten, former general counsel to the Copyright Office, disagrees, saying that in his view, sound recordings have always been considered works for hire despite the fact that they are not specifically listed in the Copyright Act as such. "In that sense, this is just a technical amendment, a clarification," he says.

RIAA president/CEO Hilary Rosen says, "Sound recordings already had the benefit of work-for-hire status under the existing law, because they almost always qualify as either a 'contribution to a collective work' or a 'compilation.' Making clear, in the words of the statute, what has already been clearly understood benefits everyone.

"Including sound recordings on the list merely makes them eligible for work-for-hire status," Rosen says. "It is still necessary to have a written agreement between the parties

before work-for-hire status can arise."

However, Peter Jaszi, professor of law at American University Law School, says that sound recordings do not fit the existing definition of a "compilation" or a "collected work," which is defined as a work comprising the contributions of several people using pre-existing material to form some other creation, such as an encyclopedia.

"I would say that the sound recording, as we are considering it—that is, a collection of songs related temporally or thematically—falls out of this definition," he says. "It isn't quite a collected work, and it isn't quite a compilation either."

Rosen says, "There is no denying that it is standard industry practice to claim work-for-hire status for sound recordings, as it is with motion pictures and other collaborative efforts."

She adds that even acts such as the Dave Matthews Band and R.E.M., among others, have filed sound recordings as works for hire, "because if it isn't a work for hire, then every creative participant on the album [including the producer, the arranger, the mix engineers, and each background musician and vocalist] would be a 'co-author' under the copyright law, with an equal right to authorize the commercial use of that recording.

"That result would make it virtually impossible to make commercial use of the recording... This is exactly what work-for-hire status is meant

to avoid, and why such status helps artists and labels alike," Rosen says.

However, some copyright lawyers, such as AGF Entertainment's Fierstein, disagree with her assumption that all parties would be able to file as co-authors.

He says, "All [non-featured performer] contributors to sound recordings are hired on the contractual understanding [through standard producer agreements and standard background musician union agreements] that their contributions are made without claim of authorship—as works made for hire or as assignors of all rights. This has been the practice forever. To say that the recent change of the copyright law was necessary to address this issue is ridiculous."

The copyright law states that the transfer of copyrights by artists to record companies in contracts on or after Jan. 1, 1978, can be terminated and that artists have the option of recovering their copyrights 35 years after the date of the transfers—an era beginning in 2013, based on the copyright principles that rights of authors should revert after a certain period.

This means that featured artists could exercise their rights to terminate their record companies' ownership of the sound recordings and become sole owners, giving them the right to sell their works to any other record company if they so choose.

However, the law says this termination-right option excludes any works classified as works made for

hire. The four-line work-for-hire term, inserted in the "technical amendments" section 1101(e) of Title 17 of the United States Code, is amended in the definition relating to work for hire in paragraph (2) by inserting "as a sound recording or audio-visual work."

Under the law, the provision is retroactive to July 1, 1999, and will probably not affect language in current recording contracts, although copyright experts say they need to investigate the matter further.

The work-for-hire issue has been stirring for almost a decade in record industry legal circles. An article published in the 1994 edition of the "Entertainment, Publishing and The Arts Handbook" warned that "record companies must defuse this time bomb before it is too late" by lobbying for a work-for-hire source recording amendment to the Copyright Act.

The giant 1,740-page omnibus appropriations bill, which contained the work-for-hire provision, was signed into law by President Clinton Nov. 29.

The RIAA says that the amendment was announced in a Nov. 19, 1999, press release when it was first passed in the House of Representatives as part of the Cyber-Privacy Prevention Act (Billboard, Dec. 1, 1999). However, that announcement came too late for the provision to be debated or withdrawn.

"Near the end of last year's legislative session, a number of artists sought legislative protection from 'cyber-squatters,'" says Rosen.

"In the course of these discussions, a mechanism for enabling protection for artists' names without interfering with legitimate uses of those names was proposed—namely, an exception for names used in works made for hire," she says. "It was in the context of this compromise that congressional staff determined that the law should be clarified to confirm that sound recordings are works made for hire."

"Staff made this change only after seeking input from the Copyright Office that it was appropriate," Rosen continues. "None of these changes were subject to hearings, it is true, but neither was the entire cyber-squatting artist proposal, and that is the nature of the process at the end of a legislative session, whether we like it or not."

The RIAA, however, did not seek input from the artists' community or related unions such as the American Federation of Television and Radio Artists or the American Federation of Musicians.

COPYRIGHT AMENDMENT SHOULD BE REPEALED

(Continued from page 8)

work are a contribution to a collective work; a part of a motion picture or other audiovisual work; a translation; a supplementary work; a compilation; an instruction text; a test, answer, or material for a test; or an atlas.

The November 1999 amendment adds a 10th category: a sound recording.

Let me give you but one important change as a result of the amendment. Authors are given the right under the Copyright Act to terminate grants 35 years after the date of the grant *except* for works made for hire. This new amendment may deprive many recording artists,

especially those with limited bargaining power, of their termination rights, a clause that was put in the law specifically to benefit those who may have made disadvantageous deals early on in their careers.

However one feels about the merits of it, there is no arguing the fact that, had this amendment been put

through the traditional channel of review and comment, it would have generated substantial opposition. The amendment should be repealed immediately, which can be done, and it should be reintroduced and considered in the normal course, with an opportunity for proponents and opponents to be heard.

Artists, Representatives Speak Out On New Amendment

Some industry experts speculate that the work-for-hire amendment included as part of the Intellectual Property and Communications Omnibus Reform Act of 1999, will have far-reaching implications for recording artists.

Among the concerns is that the law will effectively prevent artists from having the option to reclaim their copyrights, which is an option laid out under the termination right provision of the 1976 Copyright Act

'We're going to have to fight for our rights'

— JON BON JOVI —

(see story, page 5).

Following is a sampling of the reaction to the law from recording artists and artists' representatives.

• **Don Henley**, Warner Bros. Records recording artist: "This law raises critical questions about several things, one being the work-for-hire provision. It also raises critical questions about the reversion of copyrights to artists in the year 2013, and it raises critical questions about the balance between record companies and artists as it relates to ownership of copyrights.

"I was very involved in the cyber-squatting bill, and I had several conversations with [Recording Industry Assn. of America (RIAA) president/CEO] Hilary Rosen. I like Hilary, but I'm not sure she's correct that work-for-hire had to be inserted to help pass that part. I don't think Hilary is deliberately misrepresenting the facts; I wonder if she's being given all the facts. This all happened at the very last minute, and everybody was caught off guard. I fail to see what the [cyber-squatting bill] has to do with the ter-



BON JOVI

mination right clause.

"I was warned about this very issue about the time the cyber-squatting bill was about to go through, and I fired off several letters to several congressmen. I said that some of the language in the bill would undermine the Copyright Act. I got no reply. Even if it proves to be a non-issue, it still has the appearance of looking bad—that this was inserted with no comment from the artistic community or artists. Not even Congress was involved; it was done by a congressional staffer.

"I can certainly understand where a film company would consider a film to be a work-for-hire; a film is a huge collaborative effort

involving a great many people. But in the case of a record company, it's often only dealing with one artist, such as myself, who writes, performs, and produces his own record. For a record company to claim, simply because it gives an artist an advance and puts up a little marketing money, that it then owns that artist's work or that copyright in perpetuity is preposterous and outrageous.

"The first thing artists should do is call their managers and lawyers and tell them to start researching this issue. Even if Hilary is correct and this is just a technical issue and it has nothing to do with the reversion of copyright, I guarantee this is going to resurface in the future because record companies are going to do everything they can to terminate the reversion of copyrights. Record companies already make about \$8 on average for every \$1 that the artist makes. For them to try to grab another piece of the pie is an example of the unmitigated greed that has come about as a result of the corporatization of the recording industry."

• **Ron Fierstein**, former copyright lawyer and president, AGF Management, New York (represents Shawn Colvin, Mary Chapin Carpenter, and Terri Clark): "The absence of sound recordings from the Copyright Act's list of works 'specially ordered or commissioned' has not been accidental, but purposeful, and the subject of great debate in the intellectual property law world.

"The issue has been whether 'sound recordings' fit together with the other categories of such works, like compilations or even motion pictures, which are an amalgam of the separate and distinct creative contributions of many 'authors' such as directors, screenwriters, and so on. Although musicians, engineers, arrangers, producers, and others contribute their talents to a sound recording, the ultimate product is [usually] much more clearly the creative output and expression of a singular party, the recording artist [with the other contributor's specific roles clearly defined by contract]. It's the artist's name and face and performance on an album.

"Until this unexpected change, sound recordings were not [one of the categories formally defined by the Copyright Act as] works made for hire, and the determination of who the 'author' is of a sound recording should be made through contractual negotiation."

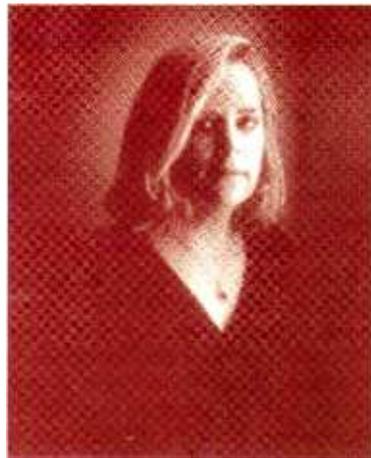
• **Rickey Ivie**, entertainment attorney with Los Angeles-based Ivie, McNeill & Wyatt: "This unquestionably has the potential to have an adverse impact on artists. Most of the time, record companies and producers have not really complied with the factors that constitute a work-for-hire relationship.

"The record companies bill the artists; any monies that the companies have expended as advances are really just loans to the artists. They aren't one-time payments. The predicate of a work-for-hire relationship is that the individual performing the work was paid a one-time fee—not a fee that's recoupable. The hallmark

of all recording contracts is that all monies paid to the artists are recoupable. The artist is really being paid on the basis of royalties.

"Although sound recordings have been dubbed as work for hire, we know that if challenged it wouldn't stand, because it really wouldn't be a work for hire. At this point, I don't think most artist representatives and members of the bar have thought this through. We were caught with our pants down. I'm a big artist advocate, so I would without question support the formation of a group that looks after legislative issues concerning artists."

• **Jon Bon Jovi**, Island/Def Jam recording artist: "The law is a sin.



CARPENTER

But that's what lawyers are for, and we're going to have to fight for our rights. Anyone whose label has [already] agreed to the reversion of the masters, they have to stand by that. If you're a new kid, you sell your soul on eight other playing fields; now they're asking for the virtual rights.

"This isn't the first time the artist has gotten raped. Hopefully, we're getting smarter, so we'll get representation with our own group. I won't mention the artists whose

'Artists should call their managers and lawyers and tell them to start researching this'

— DON HENLEY —

lawyers have always double-dipped and repped the artist as well as the label, or how many managers have been on the take.

"Would I be the guy to stand up there and go down to Washington? I don't really have the [time], but could I be involved in something like that and stand behind something? I definitely could."

• **Herb Trawick**, president of the artist management company the Trawick Group (represents Brian McKnight): "Clearly, given recent events [AOL's purchase of Time Warner], content is king. Artists have very few tangible assets, and it's scary to have the few assets they do have trifled with. Artists are a fairly powerless lot—and they're most powerless legislatively. It's hor-

rifying. I would support a body established to look after legislative matters concerning artists."

• **James Taylor**, Columbia Records recording artist: "This issue should have a public hearing. People who are authors of songs and people who make recordings should have a say and not just the people in the record industry. I don't think the record company should be considered the author of something if they aren't the author."

• **Deborah Harry**, Beyond Records recording artist: "For too long, most musical artists have not had a truly fair participation in the benefits of their work, or an appropriate say in how their works are treated and used. Anything like this new law, which potentially diminishes rather than enhances artists' rights, disturbs me greatly as an artist."

• **Mary Chapin Carpenter**, Sony Music recording artist: "One troublesome aspect of this development is the role of the RIAA. What is most disappointing to me is the process that was used to pass this amendment—[putting] it into a 1,700-plus-page piece of irrelevant legislation, with no member of Congress sponsoring it, and with no debate or discussion, particularly from the artistic community. The RIAA claims that the amendment is merely technical. That's plainly open to debate, and that debate has not been allowed to happen."

• **Ron Stone**, president, Gold Mountain Management (represents Bonnie Raitt, Tracy Chapman): "For a year or two, I've been trying to organize some sort of guild with the managers and the artists, who usually wouldn't join anything. But the essence is this: Between the consolidation of the record companies, radio, promoters in the marketplace, the artist is under siege here. This law erodes, once again, the artist's position in the industry.

"We are one of the last remaining groups in the entertainment industry puzzle who, unlike movie actors or sports figures, has no free agency. [Most artists are] tied to a record company for their entire career, never having to negotiate a deal in the free market for their services."

• **Coolio**, recording artist in final negotiations to sign with a new label: "I can't believe a law like this was passed. This is going to force artists to start their own labels. Everything will go back to grass roots. At some point, artists have to speak up about this. I'd totally be a part of a group established to look after legislative issues regarding artists—in fact, I'd be the spokesperson. Artists have been cheated out of their works just about ever since the record business began. The only way it's going to change is for everybody to come together as one. We need to make a fuss, raise hell."

• **Jay Cooper**, senior partner, Manatt, Phelps and Phillips (represents Sheryl Crow, John Williams): "It's nasty—a significant number of records today are produced in their entirety by the artist and their producer, having nothing to do with the

record company at all. Many artists have also recouped advances from record companies and have, in essence, paid for their product. They've not only paid for it, but they've produced the product, so they've created the whole thing. At the very least there must be full hearings on the matter with everybody being heard on the subject."

• **Dave Koz**, Capitol Records recording artist: "This might be a nice wake-up call for artists to see if

'This is going to force artists to start their own labels'

— COOLIO —

an organization can be set up to protect our interests. With the media changing so dramatically, maybe this is the right time—and this law serves as the impetus—to protect our interests in the 21st century. Just because you make a record for a record company, does that give them the right to collect on that for eternity? I'd like to think that's not the case.

"The thing that's a little off-putting about this law is that boom, there it is. I think this will impact a great many people's lives; at the very least, it would have been nice to have some discussion."

• **Michael McDonald**, Ramp Records recording artist: "It's always been my understanding that the labels did own the masters; I've never thought of it in any other way. But recently I've thought, 'Why shouldn't artists own their own content?' It should have never been the situation where labels own the intellectual property. They did it because they could; they were the only game in town. It's really more



MCDONALD

of a moral question. Should anyone other than the artist really own their works?

"I'd be more than happy if I could have access to my masters, if not own them, and then I'd have the ability to go out and package and market the music and make sure the stuff was available to the public, especially if the label has no intention of marketing the product any further."

This article was prepared by Bill Holland in Washington D.C., and Melinda Newman and Gail Mitchell in Los Angeles.

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



JANUARY 22, 2000

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Greatest Gainer ◀						
1	8	4	30	SANTANA ▲ ⁶ ARISTA 19080 (11.98/17.98) 4 weeks at No. 1	SUPERNATURAL	1
2	1	—	2	JAY-Z ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98) VOL. 3... LIFE AND TIMES OF S. CARTER		1
3	2	1	3	DMX RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98) ...AND THEN THERE WAS X		1
4	3	2	8	CELINE DION ▲ ⁴ 550 MUSIC 63760/EPIC (11.98 EQ/18.98) ALL THE WAY... A DECADE OF SONG		1
5	7	15	5	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98) NOW 3		5
6	4	5	20	CHRISTINA AGUILERA ▲ ⁵ RCA 67690 (10.98/16.98) CHRISTINA AGUILERA		1
7	5	18	8	DR. DRE ▲ ⁷ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001		2
8	6	7	3	2PAC + OUTLAWZ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98) STILL I RISE		6
9	14	3	34	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/17.98) MILLENNIUM		1
10	13	20	54	KID ROCK ▲ ⁶ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS DEVIL WITHOUT A CAUSE		5
11	20	12	19	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98) FLY		1
12	23	40	6	EIFFEL 65 ● REPUBLIC 157194/UNIVERSAL (11.98/17.98) EUROPOP		12
13	16	6	52	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/17.98) ...BABY ONE MORE TIME		1
14	11	21	29	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (11.98/17.98) SIGNIFICANT OTHER		1
15	17	14	7	METALLICA ELEKTRA 62463*/EEG (18.98/24.98) S & M		2
16	12	27	32	BLINK-182 ▲ ³ MCA 111950 (11.98/17.98) ENEMA OF THE STATE		9
17	9	9	10	MARIAH CAREY ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98) RAINBOW		2
18	22	10	114	SHANIA TWAIN ◆ ¹⁶ MERCURY (NASHVILLE) 536003 (10.98/17.98) COME ON OVER		2
19	29	39	6	SISQO DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98) UNLEASH THE DRAGON		18
20	15	23	5	THE NOTORIOUS B.I.G. ▲ ³ BAD BOY 73023*/ARISTA (11.98/17.98) BORN AGAIN		1
21	10	13	8	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98) ISSUES		1
22	21	17	20	LOU BEGA ▲ ³ RCA 67887 (10.98/16.98) A LITTLE BIT OF MAMBO		3
23	19	24	4	JUVENILE CASH MONEY 542179/UNIVERSAL (12.98/18.98) THA G-CODE		10
24	28	26	9	SAVAGE GARDEN ▲ COLUMBIA 63711*/CRG (11.98/17.98) AFFIRMATION		6
25	24	28	9	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98) TOTALLY HITS		14
26	31	35	24	DESTINY'S CHILD ▲ ² COLUMBIA 69870*/CRG (11.98 EQ/17.98) THE WRITING'S ON THE WALL		6
27	32	16	9	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98) BREATHE		1
▶ Hot Shot Debut ◀						
28	NEW	1	1	SOUNDTRACK WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98) ANY GIVEN SUNDAY		28
29	27	25	15	CREED ▲ ² WIND-UP 13053* (11.98/17.98) HUMAN CLAY		1
30	18	11	8	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98) WILLENNIUM		5
31	25	41	62	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98) 400 DEGREEZ		9
32	33	30	16	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98) BACK AT ONE		7
33	34	19	35	RICKY MARTIN ▲ ² COLUMBIA 69891*/CRG (11.98 EQ/17.98) RICKY MARTIN		1
34	41	79	4	SOUNDTRACK PRIORITY 23123* (11.98/17.98) NEXT FRIDAY		34
35	38	44	7	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98) ENRIQUE		33
36	26	34	10	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98) THE BATTLE OF LOS ANGELES		1
37	43	36	36	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98) A PLACE IN THE SUN		1
38	35	37	7	BEASTIE BOYS GRAND ROYAL 2294Q/CAPITOL (17.98/24.98) BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE		19
39	37	33	31	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (11.98/17.98) ASTRO LOUNGE		6
40	45	65	17	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98) LET THERE BE... EVE—RUFF RYDERS' FIRST LADY		1
41	49	53	10	COUNTING CROWS ● DGC 490415*/INTERSCOPE (11.98/17.98) THIS DESERT LIFE		8
42	36	47	20	LFO ▲ ARISTA 14605 (10.98/16.98) LFO		21
43	42	42	7	DAVE MATTHEWS BAND ▲ ² BAMA RAGS 67898/RCA (21.98 CD) LISTENER SUPPORTED		15
44	39	58	10	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98) THA BLOCK IS HOT		3
45	51	64	15	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98) MARC ANTHONY		8
46	47	51	31	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION		3
47	46	107	6	VARIOUS ARTISTS UTV/DEF JAM 54544Q/IDJMG (10.98/17.98) THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3		46
48	56	43	11	LEANN RIMES ▲ CURB 77947 (10.98/17.98) LEANN RIMES		8
49	50	46	32	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98) ON THE 6		8
50	59	88	6	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98) AMPLIFIED		28
51	55	22	9	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98) SACRED ARIAS		22
52	61	75	7	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98) SWEET KISSES		52
53	91	62	15	STING A&M 490443/INTERSCOPE (11.98/17.98) BRAND NEW DAY		15

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	44	32	63	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98) 98 DEGREES AND RISING		14
55	40	61	7	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98) NASTRADAMUS		7
56	57	97	5	MANDY MOORE 550 MUSIC 69917/EPIC (11.98 EQ/16.98) SO REAL		56
57	63	71	9	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98) WHEN THE PAWN...		13
58	80	55	102	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS WIDE OPEN SPACES		4
59	48	56	3	GOODIE MOB .LAFACE 26064*/ARISTA (10.98/16.98) WORLD PARTY		48
60	94	80	32	LONESTAR ▲ BNA 67762/RLG (10.98/16.98) LONELY GRILL		28
61	60	102	5	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/IDJMG (11.98/17.98) THE TUNNEL		35
62	30	8	8	KENNY G ▲ ² ARISTA 19090 (11.98/17.98) FAITH: A HOLIDAY ALBUM		6
63	58	63	10	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98) THERE IS NOTHING LEFT TO LOSE		10
64	74	104	20	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98) TITLE OF RECORD		30
65	104	131	15	ANGIE STONE ARISTA 19092 (10.98/16.98) HS BLACK DIAMOND		65
66	102	128	24	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS ON HOW LIFE IS		66
67	54	83	53	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (8.98/12.98) HS GODSMACK		22
68	85	94	8	BOB MARLEY TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98) CHANT DOWN BABYLON		68
69	79	73	21	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98) MARY		2
70	88	52	8	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98) CHARLOTTE CHURCH		40
71	62	74	11	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98) THE SCIENCE OF THINGS		11
72	75	68	30	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98) MIRRORBALL		3
73	53	31	9	SOUNDTRACK ▲ ² ATLANTIC 83261/AG (10.98/17.98) POKEMON: THE FIRST MOVIE		8
74	70	86	7	THIRD EYE BLIND ELEKTRA 62415*/EEG (11.98/17.98) BLUE		40
75	64	111	46	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98) THE SLIM SHADY LP		2
76	78	78	7	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98) MIDNITE VULTURES		34
77	90	50	11	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98) UNDER THE INFLUENCE		9
78	83	114	9	MONTELL JORDAN DEF SOUL 546714/IDJMG (11.98/17.98) GET IT ON...TONITE		32
79	72	120	5	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98) METHODS OF MAYHEM		71
80	67	38	94	'N SYNC ▲ ³ RCA 67613 (11.98/17.98) 'N SYNC		2
81	89	91	13	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98) THE BEST MAN		16
82	77	54	126	BACKSTREET BOYS ◆ ¹² JIVE 41589 (11.98/17.98) BACKSTREET BOYS		4
83	87	110	32	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) BLAQUE		79
84	109	66	16	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98) A LOVE LIKE OURS		6
85	52	48	10	JIM JOHNSTON ▲ KOCH 8808 (10.98/16.98) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4		4
86	71	72	6	GUNS N' ROSES ● GEFFEN 490514*/INTERSCOPE (19.98/24.98) LIVE ERA '87 — '93		45
87	103	95	60	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98) MY LOVE IS YOUR LOVE		13
88	101	76	13	ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98) CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON		20
89	84	69	46	TLC ▲ ⁵ LAFACE 26055*/ARISTA (11.98/17.98) FANMAIL		1
90	105	60	43	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98) VOICE OF AN ANGEL		28
91	66	106	15	METHOD MAN/REDMAN ▲ DEF JAM 546609*/IDJMG (11.98/18.98) BLACKOUT!		3
92	76	93	14	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98) THE DISTANCE TO HERE		4
93	92	77	68	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/16.98) DIZZY UP THE GIRL		15
94	98	100	26	TRAIN ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS TRAIN		76
95	99	81	7	ALANIS MORISSETTE MAVERICK 47589/WARNER BROS. (11.98/17.98) MTV UNPLUGGED		63
96	68	112	25	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98) TONIGHT THE STARS REVOLT!		29
97	73	90	20	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98) FOREVER		2
98	93	89	7	LED ZEPPELIN ● ATLANTIC 83268/AG (10.98/16.98) EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE		71
99	117	132	33	SOUNDTRACK ● ISLAND 546196/IDJMG (12.98/18.98) NOTTING HILL		19
100	69	96	9	SOUNDTRACK ▲ GEFFEN 490508/INTERSCOPE (12.98/18.98) END OF DAYS		20
101	110	101	87	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98) 5		28
102	97	82	52	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/17.98) 14:59		17
103	113	67	11	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98) WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS		29
104	120	145	13	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98) WHERE I WANNA BE		35
105	86	105	5	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98) MTV PARTY TO GO 2000		86
106	132	99	45	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98) EVERYWHERE WE GO		51
107	115	98	9	♀ ● NPG 14624*/ARISTA (11.98/17.98) RAVE UN2 THE JOY FANTASTIC		18
108	123	87	41	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98) SOGNO		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 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. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	140	147	4	SOUNDTRACK WARNER BROS. 47483 (11.98/17.98)	MAN ON THE MOON	109
110	114	117	43	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
111	134	115	5	SHERYL CROW A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
112	111	154	17	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
113	95	125	39	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) [ES]	SITTIN' FAT DOWN SOUTH	20
114	108	59	7	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
115	112	84	17	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
116	96	85	24	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
117	156	108	61	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
118	161	—	22	MOBY V2 27049* (16.98 CD) [ES]	PLAY	118
119	100	149	24	STAIN D ● FLIP/ELEKTRA 62356/EEG (7.98/11.98) [ES]	DYSFUNCTION	74
120	118	190	26	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) [ES]	SLIPKNOT	112
121	131	113	35	SHEDAISSY ● LYRIC STREET 165002/HOLLYWOOD (8.98/12.98) [ES]	THE WHOLE SHEBANG	77
122	119	137	56	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) [ES]	YOU'VE COME A LONG WAY, BABY	34
123	107	168	20	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) [ES]	WISCONSIN DEATH TRIP	107
124	128	173	6	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) [ES]	NASTY LITTLE THOUGHTS	124
125	129	162	24	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
126	NEW ▶	1	1	SOUNDTRACK COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	126
127	130	—	13	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) [ES]	SYSTEM OF A DOWN	125
128	133	133	28	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
129	106	140	73	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
130	125	152	41	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
131	116	119	11	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
132	157	123	95	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
133	152	—	11	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
134	142	199	8	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
135	163	116	9	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
136	121	193	84	DMX ▲ RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
137	122	141	16	NINE INCH NAILS ▲ NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
138	137	70	15	GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
139	151	109	9	VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
140	153	174	28	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
141	126	138	60	THE OFFSPRING ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
142	194	158	30	VARIOUS ARTISTS ● INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
143	164	150	72	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
144	NEW ▶	1	1	VERTICAL HORIZON RCA 67818 (13.98 CD) [ES]	EVERYTHING YOU WANT	144
145	65	49	12	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	27
146	158	169	25	ROBBIE WILLIAMS ● CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
147	NEW ▶	1	1	SOUNDTRACK REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	147
148	124	136	11	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
149	NEW ▶	1	1	KELIS VIRGIN 47911 (11.98/16.98) [ES]	KALEIDOSCOPE	149
150	135	178	65	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
151	190	—	12	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
152	154	—	49	DMX ▲ RUFF RYDERS/DEF JAM 53864*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
153	RE-ENTRY	10	10	SANTANA ● COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	107
154	138	192	38	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9

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155	144	191	35	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
156	189	—	9	KEVON EDMONDS RCA 67704 (10.98/13.98)	24/7	77
157	RE-ENTRY	7	7	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	157
158	191	—	13	IDEAL NODNTIME 47882/VIRGIN (10.98/16.98) [ES]	IDEAL	97
159	146	—	7	CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	9
160	145	188	7	SUBLIME GASOLINE ALLEY 112125/MCA (11.98/17.98)	GREATEST HITS	114
161	165	121	7	MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
162	188	—	15	SOUNDTRACK UNIVERSAL 153269 (10.98/17.98)	AMERICAN PIE	50
163	162	—	53	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
164	RE-ENTRY	17	17	DIANA KRALL VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
165	183	118	28	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
166	198	186	4	GEORGE MICHAEL VIRGIN 48740 (12.98/17.98)	SONGS FROM THE LAST CENTURY	166
167	169	165	47	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
168	176	166	87	DAVE MATTHEWS BAND ▲ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	1
169	196	184	65	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
170	197	130	15	GEORGE WINSTON ● WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
171	186	135	90	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
172	166	161	10	SOUNDTRACK MAVERICK 47538/WARNER BROS. (11.98/17.98)	MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME	145
173	127	103	16	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
174	155	—	31	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
175	RE-ENTRY	14	14	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
176	RE-ENTRY	9	9	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) [ES]	SKIN DEEP	127
177	150	—	29	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) [ES]	VENNI VETTI VECCI	3
178	RE-ENTRY	7	7	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	41
179	199	—	6	MINT CONDITION ELEKTRA 62353/EEG (10.98/16.98)	LIFE'S AQUARIUM	64
180	148	—	34	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
181	RE-ENTRY	9	9	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
182	82	29	7	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	7
183	147	127	28	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
184	181	—	6	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
185	182	—	6	TONIC UNIVERSAL 542069 (11.98/17.98)	SUGAR	81
186	184	185	8	GENESIS ATLANTIC 83244/AG (10.98/16.98)	TURN IT ON AGAIN — THE HITS	65
187	168	177	56	MARIAH CAREY ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
188	175	180	29	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
189	160	200	44	LIT ▲ RCA 67775 (9.98/13.98) [ES]	A PLACE IN THE SUN	31
190	RE-ENTRY	15	15	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) [ES]	WHO NEEDS PICTURES	143
191	81	92	12	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	36
192	179	129	9	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
193	143	122	8	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC	40
194	149	187	13	311 ● CAPRICORN 546645/DJMG (10.98/16.98)	SOUNDSYSTEM	9
195	NEW ▶	1	1	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	195
196	200	134	14	MELISSA ETHERIDGE ● ISLAND 546518*/DJMG (11.98/17.98)	BREAKDOWN	12
197	141	182	9	SOUNDTRACK ● YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	19
198	178	176	28	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
199	RE-ENTRY	13	13	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 50047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
200	RE-ENTRY	7	7	VARIOUS ARTISTS A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	100

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newsline...

A MANHATTAN GRAND JURY on Jan. 13 indicted Sean "Puffy" Combs on charges of criminal possession of a weapon in the second and third degree, for having two loaded 9 mm guns in his possession. Combs faces up to 15 years in prison if convicted. The charges stem from a Dec. 27 incident in which weapons were found in the rap mogul's vehicle following a shooting at a New York nightclub in which three were injured. Combs' bodyguard, who was in the car, was also indicted on a weapons charge. Combs has retained high-power lawyers Johnnie Cochran and Benjamin Brafman; they join Harvey Slovis on the rapper's defense team. Cochran is best known as the attorney for O.J. Simpson; Brafman defended Salvatore "Sammy the Bull" Gravano.

Speaking to the media Jan. 13 in New York, Cochran maintained Combs' innocence on all counts and reiterated that the rapper has been absolved of charges related to the shooting. "As we have always maintained and now as the grand jury has concluded, Sean Combs had nothing whatsoever to do with the shooting," he said. "Further, we want to make it clear that at no time during the evening in question was Mr. Combs in possession of or in control of any weapon." Brafman added that there is "no forensic evidence, to my knowledge, linking Combs to the weapon." In a statement, Combs says, "The decision to indict me is wrong. I'm innocent, and we will prove it." Combs was not indicted on charges of obstructing justice and witness tampering, stemming from allegations that he offered payment to his driver to take the fall for him. No arraignment date has been set. **CAROLYN HORWITZ**

FOLLOWING A CHANGING OF THE GUARD at Walt Disney Studios, it was unclear if Buena Vista Music Group chairman and Hollywood Records president Bob Cavallo will report to new Disney Studios chairman Peter Schneider, who has been promoted to replace exiting chairman Joe Roth. On Jan. 12 Walt Disney Co. chairman/CEO Michael Eisner announced Roth was leaving Disney after 5½ years with the company to start his own independent film company. Cavallo, previously a well-known artist manager, was brought to Disney by Roth in March 1998 to oversee the company's ailing music operations; Buena Vista Music Group was created at that point as part of Disney Studios. Schneider had served as president of Disney Studios since January 1999; he was previously president of Walt Disney Feature Animation and Walt Disney Theatrical Productions. Schneider and Cavallo were unavailable for comment. **CHRIS MORRIS**

MUSIC AND VIDEO RETAILERS in mainland China have been given until Saturday (15) to turn over any pirated goods to authorities or face heavy fines and the possible suspension of their business licenses, as authorities in Beijing crack down on illegal production and smuggling of copyrighted products. Giouw Jui-chan, regional director of the International Federation of the Phonographic Industry's (IFPI) Southeast Asia group, says the crackdown is "great news for the industry." He notes that initial feedback from local record companies has been very positive. Giouw adds that IFPI is confident of a reduction in audio piracy and hopes that "China sustains its high-profile actions throughout the year." **DAVENA MOK**

INTERTRUST TECHNOLOGIES, which has developed secure digital-rights-management technology for the music industry, has forged a licensing agreement with major accounting and consulting firm PricewaterhouseCoopers to provide technology to manage and protect such digital content as music and movies. The accounting firm, which is rolling out a service called DigiHubSM, will pay licensing fees for the use of InterTrust's technology and will take an equity stake in InterTrust, which went public late last year. PricewaterhouseCoopers will provide software and the analysis of data from transactions. **DON JEFFREY**

THE FIVE MAJOR MUSIC COMPANIES have joined the DVD Video Group, which has been rechartered as the DVD Entertainment Group and given a new promotional mandate that includes DVD Audio and DVD-ROM as well as DVD Video. The announcement came during the 3-year-old trade association's State of the DVD Industry event at the Consumer Electronics Show in Las Vegas, during which it was estimated that DVD Video hardware shipments in North America will double to 8 million this year, with the installed base more than exceeding 10% of U.S. households. It is that success DVD Audio would like to emulate when it launches later this year after a delay pegged to still-unresolved security issues. Rusty Osterstock, DVD Entertainment Group board member and GM of Panasonic, said the group "intends to utilize the momentum behind DVD Video to help establish DVD Audio as a next-generation packaged-media music format." A DVD Audio subcommittee has been formed, and a publicity campaign aimed at expanding awareness of multichannel music is being developed. The group is revising its promotional materials to include DVD Audio. **MARILYN A. GILLEN**

FOR THE RECORD: Sony Electronics has not announced any plans to introduce DVD-R or Super Audio CD units. Incorrect information appeared in the Jan. 15 Newsline.

HAL DAVID

(Continued from page 10)

that David satisfies the qualifications for a new chairman required by the board, namely, a songwriter of great stature, "somebody who would have been a founder if he'd been around at the time," and an individual experienced in chairing an organization, as David is through his ASCAP presidency.

The board also sought "a person with contacts" to help facilitate the museum, adds Robinson, noting that "people are beginning to make the commitments of dollars to us at this point—which has been missing. With Hal's help in raising our profile, we'll finally get to where we need to be."

The much accomplished and celebrated David says that he accepted the board's offer of chairman after hard deliberation.

"The main thing I wanted was to feel I could contribute," says David. "They're always nice to have, but the last thing I need is another board [role] or honor. But I remember when I was inducted to the hall of fame in 1972—I was so thrilled and sat there with my heart pounding because I was a member of an organization with Irving Berlin, Cole Porter, and Jerome Kern.

"And I remember walking up to the stage, and the fellow who gave me the award was Johnny Mercer—and he was and is my idol, the lyrical idol we all must admire," David adds. "It's a moment in my life I cherish."

Meanwhile, Weinstein, who took over as president/CEO of the National Academy of Popular Music and the Songwriters' Hall of Fame in 1993, declines to go into specifics regarding his resignation. "I have a lot of respect for Hal David and his talent," says Weinstein, a songwriter in his own right and a former executive at performance right group BMI. "It's the old story of the door closing behind you and a new one opening in front of you, and I have the rest of my life to live and do it in a positive way."

As for David, he's looking forward to his new position and spending more time back in New York. He has met with managing director April Anderson and special projects director Bob Leone and familiarized himself with the organization's songwriter showcases, workshops, seminars, and scholarships to students and up-and-coming songwriters. He now looks to expand the membership roster, in addition to other goals.

"They say there's approximately 1,200 members, but ASCAP, BMI, and SESAC have 150,000 members between them, so to have only 1,200 here is sad," says David. "So we have to broaden our membership and make people in our business realize this is something we must belong to and support—and make ourselves proud."



by Geoff Mayfield

IN THE YEAR 2000: Wow, so this is what life is like in the '000 (pronounced here "triple oh"). Woke up the other day to find a 15-year-old upstart had gone out and bought itself that whopping media conglomerate called Time Warner. America Online's play was just about all I needed to reassess the realm of the Internet and rename myself Geoff.com—not with any intention of launching a Web site or anything. I just wanted to make myself a more attractive target for a big-bucks takeover. Turns out the domain name Geoff.com has already been registered, if you can believe it.

Just as I tried to make sense of it all, the new Billboard 200 rolled in with a welcome taste of the familiar; where, to my delight, **Santana** cashed in its Grammy-nomination chips for a return to the No. 1 slot. Thus, one of 1999's biggest albums is now also one of the new year's first chart-toppers. Or, as one wag at Arista quickly quipped, the band has the distinction of having the first album to reach No. 1 in two different millenniums.

Further distinguishing the chart feat, Santana's "Supernatural," in the wake of its 10 Grammy nods, is the *only* album from last issue's list to post *any* kind of increase over prior-week sales, an impressive gain of 14%. Putting that in perspective, a year ago, when **Lauryn Hill's** 10 Grammy nominations motivated a 10-2 march up the chart for her solo debut, she actually made the jump with a slight sales decline. The hoopla also stirs a re-entry for "The Best Of Santana," a 1998 Columbia compilation, which this issue enjoys a 13% spike.

Carlos Santana's longtime fans, already savoring this sweet comeback that has accumulated more than 4.9 million scans since the album's release, likely have more fun in their future. It seems a cinch his band will scoop up at least some of Grammy night's biggest trophies in February, a televised triumph that would inevitably lead to more "Supernatural" sales increases later in the game.

In the meantime, The Billboard 200 continues its shift toward non-holiday volume. Aside from Santana's albums, the only titles on the chart to post any kind of gain are either new to the list (the soundtracks to "Any Given Sunday," No. 28; "The Sopranos," No. 126; and "Magnolia," No. 147; and **Kelis**, No. 149), or re-entries (Grammy album-of-the-year nominee **Diana Krall**, No. 164, and **Dave Hollister**, No. 199).

Otherwise, upward movement is achieved by an album having less erosion than others in neighboring parts of the chart, and the bullet criteria has been adjusted to highlight any Billboard 200 title with a decline of 25% or less.

ALSO HONORED: Even beyond the jumps seen by **Santana** and **Diana Krall**, the influence of Grammy nomination publicity pervades the charts. Like Krall's "When I Look In Your Eyes," which has a 12% gain, a best album nod also helps **Dixie Chicks'** "Fly" rise 20-11, while the Chicks' 1999 Grammy winner "Wide Open Spaces" also climbs, 80-58 (for more Grammy jumps from country's camp, see Country Corner, page 46).

Sting rides his pop nominations for a 91-53 ride, record-of-the-year candidate **Cher** jumps 156-117, new-artist candidate **Macy Gray** ascends 102-66, and new-age nom **George Winston** hikes 197-170, each earning bullets. Rock and alternative nominee **Moby** also stages a charge (161-118, and 5-1 on Heatseekers), convenient timing as his new "Natural Blues" clip, which features actress **Christina Ricci**, has just been picked up by MTV and VH1 and his participation in a Calvin Klein campaign is about to hit media. The aforementioned Gray is another of the musicians featured in the Calvin Klein ad plan. Among the other jumps on the big chart by Grammy hopefuls: **Backstreet Boys** (14-9), **Kid Rock** (13-10), **Britney Spears** (16-13), **Shania Twain** (22-18), **Destiny's Child** (31-26), **Q-Tip** (59-50), **Andrea Bocelli** (123-108), and **Missy "Misdemeanor" Elliot** (153-140).

Grammy nominees shining on the genre charts include **Poncho Sanchez**, a re-entry at No. 19 on Top Jazz Albums, and **Edgar Meyer/Joshua Bell**, 15-14 on Top Classical Crossover, and from this issue's unpublished charts, **Afro Celt Sound System**, 12-9 on Top World Music Albums, **Etta James**, a re-entry at No. 12 on Top Blues Albums, and **Alejandro Fernández**, a re-entry at No. 43 on The Billboard Latin 50. The Latin list also shows sales gains for nominees **Grupomania**, **Pepe Aguilar**, and **Gisselle**, but for each of these three, the albums that grow are newer than the ones that got the nods.

ALL AMERICAN: Of course, music stores don't have to wait for the Grammys to benefit from an awards show telecast. Coming up, our charts will chronicle the sales spikes spun by the 27th edition of **Dick Clark's American Music Awards**, which airs Monday (17) on ABC. Jam-packed with stars, this year's lineup includes, in alphabetical order, **Beck**, **Brooks & Dunn**, **Mariah Carey**, **Creed**, **Dr. Dre**, **Eminem**, **Eurythmics**, **Faith Evans**, **Eve**, **Joe**, **R. Kelly**, **Lenny Kravitz**, **Lonestar**, **Jennifer Lopez**, **Brian McKnight**, **'N Sync**, **Savage Garden**, and **Britney Spears**, most of whom are represented with current albums on The Billboard 200.

ONLINE INDUSTRY TO PLAY KEY ROLE AT MIDEM 2000

(Continued from page 5)

versal's Larry Kenswil, and Boxman's Tony Salter, among others. Attendance estimates for this summit are running as high as 1,000; RMO is organizing it in conjunction with Webnoize.

MIDEMNet's keynote speaker will be Simon Duffy, the former EMI Group CFO who is now deputy chairman of pan-European Internet player World Online. In addition, RMO chief executive Xavier Roy is hosting a special, invitation-only dinner Jan. 24 for World Online chairman/CEO Nina Brink.

Christophe Blum, the departing director of RMO's music and multimedia division, confirms that Internet companies have proved to be a key element in the development of MIDEM 2000—the 34th year in which music industry professionals worldwide will travel to Cannes. “The [online] movement really started three years ago,” he says, “and people were saying, ‘It’s not going to last.’ But I think [these companies] are here for good, and they come to MIDEM to do real business.”

In his view, Net companies attending MIDEM are doing so to display products or software with a music application, to look for licensing deals with labels, or simply to generate publicity. Of course, the full exhibitor list, conference schedule, and concert program are available on the Web, at www.midem.com.

Moreover, Blum maintains that Internet-related business is one

of the main factors fueling MIDEM's growth. Ten days before the event, he reports, the registered attendance is up 10% compared with the same period last year, while the number of booked exhibits has increased by 15%. This roughly reflects the increased space available at the Palais, following the long-awaited opening of the venue's extension.

“It's obvious we have more space and more people eager to book space,” says Blum. “People want to be part of the MIDEM of the millennium, and we'll be in a festive mood.” The opening party will culminate in a fireworks display over the bay of Cannes.

Expansion for MIDEM 2000 has also come from two specialized music genres: classical, for which RMO undertook a special

marketing effort this year, and dance, via the increasingly popular “Electronic Village,” which plays host to independent dance and techno labels.

The latter sub-event is “catching up very quickly,” says Blum. “We're expecting more than 800 people at the Village, against 300 last year. It answers a real need. It certainly mirrors the evolution of the dance scene, as more and more of these small indie labels are looking at the global market to develop.”

As usual, MIDEM will offer a series of musical showcases and music events, reflecting the desire of artistic director Dominique Leguern to demonstrate that “the global music scene is thriving.” Among them are the newly created NRJ Music Awards and the premiere of the

English version of the successful French musical “Notre-Dame De Paris.”

The NRJ accolades are expected to draw Jamiroquai, Whitney Houston, Mylene Farmer, Tina Turner, Jean-Jacques Goldman, Mariah Carey, Florent Pagny, and Texas to Cannes; the event will be televised live during prime time via leading French commercial channel TF1.

MIDEMNet has its own awards show, too, intended to recognize the best online music sites from around the world. Results will be revealed at the end of the one-day conference.

Whoever collects awards in Cannes and however MIDEM 2000 plays as a whole, this year will signify an RMO curtain call for Blum himself. After 17 years with the company, he is departing

to devote his time to Stand Service, an exhibit-building and event-organizing firm based in the south of France. Blum acquired the enterprise recently with a partner.

“I'm leaving for personal reasons,” he explains. “I'm 44, and I didn't see myself retiring from MIDEM in 20 years' time. I was presented with a great [business] opportunity and took it.” He exits after February's multimedia market trade fair MILIA, giving Xavier Roy time to find a successor.

MIDEM 1999 attracted a total of 11,260 participants, representing 4,260 companies, from 93 countries. France sent the most exhibiting companies (339), followed by the U.K. (277) and the U.S. (245).

'99 LATIN SALES SURGED

(Continued from page 5)

in the U.S., says the robust rise in sales was due to a combination of factors, ranging from Ricky Martin's sizzling Grammy performance to the addition of retail stores that began reporting to SoundScan to the multiple positionings of Spanish CDs throughout Anglo stores.

But Young observes that the most important factor in the dramatic sales hike last year was the willingness of Anglo chains to put more Spanish product into more stores.

Young cites such Anglo retailers as Musicland that “instead of putting a CD by a Latin artist in 400 stores, they put it in 700 stores.”

David Massry, president of Ritmo Latino, the largest stateside Latino indie retailer, concurs with Young that “American retailers are getting more aggressive in marketing Latin product.”

That more active posture by the retailers, says Massry, is spurring larger sales of Latin artists among non-Latino consumers. He cites Martin's Grammy set, as well, for

kick-starting mainstream retailer interest in Spanish titles.

Still, Massry cautions that the high level of consumption of Latin product by non-Latino consumers

‘Instead of putting a CD by a Latin artist in 400 stores, [such retailers as Musicland] put it in 700 stores’

—JEFF YOUNG—

“might last a few years more, but it's not going to last forever.”

Three of 1998's four best-selling titles were released in 1997. All were marketed heavily to non-Latino music fans.

Buena Vista Social Club's enduring eponymous CD, which was released nearly three years ago, was

MP3 OFFERS NEW SERVICES

(Continued from page 7)

initiative is an even more significant development for the online music market as a whole, because as a streaming media it avoids Secure Digital Music Initiative-related copyright issues. At the same time, it makes irrelevant the issue of users copying files.

Beam-It—a piece of software that can be downloaded for free at MP3.com but which will have an as-yet-undetermined monthly subscription cost—allows consumers to put most of their existing collection of CDs into their My.MP3.com account.

After installing Beam-It, whenever a user inserts a CD into a PC, a message will appear on the screen asking if the music on the disc should be moved into the user's My.MP3.com account.

Robertson says Beam-It takes approximately 45 seconds to load an entire album, which can then be accessed through listen-only audio streaming.

Robertson says Beam-It uses proprietary software that goes through a verification and security process.

Explains Robertson, “Once the CD has been verified and stored in the My.MP3.com account, owners can create a virtual jukebox, make customized playlists, and use MP3.com to listen to their entire CD library seamlessly from anywhere around the globe.”

Internet experts caution, however, that the promise of what MP3.com is proposing will not be fully realized until handheld and portable devices that can receive

1999's top-selling Latin title, at 521,500 units.

Rounding out the top five sellers were Ricky Martin's 1997 disc “Vuelve” (494,500 units); Enrique Iglesias' 1998 CD “Bailamos” (393,000 units); Elvis Crespo's 1997 title “Suavemente” (392,000 units); and Selena's 1998 compilation “All My Hits—Todos Mis Exitos” (386,500 units).

In 1999 Sony Music Distribution again ranked first in market share, with 27.9%—identical to its percentage in 1998 but short of the label's goal of 30%.

Young declares that Sony will hit 30% in 2000.

Indie distributors rebounded nicely in 1999 with a 5.4 percentage-point hike to 24.4%—two-tenths of a percentage point higher than its 1997 market share.

Leading the indies' resurgence was No. 1 indie label Fonovisa, which notched 12.5% of the market—up 2.6 percentage points from 1999.

Suffering the largest market share loss was Universal Music and Video Distribution, down 3.8

percentage points to 8.2%—the lowest market share registered by a major in 1999.

Also slipping in market share were EMI Music Distribution (down 1.9 points to 16.4%) and WEA Corp. (down half a point to 13.7%). BMG's market share clicked up half a point, to 9.2%.

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Billboard, Heineken Link For Latin Conference

Billboard and Heineken USA have announced that Heineken will be the exclusive title sponsor of the 2000 Billboard International Latin Music Conference & Awards, April 25-27, in Miami Beach. Heineken will support the program as part of its En Vivo initiative, a promotional platform designed to celebrate the music of the Latino community.

Heineken will conduct in-store consumer promotions in 15,000 retail outlets and hold a consumer contest awarding travel and accommodations to the awards. In addition, Heineken will present two special achievement awards at the event.

"We simply couldn't be happier with our sponsorship of the Billboard International Latin Music Conference & Awards program," says Joseph Carvajal, associate brand manager for Heineken USA. "This relationship not only rein-

forces Heineken's ongoing support of Latin music through our En Vivo series, it also provides a meaningful way to celebrate the rich diversity and history of the artists responsible for the current success Latin music is enjoying."

"We are extremely proud to have Heineken as the title sponsor of our Latin Conference & Awards," says Howard Appelbaum, VP of licensing, Billboard Music Group. "Their participation in our event and commitment to the Latin music community further supports the long-term viability of Latin artists and music."

Register before Feb. 18 for only \$495. Send a check payable to Billboard, Michele Quigley, 1515 Broadway, NY, NY 10036, or fax credit card information to 212-536-1400, or online at www.billboard.com/events/latin.



Billboard, BET On Jazz To Honor Genre's Top Stars

Billboard and BET On Jazz will present their first joint Jazz Awards program, June 9 at the BET Studios in Washington, D.C. The show will commence the three-day conference to be held at the J.W. Marriott. The inaugural ceremony will be televised on both the Black Entertainment Television (BET) and BET On Jazz networks, making it the first

jazz awards ceremony to be televised to more than 62 million homes. Knit Media's jazz site, Jazze.com, will host the online portion of the event.

The awards show will pay homage to current jazz hit-makers, legendary artists, and rising stars. The awards will be based on equal proportions of data based on airplay and SoundScan data, along with votes from industry professionals. The production will be headed by Bob Bain, whose credits include the Billboard Latin Music Awards, Teen Choice Awards, Essence Awards, and Billboard Music Awards.

"We are pleased to join with BET On Jazz on this exciting program," said Howard Appelbaum, VP of licensing, Billboard Music Group. "Our goal is to create the definitive event focusing on the business and creative sides of jazz."

Paxton Baker, senior VP BET On Jazz, comments, "As the only 24-hour jazz channel, we are committed to providing the best jazz music conference and awards show possible. Partnering with Billboard, the foremost music trade magazine, will bring years of successful conference and award show experience to this new venture. There are important things to come from this partnership between Billboard, BET On Jazz and Jazze.com."

Registration is \$295 through March 24. To register, send a check payable to Billboard, Michele Quigley, 1515 Broadway, NY, NY 10036, or fax credit card information to 212-536-1400, or visit www.billboard.com/events/jazz.

Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 25-27

Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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Another Clue: Rooney Has Good Week

MAYBE I SHOULD SAVE this for a trivia question to post at Billboard Online, but what the hell. What is the connection between two hits in the top 10 of this issue's The Billboard Hot 100 and a song that peaked in the top 10 exactly 37 years ago?

The first clue is that the current songs are "Bring It All To Me" by **Blaque** (Track Masters/Columbia) and "I Need To Know" (Columbia) by **Marc Anthony**. Both were produced (or co-produced) by **Cory Rooney**, a 31-year-old musician from Queens, N.Y., who also co-produced "All Cried Out" by **Allure** and co-wrote "If You Had My Love" by **Jennifer Lopez**. He co-wrote and produced "I Think I'm In Love With You," a potential single from the debut album by **Jessica Simpson**.

Rooney's last name is the second clue. He is the son of **Herb Rooney** and **Brenda Reid**, founding members of the **Exciters**, the group that peaked at No. 4 with "Tell Him" the week of Jan. 19, 1963. The Exciters followed that hit with "He's Got The Power" and "Get Him" and were then the first to record **Jeff Barry** and **Ellie Greenwich's** "Do Wah Diddy," which became a hit for **Manfred Mann**.

If you do the math, you'll realize that Cory Rooney wasn't born when "Tell Him" was a hit, but he was surrounded by music while growing up and played keyboards for his parents when he was just 16 years old.

And the offspring of Herb and Brenda is having a particularly good week, as the **Blaque** single rebounds 10-5 to reach a new peak position, while the **Anthony** single also rebounds, 9-6.

'BLUE' MOVES: Yesterday, Italy; today, the world. **Eiffel 65's** "Blue (Da Ba Dee)" (Republic/Universal) completes its international tour by breaking into the top 10 of the Hot 100. If this Italian concoction can slide into pole position, it will be the first single from Italy to top the chart since **Domenico Modugno** triumphed with another "blue" ditty, "Nel Blu Dipinto Di Blu (Volare)," a No. 1 hit from August 1958.

LIFE BEGINS AT 40: Tina Turner made her first appearance on a Billboard chart in August 1960, when "A Fool In Love," recorded with her then husband, **Ike**, debuted on the Hot 100. So she is just a few months away from celebrating her 40th anniversary on the Billboard

charts. This issue, she extends her chart career into a fifth decade, as "When The Heartache Is Over" (Virgin) debuts at No. 28 on the Adult Contemporary chart.

Turner first appeared on the AC survey in 1984, with her comeback song "What's Love Got To Do With It." Her most successful AC single to date is "I Don't Wanna Fight," which spent seven weeks at No. 1 in 1993. And "Heartache" marks her first AC appearance since "On Silent Wings" flew to No. 24 in the summer of 1997.

STILL THE KING: **Elvis Presley** may never have dreamed of the Internet, but he has the highest-debuting album on this issue's Top Internet Album Sales chart. "Elvis' Greatest Jukebox Hits" (RCA) opens at No. 7, entering along with **Eiffel 65's** album and two TV-based sets, "Go Simpsonic With The Simpsons" (Fox/Rhino) and "The Sopranos" (Columbia). Elvis never dreamed of the Simpsons or the Sopranos either.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	12,821,000	15,233,000 (UP 18.8%)
ALBUMS	11,677,000	14,068,000 (UP 20.5%)
SINGLES	1,144,000	1,165,000 (UP 1.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	9,914,000	12,495,000 (UP 26%)
CASSETTE	1,733,000	1,542,000 (DN 11%)
OTHER	30,000	31,000 (DN 3.3%)

OVERALL UNIT SALES THIS WEEK

15,233,000

LAST WEEK

22,883,000

CHANGE

DOWN 33.4%

THIS WEEK 1999

12,821,000

CHANGE

UP 18.8%

ALBUM SALES THIS WEEK

14,068,000

LAST WEEK

21,351,000

CHANGE

DOWN 34.1%

THIS WEEK 1999

11,677,000

CHANGE

UP 20.5%

SINGLES SALES THIS WEEK

1,165,000

LAST WEEK

1,532,000

CHANGE

DOWN 24%

THIS WEEK 1999

1,144,000

CHANGE

UP 1.8%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	6,851,000	8,245,000	UP 20.3%
INDEPENDENT	1,751,000	2,045,000	UP 16.8%
MASS MERCHANT	2,871,000	3,487,000	UP 21.5%
NONTRADITIONAL	203,000	290,000	UP 42.9%

ROUNDED FIGURES

FOR WEEK ENDING 1/9/00

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



B M G Classics

congratulates

o u r

GRAMMY™

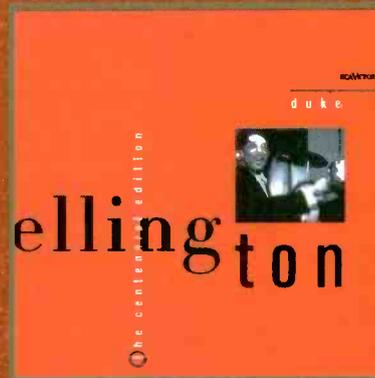
AWARD

nominees!



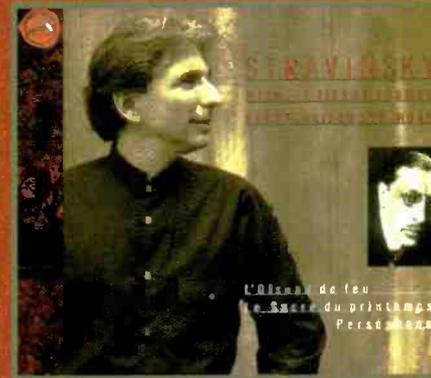
BEST WORLD MUSIC ALBUM

Café Atlantico
CESARIA EVORA



BEST HISTORICAL ALBUM

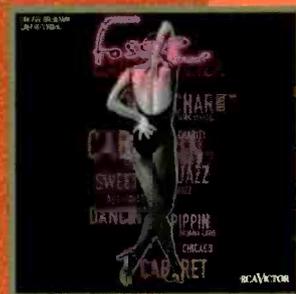
The Duke Ellington
Centennial Edition
The Complete RCA Victor
Recordings (1927-1973)



**BEST CLASSICAL ALBUM
BEST ORCHESTRAL PERFORMANCE**

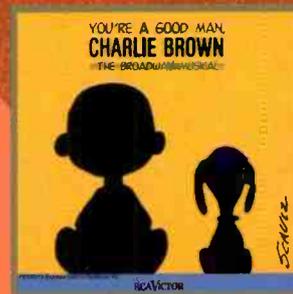
BEST ENGINEERED ALBUM, CLASSICAL

Stravinsky: Firebird
The Rite Of Spring; Perséphone
MTT/SAN FRANCISCO SYMPHONY



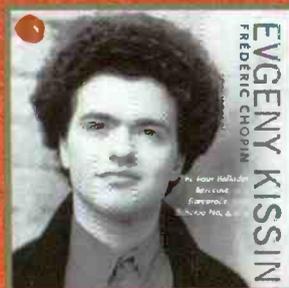
BEST MUSICAL SHOW ALBUM

Fosse
JAY DAVID SAKS
Album Producer



BEST MUSICAL SHOW ALBUM

You're A Good Man,
Charlie Brown
ANDREW LIPPA
Album Producer



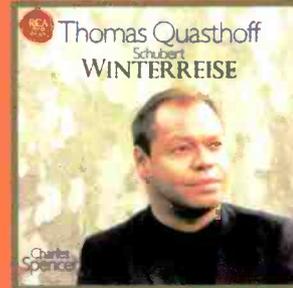
BEST INSTRUMENTAL SOLOIST PERFORMANCE ALBUM (WITHOUT ORCHESTRA)

Chopin:
The Four Ballades
EVGENY KISSIN



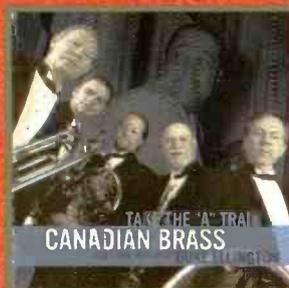
BEST CLASSICAL VOCAL PERFORMANCE

German Romantic
Opera
BEN MEPPNER



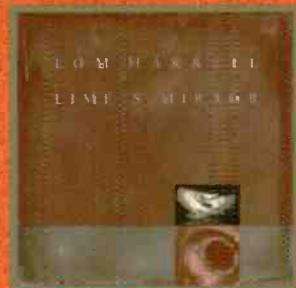
BEST CLASSICAL VOCAL PERFORMANCE

Schubert: Winterreise
THOMAS QUASTHOFF
bass



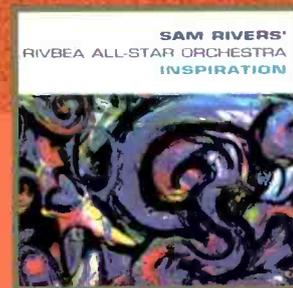
BEST CLASSICAL CROSSOVER ALBUM

Take The "A" Train
Canadian Brass
Play The Music
of Duke Ellington



BEST LARGE JAZZ ENSEMBLE PERFORMANCE

Times Mirror
TOM HARRELL



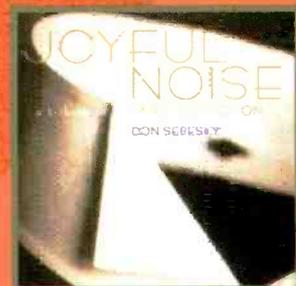
BEST LARGE JAZZ ENSEMBLE PERFORMANCE

Inspiration
Sam Rivers' Rivbea
All-Star Orchestra
SAM RIVERS



BEST TRADITIONAL TROPICAL LATIN PERFORMANCE

Songs From
A Little Blue House
JUAN-CARLOS FORMELL



BEST INSTRUMENTAL COMPOSITION

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DON SEBESKY
composer

BEST INSTRUMENTAL ARRANGEMENT

Chelsea Bridge
DON SEBESKY
arranger



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