

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 13, 1999

IN RETAIL NEWS

## Retailers Seek Level Playing Field With Net Sellers

BY ED CHRISTMAN

NEW YORK—While the U.S. industry gears up to sell music over the Internet via digital downloads, some merchants are embracing “level-playing-field” policies to remind labels of the continuing importance of brick-and-mortar stores.



So far, in the few instances in which music has

been made available for sale via digital downloads, labels have given preferential treatment to that format over the music sold at brick-and-mortar stores.

For example, the David Bowie album “hours . . .” had an exclusive two-week period for the digital download before it was available at conventional retail, and it carried an extra song not available on the hard-goods version. And Atomic Pop regularly sells the download versions of its music at prices much lower than the wholesale price it charges merchants for hard-goods versions.

On Oct. 28, Boston-based Newbury Comics, charging that such practices are “obnoxious,” adopted a level-playing-field policy that states that any album that is made available digitally, or by any other means, prior to the brick-and-mortar street date—and/or albums offered

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# Music Video: Trying To Envision The Future

## Rock Acts Weigh Costs/Benefits Of Vids

BY CARLA HAY

NEW YORK—Rock’n’roll as a genre may be alive and kicking, but when it comes to music videos, it may be a dying breed, judging by the growing number of rock acts that are choosing not to make videos for their singles even after those tracks become hits.

The same can’t be said for pop, R&B, and hip-hop artists, who almost never have a hit single without an accompanying video.

In the past two years, bands like Collective Soul, Creed, the Kenny Wayne Shepherd Band, the Black Crowes, and Days Of The New have had hits on Billboard’s rock radio charts, yet there have often been no accompanying videos for the singles.

Bands that were once MTV favorites in the ’80s—such as Mötley Crüe, ZZ Top, Great White, and Scorpions—also have abstained from making videos

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## MTV Study Tracks ‘Trendsetter’ Tastes

BY CARLA HAY

NEW YORK—The trendsetters in MTV’s audience have spoken: They prefer to discover new music through friends and nightclubs over major labels and the Internet; they’d rather spend more of their free time listening to music than watching TV and music videos; and they count Lauryn Hill and Beastie Boys as the acts they respect the most.

That’s according to the second MTV/Youth Intelligence Music Trendsetters Study, which was

conducted in August among 300 select 14- to 30-year-olds in New York, Los Angeles, and Detroit.

The research subjects, who did not know that they were participating in an MTV study, were given written surveys and interviewed in person.

“MTV is a slave to our audience,” says Todd Cunningham, MTV senior VP of research and planning.

“We are so committed to research in a number of ways and in giving our audience what they want.”

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## Replicators Face High DVD Demand

BY EILEEN FITZPATRICK

LOS ANGELES—With a million-plus-unit orders each of “Titanic,” “The Matrix,” “The Mummy,” “The Blair Witch Project,” and “Austin Powers: The Spy Who Shagged Me,” replicators and suppliers are stretched to the maximum to keep DVD product in the pipeline and readily available at U.S. retail for the holiday selling season. But it’s a problem everyone likes to have.

“We don’t look at this as a problem,” says WEA Manufacturing president Ellis Kern.

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## Acts Score Big With Vid Games

Titles With Featured Songs Are Win-Win-Win Situations

BY CARRIE BELL

LOS ANGELES—Hitmaking acts like Backstreet Boys, Sugar Ray, Metallica, Fatboy Slim, Wu-Tang Clan, and Rob Zombie are turning video games into the next music-marketing arena by lending their music, their names, their endorsements, and even their likenesses to new gaming titles for PCs and such home consoles as the Sony PlayStation and Nintendo 64.

When done properly, it is a strate-

gy that can be win-win-win for labels, game publishers, and artists, observers say: Labels get to piggyback on the popularity of games and expose their acts to the highly desirable gaming demographic, game companies can make their offerings stand out from the pack and ride on labels’ music-marketing coattails, and artists can connect in new ways with their fans, as well as explore fresh avenues of expression.

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## Mann Blossoms On Reprise S’tack



BY JIM BESSMAN

NEW YORK—The soundtrack to “Boogie Nights” director Paul Thomas Anderson’s forthcoming film “Magnolia” not only marks the long-awaited return of Aimee Mann to the major-label recording scene. It actually influenced the movie’s making.

As longtime Mann fan Anderson relates in the Reprise

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The Hype May Be High, But Downloads’ Sales Are Low

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**Eric Clapton** his “My Father’s Eyes” is Song of the Year at BMI/PRS Awards

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Billboard Music Group

# Kate Taylor: An 'Auld' Acquaintance Returns

Personal harmony and peace come hardest to those who have never sought to instill it in others. Two hundred and eleven years ago this autumn, a young Scottish poet and songwriter hoped to make that very point when he mailed a female friend five verses and the chorus of a vintage folk tune he'd just adapted "which has often thrilled thro' my soul." In the centuries since, that song's lyrics "have been sung, and not infrequently mangled, in most of the world's languages," according to Ian McIntyre, author of "Dirt & Deity: A Life Of Robert Burns" (HarperCollins, 1995)—a biography of the man who gave the world "Auld Lang Syne," its most popular end-of-year ode to parting, reunion, and peacemaking.

"I think the wisdom you gain from life experiences should get folded into your performances as an artist," says singer/songwriter Kate Taylor. The younger sister of James, she is currently completing her first solo album in 20 years, and her decision that the project's first single should be a sublime contemporary version of "Auld Lang Syne" (due Nov. 30 from her own Front Door Records) is part of an effort to give her long-patient fans a collection of "new material that has truly meant something in my life."

Like Burns (1759-96), the Taylor clan is of Scottish heritage, their forebears sailing to North Carolina from the Angus Coast of Scotland in 1790. Since then, the family has divided its time between that state and New England, with Kate having principally resided on the Massachusetts island of Martha's Vineyard since the early 1970s. On New Year's Eve of 1998, Kate was rehearsing to sing in a seasonal concert at the Old Whaling Church in the Vineyard village of Edgartown, and the suggestion was made to end her set with the traditional New Year's ballad "Auld Lang Syne," which literally translates as "Old Long Since."

A noted song collector/archivist, Burns once said he took down the song's raw stanzas "from an old man's singing." Musicological research from other scholars has shown that the phrase "Auld Lang Syne" derived from a popular Scottish air of the 1680s called "The Duke Of Buccleugh's Tune" and was further developed in the 1700s under the title "I Fee'd A Man At Martinmas" (Martinmas being a Christian festival celebrated on Nov. 11, St. Martin's Day). Burns' version was published in 1792-93 in volume four of an anthology called "The Scots Musical Museum."

"I called a librarian friend in [the nearby Vineyard town of] Chilmark," says songwriter Charles Witham, Kate's manager/husband, "and she faxed me the original Scottish words. We were so taken with their beauty, even though they were in dense dialect, and we worked up a version with one translated verse for Kate's performance. Afterward I decided to translate all the verses, which you seldom get to hear. The narrator of the song is talking to a person he calls an old friend, to whom he wants to be close once again, and in the verses he recalls the heady days of their youth, when everything was untroubled, and then a time of estrangement, when the 'seas between us have roared and swelled.'"

"In the end the lyrics say, 'Here's a hand my trusty friend, and give a hand of thine,'" notes Kate, "because he wants to shake and make up."

"So it's a song of reconciliation," says Witham, "and the tender way Kate and James eventually recorded it just gets into your soul."

"I spoke to James last summer about the song," Kate explains, "and he loved the idea and just jumped in, put his heart into it, and spent a few days working on the arrangement. We did basic recording on the Vineyard, in a studio called the Sonic Brothers. It's in the basement of a place where I lived in 1970 as a 20-year-old when it was still a storefront—so it brought a lot of things full circle."

Like moonlight across an autumn pond, Kate's reedlike alto shimmers and glides upon the acoustic guitar accompaniment and backing harmony of brother James, as Tony Garnier's resounding upright bass and Mindy Jostyn's sighing fiddle convey the wistful onset of the fall equinox. No listener could fail to catch the seasoned cast of worldly self-knowledge in Kate's rendition, as she and her sibling evoke the sure sweep of history, whether cultural, professional, or personal. Rolling Stone magazine dubbed the Taylor brood "The First Family Of The New Rock" in 1971, and for her part Kate would release three exceptional albums of her own ("Sister Kate," Atlantic/Cotillion, 1971; "Kate Taylor," Columbia, 1978; and "It's In There . . . And It's Got To Come Out," Columbia, 1979), while remaining active on the national folk scene. Yet she and Witham, her spouse of 25 years, devoted the greater portion of that span to "making a home—that really became our focus," as he puts it, and raising their girls Aquinnah, 26; Elizabeth, 24; and Aretha, 18.

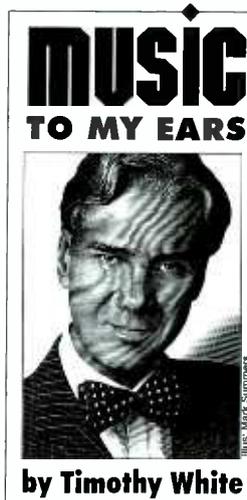
"All three of our beautiful daughters have sung with me onstage," Kate emphasizes happily, "and Aretha can sing her ass off, but the latest album has taken a long time because life goes on and stuff happens. Now I want to share with people, as best I can, just what my life has been and who I am."

Other, less joyful aspects of Kate's recent experience have included the untimely death by heart attack in 1993 of her 46-year-old brother, Alex, followed by the passing in '96 of her 75-year-old father, Isaac Taylor. Yet Kate's album, expected early next year (see [www.katetaylor.com](http://www.katetaylor.com) for updates), is titled "Beautiful Road," and it's named for a deeply moving Erica Wheeler song she covers on the record, the lyrics of which Kate cited in 1997 when she addressed the graduating class of her alma mater, the Arlington School. That private high school is part of McLean Hospital in Massachusetts, where Kate temporarily committed herself for several months in her late teens when she was beset by emotional difficulties. "Basically, I told the students that they were gonna be OK," she recalls with a soft laugh. "I didn't know how much it would mean to me to give that talk until I saw those kids' faces, but it was a really good thing, and it brought something in my life to completion."

Such sentiments are threaded through the "Beautiful Road" collection, particularly on "Blue Tin Suitcase," composed in memory of Alex Taylor, and "I Will Fly," an exquisite lament by Witham that also features a joint vocal by James and Kate. The song serves as an elegy for noted guitarist Arlen Roth's wife and daughter, who perished in 1998 in a car crash. The tragedy occurred a few days after Kate had played a February gig with veteran cohort Roth, who also appears on the new album.

Burns was a fun-loving, lovelorn chap and champion of the common man who himself died young of rheumatism and heart disease. By the early 1800s, when "Auld Lang Syne" began to enjoy wide circulation, New Year's was a bigger holiday than Christmas, its gift-giving, decorated indoor fir trees, and midnight church services all precursors to traditions since transferred to Yuletide (in part to supplant rowdy pagan rituals of the season). Most of all, "Auld Lang Syne" became a secular prayer of appreciation and solace and a public way to renew good will toward one's neighbors.

"At the close of each year, there's communicating we all need to do because it's all about community," Kate Taylor concludes. "The beauty of 'Auld Lang Syne' is in its simplicity. Since our own performance of it is from the heart, we hope that's where it goes."



by Timothy White

## LETTERS

### WHAT'S MOST IMPORTANT: SALES AND RETAIL

After reading Don Jeffrey's "As Sales Drop, Singles Debate Heats Up" article (Billboard, Oct. 30), as a SoundScan retailer I feel compelled to speak out. Of course singles business is down! How could it be up when the hits people want to purchase aren't even available. Anyone at a record label who feels singles cannibalize album sales is a downright fool. Look at Santana and Sugar Ray: Both of these artists have increased their album sales with the profile of a retail single.

Five of the biggest records out can't be bought as singles. "Mambo No. 5 (A Little Bit Of . . .)" by Lou Bega, which should be the No. 1 record in the country, is not because RCA is being greedy by forcing the consumer to buy a full-length album.

"(You Drive Me) Crazy" (Stop remix) by Britney Spears is not available on her album, yet Jive Records has disposed of another No. 1 record by wanting you to buy a half-baked soundtrack to get this version. Look at the charts: It's not working!

The Backstreet Boys, Jennifer Lopez, and Smash mouth, to name a few, all have current hits that should be battling for the No. 1 position on The Hot 100 but don't have singles at retail. Madonna, Janet Jackson, and Whitney Houston are all still here because the single—the lifeline of the business—built these artists' profiles over the years. If Spears or Lopez have huge No. 1 records the first time at bat, it's more than pathetic to have great follow-ups miss the top 10 because a label has

bypassed retail. Aren't we in the business to sell records? Have we all lost our minds? Unless the industry wants to kill itself, there is no better advertisement than a top 10 record on The Hot 100.

I have no problem with a release being shipped with 500,000 or 1 million, with early cutout—I just have a problem with having to turn customers away because of no single release. Billboard is talking too much about downloading. Let's get back into record stores and get fans the records they are hearing faster. The industry's acting as though radio play is the only important factor; retail and sales are even more important. Stop using half of the equation.

Richard Signorelli  
RPM Sounds

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

TOP  
ALBUMS

HOT  
SINGLES

HOT  
SINGLES

VIDEOS

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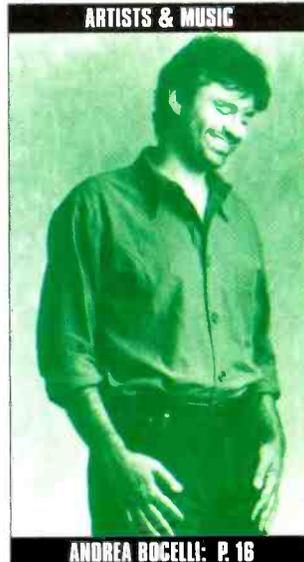
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**'N Sync Responds To Trans Con/BMG Suits**

BY MELINDA NEWMAN

LOS ANGELES—'N Sync has filed blistering responses to a preliminary injunction motion and lawsuit filed by Trans Continental, its head Louis Pearlman, and BMG Entertainment last month (Billboard, Oct. 23).

While the counterclaim refutes the points made in the original suit and includes a countersuit, the boy band left its vitriol for the response to the preliminary injunction. In the papers filed Nov. 2 in U.S. District Court in Orlando, Fla., the group calls Pearlman, who claims he "assembled" the band, "a con man . . . who has become wealthy at ['N Sync's] expense. They have been cheated at every turn by Pearlman's fraud, manipulation, and breach of fiduciary duty."

The original injunction, which alleged breach of contract and potential trademark infringement, was part of a \$150 million suit filed by BMG, Trans Continental, and Pearlman against 'N Sync

and Zomba. That action stemmed from 'N Sync's attempt to move from BMG-owned RCA Records to Zomba-owned Jive Records—which is distributed by BMG—in September.

According to 'N Sync's papers, Pearlman did not come up with the group's name—the moniker came from member Justin Timberlake's mother, Lynn Harless. Disputing the trademark infringement claims, the papers say that Pearlman, via a "secret scheme," "obtained a license to use such mark for himself." Pearlman's filing claims Trans Continental is the sole owner of the 'N Sync mark in more than 20 countries.

The group also maintains that by signing the band to Germany-based BMG Ariola, Pearlman violated a clause in his contract that stated the band would be signed to a U.S. label within 18 months of the contract's start.

'N Sync's counterclaim states that Pearlman's financial arrangements with

the group made it "virtual indentured servants" of Trans Continental.

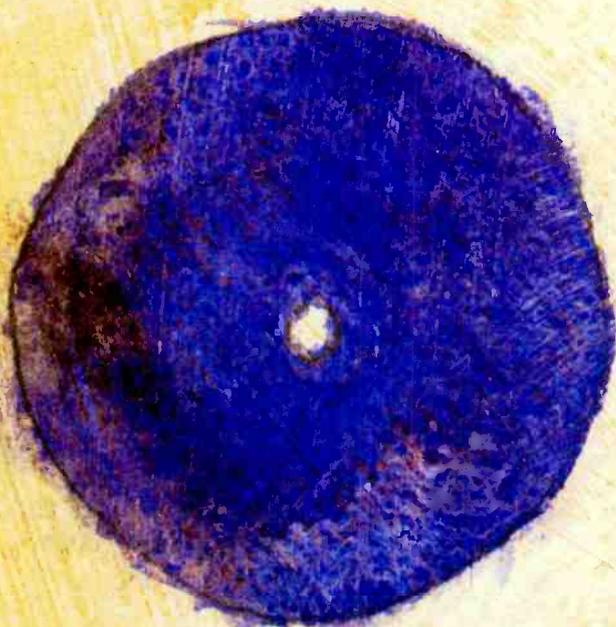
According to the papers, Pearlman or his entities received 55% of all gross touring revenue, plus 37.5% of the net; 75% of all record royalties and 100% of any advances; 80% of the merchandising; 100% of the music publishing; and 55% of gross celebrity endorsement monies, plus 37.5% of the net from such deals.

'N Sync's new album was slated to come out on RCA this quarter. However, it has now been moved to early 2000 for Jive, depending upon the legal outcomes.

BMG and Trans Continental responded to 'N Sync's counterclaim via a joint statement: "This case is about the rule of law and the importance of honoring contracts. The false and inflammatory rhetoric contained in the court papers filed [Nov. 2] have no place in a court of law, where we are confident that the group's exclusive obligations to Trans Continental and BMG will be upheld."

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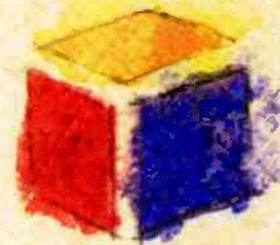
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# EMI Partners With Preview For Secure Online Distrib.

BY MARILYN A. GILLEN

NEW YORK—EMI Recorded Music put into place one key piece of its digital-distribution strategy with the Nov. 1 announcement that it has tapped Cupertino, Calif.-based Preview Systems as its "recommended technology provider" for the secure electronic delivery of music (*Billboard Bulletin*, Nov. 2).

As part of the nonexclusive pact, EMI received what it describes as "a small equity stake" in Preview, which on Oct. 29 filed an amended registration statement with the Securities and Exchange Commission for a proposed public offering of stock on the Nasdaq exchange.

Preview says it has worked with Intel on developing a tamper-resistant encryption technology specifically geared to meet the music industry's needs as it moves toward the sale of digital downloads.

"Preview's track record in electronic distribution is very strong, and their relationship with Intel is very encouraging from a security viewpoint," says Jeremy Silver, VP of new media at EMI. "So there's a lot that contributes to this being an impressive solution for us."

Preview has already made a name

for itself in the electronic software distribution marketplace. With its proprietary "Ziplock" system, it enables the secure distribution of computer software online and offers rights management features for those sales.

However, the EMI alliance marks Preview's first move into the music sector.

Competitors already in the music space include Santa Clara, Calif.-based InterTrust Technologies, which has license agreements with 12 companies, including Universal Music Group and BMG Storage Media. The company went public on Oct. 27 and saw its stock soar more than 200% in its first day of trading (*Billboard*, Nov. 6).

Vincent Pluvillage, CEO of Preview, says that the music industry is several years behind the software business in E-commerce.

"We therefore decided to develop our relationships and our revenues in that [software] market segment first," he says, "but now that the music industry is catching up, we have decided to leverage the same technology base as well as the same set of partners and customers into

(Continued on page 104)

# Women, Minorities Get Industry Aid Fund Aims To Assist In Purchase Of Radio Stations

BY BILL HOLLAND

WASHINGTON, D.C.—A new private sector investment fund led by media titans will address decades of complaints about minority ownership of broadcast properties by making as much as \$1 billion available to minorities and women for use in the purchase of U.S. radio and TV properties.

CBS CEO Mel Karmazin and Clear Channel Communications chairman/CEO Lowry Mays announced Nov. 3 the creation of a milestone private sector investment fund by their companies, 16 other broadcast company titans, and Chase Manhattan Bank.

In another major Washington-related broadcasting announcement, on Nov. 1, the Federal Communications Commission (FCC) announced it was beginning its long-awaited rulemaking process to consider terrestrial digital audio broadcasting (DAB).

Traditional over-the-air broadcasters, in a race with satellite entrepreneurs to develop DAB, have been pushing for the proceeding, and National Assn. of Broadcasters (NAB) spokesman Dennis Wharton said the industry "was pleased at long last that DAB is finally on the table."

The far-reaching investment fund project, the Prism Communications Partners, L.P., is designed as a for-

profit enterprise and will be co-chaired by Karmazin and Mays.

Minorities and women have complained for decades that they have been shut out of the loop of ownership opportunities by a lack of both capital and an inside knowledge of deal-making. The program will ad-

*'The broadcasting industry is following through on a promise'*

—LOWRY MAYS—

dress all of those concerns, the two execs pledged.

Karmazin and Mays have spearheaded the effort. The two were joined at the briefing at NAB headquarters here by execs from the A.H. Belo Corp., Bonneville International Corp., Cox Enterprises Inc., Disney/ABC, Cumulus Media Inc., Emmis Broadcasting, Fox Broadcasting Co., Granite Broadcasting, Infinity Broadcasting, NBC, Radio One, Susquehanna Radio Corp., Tribune Broadcasting, and Viacom.

The funding stands at press time at "a shade under \$200 million," according to Karmazin (the official amount is \$175 million).

The fund will be completely independent from the industry investors, and its investment decisions will be made solely by a general partner to be selected by Chase Capital Partners. As to a date when the funds will be available, James B. Lee Jr., VP of Chase Manhattan Bank, said the announcement was "chapter one," but opportunities would soon be available even as the fund grows.

"Make no mistake," Karmazin said, "this is a big deal. One billion dollars is not chump change." Additional equity contributions by other broadcasters, pension funds, and institutional investors are expected, with corresponding financial leverage, to bring the fund total to \$1 billion in aggregate purchasing power, he and Mays explained.

Edward O. Fritts, president of NAB, which will serve as "clearinghouse" for the project, was one of several speakers who referred to the enterprise as "doing the right thing" and as socially responsible. The speakers also said that broadcasters have realized that diversity and inclu-

(Continued on page 104)

# U.S. Payola Investigation Eyes 80 PDs

This story was prepared by Frank Saxe, reporter for *Airplay Monitor*.

NEW YORK—More than five dozen radio programmers are under federal investigation for breaking payola laws, in connection with what is being called the worst pay-for-play scandal since the 1950s.

Sources confirm that 80 PDs at Spanish-language stations throughout the U.S. and in Puerto Rico are under investigation for allegedly taking bribes from Fonovisa Records in exchange for spins.

During the week of Oct. 25, Fonovisa VP of promotion Jesus Gilberto Moreno paid a \$50,000 fine and was sentenced to two years' probation (*Billboard*, Nov. 6); he pleaded guilty to paying more than \$1 million to programmers in 1997 alone.

"That gives you an indication of the magnitude of how widespread this was," Assistant U.S. Attorney Richard Robinson tells *Billboard*.

The label, which is owned by Grupo Televisa, was fined \$700,000 for falsely reporting promotional expenses to the Internal Revenue Service (IRS); Fonovisa president Guillermo Santiso was also fined \$200,000 and given two years' probation for income tax violations in connection with payola payments. Santiso could have received a prison sentence of up to six years.

(Continued on page 102)

# TV Show Spotlights 'Respond' Project



Artists and social activists involved with the acclaimed "Respond" benefit album released earlier this year by the New England-based Signature Sounds label were featured on an Oct. 16 episode of "City Stories," a UPN38/WSBK-TV Boston program, hosted by Heather Roberts. Performing on the show were Merrie Amsterburg and Catie Curtis, two of the 27 Boston-based female singer/songwriters who contributed to the two-CD "Respond" collection, which benefits Respond Inc., an organization that aids women and children who are victims of domestic violence. Shown, from left, are Respond Inc. executive director Kate Cloud, "Respond" album artist and executive producer Charan Devereaux, Amsterburg, Curtis, and host Roberts, director of public affairs for UPN38/WSBK-TV. The show also featured concert clips from Respond Inc.'s 25th anniversary Celebration Concert on Sept. 24. The station plans other programming about the record during the holiday season. And, in a continued response to "Respond," graphic designer Connie Sharar and illustrator Stephanie Garcia recently won a Bronze Award from the prestigious Society of Illustrators for their cover design for the compilation record. The original cover art will be on display at the 11th annual 3D Illustrators' Awards Show from Dec. 8-Jan. 1 at the society's headquarters in New York.

# Blockbuster Pacts With AOL For Joint Promotions

BY DON JEFFREY

NEW YORK—Blockbuster has formed a three-year alliance with America Online (AOL) through which AOL will invest \$30 million in the retailer's Web site and the two companies will promote each other in stores, cyberspace, and traditional media.

The world's largest video chain also says that it is relaunching its Internet site, blockbuster.com, on Nov. 22 as an electronic retailer. This will make Blockbuster more competitive in the sell-through video market, which it has not pursued in part because space limitations in stores required focus on rentals. It also means that Blockbuster will be entering, albeit slowly, the crowded world of online music selling.

The deal between America Online and Blockbuster gives AOL access to the retailer's 40 million card-carrying video-rental members in the U.S. and offers Blockbuster access to AOL's 21 million paid monthly online service subscribers.

Executives are terming the deal a joint marketing alliance. Blockbuster will receive premier placement on a number of AOL properties, including CompuServe, the AOL Entertainment Center, and Netscape Netcenter. AOL subscribers will be directed to a co-branded AOL/Blockbuster site that will also launch later this month.

In exchange for the prominent position on AOL's sites, Blockbuster will promote the online service provider in its stores, in its television

commercials, and during its nationally televised Blockbuster Entertainment Awards show. In about 4,000 company-owned Blockbuster stores, customers will be given AOL's latest 5.0 software.

Blockbuster will also play AOL's commercials on the in-store TV network, provide point-of-purchase promotional displays, and promote the service in direct mailings to its members.

"There are other home video providers on AOL," says America Online spokesman David Theis. "But none have the carriage of Blockbuster. They have huge reach. They have stores within a 10-minute drive of 60% of the U.S. population."

At about the same time the co-branded site goes up, Blockbuster will relaunch blockbuster.com. Executives say that the site has focused primarily on promotion and information, but now its emphasis will be E-commerce. And the company has created a separate subsidiary for the online operations.

"We're setting up a subsidiary, blockbuster.com, so that it can be publicly traded," says Shellye Archambeau, senior VP of E-commerce for Blockbuster.

In addition to a possible Internet initial public offering, parent company Viacom has said that it is likely to split off Blockbuster itself to its public shareholders next year, depending upon market conditions.

The \$30 million that America Online is investing in Blockbuster.com

(Continued on page 112)

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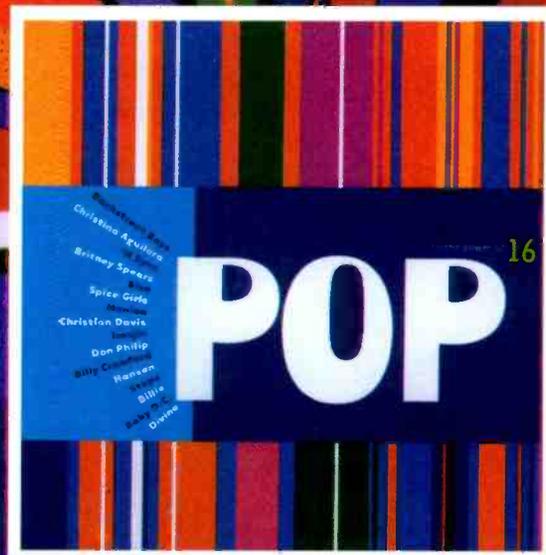
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# New-Media Dept. Bows At Universal/Motown

BY MARILYN A. GILLEN

NEW YORK—The Universal/Motown Records Group has created a new-media department with the appointments of Erin Yasgar as senior director of new media/Internet marketing and Yan Autphenne as senior manager of new media technology.

Yasgar, formerly director of marketing for Universal Records, will head the department. She reports to Universal/Motown Records Group CFO David Ellner. Autphenne, previously a business analyst with Universal Music Group Information Technology, reports to Yasgar. Both are based in New York.

Universal/Motown Records Group chairman Mel Lewinter says the creation of the department reflects a need to keep on top of changing times.

"The Internet is now a key part of life, and while no one is exactly sure how it will change things yet, we have to position ourselves to be able to move to the left or to the right or straight ahead, depending on how things develop," he says. "So it's im-

portant for our artists and our company to stay informed and aware of both the positives and the potential pitfalls in this, and the only way you can do that is by putting your feet in the water."

Yasgar's position includes overseeing the group's development and marketing for individual label and artist Web sites, as well as its downloadable music and DVD Audio initiatives.

She also sees herself as playing a key role as a resource for the labels' artists—who vary widely in their knowledge of, and comfort level with, new technologies.

"You've got some artists who travel on the road with a laptop," she says, "and then you've got others who don't even realize their records are mixed on computers."

"We want all of them to have somewhere to go for help and answers," she adds. "And we intend to provide them with the same type of focus in this area that they get from our sales department, our promotions department, or our radio department."

# Tower's Earnings Fall In Yr.

BY BRIAN GARRITY

NEW YORK—Tower Records is citing unfavorable exchange rates on its yen-denominated debt and a \$3.5 million valuation against deferred assets from operating losses in international markets for a sharp decline in earnings for its fiscal year.

Tower reports an \$18.7 million drop in earnings for the fiscal year ending July 31. Revenues, meanwhile, increased by \$18.3 million. The Sacramento, Calif.-based retailer had a net loss of \$8.8 million, compared with a profit of \$9.9 million for the last fiscal year (*Billboard Bulletin*, Nov. 4).

Income from operations fell to \$31.8 million from \$32.4 million, due to higher costs, E-commerce investments, and Latin American expan-

sion, the company says. Net revenue rose 1.8% to \$1.03 billion.

While the company says it is already seeing increases in first-quarter sales due to improvements in existing store performance worldwide, the international instability behind many of Tower's problems in '99 looks to be an ongoing concern moving forward.

Foreign currency denominated debt may be subject to further volatility due to fluctuations in foreign exchange rates, Tower said.

However, Tower chief executive Michael Solomon noted in a statement that the company has made structural changes aimed at improving operating efficiencies and has several new store projects in the works that are expected to go into effect during the next 12 months.

# Remembering 'Concert Of Century'



Giants in all genres of music—from rock and blues to Latin and country—rubbed shoulders with some towering figures in American politics on Saturday, Oct. 23, when "The Concert Of The Century For VH1 Save The Music" hit Washington, D.C. Among those on hand were President Clinton and first lady Hillary Rodham Clinton, shown above right with participant Sheryl Crow.

Other acts taking part included B.B. King and Melissa Etheridge, shown center, who performed a dynamic blues duet on "When Love Comes To Town."

According to VH1 president John Sykes, shown above left presenting a guitar autographed by B.B. King to President Clinton, the president said that Lenny Kravitz sounded so good outside his Oval Office window during rehearsals on Friday afternoon that he wanted to stop a meeting he was conducting to go listen.

Clinton finally dropped by around 10 p.m. that night, according to VH1 senior VP/editorial director Bill Flanagan, who says the visit "stopped rehearsals dead for about half an hour."

"When the president was told that the musicians were worried about playing too late, he said, 'It's OK, they have a job to do,' and the time was extended to midnight," Flanagan adds.

"At midnight, [John] Fogerty had



(PHOTOS BY KEVIN MAZUR)

still not had his shot, so the White House said we could go until 12:30," Flanagan continues. "Fogerty worked out an arrangement of Leadbelly's 'Midnight Special' with his band and was halfway through 'Proud Mary' at 12:40 when the White House usher pulled the plug. Any other rock star would have thrown a fit, but as always, Fogerty was a perfect gentleman."

A lot of the concert's musical collaborations came together for the first time in rehearsals that night, according to Flanagan.

"Eric Clapton and Lenny Kravitz never met before they got to-

gether to try 'All Along The Watchtower,'" says Flanagan. "Al Green was not scheduled to sing 'Take Me To The River'—Wayne Isaak requested it after the Reverend Al knocked out everyone in the rehearsal with his passionate reading of Sam Cooke's 'A Change Is Gonna Come.'"

"Green was agreeable," continues Flanagan. "He called some of the other musicians hanging around to come up and jam with him, which is how the song ended up in the broadcast with Sheryl Crow on organ, B.B. King on guitar, and Lenny Kravitz on second vocal."

But Flanagan's favorite moment of the event came early the next morning.

"I walked in the catering tent and saw all the musicians hanging out together in sweat clothes and jeans eating breakfast," he says. "There was Garth Brooks laughing with B.B. King over bagels, Clapton and Sheryl chatting with Lenny and drinking tea and orange juice. Calista Flockhart was sitting in the corner working on her intro for John Mellencamp. It was like seeing the faces on Mount Rushmore having coffee and toast before the work bell rang."

Sykes' favorite moment occurred off site: He got a personal tour of Clinton's music room—which is soundproofed for the president's sax-playing, Sykes says.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jordan Katz is promoted to senior VP of sales for Arista Records in New York. He was VP of sales.

Bonnie Barrett is named VP of catalog exploitation for BMG Classics in New York. She was label director for ECM, North and South America.

Allen Weinberg is promoted to VP of design for Sony Classical, Sony Music Creative Services in New York. He was design director of Sony Classical, Sony Music Creative Services.

Virgin Records America names Joanna Spock Dean senior director of video promotion in New York. Virgin Records America also promotes Stephanie Seymour to national video promotion director in New York. They were, respectively, assignment editor for VH1 News and national video promotion man-



KATZ



BARRETT



WEINBERG



SPOCK DEAN



SEYMOUR



MILLER



SALIBY



RODRIGUEZ

ager.

T.J. Miller is named senior director of national sales, R&B, for Capitol Records in Hollywood. He was a regional sales manager at Motown Records.

Jim Saliby is named senior director of national account sales for the RCA Label Group in Nashville. He was Midwest regional director of sales and field marketing for Universal Records Chronicles Group.

Valerie Lewis is promoted to

director of publicity for MCA Records in New York. She was associate director of publicity.

**PUBLISHERS.** Karen Sherry is promoted to senior VP of ASCAP in New York. She was VP of communications.

BMI promotes Raymond Rodriguez to director of performing rights in Los Angeles. BMI also promotes Brooke Primont to associate director of writer/publisher relations and Samantha Cox to

associate director of writer/publisher relations in New York. BMI names Toby Cannon director of training and development for general licensing in Nashville. They were, respectively, associate director of research for film/TV relations, assistant to the senior director of writer/publisher relations, senior researcher, and training director for GerAssist Inc.

**RELATED FIELDS.** Brian Mulligan is named CFO of the Seagram Co.

in Montreal. He was co-chairman of Universal Pictures.

Stacey Snider is promoted to chairman of Universal Pictures in Universal City, Calif. She was co-chairman.

Adam Sandler is named VP of communications and director of special projects, office of the president, for the National Academy of Recording Arts and Sciences in Santa Monica, Calif. He was music editor for Daily Variety and Variety magazines.

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| BEST SPANISH ALBUM            | La Oreja de Van Gogh "Dile al sol" |
| BEST FLAMENCO ALBUM           | José Mercé "Del Amanecer"          |
| BEST SPANISH NEWCOMER         | Hevia                              |
| BEST LATIN MALE               | Chayanne                           |
| BEST LATIN FEMALE             | Shakira                            |
| BEST LATIN GROUP              | So pra contrariar                  |
| BEST LATIN ALBUM              | Luís Miguel "Amarte es un placer"  |
| BEST LATIN NEWCOMER           | Chayanne                           |
| BEST INTERNATIONAL MALE       | Ricky Martin                       |
| BEST INTERNATIONAL FEMALE     | Cher                               |
| BEST INTERNATIONAL GROUP      | Texas                              |
| BEST INTERNATIONAL ALBUM      | Cher "Believe"                     |
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MILLENNIUM/SITES & SOUNDS - Issue Date: Jan 8 • Ad Close: Dec 10

YEAR IN VIDEO - Issue Date: Jan 8 • Ad Close: Dec 10

MIDEM I - Issue Date: Jan 22 • Ad Close: Dec 23

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# Artists & Music

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## R.E.M.'s 'Moon' Rising On Warner

BY JIM BESSMAN

NEW YORK—When it came time to score Milos Forman's eagerly awaited Andy Kaufman biopic, "Man On The Moon," the appropriate composer was obvious. After all, the title was lifted from R.E.M.'s 1992 single, itself a tribute to the late comedian whose bizarre but brilliant antics are re-enacted in the Universal/Jersey Films picture.

The film, which stars Jim Carrey, Danny DeVito, Courtney Love, and Paul Giamatti, opens Dec. 25. The soundtrack is being released on R.E.M.'s label, Warner Bros., in conjunction with Jersey Records; it bows Nov. 23.

Besides containing the group's first movie score, the soundtrack includes the title-track hit, which originally appeared on the album "Automatic For The People." The new set also boasts new radio single "The Great Beyond" and new song "This Friendly World," which is performed by the band with Carrey, who plays Kaufman.

Other soundtrack songs include a warped version of "I Will Survive" as performed by Kaufman's outrageous lounge singer alter ego, Tony Clifton; Exile's pop hit "Kiss You All Over"; Kaufman's own versions of "Rose Marie" and "One More Song For You"; and the Sandpipers' 1958 recording of the "Mighty Mouse" theme, the chorus of which is tri-

umphantly lip-synced on the historic "Saturday Night Live" debut in 1975.

The movie essentially celebrates that and other famous and infamous Kaufman gags, so for good reason, the promotional CD for "The Great Beyond" is subtitled "R.E.M. Celebrates Andy Kaufman."

"We're close to the movie's subject, obviously, because we're huge fans of Andy Kaufman," says R.E.M.'s



R.E.M.

Michael Stipe. "Man On The Moon" to some degree inspired re-interest in his career and was chosen for the title of the movie, so it was a bit of a no-brainer for us to be asked to contribute to the soundtrack. But when Milos Forman asked us to score the thing, we couldn't believe it."

R.E.M., continues Stipe, was involved in the film's production from the start, viewing finished scenes and "trying to use music to move the story along."

"I was a little afraid, because Andy Kaufman was a huge influence

and hero of mine—and films can get out of hand," Stipe adds. "But they did an amazing job: Jim Carrey is astonishing as Kaufman, like he was possessed by the spirit of Kaufman for the entire shoot. We're so proud to be involved on any level."

Warner Bros.' national marketing director Linnea Nan says that R.E.M.'s efforts have produced an "eclectic and pure soundtrack, where these days most soundtracks are compilation records."

"The Great Beyond," she notes, is a sort of "Man On The Moon" revisited" and is receiving "awesome buzz" and acceptance as that hit's follow-up.

"I heard it for the first time when R.E.M. played three nights in Atlanta a month ago and let us broadcast the last night live," says Leslie Fram, PD at Atlanta modern rock station WNNX. "I absolutely loved it on first listen, and then the band let us world-premiere it, so we played 10 spins in three days and then got permission to put it into full-time rotation. I'm a big R.E.M. fan, but I think the song is such a hit, and it sounded really great live."

Promo copies of the song feature a striking graphic of Carrey as Kaufman, standing onstage with a "moon" of light circling his face and the quote "Hello, my name is Andy and this is R.E.M.'s new song" running above him. The same visual goes with  
(Continued on page 107)

## Garden Grows Back

### Act Offers 'Affirmation' On Columbia

BY LARRY FLICK

NEW YORK—"Affirmation" is proving to be a fitting title for Savage Garden's sophomore Columbia effort, both in terms of the Australian-bred act's creative direction and its global commercial status.

The project, which is slated for release Tuesday (9) in the U.S. and throughout much of Europe, is off to a promising start in Australia and Japan, where it was issued Oct. 25. It made its chart debut in Australia at No. 1, and it entered the Japanese album chart at No. 4. Columbia estimates that the act's 1997 eponymous set sold 11 million copies worldwide.

The set's first single, the pop ballad "I Knew I Loved You," is on 103 top 40 stations in the U.S., according to Broadcast Data Systems.

"When I first heard that song, everyone here instantly believed that it sounded like a No. 1 record," says Jerry Blair, executive VP of the Columbia Records Group. "It doesn't surprise me that people

are embracing this single so quickly. It's an incredible song."

Jennifer Charles, assistant PD at KSJM Tucson, Ariz., agrees, adding that the single "picks up right where Savage Garden left off with their last big ballad, 'Truly Madly Deeply.' The great thing is that it doesn't duplicate the song. Rather, it goes to the next level."

For Savage Garden partners Darren Hayes and Daniel Jones, expanding upon the sound of its debut, which spawned such international

hits as "I Want You" and "To The Moon And Back," was crucial.

"The only potential failure we could face with this album would be duplicating the first one," says Hayes. "We'd be failing ourselves as artists—and we'd be failing the people who supported us the first time around by taking them for granted and giving them the same old stuff."

In order to reach a higher creative plane, Hayes and Jones  
(Continued on page 107)



SAVAGE GARDEN

## Billy Joel Is Rare Musical Guest On 'Inside The Actors Studio'

BY MELINDA NEWMAN

LOS ANGELES—Fans—or aficionados, as the artist calls them—of Billy Joel will get an in-depth look at their musical hero when he makes a rare TV appearance on a two-hour episode of "Inside The Actors Studio," airing Nov. 14 on Bravo.

The program, broadcast from New York's New School University, takes a detour from its usual film and theater subjects for an extended chat with Joel about musicmaking. It marks only the second time in the show's five-year history that it has featured a musical subject; the first was Stephen Sondheim. Joel is also only the second guest—the first was Steven Spielberg—to get two hours devoted to him.

It was the Sondheim show that got Joel thinking. "I learned a lot about Sondheim that I didn't know before, and I thought, 'This is a way to get a lot of information to people whose only information about musicians is chat shows,'" says Joel, a Billboard

Century Award winner. "The [show's] emphasis is really on the work, not the private life or the scandal stuff. It's about the technical aspects, the science of it, which is what I've been doing by talking at colleges for 20 years."

Joel, who often shies away from traditional TV appearances because he feels "they sometimes trivialize music," approached the show's host, executive producer, and writer James Lipton, who also serves as the dean of the Actors Studio Master of Fine Arts (M.F.A.) program at the New School.

"He called through an intermediary because he didn't want to impose, as if he could," recalls Lipton. "I was especially interested in [Joel] because he's an old friend and colleague. I knew quite a bit about him

and wanted to share it."

Indeed, during the program, Lipton's exhaustive research pays off, as

he prompts Joel to talk about his earliest musical memories, including discussing how he would "make rain happen" by playing the high notes on the piano by the age of 4. Another highlight comes when Joel recalls imitating Elvis Presley in the third grade by singing "Hound Dog" and then, "the fourth-grade girls starting screaming."

A piano stands at the ready for Joel to perform musical snippets for the auditorium filled with M.F.A. students. "Just as I do during my Q&A's at colleges, I have the piano onstage to illustrate songwriting or aspects of composition or just to play a smidgen of a song," says Joel. "The audience tends to make a noise when

you've gone for a certain amount of time just yakking."

However, Lipton says everyone stayed glued to their seats for Joel's April taping, which lasted almost five hours and included, in addition to Lipton's interview, a Q&A session with the students. "I finally threw the audience out at a quarter after midnight," says Lipton.

At the end of the program, Lipton rapidly fires random questions at Joel, such as what turns him on or what turns him off. When asked what profession he would like to attempt if he weren't a performer, Joel answers "teaching." However, he now admits, "I don't know if I could hack a day gig where I taught the same people over

and over again. That's what I like about the Q&A's I do. I get to do them at different places all over the

world, and it helps people understand what I do just as they're starting out."

Lipton says, given the success of the Sondheim and Joel shows, there may be more music in the program's future. Bernadette Peters has taped an episode, he says, but he's mum on other singers or songwriters who have been approached to appear.

In addition to airing on Bravo, which is in 40 million homes in the U.S., "Inside The Actors Studio" is syndicated throughout the world and, according to Lipton, is the No. 1 televised program in Latin America.

*'This is a way to get information to people whose only information about musicians is chat shows'*

- BILLY JOEL -

# Bocelli Makes 'Sacred' Offering

## Tuscan Tenor's Philips Set 'Comes From The Heart'

BY LARRY FLICK

NEW YORK—Nov. 9 marks the worldwide release of "Sacred Arias," Andrea Bocelli's fifth career recording—and his third classical collection—on Philips/Universal Classics. It's a set designed for holiday-season consumption, as well as year-round interest in sacred compositions.

"This is the most commercial of classical repertoire," says Kevin Gore, GM/senior VP for the Universal Classics Group. "Sacred music is music of all cultures, and people are always looking for sacred repertoire for their collections. The sacred songbook has a life beyond the Christmas and Easter holiday seasons."

"Sacred Arias" offers a blend of newly discovered compositions and old favorites. There are several interpretations of "Ave Maria," as well as the Christmas evergreens "Silent Night" and "Adeste Fideles." He also offers a fresh perspective on Franck's "Paris Angelicus" and Handel's "Ombra Mai Fu."

Collaborating with Bocelli is internationally acclaimed conductor Myung-Whun Chung and the or-

chestra and chorus of the Accademia Nazionale di Santa Cecilia. The material was chosen by Bocelli and Chung.

"It was done in a friendly way, although there were a few disagreements," Bocelli says. "I tend to think sometimes too much about vocal matters, where his concerns are always about what is important musically."

The compositions that made the final cut of the album hold fond memories for the Tuscany, Italy-born tenor. "I have known these pieces since childhood," Bocelli recalls. "I remember an album of sacred arias by [tenor Franco] Corelli. Sometimes, listening to this album would make me cry."

Some are having a similarly impassioned response to Bocelli's "Sacred Arias." The set's final track, "Gloria A Te Cristo Gesu"—a com-



BOCELLI

# Bach's Ready To 'Bring 'Em Back Alive' On Spitfire Set

NEW YORK—With "Bring 'Em Back Alive," due Dec. 7 on Spitfire Records, former Skid Row front man Sebastian Bach returns to active recording duty.

The project is credited to the group name Sebastian Bach & Friends, and the idea was born in 1996, when Bach was asked to cut a tune for the soundtrack to "Scream." He

put together the one-off band Last Hard Men with the Breeders' Kelley Deal, guitarist Jimmy Flemion, and Smashing Pumpkins drummer Jimmy Chamberlin for a



BACH

cover of Alice Cooper's "School's Out." The experience renewed Bach's desire to perform again.

"I was getting stir-crazy being off the road," Bach recalls. "Basically, I was inspired by Kelley Deal. She had her own solo band—the Kelley Deal 6000. I said, 'Man, I can do that.'"

Bach enlisted Flemion, guitarist Richie Scarlet (best known for his work with Ace Frehley), drummer Mark McConnell (formerly of Bach's early band, Madam X), and, on bass, the man known only as Larry. Two weeks of dates turned into more than 100 gigs around much of the world, including stops in Japan,

Korea, and Canada, plus two weeks in the U.S.

The energy surrounding the band is partly due to the Bach's willingness to intermingle Skid Row classics with new tunes. "There's no reason to not sing songs that I put my whole heart and soul into for my whole life," he says. "It's like, 'Here's a stage, here's a mike, here's a crowd. What song should we do? I think I'll do '18 And Life,' you know?"

"I have a feeling I'll be in Las Vegas when I'm 75, singing 'I Remember You'—just a couple of octaves lower," he says.

That said, Bach adds that he's enjoying the process of promoting "Bring 'Em Back Alive," which he produced with Michael Wagener. The marketing of the set will lean heavily on the band's active tour agenda, which will keep it on the road through the end of 1999.

Meanwhile, Spitfire will soon begin promoting the anthemic track "Rock'n'Roll" to mainstream rock radio and metal specialty shows. Stations already supporting the cut are WRXF Flint, Mich.; WCPR Biloxi, Miss.; and WPHD Elmira, N.Y.

LARRY FLICK

position by Father Lecaut, a priest from Lourdes, France—has been named the Vatican's official millennium hymn.

"Needless to say, this is a tremendous honor for Andrea, and it's one that is so well-deserved," Gore says.

Retailers are equally impressed. "He is a true master," says Charles Bennington, owner of Footlights, a classical specialty shop in Minneapolis. "He has an appeal that transcends demographics. This

(Continued on page 21)



Spreading Diva Joy. Mary J. Blige, left, and Sheryl Crow are among the superstars participating in "A Very Special Christmas Live!," a concert album benefiting the Special Olympics. Recorded at the White House last December, the A&M/Interscope set also includes performances by Eric Clapton, Jon Bon Jovi, John Popper, and Run-D.M.C., among others. Blige and Crow duet on the Brenda Lee classic "Rockin' Around The Christmas Tree."

# Industry Trio Teams Up To Form Music Mentoring Site; Brooks Gets Xmas Special

TOP TRIO: In an effort to "pull back the curtain on the music industry and demystify it," Carole Bayer Sager, along with partners David Foster and Kenneth "Babyface" Edmonds, has formed Tonus.com.

"This Web site is an idea I've been working on for a very long time," says Sager, who adds that she's been online for more than six years. "In all honesty, in order to make it a reality I had a wish list of people, and two people I had to involve immediately were Babyface and David.

"This site is not just about entertaining; it's about giving back," she continues. "We all feel so many of our dreams continue to come true through the music industry. We just feel if we can make a difference and help kids learn about the industry from our mistakes, it will empower them and help them learn not to be taken advantage of."

While the site doesn't officially launch until Feb. 14, a teaser site will debut Nov. 15 with two contests, You Write the Hit and You Sing the Hit. The winners of the songwriter and vocalist competitions will be flown to Los Angeles to have their efforts produced by Edmonds and Foster.

"The three of us plan to take part in this. It's not Planet Hollywood," says Sager.

After the site's formal launch, people will also be able to enter the contests through tie-ins with local brick-and-mortar retailers.

Sager, Foster, and Edmonds plan to call upon their hundreds of colleagues and friends in the industry to provide content.

"We'll be asking some artists to put up their site with us or judge a contest and produce a winner, do chats, and help us to do the mentoring that we're doing," says Sager. "For example, if Rodney Jerkins were to come on board with us, which is more than possible, Rodney might tape when he's doing work on [his label] Darkchild and let us see his process. On the teaser site, [there's streaming] of me and Carole King writing a song.

"The whole process of how it happens is what I think fans and aspirants are interested in," Sager says. "A lot of sites offer concerts from fifth row center; we don't want to compete with that."

She adds that portions of the Web site will also be developed with an eye toward classroom usage.

Tonus.com is operating out of temporary offices in Los Angeles, but Sager says the group has secured space in two buildings in Culver City, Calif., for the 150 employees Tonus.com plans to have on board by its launch.

Hiring has begun with the addition of former Geocities COO Steve Hansen as CEO. A number of other positions have been filled, and Tonus.com is in discussion with a number of top industry execs about coming aboard.

Members of the board of directors include Sager's husband, Bob Daly, the former co-chairman/co-CEO of Warner Bros. and Warner Music Group and the newly named chairman/CEO of the Los Angeles Dodgers; and Tom Gardner, co-founder of online financial advice site Motley Fool.

The site is being funded by Sager, Foster, and Edmonds.

"When we're ready, we'll change that," says Sager, adding that there probably will be additional investors by the February bow.

"But for now, we want to control how it looks and how it wags its tail," she says. "We don't just want anyone coming in with money and telling us [to] do that and do this. Fortunately, we've been very blessed by this industry. We believe so strongly in this, we're putting our wallet where our passion is."

NOT TO BE OUTDONE: Sir George Martin has been named chairman of the advisory board for garageband.com, the Web site launched in September by ex-Talking Heads member Jerry Harrison and industry vet Tom Zito. The site highlights emerging unsigned acts that are eligible to win a \$250,000 recording contract.

STUFF: Look for Garth Brooks to host a Christmas special Dec. 1 on NBC, highlighting music from his Nov. 23 Christmas album, "Garth Brooks & The Magic Of Christmas." Special guests are also expected to perform. The next night he'll appear with Paul Simon on "Sports Illustrated's 20th Century Sports Awards" on CBS.

Audrey Strahl, former VP of publicity and media relations for Capitol Records, has been named VP of national publicity and artist development for Rounder Records. She works out of the New York offices for the Island/Def Jam Music Group, which distributes Rounder.



by Melinda Newman



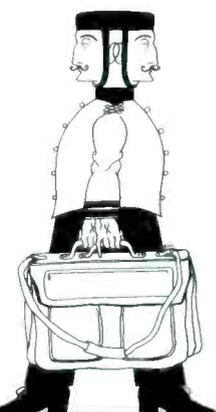
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# Take Heart, Posies Fans: Stringfellow's Saltine Should Satisfy

BY BRADLEY BAMBARGER

NEW YORK—High atop the personal hit parades of many power-pop connoisseurs rest the late, lamented Posies. In consolation for Posies' principals Ken Stringfellow and Jon Auer having parted ways, fans at least can look forward to their individual efforts—and Stringfellow already has a great new single on the way and an album in the works from his new group, Saltine.

As a *raison d'être* for Saltine, Stringfellow says the band "aims to make music that has both a real depth of feeling and a certain level of craft. A lot of the recent developments have made musicians more

liberated, like affordable home-studio technology and easier self-distribution and Internet promotion. But they've also inadvertently caused a lot of music-making to be too casual, cheapened even.

"In the indie-rock world, there is such a fear of being pompous that people lose their sense of ambition," Stringfellow adds. "But we really want to craft our records, to take the time and care to give them a sense of sonic identity."

An evolutionary desire to craft live-wire but studio-savvy pop can be heard on the way from the Posies' 1988 homemade debut, "Failure," to last year's swan song,



SALTINE

"Success" (both on indie PopLlama). In between, the Seattle-based group issued three progressively harder-rocking albums via DGC/Geffen: the rococo "Dear 23,"

the bittersweet classic "Frosting On The Beater," and the edgy, ambitious "Amazing Disgrace" (Billboard, March 16, 1996).

Saltine's single "Reveal Love" (backed with "Find Yourself Alone") picks up where "Amazing Disgrace" left off, with a melding of six-string vigor and melodic pop bliss. Saltine—vocalist/guitarist Stringfellow, guitarist/vocalist Blake Wescott, bassist John Haslip, and drummer Paul Mumaw—recorded the single at Seattle's Spectre Studios, with production by Stringfellow and Wescott. The songs were written by Stringfellow and published by Soft Rebellion Songs (BMI).

"Reveal Love"/"Find Yourself Alone" is due in early November in the U.S. from the band's own Casa label. The 7-inch will be available soon via the Web sites casarecord-

ingco.com and saltine.net, in addition to various indie retailers in about a dozen cities across the country (with wider distribution under discussion).

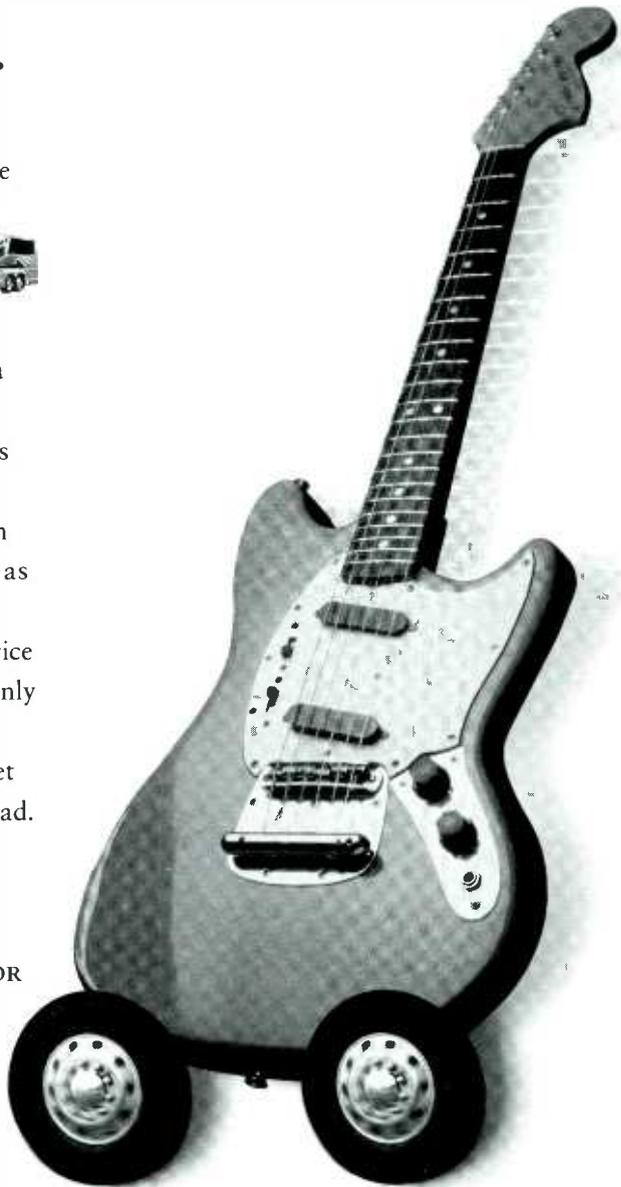
Earlier this fall, "Reveal Love" was released by Pop! in the U.K. In Spain, where Saltine just returned from a six-date tour, the Houston Party label issued the "Reveal Love" 7-inch (with the alternate B-side "Your Love Won't Be Denied"), as well as a CD EP that also includes the fine extra track "Any Sign At All."

Prior to touring Spain, Saltine played packed club gigs in New York and Portland, Ore. (The band is booked in the U.S. by Meggean Ward of Chicago-based Conduit Booking; it's casting about for European agents.) This winter, the quartet goes into its newly outfitted Seattle

(Continued on page 20)

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BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S)  | Venue                                      | Date(s)    | Gross Ticket Price(s)                             | Attendance Capacity             | Promoter   |
|--|--|------------|---|---------------------------------|--|
| BETTE MIDLER                                       | First Union Center Philadelphia            | Oct 23     | \$1,128,745<br>\$129/\$75/\$49                    | 13,245<br>sellout               | Electric Factory Concerts                                      |
| BETTE MIDLER                                       | MCI Center Washington, D.C.                | Oct 21     | \$1,054,441<br>\$125/\$75.50/\$50.50              | 12,661<br>sellout               | Cellar Door, Electric Factory Concerts                         |
| RICKY MARTIN, JESSICA SIMPSON                      | United Center Chicago                      | Oct 31     | \$970,785<br>\$95/\$75/\$50/\$35                  | 16,707<br>sellout               | Jam Prods.   |
| RICKY MARTIN, JESSICA SIMPSON                      | Palace of Auburn Hills Auburn Hills, Mich. | Nov 1      | \$916,665<br>\$85/\$55/\$45/\$35                  | 17,311<br>sellout               | Palace Sports & Entertainment Inc., Cellar Door, Belkin Prods. |
| RICKY MARTIN, JESSICA SIMPSON                      | Philips Arena Atlanta                      | Oct 24     | \$865,596<br>\$97/\$37                            | 14,042<br>sellout               | Southern Promotions  |
| ELTON JOHN   | FleetCenter Boston                         | Oct 12     | \$828,893<br>\$65/\$49.50/\$39.50                 | 17,158<br>sellout               | Don Law Co.  |
| PHISH  | Pepsi Arena Albany, N.Y.                   | Oct. 9-10  | \$607,730<br>\$27.50/\$25                         | 33,842<br>sellout               | Delsener/Slater Enterprises                                    |
| BETTE MIDLER                                       | Philips Arena Atlanta                      | Oct 19     | \$706,129<br>\$106.50/\$81.50/\$56.50             | 8,386<br>10,000                 | Beaver Prods., Electric Factory Concerts                       |
| EARTH, WIND & FIRE                                 | Auditorio Nacional Mexico City             | Oct. 19-21 | \$529,893<br>(5,166,469 pesos)<br>\$56.41/\$10.26 | 18,635<br>28,496<br>three shows | Ocesa Presents   |
| ZZ TOP & LINDY SKYNYRD, SCREAMIN' CHEETAH WHEELIES | The Pyramid Memphis                        | Oct. 30    | \$489,795<br>\$38.50/\$29.50                      | 13,621<br>sellout               | Beaver Prods.  |

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# October RIAA Certifications Bestow Diamonds On Jewel, Matchbox 20

BY CHRIS MORRIS

LOS ANGELES—Diamonds were Jewel and matchbox 20's best friends in October, as the Atlantic artists saw their debut releases surpass the 10-million-unit mark and collect Recording Industry Assn. of America (RIAA) diamond-album certifications.

Jewel's 1995 collection, "Pieces Of You," last certified at 9 million in March, vaulted over the 11 million mark. The disc is now among the five best-selling albums by a female vocalist, trailing Alanis Morissette's "Jagged Little Pill" (16 million), Whitney Houston's "Whitney Houston" (13 million), and Shania Twain's "Come On Over" (13 million) and "The Woman In Me" (11 million).

Matchbox 20's "Yourself Or Someone Like You," released in 1996 on Lava/Atlantic, also topped the 10 million plateau.

Dixie Chicks had a glittering month: The Monument/Sony Nashville trio's 1998 debut, "Wide Open Spaces," reached 8 million, while their new "Fly" was simultaneously certified gold, platinum, and double-platinum.

Teen dream Britney Spears' "... Baby One More Time" and heartthrobs Backstreet Boys' "Millennium" (both on Jive) also exceeded the 8 million mark in October.

Santana's fast-selling "Supernatural" (Arista) hit triple-platinum, to become the long-running group's biggest-selling album since its 1970 Columbia opus "Abraxas," which is certified at 4 million.

Soul legends the Temptations had a mammoth month, as they racked up a total of 39 fresh certifications. These included the Tempts' first multi-platinum award (for the double-platinum "Greatest Hits"), five platinum albums, 12 gold albums (plus two on which they shared billing with Diana Ross & the Supremes), four platinum singles, and 15 gold singles.

A complete list of October RIAA certifications follows.

## MULTI-PLATINUM ALBUMS

**Jewel**, "Pieces Of You," Atlantic, 11 million.

**matchbox20**, "Yourself Or Someone Like You," Lava/Atlantic, 10 million.

**Britney Spears**, "... Baby One More Time," Jive, 8 million.

**Dixie Chicks**, "Wide Open Spaces," Monument/Sony Nashville, 8 million.

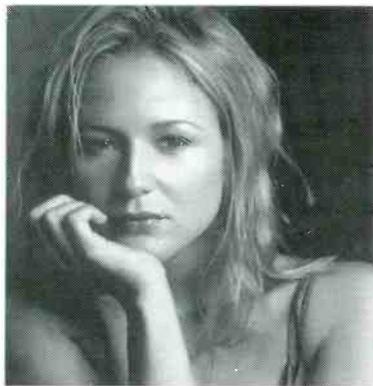
**Backstreet Boys**, "Millennium," Jive, 8 million.

**Lauryn Hill**, "The Miseducation of Lauryn Hill," Ruffhouse/Columbia, 7 million.

**Michael Jackson**, "History: Past, Present, And Future Book I," Epic, 7 million.

**Kid Rock**, "Devil Without A Cause," Lava/Atlantic, 4 million.

**Mase**, "Harlem World," Bad Boy/Arista, 4 million.



JEWEL

**Notorious B.I.G.**, "Ready To Die," Bad Boy/Arista, 4 million.

**Limp Bizkit**, "Significant Other," Flip/Interscope, 4 million.

**Santana**, "Supernatural," Arista, 3 million.

**Whitney Houston**, "My Love Is Your Love," Arista, 3 million.

**Juvenile**, "400 Degreez," Cash Money, 3 million.

**98°**, "98° And Rising," Motown, 3 million.

**Eminem**, "The Slim Shady LP," Web/Aftermath/Interscope, 3 million.

**'N Sync**, "Home For Christmas," RCA, 2 million.

**Sugar Ray**, "14:59," Lava/Atlantic, 2 million.

**Temptations**, "Greatest Hits," Motown, 2 million.

**Tori Amos**, "Under The Pink," Atlantic, 2 million.

**Dixie Chicks**, "Fly," Monument/Sony Nashville, 2 million.

## PLATINUM ALBUMS

**Temptations**, "Temptations Anthology," Motown, their first.

**Nine Inch Nails**, "The Fragile," Nothing/Interscope, their third.

**Jethro Tull**, "Original Masters," Chrysalis, its third.

**Dixie Chicks**, "Fly," Monument/Sony Nashville, their second.

**Blink 182**, "Enema Of The State," MCA, its first.

**Mary J. Blige**, "Mary," MCA, her fourth.

**Temptations**, "All The Million-Sellers," Motown, their second.

**Temptations**, "Phoenix Rising," Motown, their third.

**Lil' Troy**, "Sittin' Fat Down South," Universal, his first.

**Edwin McCain**, "Misguided Roses," Lava/Atlantic, his first.

**Snoop Dogg**, "No Limit Top Dogg," No Limit/Priority, his fourth.

**New Radicals**, "Maybe You've Been Brainwashed Too," MCA, their first.

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

**Temptations**, "Give Love At Christmas," Motown, their fourth.

**Temptations**, "Greatest Hits," Motown, their fifth.

**Total**, "Total," Arista, its first.

**The Lox**, "Money, Power, And Respect," Bad Boy/Arista, their first.

**Eve**, "Let There Be... Eve—Ruff Ryders' First Lady," Ruff Ryders/

Interscope, her first.

Various artists, "Billboard Greatest Christmas Hits (1955-Present)," Rhino.

**Barbra Streisand**, "A Love Like Ours," Columbia, her 25th.

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

**Brian McKnight**, "Back At One," Motown, his third.

**Lit**, "A Place In The Sun," RCA, its first.

## GOLD ALBUMS

**Temptations**, "Temptations Anthology," Motown, their fourth.

**Lynyrd Skynyrd**, "Essential Lynyrd Skynyrd," MCA, its 11th.

**Nine Inch Nails**, "The Fragile," Nothing/Interscope, their fourth.

**Donnie McClurkin**, "Donnie McClurkin," Warner Bros., his first.

**Jethro Tull**, "Original Masters," Chrysalis, its 15th.

**Dixie Chicks**, "Fly," Monument/Sony Nashville, their second.

**Hot Boys**, "Guerrilla Warfare," Cash Money, their first.

**Silverchair**, "Neon Ballroom," Epic, its third.

Soundtrack, "Blue Streak," Epic.

**Blackstreet**, "Finally," Interscope, its third.

**Mary J. Blige**, "Mary," MCA, her fifth.

**Temptations**, "Cloud Nine," Motown, their fifth.

**Temptations**, "Puzzle People," Motown, their sixth.

**Temptations**, "Psychedelic Shack," Motown, their seventh.

**Temptations**, "Greatest Hits Vol. 2," Motown, their eighth.

**Temptations**, "Sky's The Limit," Motown, their ninth.

**Temptations**, "All Directions," Motown, their 10th.

**Temptations**, "Masterpiece," Motown, their 11th.

**Temptations**, "A Song For You," Motown, their 12th.

**Temptations**, "Christmas Card," Motown, their 13th.

**Temptations**, "Great Songs That Inspired Motown," Motown, their 14th.

**Diana Ross & the Supremes/Temptations**, "Diana Ross & The Supremes Join The Temptations," Motown, their first.

**Diana Ross & the Supremes/Temptations**, "TCB," Motown, their second.

**Jimi Hendrix**, "Experience Hendrix," MCA, his fourth.

**Snoop Dogg**, "No Limit Top Dogg," No Limit/Priority, his fourth.

Various artists, "Disney's Christmas Favorites Volume 1," Walt Disney.

Various artists, "Disney's Christmas Favorites Volume 2," Walt Disney.

Soundtrack, "Music Of The Heart," Epic.

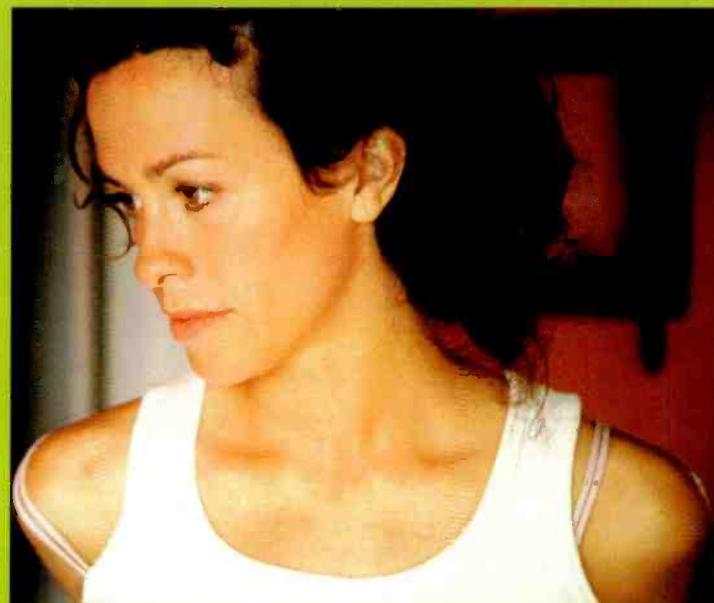
**Temptations**, "Greatest Hits," their 15th.

Various artists, "Pokémon 2.B.A. Master," Koch.

**Sarah McLachlan**, "The Freedom

(Continued on page 40)

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#### Top 10 Favorite Artist Picks

October 22, 1999

#### The Most Popular New Talent On BTN

| #  | Artist             | Genre              | Weeks On |
|----|--------------------|--------------------|----------|
| 1  | Chris Whynaught    | Blues, R'n B       | 1        |
| 2  | Cary August        | Dance, Pop         | 1        |
| 3  | Chuk Teagle        | Hip Hop, R'n B     | 1        |
| 4  | You Were Spiraling | Rock               | 1        |
| 5  | Diamond            | R'n B              | 3        |
| 6  | Sinboy             | Electronic, Techno | 9        |
| 7  | Nesselwolf         | Alternative, Punk  | 1        |
| 8  | The Cedrics        | Rock, Alternative  | 1        |
| 9  | Aija               | R'n B, Hip Hop     | 7        |
| 10 | Wayne              | Rock, Alternative  | 2        |

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

#### Radio BTN Favorite Song Requests

October 22, 1999

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

| #  | Composition, Artist                        | Genre              | Weeks On |
|----|--|--------------------|----------|
| 1  | Things We Do, Indigenous                   | Blues, Rock        | 2        |
| 2  | Wave, Indigo                               | Rock, Alternative  | 1        |
| 3  | Swerve On, Thyrd Ave                       | R'n B, Urban       | 1        |
| 4  | This Is My Night, Diamond                  | R'n B              | 4        |
| 5  | Love Of My Life, Leonard Moss, Jr.         | R'n B, Pop         | 13       |
| 6  | I Had A Dream...All The World Is Blue, Ava | Dance, Electronic  | 6        |
| 7  | This Is The Road, You Were Spiraling       | Rock               | 1        |
| 8  | Buttercup, Sinboy                          | Electronic, Techno | 8        |
| 9  | Fly So High, Max Menius                    | Pop, Rock          | 4        |
| 10 | Daylight Savings, Swim                     | Alternative, Rock  | 4        |

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

##### SPARKLEJET

SparkleJet, a quartet from Fresno, has released two albums full of hook-laden retro pop. The band's latest "This Year's Model," represents just what they have been doing all this year; writing, recording and performing constantly. The SPARKLEJET sound is a unique blend of roots rock & roll and modern 90's rock with a strong emphasis on songwriting.



Genre: Rock From: Fresno, California Deals sought: Any

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

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## Artists & Music

### SALTINE

(Continued from page 18)

studio to record its full-length debut, planned for spring release.

Reprising the theme of craft, Stringfellow says, "It's getting rare to find records these days that are more than just a bunch of songs. It's the difference between, say, an early Beach Boys LP and 'Pet Sounds.' That's an ideal for us, as are albums like Blur's 'Parklife' or Belle & Sebastian's 'If You're Feeling Sinister.' Maybe the Posies came closest with 'Frosting On The Beater.' We want to create a rich, rewarding album-length experience."

Stringfellow and Wescott have honed their production partnership not only on the Saltine single but by helming Damien Jurado's recent Sub Pop album, "Rehearsals For Departure," among other projects. Stringfellow has also been busy playing and recording as an adjunct member of R.E.M., touring the

*'We want to create a rich, rewarding album-length experience'*

—KEN STRINGFELLOW—

world with the band and appearing on its upcoming soundtrack to "Man On The Moon."

Auer, the other erstwhile Posie, has been playing gigs around the Northwest with his new band, and Stringfellow has revisited their association via one-off gigs in the new-model Big Star, whose pioneering power-pop sound was such a formative influence on the Posies and scores of their peers.

Stringfellow and Auer have played assorted shows with original Big Star members Alex Chilton and Jody Stephens for several years, releasing a rough gem of a live album with them on Zoo/RCA in '93. Despite many entreaties for a Big Star studio album with new Chilton songs, Stringfellow says it doesn't look likely.

But good news for Posies fans is that Stringfellow says two retrospectives of the band's work are under discussion. One would be a best-of album from DGC/Universal and the other a four-disc set from Colorado indie Not Lame Records featuring rare non-album tracks along with demos and other previously unreleased material. That's not to mention a live disc, "Alive Before The Iceberg," that has just been issued by Houston Party in Spain, with U.S. release pending.

### FOR THE RECORD

In the Oct. 30 issue, a story on Third Eye Blind contained incorrect publishing information. Band member Stephan Jenkins' songs are published by EMI Music Publishing (BMI). Band member Kevin Cadogan's songs are published by Carriers/BMG Songs (BMI).

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**GALLERY OF GROOVES:** One of the more unusual discs to land on our desk in recent times is "Art Gallery" by Moezart & the Invisible Band.

It's one of those genre-defying collections that never quite settles into one sound or lyrical direction. Rather, mastermind Moezart opts to don a variety of grooves and personas. The set opens on an intriguing note with "From The Hood To The Country," combining elements of the theme to "Deliverance" with a rugged groove. All the while, Moezart (who's also a featured member of John Mellencamp's band) darts from street-flavored rapping to playful yodeling. It's a vocal blend that may not appeal to all, but you certainly won't forget it any time soon.

Elsewhere on the set, Moezart and his collective of musicians and singers dabble in slinky retro-funk ("Janky Woman"), hard-core hip-hop ("Bee Ya Ya Ya Ya Yatch"), rock ("Marylee Applebee"), and even nostalgia (an earnest acoustic version of the Bee Gees' "How Deep Is Your Love").

Although the set sometimes seems in need of stylistic focus, the intention of Moezart is worthwhile and clear: He's aiming to provide a current equivalent to **Arrested Development**, which is something the R&B world sorely needs.

For more information, call 812-323-0706.

**DIXIE PUNK:** Need to let out a little aggression? Want a slice of punk with a slab of pop frosting? Look no further than **the Masons**.



THE MASON'S

The band—which consists of Tom Frank (guitar, vocals), Divo Garcia (bass), and Suzy Owens (drums)—is often compared to the "Crypt Style" days of the **Jon Spencer Blues Explosion**, the "Garbage" period of the **Cramps**, and the early recordings of the **Misfits**. The material on the Masons' slammin' CD, "Plymouth Rock," crackles with raw garage-band

energy.

That said, the best way to enjoy the band is live. The Masons are trekking along the West Coast in support of the CD. Do not miss the chance to check 'em out. It's a pretty wild show.

For additional details, call 213-250-7696.

**ITEMIZING:** Samhill is a quintet from Red Bank, N.J. It's become a local favorite on the strength of a 1998 eponymous album that the band says has sold roughly 2,000 copies. The act has been gathering the support of local radio stations WHTG and WRAT, both of which are playing cuts from Samhill's new five-song EP, which offers a sound fondly reminiscent of **Bruce Springsteen** and **Counting Crows**. Majors are starting to bid—and rightly so. Join in the fun by calling Samhill's manager, **Brian Nelson**, at 732-870-6911.

Also gathering a healthy bit of major-label attention right now is **Suzanne Wyllie**. If you're hankering for a singer/songwriter à la **Sarah McLachlan** and **Jewel**, Wyllie's EP is a must-hear. Her voice has a rich, smoky quality that's not unlike early **Bonnie Raitt**. Contact: **David Margolis**, 212-475-6889.

Finally, **Flickerstick** is a Dallas quartet that is circulating a potent four-cut EP boasting a sound that will draw positive comparisons to bands like **Marvelous 3** and **Marcy Playground**. They're due to be featured on the forthcoming "Deep 4" compilation on Deep South Records. Contact: **Paul Bassman**, band manager, 214-880-0001, ext. 116

## BOCELLI MAKES 'SACRED' OFFERING

(Continued from page 16)

album is beautiful, and I believe it will earn the respect of both the serious classical listener and the listener who is approaching it with a pop musical ear."

The promotion of "Sacred Arias" will be supplemented by a special edition of PBS' "Great Performances" series. Shot on location in Rome, the program was filmed in the Santa Maria sopra Minerva basilica. It includes all of the music heard on the album, as well as footage of the singer at home. The show will pre-

miere on Dec. 1, in time for the beginning of the PBS December pledge drive.

Also on Bocelli's agenda is a profile on ABC-TV's "20/20." The air-date is still to be confirmed.

On Oct. 29 Bocelli made his American opera debut at the Michigan Opera Theatre in Detroit, where he's performing the title role in Massenet's "Werther"—with Denyce Graves as Charlotte, his love interest, and with Steven Mercurio conducting. The performances will

run through mid-November.

Bocelli will take a brief break from this run to perform on Rodeo Drive in Beverly Hills, Calif., at the "Tribute To Style: The Millennium Exhibition + Concert" on Sunday (7). The event is a fund-raiser produced by the Entertainment Industry Foundation, in association with the Rodeo Drive Committee. Proceeds will support inner-city arts education through various organizations.

Upon completion of his Detroit dates, the singer is confirmed to make concert appearances in Chicago, Cleveland, and Albany, N.Y. He's also among the headliners at the Celebration 2000 show at the Jacob Javits Center in New York on New Year's Eve.

"Our goal is to have Andrea in the U.S. as much as possible," says Gore, noting that Bocelli will maintain an active schedule of appearances and concerts in Europe and the Far East in the coming months.

While promoting "Sacred Arias," Gore says, the label will continue its efforts on behalf of "Sogno," a 1999 collection that has sold 2.1 million copies, according to SoundScan.

"Andrea is an artist whose audience continues to expand on many levels," he notes.

The label estimates that Bocelli has sold 20 million records worldwide—with "Sogno," "Romanza," and "Aria: The Opera Album" earning critical acclaim to match solid sales. The tenor first gained popularity with U.S. audiences via PBS performances and from the Bellagio Las Vegas Resorts commercial featuring Bocelli's signature song, "Con Te Parito." In 1999, he received his first Grammy nomination for best new artist.

Although Bocelli says that he "never thinks of the future," he notes that some of his future projects will likely include a recording of "La Bohème" and an album of Verdi arias.

"It is always an honor to have the opportunity to sing music that comes from the heart," he says.



**The Rocker Within Janice.** Warner Bros. artist Janice Robinson recently celebrated the release of her debut, "The Color Within Me," at a gala in her honor in downtown New York. She performed several cuts from the set, including the single "Nothing I Would Do," which is building an audience at rock and top 40 stations.

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**Megadeth Takes 'Risk.'** Venerable hard-rock outfit Megadeth is in the midst of a concert tour of the U.S. in support of its current Capitol album, "Risk." Shown, from left, are band members David Ellefson, Marty Friedman, Dave Mustaine, and Jimmy DeGrasso.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS ON CHART | ARTIST                       | NOVEMBER 13, 1999  | TITLE  |
|-----------|-----------|--------------|------------------------------|--|--|
| 1         | 2         | 30           | STATIC-X                     | WARNER BROS. 47271 (10.98/16.98)                             | WISCONSIN DEATH TRIP                             |
| 2         | 4         | 19           | SYSTEM OF A DOWN             | AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)                 | SYSTEM OF A DOWN                                 |
| 3         | 7         | 13           | BRAD PAISLEY                 | ARISTA NASHVILLE 18871 (10.98/16.98)                         | WHO NEEDS PICTURES                               |
| 4         | 5         | 5            | SOLE                         | DREAMWORKS 450118/INTERSCOPE (10.98/16.98)                   | SKIN DEEP  |
| 5         | 11        | 2            | ROY D. MERCER                | VIRGIN (NASHVILLE) 48214 (9.98/15.98)                        | HOW BIG'A BOY ARE YA? VOLUME 6                   |
| 6         | 6         | 18           | SLIPKNOT                     | I AM 8655/ROADRUNNER (10.98/16.98)                           | SLIPKNOT   |
| 7         | 10        | 22           | MOBY                         | V2 27049* (16.98 CD)   | PLAY   |
| 8         | 14        | 28           | OLEANDER                     | REPUBLIC 153242/UNIVERSAL (10.98/16.98)                      | FEBRUARY SON                                     |
| 9         | 9         | 6            | YOLANDA ADAMS                | ELEKTRA 62439/EEG (10.98/16.98)                              | MOUNTAIN HIGH...VALLEY LOW                       |
| 10        | 12        | 7            | IYANLA VANZANT               | HARMONY 1799 (11.98/17.98)                                   | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY |
| 11        | 8         | 2            | CHILDRIN OF DA GHETTO        | HOO-BANGIN' 50020*/PRIORITY (10.98/16.98)                    | CHILDRIN OF DA GHETTO                            |
| 12        | 15        | 5            | YOUNGSTOWN                   | HOLLYWOOD 162192 (10.98/16.98)                               | LET'S ROLL                                       |
| 13        | 26        | 3            | STROKE9                      | CHERRY 153157/UNIVERSAL (8.98/12.98)                         | NASTY LITTLE THOUGHTS                            |
| 14        | 13        | 10           | JIMMIE'S CHICKEN SHACK       | ROCKET/ISLAND 546382/IDJMG (11.98/16.98)                     | BRING YOUR OWN STEREO                            |
| 15        | 16        | 2            | RAHSAAN PATTERSON            | MCA 111915 (11.98/17.98)                                     | LOVE IN STEREO                                   |
| 16        | 21        | 21           | IBRAHIM FERRER               | WORLD CIRCUIT/SONESUCH 79532/AG (10.98/17.98)                | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER  |
| 17        | 19        | 30           | MONTGOMERY GENTRY            | COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) | TATTOOS & SCARS                                  |
| 18        | 17        | 5            | DAVE KOZ                     | CAPITOL 99458 (10.98/16.98)                                  | THE DANCE  |
| 19        | 50        | 4            | AMYTH                        | ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98)              | THE WORLD IS OURS                                |
| 20        | 18        | 2            | HANDSOME BOY MODELING SCHOOL | TOMMY BOY 1258* (11.98/16.98)                                | SO... HOW'S YOUR GIRL?                           |
| 21        | NEW       | ▶            | BUCKSHOT                     | DUCK DOWN 1001/K-TEL (11.98/16.98)                           | BUCKSHOT THE BDI THUG                            |
| 22        | 22        | 34           | SONICFLOOD                   | GOTEE 2802 (15.98 CD)  | SONICFLOOD                                       |
| 23        | 23        | 22           | TAL BACHMAN                  | COLUMBIA 67956/CRG (10.98 EQ/16.98)                          | TAL BACHMAN                                      |
| 24        | 24        | 14           | BOYZONE                      | RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)                  | WHERE WE BELONG                                  |
| 25        | 34        | 24           | CHELY WRIGHT                 | MCA NASHVILLE 170052 (10.98/16.98)                           | SINGLE WHITE FEMALE                              |

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

|    |          |    |   |  |  |
|----|----------|----|---|--|--|
| 26 | NEW      | ▶  | BANDA EL RECODO                           | FONOVI SA 0769 (7.98/11.98)                            | LO MEJOR DE MI VIDA                          |
| 27 | 20       | 5  | VICENTE FERNANDEZ                         | SONY DISCOS 83186 (8.98 EQ/13.98)                      | Y LOS MAS GRANDES EXITOS DE LOS DANDY'S      |
| 28 | 30       | 6  | AMBER                                     | TOMMY BOY 1253 (11.98/16.98)                           | AMBER  |
| 29 | RE-ENTRY | ▶  | BRENT JONES AND T.P. MOBB                 | HOLY ROLLER 7012/MCG (11.98/16.98)                     | BRENT JONES AND T.P. MOBB                    |
| 30 | 31       | 5  | INDIA                                     | RMM 284023 (8.98/14.98)                                | SOLA   |
| 31 | NEW      | ▶  | SOUNDS OF BLACKNESS                       | ZINC 2001/K-TEL (11.98/16.98)                          | RECONCILIATION                               |
| 32 | 27       | 12 | KOTTONMOUTH KINGS                         | SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)             | ROYAL HIGHNESS                               |
| 33 | 28       | 9  | WINANS PHASE2                             | MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)                 | WE GOT NEXT                                  |
| 34 | 43       | 6  | YUNGSTAR                                  | STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98)            | THROWED YUNG PLAYA                           |
| 35 | NEW      | ▶  | THE AQUABATS!                             | GOLDENVOICE/TIME BOMB 43530/ARBERT (10.98/16.98)       | THE AQUABATS! VS. THE FLOATING EYE OF DEATH! |
| 36 | 35       | 58 | SHAKIRA                                   | SONY DISCOS 82746 (10.98 EQ/16.98)                     | DONDE ESTAN LOS LADRONES?                    |
| 37 | 36       | 12 | CHAD BROCK                                | WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)       | CHAD BROCK                                   |
| 38 | 25       | 2  | DJ SKRIBBLE                               | WARLOCK 2800* (11.98/17.98)                            | DJ SKRIBBLE'S TRAFFIC JAMS 2000              |
| 39 | NEW      | ▶  | BETH HART                                 | LAVA/ATLANTIC 83192/AG (10.98/16.98)                   | SCREAMIN' FOR MY SUPPER                      |
| 40 | 41       | 5  | YANKEE GREY                               | MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)       | UNTAMED                                      |
| 41 | RE-ENTRY | ▶  | TRACIE SPENCER                            | CAPITOL 34287 (10.98/16.98)                            | TRACIE                                       |
| 42 | 29       | 11 | ASLEEP AT THE WHEEL                       | DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98) | RIDE WITH BOB                                |
| 43 | 33       | 13 | G. LOVE & SPECIAL SAUCE                   | OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)             | PHILADELPHONIC                               |
| 44 | NEW      | ▶  | IMAJIN                                    | SHORT 41627/JIVE (10.98/16.98)                         | I  |
| 45 | RE-ENTRY | ▶  | T.D. JAKES                                | ISLAND INSPIRATIONAL 524630/IDJMG (10.98/16.98)        | SACRED LOVE SONGS                            |
| 46 | RE-ENTRY | ▶  | DIDO                                      | ARISTA 19025 (10.98/16.98)                             | NO ANGEL                                     |
| 47 | RE-ENTRY | ▶  | LIL' KEKE                                 | JAMDOWN 1011 (10.98/15.98)                             | IT WAS ALL A DREAM                           |
| 48 | NEW      | ▶  | DOTTIE PEOPLES                            | ATLANTA INT'L 10250 (10.98/15.98)                      | GOD CAN & GOD WILL                           |
| 49 | 49       | 21 | JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN | MASTERTONE 8552/POINT (13.98/16.98)                    | THE IRISH TENORS                             |
| 50 | 39       | 20 | OUT OF EDEN                               | GOTTE 2806 (10.98/15.98)                               | NO TURNING BACK                              |

## POPULAR UPRISINGS

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

**HE MIGHT BE JOHN:** John Linnell is one-half of the critically acclaimed modern rock duo **They Might Be Giants**, and he makes his solo debut with the album "State Songs" on Zoe Records.



**Paris Adventure.** Anika Paris (pronounced Ah-Nick-Ah) may be seen as part of the latest wave of young female pop singers, but she says her music is "totally different lyrically; it's more conversational." Paris makes her debut with the album "On Gardner Street," set for release Nov. 16 on Edel America Records. The Los Angeles-based singer embarks on a promotional tour this fall, including performances at radio festivals.

music makes frequent use of a band organ. Linnell explains, "I had the idea that I could substitute the carousel organ for the usual human rock musicians on some of the numbers I cooked up. I managed to record four of the songs on my album using the sounds of two band organs, later overdubbing vocals and, in one case, more contemporary sounds. The results in some cases were pretty different from what I was expecting, but now that the record is finished, I'm glad I went through with it."

Linnell has embarked on a tour of select U.S. cities to promote the album. Upcoming appearances include Nov. 14 in Piermont, N.Y.; Nov. 20 and Nov. 22 in Los Angeles; Nov. 23 in San Francisco; Dec. 7-8 in Chicago; Dec. 10 in Boston; and Dec. 11 in New York.

**ELI'S COMING:** Contemporary Christian singer Eli returns with his second album, "Second Hand Clothing" (ForeFront Records). The album is the follow-up to 1998's "Things I Prayed

Linnell, who is still a member of **They Might Be Giants**, named 15 of the album's tracks after U.S. states. The



**How To Be A Billionaire.** Fans of Southern blues-influenced rock will probably like Billionaire, whose major-label debut album, "Ascension," was released Oct. 28 on Slash/London Records. The album was produced by Chris Kimsey (Rolling Stones) and mixed by Kevin Shirley (Aerosmith, Black Crowes).

For," which debuted in its peak position of No. 39 on the Top Contemporary Christian album chart. The first radio single from "Second Hand Clothing" is "Stand," which has been serviced to contemporary Christian music stations. Eli has been on tour in support of the album. Upcoming dates include Tuesday (9) in Nyack, N.Y., and Nov. 20 in Hopkinsville, N.Y.

been one of the more colorful personalities in hip-hop. His first solo album, "It's About Time . . ." is due Nov. 23 on Omega/Mystic/Lightyear Entertainment. **The Beat-**



**Not Just A Faze.** The British duo Faze Action consists of brothers Simon and Robin Lee. Faze Action has established a reputation in the act's native U.K. for experimental dance music that combines funk, classical, jazz, and world beat. Faze Action's U.S. debut album, "Moving Cities" (F-111/Warner Bros. Records), is primarily an instrumental set, but some tracks feature the vocal talents of Zeke Manyika (Style Council, Orange Juice) and Vanessa Freeman.

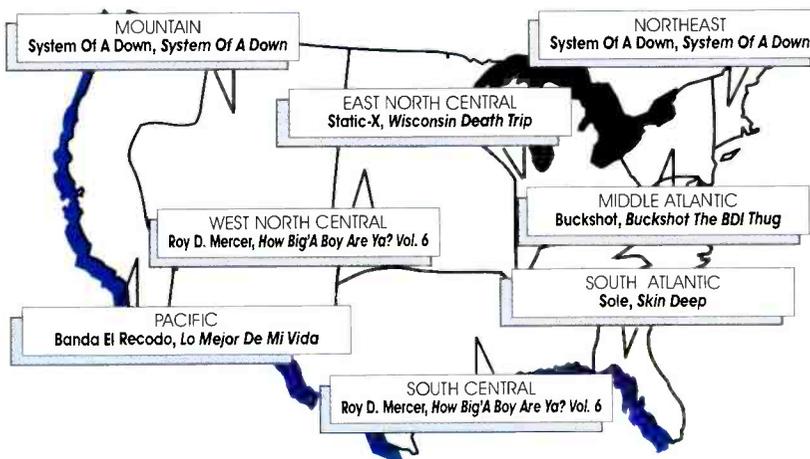
**APHRODITE RISING:** Aphrodite, known as a top bass'n'drum producer, has stepped out with a self-titled solo album on Gee Street/V2 Records. Aphrodite has previously worked with numerous acts, including **Nine Inch Nails**, **Busta Rhymes**, **the Jungle Brothers**, and **A Tribe Called Quest**. The album's

first single, "BM Funkster," has already gotten spins on modern rock stations WXRK New York and KROQ Los Angeles.

**NOT THE FLAVOR OF THE MONTH:** As a member of influential rap group **Public Enemy**, **Flavor Flav** has

nuts and **DJ Skribble** are guest performers on the set, adding a "new school" vibe to the music.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

| WEST NORTH CENTRAL                              | MIDDLE ATLANTIC  |
|---|--|
| 1. Roy D. Mercer How Big'A Boy Are Ya? Volume 6 | 1. Buckshot Buckshot The BDI Thug                                  |
| 2. Static-X Wisconsin Death Trip                | 2. System Of A Down System Of A Down                               |
| 3. Brad Paisley Who Needs Pictures              | 3. Amber Amber   |
| 4. Slipknot Slipknot                            | 4. Moby Play   |
| 5. System Of A Down System Of A Down            | 5. Iyanla Vanzant In The Meantime - The Music That Tells The Story |
| 6. Sole Skin Deep                               | 6. Imajin I  |
| 7. Oleander February Son                        | 7. Static-X Wisconsin Death Trip                                   |
| 8. Yankee Grey Untamed                          | 8. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer  |
| 9. Chad Brock Chad Brock                        | 9. Slipknot Slipknot   |
| 10. Kottonmouth Kings Royal Highness            | 10. India Sola   |

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### VARIOUS ARTISTS

VH1 Divas Live

PRODUCER: not listed

Arista 07824

One of the highest-rated concert specials in VH1 history has been nicely captured on disc, and unlike many other recordings of similar events, this collection stands fairly strong without its visual counterpart. The lineup is Tina Turner, Cher, Elton John, Brandy, LeAnn Rimes, and Whitney Houston—some of whom fare better than others. Turner once again proves that she's one of the most electric performers working, breathing excitement into her well-worn hit "The Best," as well as injecting ample sass into her duet with John on "The Bitch Is Back." Cher and Rimes are also quite memorable in their all-too-brief performances, while Houston is a soulful revelation in her duet with Mary J. Blige on "Ain't No Way." Although Brandy's coming out as a full-fledged diva seems a bit premature, she's lovely on her recent pop hit "Have You Ever?," and she reveals intriguing chemistry with Faith Hill on "Everything I Do."

#### SIMPLY RED

Love & The Russian Winter

PRODUCER: not listed

EastWest/Elektra 62481

For the most part, it's business as usual on the seventh album by Mick Hucknall and company. His voice continues to be among the most distinctive to have risen from the U.K. pop scene within the past decade or so. And he proves himself to be an ever-agile stylist—jumping with ease from club-intensive dance ditties like "The Spirit Of Life" into retro-funk jams like "The Sky Is A Gypsy." If there's any flaw to be found on this collection, it's that Hucknall often sounds as if he is wading in a sea of machines and detached session players. Even though he conjures up a flash of magic on several cuts (including the first single, "Ain't That A Lot of Love"), gone is the band vibe that made early gems like "Holding Back The Years" sparkle. This might be a minor quibble in many other cases, but once an act has served up gourmet musical meals, a pot-luck dish is disappointing.

#### GAY DAD

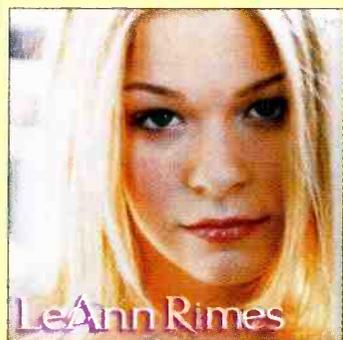
Leisure Noise

PRODUCERS: Chris Hughes, Tony Visconti

London 31070

Typical for a new British rock band, Gay Dad was heralded as nothing less than the second coming on the U.K. scene, only to have the band's debut record stall a bit on the charts despite mountains of press. Now Gay Dad has landed in the U.S. to back up "Leisure Noise," and with expectations lowered a bit, the album actually impresses, even if it is inconsistent. "Dimstar" is a potent slice of glitter/prog, but the rockist "To Earth With Love" gets serious demerits by rhyming "that's cool" and "Aerosmith rule." The nostalgic raver

### SPOTLIGHT



#### LEANN RIMES

PRODUCERS: Wilbur C. Rimes, LeAnn Rimes

Curb D2-77947

Hard to believe, but this is the comeback album for 17-year-old former country sensation LeAnn Rimes, who through sheer overexposure, over-recording, and lack of music quality control managed to squander a sensational debut as a brilliant 13-year-old interpreter of traditional country to become a 15-year-old interpreter of scattershot pop. This album shows that she has learned her lessons to become a brilliant 17-year-old interpreter of traditional country material. Rimes has incredible pipes, and—now that she is co-producing herself along with her father—she keeps them more in check. The restraint lends a beautiful subtlety to this collection of country classics (along with the new Al Anderson/Jeffrey Steel song "Big Deal" as a contemporary country single). We could do without the bells and whistles (a real train on "Me And Bobby McGee"), but Rimes is finally learning that less is more.

"Dateline" rips off Supergrass shamelessly, yet "Different Kind Of Blue" is original power-pop genius. The chorus, "It's a boy thing/Like a girl thing/It makes my head sing/It's the real thing" is a real rush if you believe in it—and the luminous melody makes it easy to.

#### BILL LASWELL

Imaginary Cuba

PRODUCER: Bill Laswell

Wicklow/BMG 09026-63514

It's pretty hard to give this record the benefit of the doubt. First, it hops on the Cuban bandwagon like scores of others: second, the disc is yet another of producer/bassist Bill Laswell's tripped-out trips down memory lane—this time giving the lost-in-time Cuban sound the dubwise treatment he gave to vintage Bob Marley tracks (on the Island hit "Dreams Of Freedom"). In fact, this album is very much a sequel to the Mar-

#### WENDY CARLOS

Switched-On Boxed Set

PRODUCER: Rachel Elkind

East Side Digital ESD 81422

Since Wendy Carlos unleashed "Switched-On Bach" upon an unsuspecting world in 1968, her Moog synthesizer orchestrations have been hailed variously as a watershed in electronic music and as a passing novelty. Certainly, three decades later "Switched-On" classics have become a cliché, and the synthesizer itself is now simply part of our contemporary sonic fabric. That leaves the music-making itself to be judged. Carlos' renditions remain the platinum standard of their ilk, not because she replicated the sound of a Baroque orchestra but because her own orchestral palette was so unique: Her "instruments" huffed, wheezed, and clanked like an inter-

### SPOTLIGHT

#### RAGE AGAINST THE MACHINE

The Battle Of Los Angeles

PRODUCERS: Brendan O'Brien, Rage Against The Machine

Epic 69630

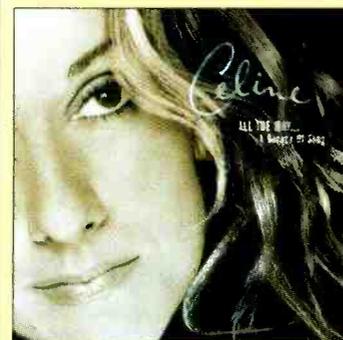
Much has happened since Rage Against The Machine's 1996 opus, "Evil Empire"—most notably, its once left-field blend of metallic guitars and hip-hop-influenced beats has become *de rigueur* in rock'n'roll. Yet no one has succeeded in combining such aggressive, cathartic music with the relevant, inspiring words that have become Rage's signature. In fact, just as the genre is about to dissolve into a mass of jockstrap-grabbing nonsense, Tom Morello and company return with a set that valiantly aims to focus America's anger-afflicted youth toward more politically aware topics.



Loyalists will be struck by how Rage's typically high degree of intensity seems to have exploded off the meter. Cuts like "Testify" and the first single, "Guerrilla Radio," resonate like a riotous battle cry of righteous revolution. The rhythm pair of Timmy C. and Brad Wilk rumbles with chest-pounding force, while Morello's guitars have never been sharper. As always, vocalist Zack de la Rocha does more than spew rote rebel yells. Every syllable comes from the gray matter as well as the gut. As he whips through the tormented "Born Of A Broken Man," one thing becomes clear: Rage has returned just in the nick of time.

ley makeover (and, to a lesser extent, his Miles Davis remix project), except that the sound sources are less well-known, many coming from Laswell's own field recordings from the island. The bass grooves and ambient tricks will be awfully familiar to Laswell followers, but then his considerable fan base will warm to the familiarity. And "Imaginary Cuba" does have a hazy, hypnotic allure, provided one comes to it looking for sensuality rather than originality.

### SPOTLIGHT



#### CELINE

All The Way . . . A Decade Of Song

PRODUCERS: various

Epic/550 63760

Before Celine Dion pardons herself at year's end for a duly earned respite, she offers her English-speaking public a reminder of why the decade has been her signature era—and why the future looks bright. In addition to the nine greatest hits here, there are seven new songs. Regarding these, "All The Way . . . A Decade Of Song" perhaps is Dion's most focused album yet, drawing on a team of collaborators that understands this artist's strengths. Among the highlights: the first single "That's The Way It Is," a welcome uptempo number with consistent hit maestro Max Martin wielding the baton; Diane Warren's "I Want You To Need Me," a consummate love song that's ripe for a second single; the Robert "Mutt" Lange bombast "If Walls Could Talk," with Shania Twain on backing vocals; and the James Horner/Will Jennings composition "Then You Looked At Me," a characteristically roof-raising, fan-stoking Dion anthem. And if an indulgence appears (her beyond-the-pale duet with Frank Sinatra), there is the concert fave of Roberta Flack's "The First Time Ever I Saw Your Face," a remake that affirms Dion's ability to lay low and still scintillate. Celine looks back and ahead with nary a misstep.

#### BARBARA COOK

The Champion Season

PRODUCER: Hugh Fordin

DRG 91458

The "champ" is Gower Champion, who receives a salute from cabaret star Barbara Cook in another DRG live disc captured at New York's Cafe Carlyle. The director/choreographer was associated with a number of great musicals—and a few that were less than great but filled with solid songs. Cook, with reliable support from Wally Harper on keyboards, can thus turn to material from "Bye Bye

Birdie." "Carnival." "Hello, Dolly!," "I Do! I Do!," "The Happy Time," and "Mack And Mabel." Songs from "Annie Get Your Gun," currently enjoying a smash revival, are happily within the scope of Champion's career, because he directed a Los Angeles production of the show starring Debbie Reynolds. And Harvey Schmidt and Tom Jones' "They Were You" from "The Fantasticks" is an apt inclusion, since it was Champion's favorite song. Cook says in her delicate rendition.

#### ORIGINAL CAST RECORDING

If Love Were All

PRODUCER: Bruce Kimmel

Varèse Sarabande 0832

This production played recently in New York, and it serves, certainly on disc, as a sweet centenary remembrance of not only Noel Coward's wonderful array of songs but of the special ties, both professional and personal, between Coward and Gertrude Lawrence. Harry Groener and Twiggy, too nasal at times, may not possess the charisma of the theater folks they pay tribute to, but they do right by their material, which includes such Coward favorites as the title song, "A Room With A View," "Mad Dogs And Englishmen," "Twentieth Century Blues," and "Mad About The Boy." Charms galore for the true musical theater fan.

### COUNTRY

#### ★ GUY CLARK

Cold Dog Soup

PRODUCERS: Guy Clark, Verlon Thompson, Darrell Scott, Chris Latham

Sugar Hill Records 1063

That generation of Texas singer/songwriters who mined their lives and times for exquisite three-minute musical novellas is nearing extinction. They came along at that socio-cultural-historical seam where the farm gave way to the suburbs, where real cooking gave way to fast food, where Hank Williams gave way to the urban cowboy, and where quality of life gave way to lifestyles. Of the best of these writers, the late Townes Van Zandt was the canary in the coal mine. The extraordinarily durable Guy Clark, though, soldiers on and delivers a memorable letter from home with this collection of chiseled gems. One of Clark's spiritual little brothers, Steve Earle, contributes a gorgeous centerpiece with his "Fort Worth Blues," and Emmylou Harris abets Clark's eraggy vocals on this memorable ramble through the global haunts of his generation of wandering minstrels. Clark's own "Red River" is an equally evocative time trip. Co-producer Darrell Scott helps fill out the sound with his harmony vocals and mandolin and mandocello.

### LATIN

#### ▶ PEPE AGUILAR

Por Una Mujer Bonita

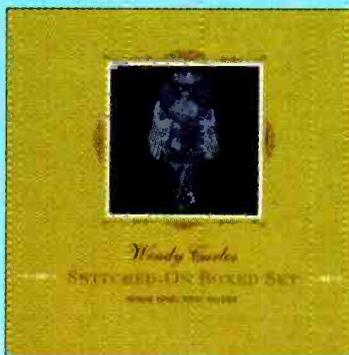
PRODUCER: Pepe Aguilar

Musart/Balboa 2198

This sure seller is the third in a series of smooth pop/Mexican roots discs from Aguilar. It is more Mexican-flavored than the previous sets, but it's still replete with teary-eyed, romantic anecdotes, with Aguilar's emotive light baritone encased in swirling strings. Gorgeous lead single "Perdóname" is a plaintive *ranchera* ballad whose melancholy verse would smack as slushy if it weren't accompanied by a memorable melody, a blessing that is also found in like-minded love songs "Tenias Razón," "Esa Mujer," and "El Río Se Secó." The rousing, uptempo narrative "De Qué Te Quejas Mujer" nicely offsets the soothing tracks.

(Continued on next page)

### VITAL REISSUES®



cause her own orchestral palette was so unique: Her "instruments" huffed, wheezed, and clanked like an inter-

galactic music box—and yet under Carlos' hands, they illuminate the contrapuntal magic of Bach and his contemporaries as if their intricate mazes were formed in midair. The "Switched-On Box Set" includes all four of Carlos' electronic Bach and Baroque albums released on Columbia, from the original "Switched-On Bach" in '68 to the final "Switched-On Brandenburgs" in 1980. The scrolled and bordered artwork of the boxed set reinforces the ironically antique image of the music, while two booklets (totaling nearly 200 pages) include the original liner notes and more background information than you could ever desire. Plus, Carlos throws in an enhanced CD with extra info and a virtual synthesizer to boot.

**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 that 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, Tenn. 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, Ky. 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bamberger** (Classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

# Reviews & Previews

(Continued from preceding page)

## JAZZ

### ★ LEE KONITZ/CHARLIE HADEN/BRAD MEHLDAU

#### Another Shade Of Blue

PRODUCERS: Lee Konitz, Charlie Haden  
Blue Note 7243-4-98222

Culled from the same Los Angeles live dates that yielded the '97 set "Alone Together," this album yields more of this one-off trio's spontaneous artistry. Veteran saxophonist Lee Konitz's spare, laconic alto is the lead voice, with bass hero Charlie Haden and young piano star Brad Mehldau in close rapport. The previous album concentrated on reinventing standard tunes that Konitz and Haden have played hundreds of times, and that tack is at the core of "Another Shade Of Blue," with smart, expansive treatments of "Everything Happens To Me," "What's New," and "Body And Soul." But there is also Konitz's original slow blues as the title track, plus the collective improvisation "All Of Us." This is a contemporary view of vintage jazz practice, and it's an unassuming pleasure.

## CLASSICAL

### ★ BRUCKNER: SYMPHONY NO. 9

#### Royal Scottish National Orchestra, Georg Tintner

PRODUCER: Tim Handley  
Naxos 8.554268

Bruckner's set of nine symphonies is one of the grand totems of orchestral art, embodying an ideal of sound that is famously elusive to realize. The late Georg Tintner may not have had one of the very best Bruckner orchestras at his disposal for his recently completed Naxos cycle, but the deeply spiritual musicality of his readings have the sort of inevitability about them that only the greatest couplings of conductor and orchestra produce. Like Karajan with Berlin and Haitink with the Concertgebouw, Tintner forged a deeply communicative partnership with the Royal Scottish National in Bruckner, culminating in this visceral account of the Ninth, the most moving of all the composer's symphonies. The always-fraught balance between strings and brass is commendable here and the tempi perfect, with the recording doing justice to Tintner's emotive yet well-considered conception. Beyond the wonderful performance and Naxos' super-budget price, the release gains extra weight from the Austrian conductor's cogent, heartfelt liner notes. This would be a great intro to Bruckner for any listener, as well as one of the best entries into classical music, period; that's not to mention what an apt valediction this album is for Tintner, the devoted Brucknerian.

## CHRISTIAN

### ★ THE INSYDERZ

#### The Insyderz Present Skalleluia Too!

PRODUCERS: Insyderz, Dan Garcia, Gene Eugene  
KMG Records

When this act broke loose last spring with "The Insyderz Present Skalleluia," the sextet was the perfect band for the perfect time, riding a wave of enthusiasm for alternative worship music. Here, the Insyderz repeat the no-holds-barred approach that made the previous effort a hit; in particular, Joe Yerke's engaging lead vocals have a flair for bringing the message to life. The 14-song set combines two originals with classic hymns and popular praise tunes. Among the highlights are the reggae-tinged "Psalm 121," "I Could Sing Of Your Love Forever" (penned by Martin Smith of Delirious?), a unique Dixieland-influenced rendition of "Old Rugged Cross," Darlene Zschech's "Shout To The Lord," and the band's original "When I Look Up." The youth worship-music movement is steadily gaining momentum, and this album should have widespread appeal. Contact: 615-269-7000.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ► MARIAH CAREY WITH JOE & 98°

Thank God I Found You (4:17)

PRODUCERS: Jimmy Jam, Terry Lewis, Mariah Carey

WRITERS: M. Carey, J. Harris III, T. Lewis

PUBLISHERS: Sony/ATV Songs/Rye Songs, BMI; EMI-

April/Flyte Tyme Tunes, ASCAP

Columbia 54867 (c/o Sony) (cassette single)

The follow-up to the No. 1 smash "Heartbreaker"—Carey's 14th time atop The Hot 100—is an instantly likable rhythm-ballad that will likely draw comparisons to "One Sweet Day," Carey's smash 1995 duet with Boyz II Men. However, a close listen to both cuts reveals that the similarities are actually few—starting with the unmistakably upbeat, often buoyant demeanor of this tune. Digging deeper, the interplay between Carey and guests Joe and 98° is notably tighter, and the harmony/lead vocal arrangements are far more complex. Additionally, Carey and co-producers Jam and Lewis float the tune over a groove that is smooth enough to make the pop and AC grade, yet percussive enough to please R&B ears. There's little doubt that "Thank God I Found You" is a multi-format hit. It succeeds in combining elements that will appeal to the MTV "Total Request Live" audience, while also providing a new tune for more mature folks looking for something sweet to chew on. In fact, don't be surprised if this becomes the hot new wedding song for 2000.

### ► RICKY MARTIN Shake Your Bon-Bon (3:09)

PRODUCERS: G. Noriega, R. Rosa

WRITERS: R. Rosa, G. Noriega, D. Child

PUBLISHERS: A Phantom Box Publishing/Warner-Tamer-

lane, BMI; Foreign Imported Productions &

Publishing/Desmophob/PolyGram Music, ASCAP

C2/Columbia (CD promo)

The third single from Ricky Martin's five-times platinum English-language debut is a return to the rousing tempo that made "Livin' La Vida Loca" such an instantaneous phenom with listeners around the world. It was written by Robi Rosa, who contributed to both "Livin'" and "She's All I Ever Had"; track producer George Noriega, who co-wrote and co-produced "She's All"; and Desmond Child, another member of the "Livin'" team. This track will certainly conjure familiar images of the hip-swaying, sexually charged side of Ricky, with its high-impact Latin rhythms and clever title/lyric about his pursuit of a just-out-of-reach "temple of desire." No doubt about it, Martin remains a must-have presence for radio, and now that the hype has finally calmed to a low roar, he will actually have the chance to show that there's more in him than just his cover-boy good looks. He's cooking here, all right, and just in time to begin a second surge for the upcoming gift-giving season. Score.

### DJ RAP Good To Be Alive (3:38)

PRODUCER: Dom. T

WRITERS: DJ Rap, B. Baylis

PUBLISHERS: Mute Songs/Bill Baylis

REMIX: Jeremy Wheatley

Higher Ground/Columbia 41711 (CD promo)

The second single from burgeoning Italian/Irish/Malaysian presence (and oh, what a presence) DJ Rap is a tantalizing dance/pop number with all the fine trappings of today's electronically fashioned

instrumentation, à la William Orbit. But this is no cookie-cutter arrangement with a pretty girl in front. DJ Rap, aka Charissa Saverio, co-wrote, co-mixed, and co-programmed the song and sings it with a skill that, sadly, is not often associated with dancefloor anthems. That total involvement comes from her eight years as a queen of hardcore and drum'n'bass turntables at raves around the world and as a producer for a number of dance acts across Europe. She also shows herself off in the music video clip as a star who's just waiting for radio to catch on. This should be an easy play for stations that already lean to the beat, but mainstream top 40 could also comfortably take it right on up to the top. Not as maniacal as Cher's "Believe," the midtempo "Good To Be Alive" has an inherent elegance and sexual spirit, and its execution will fill listeners with the joy of its visible theme. This is a hands-on triumph and a cut that should be irresistible to savvy programmers. From the tasty album "Learning Curve."

## R & B

### ► TRACIE SPENCER Still In My Heart (3:44)

PRODUCERS: Soulshock & Karlin

WRITERS: C. Schack, Karlin, AA. Martin, I. Matias

PUBLISHER: not listed

Capitol 7087 (CD promo)

With radio still feeling the love from Spencer's comeback No. 1 single "It's All About You (Not About Me)," this tasty midtempo jam should further elevate this talented one-time teen sensation into a rising star the second time around. Capitol is making sure her potential audience will do just that, with a scorecard of upcoming TV appearances ranging from "Soul Train" and "Motown Live" to "Donny & Marie" and "Politically Incorrect." But even without the hype, this single is a strong R&B contender, with savvy instrumental hooks, courtesy of producers/arrangers Soulshock & Karlin, and a loose, confident vocal from the lovely Lady Spencer. What a refreshing break from the growing barrage of paint-by-numbers female ensembles out there. This is original, perfect for all dayparts, and a winner waiting for its chart ribbon.

### SISQÓ FEATURING MAKE IT HOT Got To Get It

(timing not listed)

PRODUCERS: Sisqó, Al West

WRITERS: M. Andrews, A. West

PUBLISHER: not listed

Def Soul 388 (CD promo)

Anyone who remembers seeing Dru Hill for the first time back in 1996 should have known it was only a matter of time before Sisqó—a burst of energy and charisma on-stage—would eventually go solo. Luckily, we don't have to lose the chemistry of Dru Hill as a group in the process—or so claim the group members, who are each working on solo projects under the umbrella of their company Dru World Order. The first album to come, Sisqó's "Unleash The Dragon," is due Nov. 30. The lead-off single, "Got To Get It," is a fast-paced groove with clever lyrics. While some singers make their mark with a smooth, laid-back vocal style, Sisqó has always been rough and sexy, which he maintains on "Got To Get It." Even when he performs a ballad, there is something about the quality of his voice that moves you to, well, move. On the single version, Sisqó is accompanied by a rap performance from Make It Hot (who sounds a lot like Ja Rule), a new artist signed to Sisqó's upcoming label project. With a similar vocal style—hard, raspy, and heavy—Make It Hot complements Sisqó perfectly. Radio will jump all over this record, not only because of the star quality of its singer but because it's simply a great R&B record.

## COUNTRY

### ► LONESTAR Smile (3:33)

PRODUCER: Dann Huff

WRITERS: C. Lindsey, K. Follse

PUBLISHERS: Songs of Nashville DreamWorks, BMI; Bud

Dog Music/Follazoo Music Publishing, ASCAP

BNA 65884 (CD promo)

How does an act follow up one of the biggest singles of the year? In this case, it's with another powerful song. Lonestar's last single, "Amazed," camped out for an amazing eight weeks atop Billboard's Hot Country Singles & Tracks chart, becoming one of the most successful country singles in years and definitely a career record for the BNA foursome. They follow that mega-hit with another emotional ballad. The lyric paints a picture of a failed relationship from the view of the injured party, who is holding his head high in the face of

his misfortune and even managing a smile. Lines like "You can't help how you don't feel/And it doesn't matter why/Give me a chance to bow out gracefully/Cause that's how I want you to remember me" resonate with grace under fire, and Lonestar lead vocalist Richie McDonald turns in a brilliant performance. He sounds both wounded and resilient at the same time, and his affecting lead vocals have become this group's major calling card. Career longevity is difficult for bands to sustain, but with each strong single it delivers, this talented outfit shows it plans to be around for a long, long time. Country radio is going to love this one.

### KENNY ROGERS Buy Me A Rose (3:33)

PRODUCERS: Kenny Rogers, Brent Maher, Jim McKell

WRITERS: J. Funk, E. Hickenlooper

PUBLISHERS: Rex Benson Music, Stone Forest Music/

Tripp Tunes/Blue Plate Music Publishing, BMI

Dreamcatcher 004-4 (CD promo)

The latest single from Kenny Rogers' gold-certified Dreamcatcher debut, "She Rides Wild Horses," is a pretty ballad with a tender melody and a positive message. Many couples will relate to the lyric, which gently reminds them to value the little things that are truly important in a relationship, as opposed to three-car garages and empty status symbols. Rogers is in fine voice on this lovely tune, and there's an authoritative but not condescending quality that makes the song seem like loving advice from an old friend. Rogers gets a little help with some gorgeous guest vocals by Alison Krauss and Billy Dean. It all adds up to an appealing little record that should find a welcome home on country airwaves.

## ROCK TRACKS

### ► THE VERVE PIPE Television (2:28)

PRODUCER: Michael Beinhorn

WRITER: B. Vander Ark

PUBLISHERS: LMNO Pop Music/EMI April Music, ASCAP

RCA 65892 (CD promo)

The first thing about "Television" is that as the energized lead single from the Verve Pipe's self-titled sophomore album, the song is undoubtedly bound for the top of Modern Rock Tracks. Second, the single impresses as another successful Michael Beinhorn production, with the ace

(Continued on next page)

## NEW & NOTEWORTHY

### BOSSON We Live (3:41)

PRODUCERS: Bosson, Thomas Gustaffson, Hugo Lira

WRITERS: Bosson, Keeno

PUBLISHER: not listed

Capitol/MNW 7087 (CD promo)

The debut U.S. track from Bosson (pronounced *boe-sahn*) is one of the most promising new youth-oriented



cuts we've heard since 98's "Because Of You" a few years ago. Uptempo and as bright as a searchlight, it gleams an exceptional vocal from the young artist, complete with a killer bridge and all the instrumentation we've come to expect from the masters of the genre; this one was produced by Bosson with Thomas Gustaffson and Hugo Lira and co-written by the artist. Sprouting the kind of sound that top 40 drops to its knees for, the song was added as an import at

influential pop station KIIS-FM Los Angeles, with stirrings already beginning nationwide. One listen and you'll smell a big fall hit, especially in light of this pretty boy's videogenic appearance, ripe for a reactive videoclip. No doubt, this guy is on and ready to play ball. Look for his debut in first-quarter 2000.

### SHANNON CURFMAN True Friends (3:29)

PRODUCER: Tom Tucker

WRITER: Bruce McCabe

PUBLISHER: Ryan Cory Music, BMI

Arista 3720 (CD promo)

Shannon Curfman performs a mean blues/rock song. As she conjures Bonnie Raitt, Tina Turner, and Emmylou Harris, you could almost swear she had already fully navigated heart-break, poverty, addiction, and all the other elements that make a good blues singer. But Curfman hasn't even finished navigating puberty. This 14-year-old Minneapolis prodigy brings attitude, sonic maturity, and barroom grit to this piano-anchored track, growling and strumming into the crescendos (which are many) and wailing at the track's climax. There's not much room for dynamics in these three minutes, so one gets no sense of whether she can pack such a punch at a lower volume. And she does defer to fellow teen blues player Jonny Lang when it comes time for the guitar solo. But these are allowances for youth—and inconse-

quential ones; most ninth-graders couldn't make it through a rollicking number of this sort, and it's a perfect showcase for Curfman's almost freakish talent. Perfect for programmers who'd give air time to Raitt, the Black Crowes, and Dave Matthews.

### JOYDROP Beautiful (3:58)

PRODUCER: Saint

WRITER: not listed

PUBLISHER: not listed

Tommy Boy 469 (CD promo)

Perfect for "Dawson's Creek" in both theme and production, Joydrop updates the AC-friendly, female-fronted rock sound with alterna-leaning bits and Splitting Attention between Natalie Imbruglia-like songwriter bits and Garbage-like rock breaks, the band jumps on the genre-bending bandwagon with a hip-hop-derived beat, folksy guitar strumming, and sudden, industrial-sounding vocoder effects. The lyric deals with an almost-bitter declaration of individual beauty, from the melancholy "If I was beautiful like you" to the irascible "That will never be... I'm beautiful like me," illustrating each of those points with a corresponding musical style. But of course it's the catchy chorus that makes the track, uniting these opposing viewpoints in a seamless phrase that focuses on the close-up vocals of Tara Slone. Modern rock, take note.

**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.)

(Continued from preceding page)

knob twiddler having once again given a rather ersatz rock act a visceral sound-print. Yet despite all the glittering modernity, "Television" strikes one as rather empty. It is hardly original, with the sound and sensibility echoing (in lighter fashion) Geffen alt-rockers Girls Against Boys. Verve Pipe fans will hardly recognize that, though, and Brian Vander Ark's hook-heavy chorus will turn many heads. And that brings us back to the first point.

**GENESIS The Carpet Crawlers 1999** (5:38)

PRODUCER: Trevor Horn  
WRITERS: T. Banks, P. Collins, P. Gabriel, S. Hackett, M. Rutherford  
PUBLISHER: Genesis Music Ltd.  
**Atlantic 9111** (CD promo)

The original members of Genesis—Tony Banks, Phil Collins, Peter Gabriel, Steve Hackett, and Mike Rutherford—reunite for this track, which first appeared on the celebrated band's 1974 "The Lamb Lies Down On Broadway" album. The track, which features vocals shared by Gabriel and Collins (who always demonstrated certain vocal similarities), is a wonderful preview of Genesis' first collection of hits, "Turn It On Again." The set, out Oct. 26, coincided with the 30th anniversary of the ensemble's first album. The track is produced with intrigue and an aura of darkness that matches much of the band's earlier works. It nimbly balances itself between today's accessible adult top 40 and triple-A airwaves and the exceptionally original signature that has carried the band across the decades, from its first hit in 1973 to its last in 1997. Radio typically is hesitant to embrace new material from classic bands—witness the shamefully limited mainstream success of Blondie's recent "Maria"—but if the track only serves to alert the public to this well-assembled collection (including "Invisible Touch," "Follow You Follow Me," "Abacab," "In Too Deep," and "Throwing It All Away"), then a mission has been accomplished. Also keep an eye out for VH1's "Behind The Music" focusing on the group.

**SIMON SAYS Life Jacket** (3:06)

PRODUCERS: Rob Cavallo, Mark Needham  
WRITER: Simon Says  
PUBLISHER: The Says Music, BMI  
**Hollywood Records 11204** (CD promo)

The four young videogenic lads in Simon Says follow their successful debut bid "Slider" with a hook-happy rock romp that should serve to fulfill their wishes to join the genre's elite. With a solid bulwark of treacherous electronic guitars, a chorus that simply bursts into rapture, and a midsection that brings the tempo down to a gentle rustling, this song, written by the outfit, demonstrates a talent with the craft of songwriting that hints at great things on current album "Jump Start." This is sophisticated rock, as credible as Levi's and yet congenial and inviting to both youthful listeners and those well-traveled. A sure winner that will invite comparisons to many heroes before them.

**THE OFFSPRING She's Got Issues** (3:49)

PRODUCER: Dave Jerden  
WRITER: not listed  
PUBLISHER: Warner-Chappell Music, ASCAP  
**Columbia 42742** (CD promo)

Offspring has made a career of expressing the sentiments sensitive new-age guys are supposed to repress. This particular track manages to take an offensive stance without offending and articulately tells off a girl who's mistaken her boyfriend for her therapist. It's clear that the narrator has at least listened to the poor girl's "Issues" (and her ex's name in bed) before flipping. But once you know the words—and they're catchy—the track's generic rock trope doesn't hold up its end of the bargain. The tired guitar riffs and thrumming bass (wearing classic early-'80s influences proudly, à la 38 Special) aren't meaty or melodic enough to make

the song an anthem. Nevertheless, the "check your baggage at the door" punch line will probably be enough to charm boys and rock programmers alike.

**A C**

**MICHAEL BOLTON Sexual Healing** (4:05)

PRODUCERS: Phil Ramone, Michael Bolton  
WRITERS: M. Gaye, D. Ritz, O.E. Brown Jr.  
PUBLISHERS: EMI April Music, ASCAP, EMI Blackwood Music, BMI

**Columbia 46313** (CD promo)

Michael Bolton's name has been dragged through the mud something awful over the past few years, to the

point that it'd require something really monumental to rebuild his tarnished image. So what is he doing here, asking for more by taking on such a tall order as a cover of Marvin Gaye's signature "Sexual Healing"? Well, you know what? It's damn good. Calling on his organically soulful voice and the luscious, dutiful co-production chops of Phil Ramone, Bolton comes across like he's digging deep inside. His vocal again demonstrates the amazing elasticity of his God-given pipes and is sure to bring those on the doubting edge back to his side with a rousing round of applause. Structurally, this version doesn't stray too far from

the original, but there are enough updated musical elements to hang it fresh on the line. AC programmers who are able to look at the music and dare to reintroduce the masses to Bolton are likely to see a rewarding payoff. Who knew? It's taken from his Nov. 16 release, "Timeless (The Classics) Vol. 2," which also includes his interpretations of songs from Al Green, Bill Withers, and Bob Dylan. He'll also make the rounds on television, via "The Tonight Show With Jay Leno," "Rosie O'Donnell," "The View," and "Good Morning America." That said, it would still be nice to see the man smile once in a while.

**IN PRINT**

**THE BLACK CHORD: VISIONS OF THE GROOVE—CONNECTIONS BETWEEN AFROBEATS, RHYTHM & BLUES, HIP-HOP, AND MORE**

Photography by David Corio

Text by Vivien Goldman

Universe/Rizzoli  
176 pages, \$45

**A RASTA'S PILGRIMAGE: ETHIOPIAN FACES AND PLACES**

Photography and Text by Neville Garrick

Pomegranate  
128 pages, \$25

In an interview in the Nov. 1 issue of Time magazine, Rage Against The Machine's Zack de la Rocha offered correspondent Christopher John Farley a scathing critique of Sean "Puffy" Combs, reasoning that "if Reagan were a rapper, he'd be in Puff Daddy's crew. It's the same set of politics. 'Get yours. Fuck everyone else. Just get paid. Don't think about community.'"

La Rocha is right, not just because Combs' music helps reinforce such ultra-selfishness but because it also embodies a direct, like-minded reaction to the callous Reagan-Bush years—with many representatives of an oppressed class now sadly assuming the cynical, self-advancing values of the oppressor. In such mind-sets, multiple wrongs are manipulated to simulate a right, and the pursuit of profit and power would seemingly validate all actions.

Meantime, these two books offer an organic invalidation of any sort of "it's all about the Benjamins" egotism; they display time and again, in words and indelible images, the lasting joys of community and how this communion can elevate the present while ennobling the future.

"As you look through these pages, you'll see the faces of some musicians I know, love, and respect, and others whose work makes me feel like I know them," writes artist Isaac Hayes in his moving introduction to "The Black Chord," adding that "some of these folks and their music may be strangers to you, but they're all worth meeting."

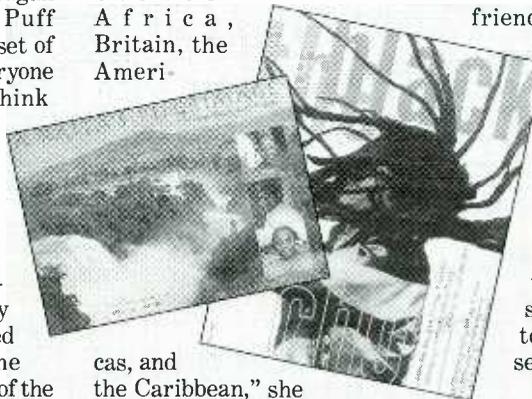
Hayes could just as easily have penned his preamble for "A Rasta's Pilgrimage," which contains the

same wealth of people worth encountering—because they are open to trust and eager to share of themselves and their milieu.

In the case of David Corio and Vivien Goldman, they are journalists who have traveled the world over the past 25 years, discovering kinship and outreach as they covered music. "The Black Chord" is not a straightforward history," Goldman writes. "Rather, it is an emotive sampling of some of the artists whose music, ideas, and lives are so enriching.

"This book traces the music that made it across the old trade routes during slavery, when ships plied what was once the Middle Passage

**between Africa, Britain, the Ameri-**



cas, and the Caribbean," she writes. "In each territory, music became not only enjoyment but also a means of identifying the artists' communities."

Corio's electrifying black-and-white photos locate these communities and their wider links even as Goldman's globe-trotting talks with their citizens lend them greater texture. The tale told throughout is that mutual respect and hope can make a way where none previously existed—so that, as Goldman notes, "the total immersion and reinterpretation of Jamaican reggae by a Ghanian-Scottish singer like Finley Quaye" can express the overlapping humanity of us all.

For Neville Garrick's part, the Kingston, Jamaica-born painter, photographer, and writer experienced a personal journey of fulfillment that took him to UCLA during the peak of its late-'60s Black Power struggles, which helped lead him to a greater awareness of the universal gravi-

ty of fellow Jamaican Bob Marley's musical themes.

Garrick became a Rastafarian and later Marley's art director for his album covers and other projects—involvements that lured him into a spiritual pilgrimage in 1992 to Ethiopia, a cradle of African culture and Rasta ideals.

Garrick's photos and text are glowing in their mutual warmth toward his human subjects and settings, including the capital Addis Abba, the holy city of Lalibela, and the famed Rasta community in Shashamane, where its Jamaican settlers coexist with native tribes. "My old friends told of the love shown them by their neighbors, the Oromos," Garrick writes. One such friend, Junior Dan, said, "They

teach us their language and customs, and even help us with the farming sometimes. My children speak three languages. You think that would happen in Jamaica?"

Perhaps not, as "A Rasta's Pilgrimage" illustrates, yet anything is possible when people are willing to forget themselves in the service of others.

The story of "The Black Chord" and "A Rasta's Pilgrimage" is the centuries-long saga of the drive to bring good out of evil, as the people of the Black Diaspora found the power of culture to fortify and rescue the downtrodden. We learn that by keeping pride in one's roots and self-criticism in one's process—while embracing the best (rather than the worst) aspects of societies and regimes often pitted against them—a Pinetop Perkins or a Fela Anikulapo-Kuti, a Cassandra Wilson or a Lauryn Hill, can turn antipathy into admiration and lonely adversity into communal triumph.

In the end, both "The Black Chord" and "A Rasta's Pilgrimage" reveal that so long as music and culture have the courage to renew themselves—teaching that tenderness is strength, love is power, and human dignity is priceless—they will always prosper where it really matters most: in the hearts and minds of the human race.

TIMOTHY WHITE

**DANCE**

**LO FIDELITY ALLSTARS Blisters On My Brain** (4:13)

PRODUCERS: Lo Fidelity Allstars  
WRITERS: Lo Fidelity Allstars  
PUBLISHER: Warner-Chappell Music, ASCAP  
**Skin/Columbia 42435** (CD promo)

Even sinister feedback effects and incomprehensible vocals can't hold this dance-y track back from its essential accessibility. Its funky disco bassline and drum loops fatally hook the most reticent listener, rolling along like John Travolta and Shaft have just been beamed into the booty-shakin' 22nd century. Though it's made for the dancefloor, look forward to some variation from the at-first-unrelenting drum'n'bass assault. A whirring bridge is sandwiched between the two hectic dance segments, and the cool-down period at the conclusion is generous. While predictions that the Allstars are spearheading the future's soundtrack are premature, their weaving in of other genres' trace elements is definitely refreshing.

**SUGAR BABIES Encore (Ooh Ooh Yeah Yeah)** (3:49)

PRODUCERS: Darrell Martin, William Brown  
WRITERS: D. Martin, W. Brown  
PUBLISHERS: Big Virg Music/Jellies Jams/Brown Control Music, ASCAP

REMIXERS: Peter Presta & Dave Marchese, Robbie Rivera

**Tommy Boy Silver Label 2007** (CD promo)

Sugar Babies' "Encore" has that inherent manic dance vibe that fills dancefloors to the edges and the kind of happy-go-lucky beats that absolutely electrify weekend radio mix shows. The track is complete with hasty dance cadences that rip through one's body like a nervous, jiggling knee, as well as chimes and the searing vocals of New York newcomer Muriel Fowler. Co-writers/producers Darrell Martin and Billy Brown have put together one fine anthem to send hands waving in the air with abandon. The beats-per-minute here ensure an exhausting workout, whether tripping across the floor or zipping through town while tuned into that favorite top 40 station. Also includes flavorful mixes from Peter Presta & Dave Marchese and Robbie Rivera. Fine work, guys, on a song that's destined to become a staple stomper.

**RAP**

**GOODIE MOB Get Rich To This** (4:22)

PRODUCER: Organized Noise  
WRITERS: P. Brown, R. Murray, R. Wade, T. Burton, R. Barnett, C. Gipp, W. Knighton, J. Williams, A. Patton  
PUBLISHERS: Organized Noise Music/Goodie Mob Music/Chrysalis Music/Slic Flo Music, BMI, Gnat Booty Music, ASCAP

**LaFace 4442** (CD promo)

Goodie Mob will probably be the ones getting rich to this bouncy hip-hop anthem. Straight down to its Southern drawl, Goodie Mob, along with the help of label-mates and producers Organized Noise, continues to put Atlanta on the map as the home of some of the most promising new rap talent coming out today. And "Get Rich To This" is pure Decatur. But the dirty South is spreading far beyond Georgia, Florida, and Louisiana. It's hitting as far north as Chicago, east to Philly, and all the way out to the West Coast. It's even breaking onto the New York airwaves, at one time a major challenge for Southern rap artists, even those as major as Master P. Featuring OutKast's Big Boi, "Get Rich To This" has a unique rap style and hard-hitting beats that are sure to have the entire club thumping, jumping, and waving hands in the air, singing, "We get rich to this/We do a hundred on the highway/Thank God for Fridays, hey, hey, hey." While club hits don't always translate equally as well to radio, this one will. The only challenge programmers should be aware of—the clean version isn't all that clean. Listen carefully, and edit appropriately.

Assistance in preparing these pages provided by associate reviews editor Bradley Bamberger.

## 'Kaleidoscope' A Reflection Of Kelis

Jazz & Gospel Meet Hip-Hop On 20-Year-Old's Virgin Debut

BY JIM BESSMAN

NEW YORK—"Kaleidoscope" is an appropriate name for the debut album by Kelis.

The 20-year-old self-described "die-hard Harlem" singer/songwriter, who teamed with the Virginia-based Nep-tunes production duo, offers a multifaceted mix of the producers' contemporary beats and grooves with her own classic jazz and church-singing back-ground.

The disc, which Virgin is releasing Dec. 7, is preceded by the intense single "Caught Out There," due commercially Nov. 16; the Hype Williams-directed accompanying video was quickly added to MTV's "Buzzworthy" slot. But the angry, in-your-face



KELIS

female anthem—decrying male disrespect—shows only one aspect of Kelis, who first gained notoriety on Ol' Dirty Bastard's single and video "Got Your Money."

"People have a hard time describing where I'm coming from, but when they meet me, it all makes sense," says Kelis (pronounced ka-LEES), whose shocking pink-tipped light brown hair has no doubt helped earn her recent photo sessions for Interview and Detour. "My music is really a reflection of me. And the more people talk to me, they relate to who I am."

The daughter of Kenneth G. Rogers, an ordained minister who was also an estimable jazz saxophon-

ist, Kelis grew up in the church—she sang in the Boys And Girls Choir Of Harlem—and under the musical influence of such jazz greats as Nancy Wilson, Betty Carter, Dizzy Gillespie, and Jimmy Heath.

"My whole musical background is like that of a grandma," she says. "Here I was, a 13-year-old girl singing Betty Carter's version of 'My Favorite Things.' I wasn't into urban music at all until I was in high school."

(Continued on page 52A)



Kool Livin'. Rapper Kool Keith takes a futuristic, tongue-in-cheek look at the music-star lifestyle in "Livin' Astro," the first single from his Columbia/Red Ink album, "Black Elvis/Lost In Space." Here he joins director Thomas Mignone on the set of the single's video shoot.

## Platinum Exec Caldwell Professes Faith In Indie Labels & New Blood

*Six Questions* is an occasional feature that focuses on noteworthy industry people. This issue's subject—Hank Caldwell—is the recently appointed senior VP/GM of Platinum Entertainment's newly formed black music division, which also houses gospel label CGI. The former Death Row Records president is an industry veteran whose career has included top posts with Atlantic, Solar, and Epic.

**What is Platinum's game plan?**

The plan is to be a full-service label. At the black music division, we're signing artists who'll do the ultimate—cross over. I'm interested in doing business with all of the young, hot producers out there. And outside of our signing of Johnny Gill, we're following that pattern.

I've just closed a one-act deal with Kevin "She'k-spere" Briggs, who's bringing along a duo named Misery. We've also signed a two-act production deal with Charles Farrar and Troy Taylor, aka the Characters, who worked with Tyrese on "Sweet Lady."

They're working with male artist Rudy, female artist Diamond, and rap group Smash Task. The Platinum roster also includes Free Style Lee and brother quintet Strong from Frank Thomas' Un-D-Nyable label.

I plan to be aggressive next year, looking to possibly release as many as 15 albums from the urban division.

**Where do you see the division in five years?**

I would love for it to be one of the industry's stronger independents.

**Is the climate still ripe for indies?**

I'm the eternal optimist. It's a healthy time right now not only for Platinum but for other young entrepreneurs. The lifeblood of our industry is developing new acts. And we're giving acts an opportunity to develop—something the majors just can't afford to do. Before Solar's Mid-night Star hit with "No Parking On The Dance Floor," its previous album only sold 25,000 units. Today, the group would probably be dropped.

**What about securing airplay for new acts?**

It's tougher for us right now, no doubt about it. But I'm a firm believer that for all of us to survive in this industry, it comes back down to the one common denominator: new blood. Somewhere, somehow, we all have to have a meeting of the minds, or we're all going to be out of business.

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

That the guys who have paid their dues would funnel their knowledge to today's kids. These kids are right on point musically, and I have the utmost respect for them. But the system is gobbling them up. They need guidance.

**What new trends do you see?**

I hear more youngsters talking about live instruments. Once we get back to that, the creative process will take care of itself. My only fear is, will it all be heard? GAIL MITCHELL

**SIX QUESTIONS**



Hank Caldwell is senior VP/GM of Platinum Entertainment's black music division

## Def Jam Renews Deal With Source Magazine, Celebrates Launch Of R&B Label Def Soul

**RHYTHMIC RENEWAL:** Rap/hip-hop label Def Jam Records has renewed its exclusive, three-year compilation CD agreement with leading hip-hop magazine The Source. The two companies' successful lineup of earlier compilations includes volumes one (1997) and two (1998) in "The Source Hip-Hop Hits" series; "The Source Awards 1999"; and "Hits From The Vault" (1998). Terms of the three-year renewal agreement call for Def Jam and Source Music to produce and release two hip-hop compilation albums per year. The first two compilations under this pact will be "The Source Hip-Hop Hits, Vol. 3" and "The Source Awards 2000."

Speaking of Def Jam, the label's heralded holiday slate of five major releases between Nov. 23 and Dec. 27 (The Rhythm and the Blues, Billboard, Aug. 28)—starting with LL Cool J—has been amended. LL Cool J's next album is now scheduled for 2000. And given Method Man/Redman's "Blackout" success (SoundScan pegs units sold at 540,000), Def Jam is delaying both rappers' solo projects until next year. Still on tap for December: DMX and Jay-Z.

In the meantime, sister R&B label Def Soul celebrated its launch Nov. 3 with a special performance by Montell Jordan at New York's China Club. Jordan's album "Get It On . . . Tonite" came out Tuesday (9).

**VIBIN' ON SPOKEN WORD:** If you like your spoken word dished up with some R&B, hip-hop, and jazz—and then spiced with knowledge, passion, and some serious meaning—check out Amon Rashidi's "Speak, First Born Sun," released Nov. 2 on Dallas-based Hometown Records, headed by president George Williams. The first single from this debut collection of poetry and music is "Pretty Black Woman," a positive ode to the African-American female.

"With that song I think about my mother," says Rashidi. "She's always been my favorite girl. All my life it seems women have always been helping me. I had issues with words like 'bitches' and 'whores' that are used in some songs. So I thought, 'There's got to be another way to describe somebody you call wife, mother, sister, and friend.'"

Among the stations already playing the single

are WFSK Nashville; KBWC Marshall, Texas; and KCLT West Helena, Ark.

Rashidi, a "big fan of Gil Scott-Heron and the Last Poets," operates JAMS (Just Another Means of Success), a national motivational program targeted at children and families. This work has taken the Magnolia, Ark., native to the lecture podiums at Harvard graduate school; the U.S. Military Academy at West Point, N.Y.; and Colorado State University. He's also been a featured guest on two of noted poet Maya Angelou's PBS specials. Rashidi has also mediated his share of gang conflicts, which spurred the track "Message To The Black Gangsta."

"That song comes from my work. Through it, people can learn the history of gangs and how they are destroying each other. My thing is to reference the image I want to project: how to be a better man."

A Nov. 4 press conference—staged in conjunction with the Texas Rhythm & Blues Assn.—focused on another Rashidi track and the start of a new awareness campaign, the Unforgotten Child.

"Spoken word is the mother of rap," adds Rashidi. "And one of the major motivators for today's youth is the record industry. With this project I wanted to tell a story without preaching too much. It's my interpretation of where we are and where we need to be."

**I NDUSTRY ROUNDUP:** City of Dreams—the music, fashion, film, and music video conference—will be held Saturday-Monday (4-6) at the Hollywood Hyatt in L.A. Scheduled panelists include MCA senior VP of A&R Randy Jackson. Festivities include a fashion show; celeb models include Warren G and Xzibit . . . Ex-Qwest artist Tamia has signed with Elektra; her untitled album bows next year . . . Priority names Robert Pau national mix-show promotion manager . . . RCA artist and Ford model Tyrese has signed an exclusive, one-year sponsorship agreement with GUESS? jeanswear company.

**C ONDOLENCES:** To the family and friends of James Logan Anderson, Ashford & Simpson's manager of 20 years. The 48-year-old died of asthma Oct. 24 in New York.

**The Rhythm and the Blues**

by Gail Mitchell



# A Global Look At Indigenous Hip-Hop

Much has been written of late about hip-hop's global growth. Here's a current update on the scene in South Africa, Greece, and the U.K.

**JAMMING** IN JOHANNESBURG: South African hip-hop is slowly edging into the spotlight. Much of this is due to the emergence of an underground hip-hop culture in Johannesburg. That culture is going head to head with Cape Town, where the scene first began in the 1980s with such acts as **Prophets Of Da City** (POC) and indie label Ghetto Ruff.

Domestic product is finding its way into retail stores with increasing regularity. Eargasm Records recently released "Rhyenziwrote," an EP by



hip-hopper **Spex**. Many other acts, such as **Mizchif**, **Amu**, **Yang Weapon**, and **Devious**, have also released product.

"The problem is, the majors are chicken. They are scared to develop a market for South African hip-hop," says Spex. "But believe me, they will jump on the bandwagon when it takes off. When I was looking for a deal, the people who wanted to work with me

wanted to turn me into an R&B or *kwaito* star." *Kwaito* is a modern dance music genre.

**Blaize McLeod**, hip-hop product manager at BMG South Africa, agrees that until the majors see huge units selling, they're unlikely to invest substantially in local hip-hop. However, she also admits that "we're already seeing more kids wanting to listen to quality hip-hop with a South African message, which is great for the future of the genre."

Radio has proved to be a strong proponent behind the spread of hip-hop in Gauteng, the province that includes Johannesburg. YFM—Gauteng's largest regional station, with nearly 1 million listeners—now showcases up-and-coming artists on its regular Wednesday "Rap Activity Jam."

The burgeoning club scene is also playing a pivotal role. **Pierre Dane**, a partner in Johannesburg drum'n'bass club Reality, says, "[We] now have some major hip-hop parties planned, with several international DJs already booked. **Ready D**, the internationally acclaimed DJ from POC, has agreed to be our resident DJ."

**FORGING A DISTINCT STYLE:** Greece's hip-hop scene only gained recognition following the mid-'90s commercial success of the groups **Going Through** and **Imiskoubria**.

Featuring R&B elements, **Going Through** often experiments by collaborating with artists from different genres, as it recently did with **George Mazonakis**, a performer who specializes in *laiko*, a local Greek music style.

Notes **Going Through** member **Michalis Papathanasiou**, "We pay a lot of attention to the standard of production and the quality of lyrics."

**Imiskoubria**, which owes its plat-



ACTIVE MEMBER

inum sales to its unique and humorous lyrics, has also contributed to the rising influence of Greece's hip-hop scene. **Katia Mylona**, marketing manager for Greek label FM Records, says, "We believed in this scene from its beginning; it's like watching a child grow up."

**Active Member**, led by the inspired **B.D. Foxmoor**, records for Warner Music. But the group has also launched its own label—**Freestyle Productions**—which has signed new hip-hop artists.

(Continued on next page)

## Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE  | ARTIST |
|-----------|-----------|------------|---------------|--|--------|
|           |           |            |               | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®                     |        |
|           |           |            |               | IMPRINT & NUMBER/DISTRIBUTING LABEL  |        |
| 1         | 1         | 1          | 5             | <b>No. 1</b><br><b>SATISFY YOU</b> PUFF DADDY FEATURING R. KELLY<br>(C) JIVE/BAD BOY 79276/ARISTA †                              |        |
| 2         | 3         | 3          | 3             | <b>4, 5, 6</b><br><b>I WANT IT ALL</b> ● SOLE FEATURING JT MONEY & KANDI<br>(C) (D) DREAMWORKS 459029/INTERSCOPE †               |        |
| 3         | 2         | 2          | 9             | <b>I WANT IT ALL</b> ● WARREN G FEATURING MACK 10<br>(C) (D) (T) G-FUNK 73721/RESTLESS †   |        |
| 4         | 5         | 5          | 9             | <b>SIMON SAYS</b> PHAROAHE MONCH<br>(C) (D) (T) RAWKUS 53567/PRIORITY †  |        |
| 5         | 4         | 4          | 3             | <b>STEP TO THIS</b> MASTER P FEATURING D.I.G.<br>(C) (D) (T) NO LIMIT 38680/PRIORITY †   |        |
| 6         | 31        | —          | 2             | <b>GREATEST GAINER</b><br><b>NASTRADAMUS</b> NAS<br>(T) (X) COLUMBIA 79299/ARJ †   |        |
| 7         | 7         | 6          | 11            | <b>JIGGA MY N****</b> JAY-Z<br>(C) (D) (T) ROC-A-FELLA 562201/IDJMG  |        |
| 8         | 6         | 8          | 15            | <b>U-WAY (HOW WE DO IT)</b> YOUNGBLOODZ<br>(C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †                                   |        |
| 9         | 15        | 14         | 7             | <b>WHOLE LOT OF GANGSTAS DIE</b> FLEX G. FEAT. KURUPT AND ALKATRAZ<br>(C) (D) SHANTY TOWN 1005/HOLLAND GROUP †                   |        |
| 10        | 8         | 7          | 5             | <b>P.E. 2000</b> PUFF DADDY FEATURING HURRICANE G<br>(T) (X) BAD BOY 79276/ARISTA †  |        |
| 11        | 14        | 29         | 3             | <b>LEFT/RIGHT</b> DRAMA<br>(C) (T) (X) TIGHT 2 DEF 4501*   |        |
| 12        | 9         | 24         | 3             | <b>BACK THAT THANG UP</b> JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE<br>(T) CASH MONEY 156482*/UNIVERSAL †                         |        |
| 13        | 10        | 22         | 3             | <b>BLING BLING</b> B.G. FEAT. BABY TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE<br>(T) CASH MONEY 156483*/UNIVERSAL †               |        |
| 14        | NEW       | ▶          | 1             | <b>IN THE GAME</b> O<br>(C) (D) HOLLYWOOD 164031 †   |        |
| 15        | 13        | 12         | 9             | <b>LUV AT FIRST SIGHT</b> CHILDRIN OF DA GHETTO FEAT. SOULTRE<br>(C) (D) (T) HOO-BANGIN' 53564/PRIORITY †                        |        |
| 16        | 11        | 9          | 9             | <b>PIMPIN' AIN'T NO ILLUSION</b> UGK FEAT. KOOL ACE & TOO SHORT<br>(C) (D) (T) JIVE 42633  |        |
| 17        | 16        | 10         | 18            | <b>VIVRANT THING</b> Q-TIP<br>(T) VIOLATOR/DEF JAM 562170*/IDJMG †   |        |
| 18        | 12        | 11         | 18            | <b>JAMBOREE</b> ● NAUGHTY BY NATURE FEATURING ZHANE<br>(C) (D) (T) (X) ARISTA 13712 †  |        |
| 19        | 19        | 18         | 8             | <b>EGO TRIPPING</b> LT. STITCHIE FEATURING MAD LION<br>(T) (X) PRG 0412*/DEH TYME  |        |
| 20        | 18        | 15         | 9             | <b>TAKE A LICK</b> AKINYELE<br>(C) (D) (T) VOLCANO 34281/JIVE †  |        |
| 21        | 17        | 13         | 8             | <b>BIZARRE</b> U-GOD<br>(C) (D) (T) WU-TANG 53574/PRIORITY   |        |
| 22        | NEW       | ▶          | 1             | <b>LOSE YO MIND</b> LIL' RACHETT<br>(C) (D) BIG KID/LIGHTYEAR 54350/WARNER BROS.   |        |
| 23        | 20        | 19         | 12            | <b>BOUNCE TO THE OUNCE</b> O.G.C.<br>(C) (D) (T) DUCK DOWN 53495/PRIORITY †  |        |
| 24        | NEW       | ▶          | 1             | <b>STILL D.R.E.</b> DR. DRE FEATURING SNOOP DOGG<br>(T) AFTERMATH 497192*/INTERSCOPE †   |        |
| 25        | 21        | 21         | 17            | <b>IT'S YOUR THING</b> MERCEDES FEATURING MASTER P<br>(C) (D) (T) NO LIMIT 53565/PRIORITY †                                      |        |
| 26        | 26        | 28         | 4             | <b>MS. FAT BOOTY</b> MOS DEF<br>(T) RAWKUS 203* †  |        |
| 27        | NEW       | ▶          | 1             | <b>DA ROCKWILDER</b> METHOD MAN/REDMAN<br>(T) DEF JAM 562440*/IDJMG †  |        |
| 28        | 23        | 20         | 25            | <b>WATCH OUT NOW</b> THE BEATNUTS FEAT. YELLAKLAW<br>(C) (D) (T) VIOLATOR 1795/LOUD †  |        |
| 29        | 27        | 23         | 6             | <b>GOTTA MAN</b> EVE<br>(T) RUFF RYDERS 497085*/INTERSCOPE †   |        |
| 30        | 22        | 17         | 5             | <b>MANCHILD</b> SHYHEIM<br>(C) (D) (T) WU-TANG 53576/PRIORITY  |        |
| 31        | NEW       | ▶          | 1             | <b>WANNA BE A BALLER</b> LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T<br>(T) SHORT STOP/REPUBLIC 156495*/UNIVERSAL † |        |
| 32        | 28        | 27         | 16            | <b>B-BOY DOCUMENT 99</b> THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ<br>(C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †  |        |
| 33        | 34        | 35         | 31            | <b>WHO DAT</b> ● JT MONEY FEATURING SOLE<br>(C) (D) (T) TONY MERCEDES/FREEWORLD 53469/PRIORITY †                                 |        |
| 34        | 33        | 34         | 13            | <b>THUG ONES</b> HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP<br>(C) (D) (T) PENALTY 7268/TOMMY BOY                        |        |
| 35        | 25        | 26         | 20            | <b>PLAY AROUND</b> LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL<br>(C) (D) (T) UNDEAS/ATLANTIC 84482/AG †                 |        |
| 36        | 30        | 31         | 22            | <b>NO PIGEONS</b> ● SPORTY THIEVZ FEATURING MR. WOODS<br>(C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †                        |        |
| 37        | 40        | —          | 2             | <b>YOUR LIFE'S ON THE LINE</b> 50 CENT<br>(T) TRACK MASTERS/COLUMBIA 79296*/CRG †  |        |
| 38        | 32        | 38         | 9             | <b>IT'S MINE</b> MOBB DEEP FEATURING NAS<br>(T) LOUD/COLUMBIA 79265*/CRG   |        |
| 39        | 29        | 37         | 23            | <b>LET ME KNOW</b> CAM'RON<br>(C) (D) (T) ENTERTAINMENT 79170/EPIC †   |        |
| 40        | 36        | 33         | 8             | <b>JUMP UP</b> BLACK MOON<br>(C) (D) (T) DUCK DOWN 53491/PRIORITY  |        |
| 41        | 48        | 47         | 10            | <b>TEAR IT OFF</b> METHOD MAN/REDMAN<br>(T) DEF JAM 562330*/IDJMG †  |        |
| 42        | 37        | 36         | 18            | <b>WILD WILD WEST</b> ● WILL SMITH FEAT. DRU HILL & KOOL MO DEE<br>(C) (D) OVERBROOK/COLUMBIA 79157/CRG †                        |        |
| 43        | RE-ENTRY  | ▶          | 66            | <b>THROW YO HOOD UP</b> MR. MONEY LOC FEAT. ABOVE THE LAW<br>(C) (D) LOC-N-UP 70714  |        |
| 44        | RE-ENTRY  | ▶          | 11            | <b>LIVIN THAT GHETTO LIFE</b> FIFTEEN<br>(C) (D) (T) BIG J 1002 †  |        |
| 45        | 24        | 16         | 8             | <b>FRONTLINE</b> FACE OF DEATH<br>(C) (D) SOMETHING ELSE 108 †   |        |
| 46        | 43        | 40         | 20            | <b>TRU HOMIES</b> TRU<br>(C) (D) (T) NO LIMIT 53494/PRIORITY †   |        |
| 47        | 39        | 43         | 3             | <b>TURN IT UP</b> THE WHAT<br>(X) VOODOO/BIG MOUTH 1024*/PLATINUM †  |        |
| 48        | RE-ENTRY  | ▶          | 15            | <b>WORLDWIND (THIS IS WHAT IT SOUNDS LIKE)</b> BLACK MOON<br>(C) (D) (T) DUCK DOWN 53484/PRIORITY †                              |        |
| 49        | 42        | —          | 44            | <b>HARD KNOCK LIFE (GHETTO ANTHEM)</b> ● JAY-Z<br>(C) (D) (T) ROC-A-FELLA 566977/IDJMG †   |        |
| 50        | RE-ENTRY  | ▶          | 28            | <b>ONE-NINE-NINE-NINE</b> COMMON FEATURING SADAT X<br>(C) (D) (T) RAWKUS 53474/PRIORITY †  |        |

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



**T**HAT'S WHAT'S UP: In six short weeks, **Donell Jones'** "U Know What's Up" (Untouchables/LaFace/Arista) took him from mediocre chart performance to being the man. The song started gaining momentum at the tail end of summer, with lyrical subject matter that reflected that season's state of mind. Now, with audience up another 4.2 million, increasing his total to 38.7 million, the tune jumps 4-1 on Hot R&B Singles & Tracks.

Sales at R&B core stores are up 9%, moving the title 5-2 on Hot R&B Singles Sales. Jones' album, "Where I Wanna Be," is up 1% at retail, at No. 9 on Top R&B Albums.

Trying to keep up with Jones, **Ideal's** "Get Gone" (Noontime/Virgin) catches a second wind at radio, as that song sees its audience rise another 2 million. The group also returns to No. 1 on the Hot R&B Singles Sales list, despite a unit dip of 4%. "Get Gone" skips 3-2 on Hot R&B Singles & Tracks but will likely not reach No. 1, as the current champ is gaining momentum at a faster rate. **Ideal's** self-titled set is up 25-19 on Top R&B Albums, with an increase of 57% at core stores.

**SO IT WILL BE:** **Master P's** "Only God Can Judge Me" (No Limit/Priority) marks the rapper's first album to debut at No. 1 on Top R&B Albums. Although his two prior albums, 1997's "Ghetto D" and 1998's "MP Da Last Don," both hit No. 1, they did so in their second chart week, as street-date violations and off-cycle shipping schedules caused them to enter the album lists a week early at lower rankings. First-week sales on "Only God" are 153,500 units, down significantly from the 495,500 units he sold just one year ago with his previous set.

**NEW MINT:** It's been three years since **Mint Condition's** "What Kind Of Man Would I Be" (Perspective/A&M) cracked the top five of Hot R&B Singles & Tracks. Now, after resurfacing on Elektra, the group is back in that upper region of the chart, with "If You Love Me" rising 11-5. The jump is largely due to a 17% sales increase at the core panel, where the results can also be seen on Hot R&B Singles Sales, as the title jumps 9-4 there. **Mint** sits at 14.6 million in audience and rises 35-28 on Hot R&B Airplay.

**SOMETHING IN COMMON:** Two male crooners hit the Top R&B Albums chart after scoring top 25 hits on Hot R&B Singles & Tracks. Both have famous older brothers on the music scene who were influential in their careers and on the new albums.

**Chico DeBarge's** "The Game" (Motown) bows at No. 6 on Top R&B Albums and at No. 41 on The Billboard 200 for its 31,000 units. The set's first single, "Give You What You Want (Fa Sure)," moves up 19-18 on Hot R&B Singles & Tracks. His brother **El DeBarge** co-wrote and produced several songs on the set.

Former **After 7** lead vocalist **Kevon Edmonds** enters the Top R&B Albums list at No. 15 with "24/7," with airplay kicking in for the lead single of the same name. On Hot R&B Singles & Tracks, "24/7" is lifted 27-25 based solely on audience, as the song has no retail single available. **Kevon** is the brother of **Babyface**, who wrote and produced songs on the set.

# Billboard TOP R&B ALBUMS

NOVEMBER 13, 1999

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

| THIS WEEK                       | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST                      | TITLE  | PEAK POSITION                                 |
|---------------------------------|-----------|-----------|---------------|-----------------------------|--|---|
| <b>◀ No. 1/Hot Shot Debut ▶</b> |           |           |               |                             |  |   |
| 1                               | NEW       |           | 1             | MASTER P                    | NO LIMIT 50092*/PRIORITY (11.98/17.98) 1 week at No. 1 | ONLY GOD CAN JUDGE ME 1                       |
| <b>◀ Greatest Gainer ▶</b>      |           |           |               |                             |  |   |
| 2                               | 4         | 10        | 3             | SOUNDTRACK                  | COLUMBIA 69924/CRG (11.98 EQ/17.98)                    | THE BEST MAN 2                                |
| 3                               | 2         | 2         | 6             | METHOD MAN/REDMAN           | DEF JAM 546609*/DJMGM (11.98/18.98)                    | BLACKOUT! 1                                   |
| 4                               | 1         | 1         | 7             | EVE                         | RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)           | LET THERE BE... EVE—RUFF RYDERS' FIRST LADY 1 |
| 5                               | 3         | 5         | 6             | BRIAN MCKNIGHT              | MOTOWN 153708/UNIVERSAL (11.98/17.98)                  | BACK AT ONE 2                                 |
| 6                               | NEW       |           | 1             | CHICO DEBARGE               | MOTOWN 153263/UNIVERSAL (11.98/17.98)                  | THE GAME 6                                    |
| 7                               | 9         | 9         | 11            | MARY J. BLIGE               | MCA 111929* (11.98/17.98)                              | MARY 1  |
| 8                               | 5         | 7         | 52            | JUVENILE                    | CASH MONEY 153162/UNIVERSAL (11.98/17.98)              | 400 DEGREEZ 2                                 |
| 9                               | 7         | 6         | 3             | DONELL JONES                | UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)         | WHERE I WANNA BE 6                            |
| 10                              | 6         | —         | 2             | PHAROAE MONCH               | RAWKUS 50137*/PRIORITY (10.98/16.98)                   | INTERNAL AFFAIRS 6                            |
| 11                              | 10        | 3         | 3             | MOS DEF                     | RAWKUS 50141*/PRIORITY (10.98/16.98)                   | BLACK ON BOTH SIDES 3                         |
| 12                              | 12        | 12        | 12            | MOBB DEEP                   | LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)              | MURDA MUZIK 2                                 |
| 13                              | 8         | 4         | 3             | WARREN G                    | G-FUNK 73710*/RESTLESS (10.98/16.98)                   | I WANT IT ALL 4                               |
| 14                              | 13        | 13        | 14            | HOT BOYS                    | CASH MONEY 153264/UNIVERSAL (11.98/17.98)              | GUERRILLA WARFARE 1                           |
| 15                              | NEW       |           | 1             | KEVIN EDMONDS               | RCA 67704 (10.98/13.98)                                | 24/7 15                                       |
| 16                              | 11        | 8         | 4             | VARIOUS ARTISTS             | RAP-A-LOT 50119/PRIORITY (19.98/24.98)                 | J PRINCE PRESENTS R.N.D.S. 7                  |
| 17                              | 17        | 19        | 25            | SNOOP DOGG                  | NO LIMIT 50052*/PRIORITY (11.98/17.98)                 | NO LIMIT TOP DOGG 1                           |
| 18                              | 14        | 14        | 28            | B.G.                        | CASH MONEY 153265/UNIVERSAL (11.98/17.98)              | CHOPPER CITY IN THE GHETTO 2                  |
| <b>◀ HEATSEEKER IMPACT ▶</b>    |           |           |               |                             |  |   |
| 19                              | 25        | 33        | 6             | IDEAL                       | NOONTIME 47882/VIRGIN (10.98/16.98) HS                 | IDEAL 19                                      |
| <b>◀ HEATSEEKER IMPACT ▶</b>    |           |           |               |                             |  |   |
| 20                              | 20        | 22        | 5             | ANGIE STONE                 | ARISTA 19092 (10.98/16.98) HS                          | BLACK DIAMOND 20                              |
| 21                              | 18        | 15        | 11            | PUFF DADDY                  | BAD BOY 73033*/ARISTA (11.98/17.98)                    | FOREVER 1                                     |
| 22                              | 19        | 16        | 14            | DESTINY'S CHILD             | COLUMBIA 69870*/CRG (11.98 EQ/17.98)                   | THE WRITING'S ON THE WALL 2                   |
| 23                              | 16        | 17        | 7             | OL' DIRTY BASTARD           | ELEKTRA 62414*/EEG (11.98/17.98)                       | N***A PLEASE 2                                |
| 24                              | 15        | —         | 2             | U-GOD                       | WU-TANG 50086*/PRIORITY (10.98/16.98)                  | GOLDEN ARMS REDEMPTION 15                     |
| 25                              | 23        | 20        | 4             | SOUNDTRACK                  | HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)              | THICKER THAN WATER 8                          |
| 26                              | 21        | 11        | 5             | INSPECTAH DECK              | LOUD 1865* (10.98/16.98)                               | UNCONTROLLED SUBSTANCE 3                      |
| 27                              | 22        | 18        | 32            | LIL' TROY                   | SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS  | SITTIN' FAT DOWN SOUTH 6                      |
| 28                              | NEW       |           | 1             | A TRIBE CALLED QUEST        | JIVE 41679* (11.98/17.98)                              | THE ANTHOLOGY 28                              |
| 29                              | 29        | 28        | 6             | KANE & ABEL                 | EASTWEST 62450/EEG (10.98/16.98)                       | RISE TO POWER 11                              |
| 30                              | 26        | 26        | 33            | GINUWINE                    | 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)                 | 100% GINUWINE 2                               |
| 31                              | NEW       |           | 1             | IMX                         | MCA 112061 (11.98/17.98)                               | INTRODUCING IMX 31                            |
| 32                              | 27        | 24        | 32            | SILK                        | ELEKTRA 62234/EEG (10.98/16.98)                        | TONIGHT 8                                     |
| 33                              | 39        | 36        | 19            | MISSY "MISDEMEANOR" ELLIOTT | THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)        | DA REAL WORLD 1                               |
| 34                              | 30        | 23        | 5             | MAC                         | NO LIMIT 50109*/PRIORITY (10.98/16.98)                 | WORLD WAR III 6                               |
| 35                              | 31        | 37        | 28            | VARIOUS ARTISTS             | RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)           | RUFF RYDERS: RYDE OR DIE VOL. 1 1             |
| 36                              | 41        | 31        | 11            | NOREAGA                     | PENALTY 3097*/TOMMY BOY (11.98/17.98)                  | MELVIN FLYNT — DA HUSTLER 3                   |
| 37                              | 36        | 43        | 23            | JA RULE                     | MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) HS     | VENNI VETTI VECCI 1                           |
| 38                              | 34        | 38        | 50            | WHITNEY HOUSTON             | ARISTA 19037* (11.98/17.98)                            | MY LOVE IS YOUR LOVE 7                        |
| 39                              | 24        | —         | 2             | CHILDREN OF DA GHETTO       | HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) HS           | CHILDREN OF DA GHETTO 24                      |
| 40                              | 28        | 21        | 3             | YOUNGBLOODZ                 | LAFACE 26054*/ARISTA (10.98/16.98)                     | AGAINST DA GRAIN 21                           |
| 41                              | 32        | 35        | 7             | PROJECT PAT                 | HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)                | GHETTYS GREEN 9                               |
| 42                              | 42        | 48        | 14            | BARRY WHITE                 | PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)         | STAYING POWER 13                              |
| 43                              | 38        | 32        | 27            | ERIC BENET                  | WARNER BROS. 47072 (10.98/16.98)                       | A DAY IN THE LIFE 6                           |
| 44                              | 33        | 25        | 5             | LOST BOYZ                   | UNIVERSAL 153268 (10.98/16.98)                         | LB IV LIFE 8                                  |
| 45                              | 35        | 29        | 12            | VARIOUS ARTISTS             | VIOLATOR/DEF JAM 558941*/DJMGM (10.98/16.98)           | VIOLATOR THE ALBUM 1                          |
| 46                              | 60        | 52        | 4             | AMYTH                       | ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98) HS     | THE WORLD IS OURS 43                          |
| 47                              | 40        | 41        | 5             | SOLE                        | DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS          | SKIN DEEP 31                                  |

|                       |          |    |    |                           |  |   |
|-----------------------|----------|----|----|---------------------------|--|---|
| 48                    | 43       | 34 | 6  | TERROR SQUAD              | MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)  | THE ALBUM 4   |
| 49                    | 47       | 45 | 36 | EMINEM                    | WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)   | THE SLIM SHADY LP 1                                 |
| 50                    | 45       | 39 | 19 | K-CI & JOJO               | MCA 111937* (10.98/17.98)  | IT'S REAL 2   |
| 51                    | 48       | 42 | 22 | JENNIFER LOPEZ            | WORK 69351/EPIC (11.98 EQ/17.98)   | ON THE 6 8  |
| 52                    | 44       | 30 | 3  | SPICE 1                   | JIVE 41690 (11.98/16.98)   | IMMORTALIZED 30                                     |
| 53                    | 49       | 50 | 28 | CASE                      | DEF SOUL 538871*/DJMGM (10.98/16.98)   | PERSONAL CONVERSATION 5                             |
| 54                    | 46       | 47 | 5  | SMOKEY ROBINSON           | MOTOWN 153741/UNIVERSAL (10.98/16.98)  | INTIMATE 28   |
| 55                    | 50       | 44 | 51 | 112                       | BAD BOY 73021*/ARISTA (10.98/16.98)  | ROOM 112 6  |
| 56                    | 51       | —  | 2  | RAHSAAN PATTERSON         | MCA 111915 (11.98/17.98) HS  | LOVE IN STEREO 51                                   |
| 57                    | 71       | 57 | 5  | BRENT JONES AND T.P. MOBB | HOLY ROLLER 7012/MCG (11.98/16.98) HS  | BRENT JONES AND T.P. MOBB 57                        |
| 58                    | RE-ENTRY | 3  | 3  | SOUNDS OF BLACKNESS       | ZINC 2001/K-TEL (11.98/16.98) HS   | RECONCILIATION 58                                   |
| 59                    | 37       | 27 | 9  | SOUNDTRACK                | EPIC 63615* (11.98 EQ/17.98)   | BLUE STREAK — THE ALBUM 9                           |
| 60                    | RE-ENTRY | 2  | 2  | CRIME AFFILIATES          | PURE PAIN/BEAST 1963/SIMITAR (10.98/16.98)   | CRIME PAYS 60                                       |
| 61                    | 57       | 56 | 53 | DRU HILL                  | DEF SOUL 524542/DJMGM (10.98/17.98)  | ENTER THE DRU 2                                     |
| 62                    | 53       | 46 | 36 | TLC                       | LAFACE 26055*/ARISTA (11.98/17.98)   | FANMAIL 1   |
| 63                    | NEW      |    | 1  | BUCKSHOT                  | DUCK DOWN 1001/K-TEL (11.98/16.98) HS  | BUCKSHOT THE BDI THUG 63                            |
| 64                    | 52       | 49 | 51 | R. KELLY                  | JIVE 41625* (11.98/24.98)  | R. 1  |
| 65                    | 55       | —  | 2  | CECE WINANS               | WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)  | ALABASTER BOX 55                                    |
| <b>◀ PACESETTER ▶</b> |          |    |    |                           |  |   |
| 66                    | 90       | 92 | 9  | YUNGSTAR                  | STRAIGHT PROFIT 0012/DEF SOUL (11.98/16.98) HS   | THREW YUNG PLAYA 44                                 |
| 67                    | 72       | 99 | 4  | NUFFY                     | RATTI 2527 (8.98/10.98)  | FOR MY PROTECTION 67                                |
| 68                    | 59       | 51 | 9  | MAGIC                     | NO LIMIT 50110*/PRIORITY (11.98/17.98)   | THUGGIN' 9  |
| 69                    | 77       | 69 | 14 | MACY GRAY                 | EPIC 69490* (11.98 EQ/16.98) HS  | ON HOW LIFE IS 32                                   |
| 70                    | 56       | 53 | 7  | IYANLA VANZANT            | HARMONY 1799 (11.98/17.98) HS  | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY 41 |
| 71                    | 82       | 71 | 23 | DAVE HOLLISTER            | DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)   | GHETTO HYMNS 5                                      |
| 72                    | 64       | 55 | 4  | SILK-E                    | RONLAN 3769 (10.98/14.98) HS   | URBAN THERAPY 55                                    |
| 73                    | 54       | 40 | 3  | 2ND II NONE               | ARISTA 2001 16401*/ARISTA (11.98/16.98)  | CLASSIC 220 40                                      |
| 74                    | 80       | —  | 5  | 812 SOULJAZ               | LAY IT DOWN 004 (8.98/13.98)   | HOW WE LIVIN' 74                                    |
| 75                    | 61       | 62 | 46 | DMX                       | RUFF RYDERS 538640*/DJMGM (11.98/17.98)  | FLESH OF MY FLESH BLOOD OF MY BLOOD 1               |
| 76                    | 58       | 54 | 6  | YOLANDA ADAMS             | ELEKTRA 62439/EEG (10.98/16.98) HS   | MOUNTAIN HIGH...VALLEY LOW 50                       |
| 77                    | 70       | 66 | 17 | TOO SHORT                 | SHORT 41644/JIVE (11.98/17.98)   | CAN'T STAY AWAY 1                                   |
| 78                    | 62       | 59 | 13 | MEMPHIS BLEEK             | ROC-A-FELLA 538991*/DJMGM (10.98/16.98)  | COMING OF AGE 1                                     |
| 79                    | 75       | 64 | 20 | 702                       | MOTOWN 549526/UNIVERSAL (10.98/16.98)  | 702 7   |
| 80                    | 66       | 60 | 53 | 98 DEGREES                | MOTOWN 530956/UNIVERSAL (11.98/17.98)  | 98 DEGREES AND RISING 33                            |
| 81                    | 65       | 58 | 18 | FIEND                     | NO LIMIT 50107*/PRIORITY (10.98/16.98)   | STREET LIFE 1                                       |
| 82                    | 79       | 73 | 23 | TRU                       | NO LIMIT 50010*/PRIORITY (12.98/19.98)   | DA CRIME FAMILY 2                                   |
| 83                    | 86       | 82 | 16 | LIL' KEKE                 | JAMDOWN 1011 (10.98/15.98) HS  | IT WAS ALL A DREAM 51                               |
| 84                    | 69       | 67 | 62 | LAURYN HILL               | RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)   | THE MISEDUCATION OF LAURYN HILL 1                   |
| 85                    | 74       | 70 | 76 | DMX                       | RUFF RYDERS 558227*/DJMGM (11.98/17.98)  | IT'S DARK AND HELL IS HOT 1                         |
| 86                    | 68       | —  | 2  | VARIOUS ARTISTS           | THUMP 574540 (10.98/15.98)   | OLD SCHOOL RAP 4 68                                 |
| 87                    | RE-ENTRY | 2  | 2  | VARIOUS ARTISTS           | MACK 10 PRESENTS: HOO-BANGIN' — THE MIX TAPE VOL. 1 HOO-BANGIN' 51153/PRIORITY (10.98/16.98) | 87  |
| 88                    | RE-ENTRY | 5  | 5  | VARIOUS ARTISTS           | DEFF TRAPP 7704/K-TEL (10.98/16.98)  | TRAPP PRESENTS THE DIRTY SOUTH 59                   |
| 89                    | 83       | 86 | 58 | TRICK DADDY               | SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS   | WWW.THUG.COM 7                                      |
| 90                    | RE-ENTRY | 6  | 6  | MR. MIKE                  | PRIORITY 50031* (10.98/16.98)  | RHAPSODY 36   |
| 91                    | 81       | 72 | 63 | THE TEMPTATIONS           | MOTOWN 530937/UNIVERSAL (10.98/16.98)  | PHOENIX RISING 8                                    |
| 92                    | 84       | 79 | 22 | BLAQUE                    | TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)  | BLAQUE 23   |
| 93                    | 73       | 65 | 11 | SOUNDTRACK                | COLUMBIA 69934*/CRG (11.98 EQ/17.98)   | IN TOO DEEP 8                                       |
| 94                    | 67       | 61 | 57 | DEBORAH COX               | ARISTA 19022 (10.98/16.98) HS  | ONE WISH 14   |
| 95                    | 88       | 97 | 33 | SOUNDTRACK                | ROCK LAND 490314*/INTERSCOPE (11.98/17.98)   | LIFE 2  |
| 96                    | NEW      |    | 1  | KOOPSTA KNICCA            | D.EVIL 9993 (10.98/16.98)  | DA DEVIL'S PLAYGROUND UNDERGROUND SOLO 96           |
| 97                    | 93       | 76 | 58 | JAY-Z                     | ROC-A-FELLA 558902*/DJMGM (11.98/17.98)  | VOL. 2... HARD KNOCK LIFE 1                         |
| 98                    | 76       | 63 | 9  | THE BEATNUTS              | VIOLATOR 1722*/LOUD (10.98/16.98)  | A MUSICAL MASSACRE 10                               |
| 99                    | 85       | 84 | 49 | 2PAC                      | AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)   | GREATEST HITS 1                                     |
| 100                   | 78       | 74 | 30 | PASTOR TROY               | MADD SOCIETY 8035 (10.98/16.98) HS   | WE READY I DECLARE WAR 45                           |

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

## WORDS & DEEDS

(Continued from preceding page)

Greek hip-hop, though clearly influenced by America, is also managing to create its own unique style that relates to the character of the country. Universal act F.F.C. and FM's **Terror X Crew** and **Razastarr** are among the groups that are forging ahead with their own distinct sounds. Universal is also rumored to be releasing Imiskoubria's and Going Through's forthcoming albums.

**BREAKING THE CYCLE:** Despite poor domestic sales and an apathetic

response from radio, U.K.'s hip-hop underground and its independent labels are not ready to give up. On the positive side, production values have greatly improved, rhymers are sounding more authentic, and the print press is now providing better coverage.

One authentic black British rapper is London-based the **Icepick**, whose urban-reality-based rhymes and delivery echo that of vintage group **London Posse**. Manchester-based Ruf Beats Records will release his

"Funk Dungeon" EP Nov. 15, produced by **DJ Supreme**.

**Icepick**, a well-respected artist/producer, was once a member of London's hip-hop group **Hijack**, which dropped its early-'90s debut album on **Ice-T's** Rhyme Syndicate label. **Icepick** also produced "Unstoppable Team," a summer favorite by **Da Regiment**. That group's debut set, "Unstoppable," drops Dec. 13 on South London-based **II Dark Records**.

"We have great confidence with this album because of its unique blend

of raw street hip-hop vibes and hot R&B," says **II Dark** label head **Charles Emeruwa**.

He also notes that the set used five producers "to reflect the emerging diversity of the British hip-hop scene."

On the issue of lack of radio support, Emeruwa says, "The DJs are still stuck in a time warp, still beating the same drum—from back in the day when America was best and British hip-hop was wack. But now U.K. artists have found their own voices and styles."

"But if DJs don't play the music, distributors will not touch it, shops will not stock it, people will not buy it, good artists will not come forward, and the cycle stays complete," Emeruwa says.

Assistance in preparing this column was provided by **Diane Coetzer** in South Africa and **Cosmas Develegas** in Greece.

*Kwaku can be reached via keywrite @hotmail.com.*

# Kali

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## Guidance Recordings Tends Roots Of Chicago-Style House

BY CRAIG ROSEBERRY

NEW YORK—Chicago-based Guidance Recordings may not be as widely recognized as other independent labels, but that hasn't prevented it from becoming one of the most respected underground dance labels in the U.S.

The label's dedication to releasing music that transcends simple categorization, along with its roster of beat-educated artists and producers, has helped establish it as one of the most influential dance labels in the business.



A:XUS

Since its inception in 1996, the label has steadily built a strong reputation around the world. Globally, dance music purists praise Guidance for its impeccable catalog of innovative and genre-bending releases.

International club DJs like New York-based Jeannie Hopper relish the label's timeless productions, which have a tendency to go against the grain of standard house music fare.

Chicago house music veteran and Nervous Records artist Byron Stingily is enjoying much global success with the single "That's The Way Love Is," a recent chart-topper on Billboard's Hot Dance Music/Club Play chart. A former hit for pioneering house trio Ten City, of which Stingily was a member, "That's The Way Love Is" is being embraced by club punters who are discovering the timeless track for the first time, as well as those who fondly recall the original version. The track is culled from Stingily's much-anticipated sophomore solo album, "Club Stories," which is tentatively scheduled for release in February. On a recent trip to New York, the singer stopped by dance music station WXXP to promote the single. Shown, from left, are Michael Weiss, president of Nervous; Stingily; WXXP on-air personalities/DJs Sandra and Leo G.; and Kevin Williams, director of A&R/promotions at Nervous. Kneeling is Sky Walker, PD at WXXP.



**Mighty Real.** Chicago house music veteran and Nervous Records artist Byron Stingily is enjoying much global success with the single "That's The Way Love Is," a recent chart-topper on Billboard's Hot Dance Music/Club Play chart. A former hit for pioneering house trio Ten City, of which Stingily was a member, "That's The Way Love Is" is being embraced by club punters who are discovering the timeless track for the first time, as well as those who fondly recall the original version. The track is culled from Stingily's much-anticipated sophomore solo album, "Club Stories," which is tentatively scheduled for release in February. On a recent trip to New York, the singer stopped by dance music station WXXP to promote the single. Shown, from left, are Michael Weiss, president of Nervous; Stingily; WXXP on-air personalities/DJs Sandra and Leo G.; and Kevin Williams, director of A&R/promotions at Nervous. Kneeling is Sky Walker, PD at WXXP.

Guidance's musical foundation intertwines jazzy textures, soulful vocal stylings, funky beats, and organic rhythms.

This is a musical path shared by a handful of other U.S. dance labels, including Spiritual Life, Wave Music, King Street Sounds, and I Records.

In its four years of operation, Guidance—owned and operated by Rob Kouchoukos, Ivan Pavlovich, and Martin Stary—has managed to ascend the dance music hierarchy with highly praised releases from A:xus, Nu Spirit Helsinki, Kevin Yost, Dubtribe, Glenn Underground, Alton Miller, and Paul Hunter (aka Deep Sensation, Dual Tone, and Brother Of Soul), among others.

The three-man operation handles all administrative duties, domestic and foreign licensing, and vinyl distribution in-house. Guidance currently has an exclusive CD distribution deal with New York-based Studio K7 for North America. Outside this territory, Guidance's CDs are distributed by S.R.D. (in the U.K.), Pias (France), EFA (throughout the rest of Europe), P-Vine (Japan), and House Afrika (South Africa).

"Basically, we have a strict dedication to quality, which is what attracts artists and consumers to our label," explains Pavlovich, who oversees all licensing and distribution. "Our goal has always been to follow our own musical agenda. We want Guidance to be a label that releases a steady flow of music that isn't restricted to time or categorization. In other words, it's the music the three of us love."

In the fall of 1996, Guidance was thrust into the international spotlight when one of its singles—"Remember Me" by Scottish outfit Blue Boy, from their "Scattered Emotions EP"—became a surprise hit. Combining rugged hip-hop beats and infectious vocals, the track went on to become one of the biggest dance anthems of the year.

"Remember Me," which features a Marlena Shaw sample, was subsequently licensed to more than 18 territories, including the U.K. (Pharm Records), Germany (Rough Trade/Zomba), and the U.S. (Om Records).

"It was such an amazing time for us," acknowledges Pavlovich. "But we knew we didn't want to try to concentrate on that because it would be too distracting."

Rather than attempt to replicate the commercial success of "Remember Me," Guidance maintained its focus by continually releasing high-quality material reflecting an urban music blueprint, incorporating a spir-

itually rich assortment of soulful house, dub, futuristic hip-hop, and abstract jazz.

Guidance followed Blue Boy's "Remember Me" with a steady flow of 12-inch vinyl releases, including Larry Heard's "Calm And Chaos EP," Kevin Yost's "Unprotected Sax EP" and "Jazz On Plastic EP," and Alton Miller's now-classic "Progressions."

In addition to its busy 12-inch vinyl release schedule, Guidance is responsible for such multi-artist CD compilations as "Hi-Fidelity House Imprint One," "Hi-Fidelity House Imprint Two," "Hi-Fidelity Dub Sessions Chapter One," the DJ David Alvarado beat-mixed "Midnight Express," and "Copa Mundial" and "Mundial Muzique," both of which explore the lush sonic terrains of Afro-Latin and Brazilian rhythms. Such collections have kept Guidance at the forefront of a global-minded dance community.

Eager to extend its reach further, Guidance has begun signing and developing individual artist projects. Pavlovich confirms upcoming full-length albums from Deep Sensation, Tickla, and A:xus (formerly known as Abacus).

The brainchild of British-born/Toronto-based Austin Bascom, A:xus/Abacus has released several singles on Guidance since early '97, including Abacus' "Analogue Trax Volume One" and A:xus' breathtaking "Baghdad Cafe (Callin' U)"; the latter featured the sultry vocals of Naomi Nasombi.

According to Bascom, A:xus is a much more conceptual project than Abacus. "With A:xus I have more freedom to explore my interests in other musical mediums outside of just house music," he explains.

On A:xus' forthcoming debut album, "Soundtrack For Life," tenta-

tively scheduled for an early 2000 release, Bascom has created a swirling soundtrack, blending subtle house rhythms, drum'n'bass, spoken word, downtempo electronica, and old-school Detroit electro (à la Derrick May and Carl Craig).

"It's not always about creating dancefloor-friendly house jams," confides Bascom. "It's about creating good music with many textures."

Bascom is putting together a live touring unit with musicians and vocalists to support the album and its first single, "You Make Me Feel Like (Peace, Love, And Happiness)," a Patrice Rushen-inspired house track,

once again featuring the vocals of Nasombi.

Coinciding with the release of A:xus' album will be such thematic compilations as "The Voices Of Urban Renewal," an ambitious spoken-word concept album featuring such artists as Mos Def, Rahzel (of the Roots), King Britt, and Joe Claussell; "2001: A Rhyme Odyssey"; "Hi-Fidelity Dub Sessions Chapter Two"; and "A Night On Earth," a deep house collection beat-mixed by Jay Hannan and Everything But The Girl's Ben Watt.

Guidance will also unveil its new, avant-garde imprint, Subtitled Records, in 2000.



## NovaMute DJs Hawtin, Slater Take Spins Around U.S.

BY AMANDA NOWINSKI

SAN FRANCISCO—With the approaching winter season, two of NovaMute Records' more forward-thinking techno producers—Richie Hawtin (aka Plastikman) and Luke Slater—will soon embark on separate tours of the U.S.

The tours will highlight the artists' material via DJ engagements and will correspond to the releases of each artist's new album: Hawtin's "Decks, EFX & 909" (on Minus/NovaMute) and Slater's "Wireless," which streeted Nov. 2 and Sept. 21, respectively.

Canada-based Hawtin commences his tour on Nov. 24, with confirmed dates in Milwaukee, Phoenix, and Washington, D.C., among other cities. Additionally, Hawtin is confirmed to open for the Chemical Brothers Dec. 4 at the Brixton Academy in London.

Similarly, the U.K.-based Slater recently completed a string of dates opening for Moby in Europe. He will arrive Dec. 12 in the U.S. and is scheduled to play in Madison, Wis.; Chicago; and New York, among other locations.

"Rock bands have traditionally toured as live bands, while electronic artists have traditionally toured as DJs," explains Jeanne Klafin, national marketing and video promotion manager of NovaMute's U.S. office. The label is a subsidiary of U.K.-based Mute Liberation Technologies.

Klafin says that both Hawtin and Slater go beyond the traditional DJ-as-performance-artist experience. She describes their performances as "hybrid experiences."

Says Klafin, "Both artists work with effect boxes, keyboards, drum machines, or other instruments that allow them to create entirely new sounds live onstage. They rework the records so that they are barely

recognizable, and because of this, their performances are very personal, very one-of-a-kind."

Longtime players in the experimental and Detroit-inspired techno scenes, Hawtin and Slater regard playing DJ to large crowds as a serious, interactive performance.

Hawtin remembers being amazed at the first electronic shows he attended. "I didn't know what to expect then," he confides.

"So now, I'm into the type of DJ performance where I'll play some records that people will recognize, but with the technology I'm adding, I'm pushing it into an entirely different direction," he says. "I like it when it gets to the point where people have to ask you what you're doing."

Hawtin's album reflects a complete fusion of DJ and producer. Although "Decks, EFX & 909" is technically a mixed CD, Hawtin utilizes a Roland 909 drum machine, an effects box, and two turntables to entirely reconstruct the tones and rhythms of the set's progressive tracks.

Featuring techno and house tracks by such legendary dance producers as Richard Harvey, Ben Sims, and Jeff Mills, as well as Hawtin himself, "Decks, EFX & 909" is a pure testament to the artist's passionate and innovative DJ style.

Hawtin's venture into techno music began in Windsor, Canada, 12 years ago, when he discovered Jeff Mills' pioneering dance music radio show. Shortly thereafter, Hawtin discovered that his three favorite artists—Kevin Saunderson, Juan Atkins, and Derrick May—lived in nearby Detroit.

Hawtin says he immersed himself in the Motor City's burgeoning DJ culture. This resulted in several



PLASTIKMAN

### Billboard. HOT Dance Breakouts

NOVEMBER 13, 1999  
CLUB PLAY

1. FLY AWAY (BYE BYE) EYES CREAM PLAYLAND
2. WAKE UP DAWN TALLMAN NERVOUS
3. DOV'E L'AMORE CHER WARNER BROS.
4. VOID (I NEED YOU) CATAPILA TOMMY BOY SILVER LABEL
5. TAKE ME LOVE ME FRIBURN & URIC GROOVILICIOUS

### MAXI-SINGLES SALES

1. BORN TO SYNTHESIZE HANI PRESENTS MAGNETIC FIELDS GROOVILICIOUS
2. RING MY BELL ANITA WARD HYPNOTIC
3. BETTER THAN ME TERRY DEXTER UNIVERSITY
4. ALL AROUND THE WORLD SOUL SOLUTION FEAT. CAROLYN HARDING JELLYBEAN
5. DON'T STOP ATB RADIKAL

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

### TO OUR READERS

Dance Trax will return next week.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK                 | LAST WEEK    | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                        | ARTIST   |
|---------------------------|--------------|-----------|---------------|--|--|
| <b>▶ No. 1 ◀</b>          |              |           |               |  |  |
| 1                         | 3            | 6         | 6             | LOVE IS THE HEALER EPIC PROMO<br>1 week at No. 1                 | DONNA SUMMER   |
| 2                         | 1            | 3         | 8             | THAT'S THE WAY LOVE IS NERVOUS 20395                             | BYRON STINGILY   |
| 3                         | 4            | 7         | 8             | WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY        | RUFF DRIVERZ   |
| 4                         | 7            | 10        | 6             | SUN IS SHINING EDEL AMERICA 005880                               | BOB MARLEY VS. FUNKSTAR DE LUXE                        |
| 5                         | 5            | 8         | 7             | BETTER THAN ME UNIVERSITY 44773/WARNER BROS. †                   | TERRY DEXTER   |
| 6                         | 2            | 1         | 8             | WAITING FOR TONIGHT WORK 79292/ERG †                             | JENNIFER LOPEZ   |
| 7                         | 9            | 13        | 6             | WAS THAT ALL IT WAS NERVOUS 20389                                | HANNAH JONES   |
| 8                         | 8            | 11        | 6             | MAKE IT RIGHT ATLANTIC PROMO                                     | CHRISTIAN FALK FEATURING DEMETREUS                     |
| 9                         | 16           | 28        | 4             | NEW YORK CITY BOY SIRE 35014 †                                   | PET SHOP BOYS  |
| 10                        | 12           | 12        | 8             | B WITH U R-SENAL 002/STRICTLY RHYTHM                             | JUNIOR SANCHEZ FEATURING DAJAE                         |
| 11                        | 14           | 15        | 6             | KEEP THE PARTY JUMPIN' AM 01002                                  | JEANIE TRACY   |
| 12                        | 18           | 31        | 4             | RENDEZ-VU XL 6281/ASTRALWERKS                                    | BASEMENT JAXX  |
| 13                        | 6            | 2         | 9             | HEARTBREAKER COLUMBIA 79261 †                                    | MARIAH CAREY FEATURING JAY-Z                           |
| 14                        | 11           | 5         | 11            | SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE                | YAZ  |
| 15                        | 17           | 24        | 6             | YOUR EYES UNIVERSITY 497151/INTERSCOPE †                         | ELSIE MUNIZ  |
| 16                        | 23           | 30        | 5             | (JUST) ME AND YOU STRICTLY RHYTHM 12577                          | NEW VISION   |
| 17                        | 22           | 26        | 5             | GOTTA HAVE LOVE JELLYBEAN 2561                                   | PLASMIC HONEY  |
| 18                        | 13           | 9         | 9             | I LUV YOU MORE KING STREET 1097                                  | KIMARA LOVELACE  |
| 19                        | 25           | 34        | 7             | GET GET DOWN MOODY 9624 †  | PAUL JOHNSON   |
| 20                        | 10           | 4         | 10            | DON'T LOSE THE MAGIC 4 PLAY 1026                                 | SHAWN CHRISTOPHER                                      |
| 21                        | 26           | 29        | 6             | MI CHICO LATINO CAPITOL PROMO                                    | GERI HALLIWELL   |
| 22                        | 27           | 35        | 4             | ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY | SUGARBABIES  |
| 23                        | 20           | 23        | 6             | CAN'T GET ENOUGH TWISTED 155619/MCA                              | SOULSEARCHER   |
| <b>▶ POWER PICK ◀</b>     |              |           |               |  |  |
| 24                        | 32           | 40        | 3             | MAN=DRUG STAR 69 1203/STRICTLY RHYTHM                            | LULA   |
| 25                        | 30           | 38        | 4             | DR. LOVE (REMIX) SALSOL 9015                                     | FIRST CHOICE FEATURING ROCHELLE FLEMING                |
| 26                        | 15           | 20        | 7             | READY FOR THE WEEKEND STONEY BOY 1022/WAAKO                      | NIGHTVISION  |
| 27                        | 36           | 42        | 3             | IT'S A FINE DAY RAMPAGE 0104                                     | MISS JANE  |
| 28                        | 35           | 41        | 3             | TUVA GROOVE F-111 44757/WARNER BROS.                             | ONDAR  |
| 29                        | 24           | 16        | 10            | BODY ROCK INTERSCOPE 471461                                      | LOUCHIE LOU & MICHIE ONE                               |
| 30                        | 28           | 21        | 9             | MOVE ON GROOVILICIOUS 087/STRICTLY RHYTHM                        | VICKI SUE ROBINSON                                     |
| 31                        | 19           | 14        | 13            | RHYTHM IS MY BITCH WAVE 50046                                    | KEVIN AVIANCE  |
| 32                        | 40           | 46        | 3             | HE LOVES ME 2 SILK 9903  | CECE PENISTON  |
| 33                        | 31           | 27        | 9             | I LIKE THE SOUNDS DEFINITY 005                                   | STUDIO 45 PRESENTS LE PAMP PLAY HOUSSE                 |
| 34                        | 37           | 44        | 3             | OUT OF CONTROL FREESTYLE DUST 96113/ASTRALWERKS †                | THE CHEMICAL BROTHERS                                  |
| 35                        | 44           | —         | 2             | GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM                       | AVANT GARDE  |
| 36                        | 47           | —         | 2             | DO IT PROPERLY STAR 69 PROMO/STRICTLY RHYTHM                     | THE COLLABORATION (PETER RAUHOFFER & VICTOR CALDERONE) |
| 37                        | 29           | 19        | 10            | LOVE STORY MUSIC PLANT 055                                       | GEORGIE PORGIE   |
| 38                        | 45           | —         | 2             | TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY                           | DEEPSWING FEATURING XAVIOR                             |
| 39                        | 42           | —         | 2             | EVERYTHING WILL FLOW COLUMBIA PROMO                              | THE LONDON SUEDE                                       |
| 40                        | 33           | 22        | 11            | I NEED TO KNOW COLUMBIA 79251 †                                  | MARC ANTHONY   |
| <b>▶ HOT SHOT DEBUT ◀</b> |              |           |               |  |  |
| 41                        | <b>NEW ▶</b> | 1         | 1             | ALL AROUND THE WORLD JELLYBEAN 2562                              | SOUL SOLUTION FEATURING CAROLYN HARDING                |
| 42                        | <b>NEW ▶</b> | 1         | 1             | SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO                | CHRIS COX & DJ IRENE                                   |
| 43                        | <b>NEW ▶</b> | 1         | 1             | AIN'T THAT A LOT OF LOVE EASTWEST PROMO/EEG                      | SIMPLY RED   |
| 44                        | <b>NEW ▶</b> | 1         | 1             | MYSTERIOUS TIMES CONTAGIOUS 1011                                 | SASH! FEATURING TINA COUSINS                           |
| 45                        | 43           | 45        | 4             | CENTRAL RESERVATION DECONSTRUCTION PROMO/ARISTA †                | BETH ORTON   |
| 46                        | <b>NEW ▶</b> | 1         | 1             | SUPERSONIC WORK PROMO/ERG  | JAMIROQUAI   |
| 47                        | 41           | 36        | 8             | LET IT GO JELLYBEAN 2558   | RE-EDOG  |
| 48                        | <b>NEW ▶</b> | 1         | 1             | THE ONLY WAY IS UP COLUMBIA 79257                                | SYSTEM3 FEATURING NICKI RICHARDS                       |
| 49                        | 21           | 17        | 12            | JINGO (REMIX) SALSOL 9014  | CANDIDO  |
| 50                        | 46           | 49        | 3             | S'EXPRESS LOGIC 3000 69900/LOGIC                                 | PHIL FULDNER   |

## MAXI-SINGLES SALES

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

| THIS WEEK                  | LAST WEEK       | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                               | ARTIST                          |
|----------------------------|-----------------|-----------|---------------|--|---------------------------------|
| <b>▶ No. 1 ◀</b>           |                 |           |               |  |                                 |
| 1                          | 1               | 1         | 7             | HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †                                  | MARIAH CAREY FEATURING JAY-Z    |
| 2                          | 2               | 2         | 10            | MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †                                | WHITNEY HOUSTON                 |
| 3                          | 3               | 3         | 25            | SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †                                  | AMBER                           |
| 4                          | 4               | 4         | 7             | I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †                                | MARC ANTHONY                    |
| 5                          | 5               | 5         | 16            | BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †       | VENGABOYS                       |
| 6                          | 7               | 8         | 51            | BELIEVE (T) (X) WARNER BROS. 44576 †                                       | CHER                            |
| 7                          | 6               | 26        | 3             | WAITING FOR TONIGHT (T) WORK 79292/ERG †                                   | JENNIFER LOPEZ                  |
| 8                          | 8               | 9         | 3             | ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †                                | BJORK                           |
| 9                          | 10              | 15        | 36            | PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †                       | FATBOY SLIM                     |
| 10                         | 9               | 7         | 18            | I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †                   | DONNA SUMMER                    |
| 11                         | 13              | 12        | 62            | SUAVEMENTE (T) (X) SONY DISCOS 82795 †                                     | ELVIS CRESPO                    |
| 12                         | 15              | 14        | 8             | SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS. | YAZ                             |
| 13                         | 12              | 10        | 39            | BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †                     | ORGY                            |
| 14                         | 16              | 13        | 7             | FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †                       | EVERYTHING BUT THE GIRL         |
| 15                         | 17              | 22        | 3             | THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395                               | BYRON STINGILY                  |
| 16                         | 11              | 16        | 12            | 9PM (TILL I COME) (T) (X) RADICAL 99004 †                                  | ATB                             |
| 17                         | 14              | 11        | 14            | BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †                             | ENRIQUE IGLESIAS                |
| <b>▶ GREATEST GAINER ◀</b> |                 |           |               |  |                                 |
| 18                         | 26              | 24        | 8             | UNPRETTY (T) LAFACE 24424/ARISTA †   | TLC                             |
| 19                         | 21              | 19        | 58            | MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †                      | STARDUST                        |
| 20                         | 19              | 17        | 26            | STRONG ENOUGH (T) (X) WARNER BROS. 44644 †                                 | CHER                            |
| 21                         | 18              | 20        | 75            | PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER                                     | LORDS OF ACID                   |
| 22                         | 23              | 23        | 16            | BODYROCK (T) (X) V2 27595 †  | MOBY                            |
| 23                         | 22              | 21        | 27            | IT'S OVER NOW (T) (X) ARISTA 13656 †                                       | DEBORAH COX                     |
| <b>▶ HOT SHOT DEBUT ◀</b>  |                 |           |               |  |                                 |
| 24                         | <b>NEW ▶</b>    | 1         | 1             | ALL OR NOTHING/DOVE L'AMORE (T) (X) WARNER BROS. 44774 †                   | CHER                            |
| 25                         | 20              | —         | 12            | NO MORE PAIN AND LIES (M) (T) (X) JWP 8885/ICU †                           | CHRIS MOUTAS FEATURING MR. SOOP |
| 26                         | <b>NEW ▶</b>    | 1         | 1             | POKEMON THEME (X) ROBBINS 72038  | POKEMON THEME                   |
| 27                         | 27              | 28        | 80            | MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †       | MARIAH CAREY                    |
| 28                         | 28              | 36        | 72            | PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †                   | JAYDEE                          |
| 29                         | 29              | 37        | 3             | YOUR EYES (T) (X) UNIVERSITY 497151/INTERSCOPE †                           | ELSIE MUNIZ                     |
| 30                         | 31              | 33        | 7             | MAMBO NO. 5 (A LITTLE BIT OF...) (T) RCA 65842 †                           | LOU BEGA                        |
| 31                         | 24              | 18        | 12            | STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †                         | JS-16                           |
| 32                         | <b>RE-ENTRY</b> | 6         | 6             | ANYTHING FOR LOVE (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM                | REINA                           |
| 33                         | 32              | 25        | 4             | WAS THAT ALL IT WAS (T) (X) NERVOUS 20389                                  | HANNAH JONES                    |
| 34                         | 25              | 27        | 11            | DISCO INFERNO (T) (X) JELLYBEAN 2554                                       | CYNDI LAUPER                    |
| 35                         | 37              | —         | 2             | SUN IS SHINING (T) (X) EDEL AMERICA 005880                                 | BOB MARLEY VS. FUNKSTAR DE LUXE |
| 36                         | 33              | 32        | 24            | IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 † | WHITNEY HOUSTON                 |
| 37                         | <b>NEW ▶</b>    | 1         | 1             | VULCAN (T) (X) KINETIC/REPRISE 44772/WARNER BROS.                          | SRC (SNAKE RIVER CONSPIRACY)    |
| 38                         | 35              | 31        | 15            | RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †                           | BASEMENT JAXX                   |
| 39                         | 34              | 34        | 39            | I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †                           | MARIAH CAREY                    |
| 40                         | 40              | 46        | 41            | ALL I HAVE TO GIVE (T) (X) JIVE 42563 †                                    | BACKSTREET BOYS                 |
| 41                         | 36              | 42        | 6             | CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA †                              | SOULSEARCHER                    |
| 42                         | 30              | 43        | 5             | (YOU DRIVE ME) CRAZY (T) JIVE 42606 †                                      | BRITNEY SPEARS                  |
| 43                         | 48              | 39        | 37            | BODY (T) (X) TWISTED 155528/MCA †  | FUNKY GREEN DOGS                |
| 44                         | <b>RE-ENTRY</b> | 26        | 26            | LIVIN' LA VIDA LOCA (M) (T) (X) C2/COLUMBIA 79153/CRG †                    | RICKY MARTIN                    |
| 45                         | <b>RE-ENTRY</b> | 21        | 21            | WINDOWLICKER (X) WARP 35007/SIRE †   | APHEX TWIN                      |
| 46                         | <b>RE-ENTRY</b> | 63        | 63            | RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †                         | MADONNA                         |
| 47                         | <b>RE-ENTRY</b> | 6         | 6             | SO WHAT! (T) (X) WARNER BROS. 44709  | JANE'S ADDICTION                |
| 48                         | 47              | 49        | 17            | AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER                             | LORDS OF ACID                   |
| 49                         | 45              | 30        | 35            | NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †               | MADONNA                         |
| 50                         | <b>RE-ENTRY</b> | 44        | 44            | SKIN (T) (X) NERVOUS 20356 †   | CHARLOTTE                       |

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

## NOVAMUTE DJS HAWTIN, SLATER TAKE SPINS AROUND U.S.

(Continued from preceding page)

fortuitous gigs at the Shelter dance club. Today, in addition to owning two Windsor-based dance labels (Plus 8 and Minus), Hawtin is a noted minimalist techno producer. Under the Plastikman alias, he has released four albums: "Sheet One," "Muzik," "Consumed," and "Artifakts (B.C.)."

Slater's "Wireless" is also the work of a longtime technophile. The follow-up to 1997's "Freek Funk," the new album is a throbbing, bass-heavy convergence of Slater's first loves: old-school New York electro and Detroit

techno.

Along with musical collaborator Al Sage, Slater composed "Wireless" by rearranging manipulated radio frequencies and music software downloaded from the Internet. While Slater's musical ideals are firmly rooted in the inception of American electronic dance music, his methods of articulating future sounds blatantly transcend retro.

"With 'Wireless,' I decided that I would let the old influences of electro come out," explains Slater. "But I

wanted to do something different; I wanted to give the old electro sound a new power. The bass power is quite weak in the original electro albums when compared to what's going on today."

As a breakdancer and hip-hop enthusiast in his native Sussex, England, Slater became enamored with electro in the early '80s. A few years later, he joined London's nascent underground dance music community and worked as a DJ at Troll, the pioneering acid-house club. Soon

Slater shifted his focus from the turntables to producing techno and ambient tracks.

After releasing numerous singles under such monikers as Clementine, Planetary Assaults Systems, and 7th Plain, Slater shed the other names and emerged with his full-length debut, "Freek Funk," on NovaMute.

Despite his enormous success as a producer, Slater maintains a strong allegiance to the creativity inherent in being a DJ.

"The age of the DJ just standing in

front of turntables playing records is over," says Slater. "Today, you've got to treat the turntable as a musical instrument. After all, just playing records is what people do at weddings. Club music has got to be mixed up and very exciting. At least, that's the background I come from."

Gerry Gerard of N.Y.-based Chaotica handles Slater's live bookings, while Pam Film of N.Y.-based Producer Artist Management handles his DJ engagements. Hawtin is booked by Paul Morris of N.Y.-based A.M.

## Mark Wills Returns On Mercury Set May 'Permanently' Establish Artist As Solid Hitmaker

BY DEBORAH EVANS PRICE

NASHVILLE—During these times when it's increasingly difficult to break and sustain a new country act, Mark Wills has quietly become one of the industry's major success stories. After a solid first album, his sophomore disc spawned three hit singles, went platinum, and netted him the Academy of Country Music's (ACM) top new male vocalist award.

The title of Wills' third release, "Permanently"—which Mercury will release Jan. 11—seems an apt description of Wills' status in the country star firmament.

"Mark continues to take incredible strides forward as an artist," says John Grady, Mercury Nashville senior VP of sales, marketing, and promotion. "When they deliver records this good on top of a platinum record we just had, I think it lays the gauntlet down to us to take this record further. These days platinum records are hard to come by, and we're really proud of this last one, but I think his vocal work on this new one is a cut way above anything he's ever done."

Grady and everyone in the Wills camp agree that strong songs have been key in the Georgia native's success. "Jacob's Ladder," Wills' first single, released in June 1996, peaked at No. 6, a strong showing for a debut tune. Since then Wills has placed five more songs in the top 10 of Billboard's Hot Country Singles & Tracks chart, with "Wish You Were Here," the title cut of his sophomore album, hitting No. 1.

Grady thinks this album will continue the momentum. "It's a song-driven format, and I think we've got the right songs to have another big success with Mark," he says.

Wills says he's been fortunate to attract great songs because he used to sing demos for some of Nashville's top songwriters, and when he started recording, they gave him top-notch material. He's particularly pleased with this collection. "I'm excited about everything on the record," he says. "I'm just hoping people will respond to these songs like they did the last album."

"In My Arms" is a tune on his new project he co-wrote about his daughter, Mally, and the emotional joys of being a new father. "Still Waiting" is a song he refers to as a "kind of upbeat version of 'Don't Laugh At Me.'"

"It's a thinking song," he says. "I like songs that make you look at reality, how you look at your life, and how you look at other people."

"Time Machine" is a song Wills says he wanted to record for a long time. "I wanted to record it for my first album, but Brooks & Dunn had it on hold," he says. "Then I wanted to

put it on the second album, but Alan Jackson had it on hold. Then Clay Walker cut it. When we were recording this third album, I said, 'I don't care who's recording it or has it on hold, I'm cutting it.' It's a really cool song with a great message."

The first single from the album is a cover of the Brian McKnight hit "Back To One." It marks the first time Wills has borrowed a single from the pop community, something artists in that genre have already been doing. His hit "I Do (Cherish You)" is currently a pop hit by 98°, and "Don't Laugh At Me" was just covered by a new girl group, Surreal. An executive on the pop side of the label thought McKnight's "Back To One" would make a good country song and suggested Wills record it.

The song is already gaining supporters at country radio. "I am playing it. I think it's a hit record," WUBE Cincinnati PD Tim Clonson

says. "It definitely has a pop flavor to it, but country music needs variety, there's no question about that. Mark Wills has delivered a great record for us. It's [our] pick hit of the week."

Grady says a key component of the marketing campaign is making sure listeners connect Wills with his hits. "First and foremost [the goal] with Mark going into this record is to expand his image," says Grady. "Every time the guy goes on TV, we sell more records. When Mark sang on the ACMs and won the award, we sold a lot of records. We saw it again when he was on the [Country Music Assn.] Awards."

Grady says Wills' wholesome lifestyle doesn't always generate publicity. "Sometimes it's harder to work an artist that nobody has anything bad to say about," he says with a laugh. "They don't create a lot of publicity when they live a relatively normal life. He tours a lot. He sings. He's happily married with a beautiful little baby that he's completely enamored with. He never says no to a charity, and he works his butt off. Then he sings like this at the end. It's hard to come up with a scandal, so we're going to have to do this the hard way."

For Mercury, doing it the hard way means aggressively targeting Wills' top markets, including Atlanta, Minneapolis/St. Paul, Dallas, Houston, Salt Lake City, and Denver. Plans call for in-store appearances at retail that will also tie in radio and TV in those cities.

"We're going to go to his strongest markets and make them even stronger," Grady says. "Other artists have done it over the last year or so and really sold a lot of records out of the chute. Our biggest job is to tie

Mark Wills' face and image with the great songs people have been hearing the last couple of years on the radio."

Grady says the label is securing prime positioning at retail. "Mark Wills will be in the No. 1 position in every retail store in America when we come out of the chute," he says. "He and Wynonna ship the same time, and they'll both be front and center."

Wills is booked by William Morris and managed by John Gallichio of Atlanta's Star Ray Management. He is signed as a songwriter to EMI Music Nashville.



WILLS

## Western Music Acts Honored

Don Edwards, Sons Of The San Joaquin Top Winners

TUCSON, Ariz.—Sons Of The San Joaquin and Don Edwards were once again among the top winners at the 1999 Western Music Assn. (WMA) Awards, held Nov. 4 at the Tucson Convention Center.

Edwards repeated his win as male performer of the year, and Sons Of The San Joaquin once again took home the trophy for top duo/group.

The awards show was part of the 11th annual International Western Music Festival, held Nov. 4-7. This year's event featured seminars, concerts, and jam sessions showcasing the best in western music talent from all over the country. Dave Stamey, R.W. Hampton, Jon Messenger, the Bar-D Wranglers, Prickly Pear, and the



SONS OF THE SAN JOAQUIN

(Continued on page 40)

## Disney Lassos Riders In The Sky; Hazel Smith Is Honored; Emmylou Campaigns

CHECKING IN WITH: Everyone's favorite singing cowboys, Riders In The Sky, have a special project in addition to their new Rounder Records Christmas album, "Christmas The Cowboy Way."

Calling on his cell phone from beside the campfire at Harmony Ranch, Ranger Doug tells Nashville Scene that the group isn't actually sure how they landed the plum job of singing the Randy Newman composition "Woody's Roundup" in the upcoming Disney film "Toy Story 2," which opens Nov. 24. "I honestly don't know how it happened," he says. "Someone called us. You know, you work long enough, you get a fan on the inside somewhere."

In "Toy Story 2," says Doug, "Woody realizes that he had a TV show back in the 1950s and that he was a superstar, as big as Howdy Doody, and the little toys find it in reruns somewhere. So, they needed that '50s classic Western sound for his theme song, and so we did it. They also use it over the closing credits, so it's some fine licks for America's favorite cowboys."

The Christmas album itself, Doug says, is a bit of a stretch for the group, encompassing as it does a 12th-century hymn, a Christmas polka by producer Joey "The Cow Polka King" Miskulin; a Christmas yodel; Wendy Waldman's and Carol Ashford Elliot's "Corn, Water, And Wood"; Vaughn Monroe's traditional "Let It Snow, Let It Snow, Let It Snow," which turns into a medley proving that every Christmas song ever sung is based on "Let It Snow"; and Doug's own "The Prairie Dog's Christmas Ball."

A favorite here is a retelling of the old Louvin Brothers' recording of "The Friendly Beasts," a song dating back to perhaps the 14th century, which tells how animals can speak once a year—on Christmas Eve. "Isn't that lovely?" says Doug. "When I first moved to town, my first wife and I were cashing in our green stamps in the S&H Green Stamp Store on Murphy Road, and we had a few extra stamps left over.

With those, we got the Louvin Brothers' 1959 Christmas album, and that's where I first heard that song."

ON THE ROW: Heather Myles and Jack Ingram have both signed with the Ewing-Roberts Agency (ERA) for booking. Other ERA artists include Billy Joe Shaver, Daylon Wear, and Pat Haney.

At Mercury Nashville, Jim Kemp is promoted to VP of creative services, and Danny Bess is named senior director of finance.

Diamond Rio drummer Brian Prout has undergone surgery for carpal tunnel syndrome and plans to rejoin the group in January.

Jo Dee Messina will be one of the MCs for CBS' telecast of the "1999 All American Thanksgiving Day Parade."

PEOPLE: On Oct. 27, at a surprise party at BMG, veteran Nashville journalist Hazel Smith was presented the 1999 CMA Media Achievement Award.

Well-wishers on hand included Earl Scruggs, Connie Smith, Lee Roy Parnell, BR5-49, Brad Paisley, Clint Daniels, and George Ducas. Marty Stuart delivered a testimonial to Smith.

Stuart, meanwhile, is on the autograph trail with a new book of his photographs and prose, "Pilgrims: Sinners, Saints, And Prophets," published by Rutledge Hill Press.

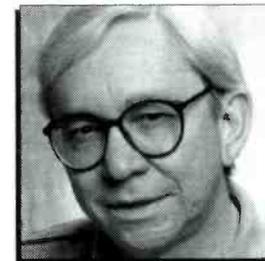
Emmylou Harris brings a string of fellow singer/songwriters to California for a series of guitar-pull-type concerts to benefit the Campaign for a Landmine-Free World. The tour will kick off Dec. 1 at Stanford University in Palo Alto, followed by performances Dec. 2 at the Luther Burbank Center in Santa Rosa; Dec. 3 at El Camino College in Torrance; Dec. 4 at the University of California, San Diego; and Dec. 5 at the University of California, Santa Barbara.

Each night, Harris will be joined onstage by five guests who will strip their songs down to guitar and vocals.

Harris will be joined for all of the dates by Steve Earle. The other rotating guests will be Bruce Cockburn, Patty Griffin, Nanci Griffith, John Prine, Mary Chapin Carpenter, Guy Clark, Terry Allen, Gillian Welch and David Rawlings, Kris Kristofferson, and Willie Nelson.



by Chet Flippo



RIDERS IN THE SKY

| THIS WEEK                   | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST                  | TITLE                                       | PEAK POSITION |
|-----------------------------|-----------|-----------|---------------|-------------------------|---|---------------|
| <b>NO. 1/HOT SHOT DEBUT</b> |           |           |               |                         |   |               |
| 1                           | NEW       | 1         | 1             | LEANN RIMES             | CURB 77947 (10.98/17.98)                    | 1             |
| 2                           | NEW       | 1         | 1             | ALAN JACKSON            | ARISTA NASHVILLE 18892 (10.98/17.98)        | 2             |
| 3                           | 1         | 1         | 9             | DIXIE CHICKS            | MONUMENT 69678/SONY (11.98 EQ/17.98)        | 1             |
| 4                           | 2         | 2         | 104           | SHANIA TWAIN            | MERCURY 536003 (10.98/17.98)                | 1             |
| 5                           | 3         | 3         | 26            | TIM MCGRAW              | CURB 77942 (10.98/17.98)                    | 1             |
| 6                           | 4         | 4         | 92            | DIXIE CHICKS            | MONUMENT 68195/SONY (10.98 EQ/17.98)        | 1             |
| 7                           | 5         | 5         | 7             | MARTINA MCBRIDE         | RCA 67824/RLG (10.98/16.98)                 | 3             |
| 8                           | 6         | 6         | 22            | LONESTAR                | BNA 67762/RLG (10.98/16.98)                 | 3             |
| 9                           | NEW       | 1         | 1             | GARY ALLAN              | MCA NASHVILLE 170101 (11.98/17.98)          | 9             |
| 10                          | 7         | 8         | 5             | CLINT BLACK             | RCA 67823/RLG (10.98/16.98)                 | 7             |
| 11                          | 9         | 9         | 35            | KENNY CHESNEY           | BNA 67655/RLG (10.98/16.98)                 | 5             |
| 12                          | 8         | 7         | 6             | BROOKS & DUNN           | ARISTA NASHVILLE 18895 (10.98/16.98)        | 6             |
| 13                          | 12        | 12        | 25            | SHEDAISI                | LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) | 6             |
| 14                          | 10        | 10        | 85            | JO DEE MESSINA          | CURB 77904 (10.98/16.98)                    | 5             |
| 15                          | 11        | 11        | 80            | FAITH HILL              | WARNER BROS. 46790/WRN (10.98/16.98)        | 2             |
| 16                          | 13        | 14        | 22            | BRAD PAISLEY            | ARISTA NASHVILLE 18871 (10.98/16.98)        | 13            |
| 17                          | 16        | —         | 2             | ROY D. MERCER           | VIRGIN 48214 (9.98/15.98)                   | 16            |
| 18                          | 14        | 13        | 35            | GEORGE STRAIT           | MCA NASHVILLE 170050 (10.98/16.98)          | 2             |
| 19                          | 18        | 16        | 19            | GEORGE JONES            | ASYLUM 62368/EEG (10.98/16.98)              | 5             |
| 20                          | 15        | 15        | 50            | GARTH BROOKS            | CAPITOL 97424 (19.98/26.98)                 | 1             |
| 21                          | 19        | 17        | 23            | JOHN MICHAEL MONTGOMERY | ATLANTIC 83185/AG (10.98/16.98)             | 16            |
| <b>GREATEST GAINER</b>      |           |           |               |                         |   |               |
| 22                          | 38        | 35        | 7             | JOHN PRINE              | OH BOY! 019 (9.98/15.98)                    | 21            |
| 23                          | 26        | 24        | 6             | RANDY TRAVIS            | DREAMWORKS 450119/INTERSCOPE (10.98/16.98)  | 15            |
| 24                          | 24        | 31        | 6             | GEORGE STRAIT           | MCA NASHVILLE 170093 (11.98/17.98)          | 24            |
| 25                          | 22        | 21        | 10            | CLAY WALKER             | GIANT 24717/WRN (10.98/16.98)               | 5             |
| 26                          | 21        | 18        | 78            | MARK WILLS              | MERCURY 536317 (10.98/16.98)                | 8             |
| 27                          | 17        | 20        | 3             | JEFF FOXWORTHY          | WARNER BROS. 47427/WRN (10.98/16.98)        | 17            |
| 28                          | NEW       | 1         | 1             | DOLLY PARTON            | SUGAR HILL 3900 (12.98/16.98)               | 28            |
| 29                          | 23        | 23        | 61            | ALAN JACKSON            | ARISTA NASHVILLE 18864 (10.98/16.98)        | 1             |
| 30                          | 32        | 36        | 6             | REBA MCENTIRE           | MCA NASHVILLE 170092 (11.98/17.98)          | 30            |
| 31                          | 30        | 27        | 30            | MONTGOMERY GENTRY       | COLUMBIA 69156/SONY (10.98 EQ/16.98)        | 10            |
| 32                          | 27        | 28        | 24            | DWIGHT YOAKAM           | REPRISE 47389/WRN (10.98/16.98)             | 10            |
| 33                          | 20        | 22        | 76            | SOUNDTRACK              | CAPITOL 93402 (10.98/17.98)                 | 1             |
| 34                          | 25        | 26        | 13            | ALISON KRAUSS           | ROUNDER 610465/MERCURY (10.98/16.98)        | 5             |
| 35                          | 29        | 30        | 25            | KENNY ROGERS            | DREAMCATCHER 004 (11.98/16.98)              | 6             |
| 36                          | 28        | 29        | 26            | STEVE WARINER           | CAPITOL 96139 (10.98/16.98)                 | 6             |
| 37                          | 35        | 34        | 21            | CHRIS LEDOUX            | CAPITOL 99781 (10.98/16.98)                 | 17            |

| THIS WEEK         | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST                            | TITLE                                      | PEAK POSITION |
|-------------------|-----------|-----------|---------------|-----------------------------------|--|---------------|
| 38                | 31        | 19        | 10            | LINDA RONSTADT & EMMYLOU HARRIS   | ASYLUM 62408/EEG (11.98/17.98)             | 6             |
| 39                | 44        | —         | 2             | ANNE MURRAY                       | STRAIGHTWAY 20231 (19.98/19.98)            | 39            |
| 40                | 34        | 54        | 30            | JOHNNY CASH                       | COLUMBIA 69739/SONY (7.98 EQ/11.98)        | 18            |
| 41                | 36        | 32        | 24            | CHELY WRIGHT                      | MCA NASHVILLE 170052 (10.98/16.98)         | 15            |
| 42                | 37        | 37        | 27            | CHAD BROCK                        | WARNER BROS. 47071/WRN (10.98/16.98)       | 37            |
| 43                | 46        | 46        | 6             | YANKEE GREY                       | MONUMENT 69085/SONY (10.98 EQ/16.98)       | 41            |
| 44                | 33        | 25        | 12            | ASLEEP AT THE WHEEL               | DREAMWORKS 450117/INTERSCOPE (10.98/16.98) | 24            |
| 45                | 42        | 33        | 23            | MARY CHAPIN CARPENTER             | COLUMBIA 68751/SONY (10.98 EQ/17.98)       | 4             |
| 46                | 45        | 56        | 64            | WILLIE NELSON                     | LEGACY 69322/COLUMBIA (7.98 EQ/11.98)      | 29            |
| 47                | 49        | 48        | 32            | LILA MCCANN                       | ASYLUM 62355/EEG (10.98/16.98)             | 5             |
| 48                | 43        | 39        | 4             | VARIOUS ARTISTS                   | WARNER BROS. 47537 (10.98/16.98)           | 39            |
| 49                | NEW       | 1         | 1             | CLEDUS T. JUDD                    | RAZOR & TIE 82845 (10.98/16.98)            | 49            |
| 50                | 55        | 51        | 10            | BRYAN WHITE                       | ASYLUM 62278/EEG (10.98/16.98)             | 7             |
| 51                | 47        | 44        | 12            | SHERRIE AUSTIN                    | ARISTA NASHVILLE 18881 (10.98/16.98)       | 14            |
| 52                | 56        | 52        | 10            | MERLE HAGGARD                     | TBA/BNA 67844/RLG (24.98 CD)               | 38            |
| 53                | 53        | 50        | 62            | ALABAMA                           | RCA 67633/RLG (19.98/28.98)                | 2             |
| 54                | 48        | 42        | 6             | HANK WILLIAMS JR.                 | CURB 77953 (10.98/16.98)                   | 21            |
| <b>PACESETTER</b> |           |           |               |                                   |  |               |
| 55                | 67        | 65        | 68            | VARIOUS ARTISTS                   | ARISTA NASHVILLE 18850 (10.98/16.98)       | 12            |
| 56                | 51        | 41        | 7             | MINDY MCCREARY                    | BNA 67765/RLG (10.98/16.98)                | 17            |
| 57                | 50        | 43        | 20            | ALABAMA                           | RCA 67793/RLG (10.98/16.98)                | 5             |
| 58                | 64        | 62        | 10            | KRIS KRISTOFFERSON                | ATLANTIC 83208/AG (10.98/16.98)            | 26            |
| 59                | 57        | 53        | 18            | LYLE LOVETT                       | CURB 111964/MCA (10.98/17.98)              | 7             |
| 60                | 54        | 49        | 68            | TRISHA YEARWOOD                   | MCA NASHVILLE 170023 (10.98/16.98)         | 3             |
| 61                | 52        | 38        | 4             | TIM WILSON                        | CAPITOL 21665 (7.98/16.98)                 | 28            |
| 62                | 61        | 58        | 71            | JOHN DENVER                       | MADACY 4750 (5.98/7.98)                    | 38            |
| 63                | 58        | 55        | 64            | VINCE GILL                        | MCA NASHVILLE 170017 (10.98/16.98)         | 1             |
| 64                | 62        | 60        | 5             | JOHN BERRY                        | DREAMWORKS 165005/INTERSCOPE (10.98/16.98) | 43            |
| 65                | 59        | 59        | 32            | JESSICA ANDREWS                   | DREAMWORKS 450104/INTERSCOPE (8.98/12.98)  | 31            |
| 66                | 60        | 57        | 29            | SAMMY KERSHAW                     | MERCURY 538889 (10.98/17.98)               | 7             |
| 67                | 65        | 64        | 36            | TRACY BYRD                        | MCA NASHVILLE 170048 (11.98/17.98)         | 5             |
| 68                | 63        | 61        | 29            | ANDY GRIGGS                       | RCA 67596/RLG (10.98/16.98)                | 15            |
| 69                | 70        | 70        | 40            | ROY D. MERCER                     | VIRGIN 46854 (9.98/15.98)                  | 13            |
| 70                | 74        | —         | 2             | RICKY SKAGGS AND KENTUCKY THUNDER | SKAGGS FAMILY 5001 (9.98/15.98)            | 70            |
| 71                | 66        | 67        | 54            | TOBY KEITH                        | MERCURY 558962 (11.98/17.98)               | 5             |
| 72                | 68        | 63        | 32            | PATTY LOVELESS                    | EPIC 69809/SONY (10.98 EQ/16.98)           | 6             |
| 73                | 72        | 69        | 73            | CLAY WALKER                       | GIANT 24700/WRN (10.98/16.98)              | 9             |
| 74                | 71        | 71        | 37            | GEORGE JONES                      | EPIC 69319/SONY (7.98 EQ/11.98)            | 50            |
| 75                | 73        | —         | 74            | LEANN RIMES                       | CURB 77901 (10.98/17.98)                   | 2             |

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

## Billboard Top Country Catalog Albums

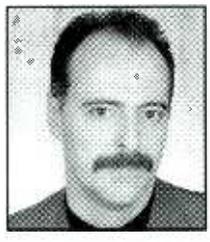
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

| THIS WEEK | LAST WEEK | ARTIST            | TITLE                        | TOTAL CHART WEEKS |
|-----------|-----------|-------------------|------------------------------|-------------------|
| 1         | 2         | SHANIA TWAIN      | THE WOMAN IN ME              | 247               |
| 2         | 1         | TIM MCGRAW        | EVERYWHERE                   | 126               |
| 3         | 7         | MARTINA MCBRIDE   | WHITE CHRISTMAS              | 16                |
| 4         | 4         | BROOKS & DUNN     | THE GREATEST HITS COLLECTION | 111               |
| 5         | 3         | MARTINA MCBRIDE   | EVOLUTION                    | 114               |
| 6         | 5         | GARTH BROOKS      | THE HITS                     | 219               |
| 7         | 6         | ALAN JACKSON      | THE GREATEST HITS COLLECTION | 210               |
| 8         | 8         | HANK WILLIAMS JR. | GREATEST HITS, VOL. 1        | 282               |
| 9         | 9         | CHARLIE DANIELS   | SUPER HITS                   | 250               |
| 10        | 12        | PATSY CLINE       | 12 GREATEST HITS             | 658               |
| 11        | 10        | TIM MCGRAW        | NOT A MOMENT TOO SOON        | 292               |
| 12        | 14        | PATSY CLINE       | HEARTACHES                   | 46                |
| 13        | 11        | WILLIE NELSON     | SUPER HITS                   | 269               |

| THIS WEEK | LAST WEEK | ARTIST   | TITLE                                      | TOTAL CHART WEEKS |
|-----------|-----------|--|--|-------------------|
| 14        | 13        | TRISHA YEARWOOD                                    | (SONGBOOK) A COLLECTION OF HITS            | 114               |
| 15        | —         | VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA | BREATH OF HEAVEN — A CHRISTMAS COLLECTION  | 16                |
| 16        | 15        | LEANN RIMES  | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 112               |
| 17        | 24        | THE CHARLIE DANIELS BAND                           | A DECADE OF HITS                           | 494               |
| 18        | 17        | GEORGE JONES                                       | SUPER HITS                                 | 423               |
| 19        | 16        | JOHN MICHAEL MONTGOMERY                            | GREATEST HITS                              | 107               |
| 20        | 20        | VINCE GILL   | WHEN LOVE FINDS YOU                        | 272               |
| 21        | 18        | JOHNNY CASH  | SUPER HITS                                 | 126               |
| 22        | 19        | DAVID ALLAN COE                                    | GREATEST HITS                              | 7                 |
| 23        | —         | FAITH HILL   | IT MATTERS TO ME                           | 114               |
| 24        | 25        | GEORGE STRAIT                                      | PURE COUNTRY (SOUNDTRACK)                  | 367               |
| 25        | 21        | VINCE GILL   | SOUVENIRS                                  | 188               |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

### COUNTRY CORNER



by Wade Jessen

**LET THERE BE COUNTRY:** To say it's a mere coincidence would certainly understate the impact of **LeAnn Rimes** and **Alan Jackson's** simultaneous album debuts with packages containing some of country music's most potent classics, especially in the current climate of (to borrow a phrase coined by a fellow Nashville music scribe) "bald-faced pop crossover bidding" along Music Row.

Rimes and Jackson collectively deal a stout blow to the fervently touted merits of today's slicked-up pop country. Her self-titled set on Curb blasts onto Top Country Albums at No. 1 with more than 115,000 units. His "Under The Influence" (Arista/Nashville) slides in closely behind at No. 2, with approximately 114,000. On The Billboard 200, Rimes and Jackson bow at No. 8 and No. 9, respectively. On that chart, only two new sets, by **Master P** and **Stone Temple Pilots**, post bigger first-week numbers (see Between the Bullets, page 112).

Curb Group chairman **Mike Curb** says, "Who could ask for a more wonderful way to end the century than to see these two young artists pay tribute to these great songwriters, songs, and artists?" In reference to **Vince Gill's** recent Country Music Assn. Awards show plea for Nashville's creative forces to always remember country's roots, Curb adds, "This proves that Vince was right."

Rimes' album, which relies heavily upon **Patsy Cline's** '50s and '60s repertoire, dusts off such massive hits as **Marty Robbins'** "Don't Worry," which spent 10 weeks in 1961 atop the chart, then known as Hot Country & Western Sides. The bulk of Jackson's material is far more recent, gleaned mainly from the late '60s to the early '80s.

**THIRD TIME'S A CHARM:** With 16,500 scans, California-bred country stylist **Gary Allan** bypasses our Heatseekers list and pops onto Top Country Albums at No. 9 and The Billboard 200 at No. 84 with "Smoke Rings In The Dark" (MCA Nashville), his third set.

Although Allan's two prior albums had respectable chart runs, his debut disc, "Used Heart For Sale," entered in the Oct. 10, 1996, issue with little more than 3,000 units, and the follow-up release, "It Would Be You," opened with 7,500 in the June 6, 1998, issue. On the country chart, those sets peaked at Nos. 20 and 21, respectively.

On Hot Country Singles & Tracks, "Smoke Rings In The Dark" skips 30-29, up 233 plays.

Watch for Allan's album to get a swift kick upward as he co-stars in the CBS miniseries "Shake, Rattle And Roll: An American Love Story" on Sunday (7).

Elsewhere on Top Country Albums, **Dolly Parton** lands at No. 28 with "The Grass Is Blue" (Sugar Hill), the first bluegrass album of her career, which spans nearly four decades.

It seems odd that this set marks a first for the Smoky Mountains beauty, whose breakthrough solo single was **Jimmie Rodgers'** "Mule Skinner Blues (Blue Yodel No. 8)," a staple in many bluegrass outfits, including **Bill Monroe's**. It was the first song Monroe performed at the Grand Ole Opry in 1939 and his first solo release on Victor in 1940.

## Fox Bros., Cash Reap CCMA's

**BY DEBORAH EVANS PRICE**  
NASHVILLE—The Fox Brothers and country icon Johnny Cash received top honors at the 1999 Christian Country Music Awards (CCMA), held Nov. 4 at Nashville's Ryman Auditorium.

The Fox Brothers won the entertainer of the year accolade. Cash was the recipient of the CCMA's Living Legend Award for his contributions over the decades.

The evening's other winners were a mix of longtime favorites, relative newcomers to the genre, and mainstream country artists, such as Platinum Records' T. Graham Brown, whose music has found a home with Christian country audiences. Hosted by Linda Davis and Marty Raybon, the awards show capped a week of seminars and showcases held at Nashville's Regal Maxwell House Hotel during the CCMA's convention. The show was broadcast on five networks—Family Net, Gospel Music Television, LeSea Broadcasting, Christian Television Network, and Day Star.

This marks the first convention/awards show in two years. The organization was founded in 1992 by Gene Higgins, president of Higgins Music Group. After falling under new leadership, the CCMA experienced organizational problems until Higgins regained the helm earlier this year.

The awards were voted on by the membership of the CCMA. The following is the list of winners:

**CCMA Living Legend Award:** Johnny Cash.

**CCMA Pioneer:** Margo Smith.

**Entertainer of the year:** Fox Brothers.

**Male vocalist:** Mike Manuel.

**Female vocalist:** Gayla Earlene.

**Vocal duo:** Double Portion.

**Vocal group:** Cross Country.

**Song:** "Wine Into Water."

**Mainstream country artist:** T. Graham Brown.

**New artist:** John Steed.

**Musician:** Phil Driscoll.

**CCMA radio personality:** Fred Bachler, WTVY Dothan, Ala.

**Radio station:** WTVY Dothan, Ala.

**Video of the year:** "Holes In The Floor Of Heaven," Steve Wariner.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
  - 13 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
  - 40 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM
  - 52 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
  - 41 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
  - 45 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
  - 20 BIG DEAL (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
  - 11 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
  - 70 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI)
  - 58 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Trapp, BMI/Blue Plate, BMI)
  - 56 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP)
  - 61 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
  - 75 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP)
  - 73 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
  - 9 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
  - 33 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
  - 48 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
  - 34 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
  - 47 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP)
  - 62 DON'T TELL ME (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)
  - 54 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
  - 65 GOODYBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
  - 8 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
  - 51 HERE COMES MY BABY (Mainstay, BMI)
  - 7 HOME TO YOU (Arlow Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
  - 69 IF YOU EVER LEAVE ME (Chi-Boy, ASCAP) WBM
  - 10 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
  - 1 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazo, ASCAP) CLM/HL
  - 3 I'M ALREADY TAKEN (Fleetside, BMI/EMI, BMI/Steve Warner, BMI) WBM
  - 60 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
  - 50 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
  - 49 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
  - 35 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
  - 42 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
  - 15 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
  - 66 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifitis, BMI) HL
  - 21 LIGHTNING DOES THE WORK (McSpadden, BMI/Bluesability, BMI/Sony/ATV Tree, BMI/John Hadley, BMI) HL
  - 57 LITTLE BIRD (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) HL/WBM
  - 27 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
  - 5 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
  - 39 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
  - 19 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckaleasia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
  - 63 MARGARITAVILLE (Coral Reefer, BMI)
  - 36 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
  - 38 MISSING YOU (Markmeem, ASCAP/Paperwhite, BMI/Tro, BMI/Alley, BMI/WB, ASCAP) HL
  - 30 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
  - 71 MY OWN KIND OF HAT (Sony/ATV Tree, BMI) HL
  - 26 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
  - 17 POP A TOP (Sony/ATV Tree, BMI) HL
  - 46 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
  - 28 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
  - 32 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
  - 16 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
  - 72 SHE JUST STARTED LIKING CHEATIN' SONGS (Universal-Songs Of PolyGram International, BMI)
  - 18 SHE'S IN LOVE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
  - 23 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/EMI, BMI) HL
  - 43 SMALL STUFF (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
  - 31 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
  - 29 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
  - 2 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazo, ASCAP) CLM
  - 67 SOMETHING REAL (Careers-BMG, BMI) HL
  - 68 STAMPEDE (Lehsem/Songs, BMI) HL
  - 25 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
  - 37 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Leta's Voice, ASCAP) CLM/WBM
  - 4 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/EMI, BMI) HL
  - 14 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
  - 55 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) HL
  - 6 WHEN I SAID I DO (Blackened, BMI) WBM
  - 44 WHEN LOVE FADES (Tokeco Tunes, BMI/Wacissa River, BMI)
  - 53 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/Had Wings, BMI)
  - 29 WHEREVER YOU ARE (Why Walk, ASCAP) CLM
  - 54 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Coller Bay, BMI) HL/WBM
  - 74 YOU CAN'T HURRY LOVE (Stone Agate, BMI/EMI Blackwood, BMI) HL
  - 64 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN) WBM
  - 22 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL/WBM

# Billboard Top Country Singles Sales

NOVEMBER 13, 1999

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE                                  | IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST                       |
|-----------|-----------|-----------|---------------|--|-------------------------------------|------------------------------|
|           |           |           |               | <b>◀ No. 1 ▶</b>                       |                                     |                              |
| 1         | 1         | 1         | 11            | IT DON'T MATTER TO THE SUN/LOST IN YOU | CAPTOL 58788                        | GARTH BROOKS AS CHRIS GAINES |
| 2         | 2         | 2         | 5             | BIG DEAL                               | CURB 73086                          | LEANN RIMES                  |
| 3         | 3         | 7         | 6             | STEAM                                  | EPIC 79269/SONY                     | TY HERNDON                   |
| 4         | 4         | 3         | 12            | ALL THINGS CONSIDERED                  | MONUMENT 79248/SONY                 | YANKEE GREY                  |
| 5         | 5         | 4         | 19            | LONELY AND GONE                        | COLUMBIA 79210/SONY                 | MONTGOMERY GENTRY            |
| 6         | 6         | 5         | 6             | I'M DIGGIN' IT                         | MCA NASHVILLE 172121                | ALECIA ELLIOTT               |
| 7         | 7         | 6         | 32            | PLEASE REMEMBER ME/FOR A LITTLE WHILE  | CURB 73080                          | TIM MCGRAW                   |
| 8         | 13        | —         | 2             | THE QUITTIN' KIND                      | EPIC 79268/SONY                     | JOE DIFFIE                   |
| 9         | 8         | 8         | 25            | NEVER BEEN KISSED                      | ARISTA NASHVILLE 13140              | SHERRIE AUSTIN               |
| 10        | 9         | 9         | 23            | LIGHTNING DOES THE WORK                | WARNER BROS. 16984/WRN              | CHAD BROCK                   |
| 11        | 10        | 11        | 11            | ARE YOUR EYES STILL BLUE               | CURB 73085                          | SHANE MCANALLY               |
| 12        | 12        | 12        | 126           | HOW DO I LIVE                          | ▲ <sup>3</sup> CURB 73022           | LEANN RIMES                  |
| 13        | 11        | 10        | 18            | YOU'RE STILL BEAUTIFUL TO ME           | ASYLUM 64035/EEG                    | BRYAN WHITE                  |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE   | IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST                |
|-----------|-----------|-----------|---------------|---|-------------------------------------|-----------------------|
| 14        | 15        | 14        | 11            | A MATTER OF TIME                              | BNA 65784/RLG                       | JASON SELLERS         |
| 15        | 14        | 15        | 28            | ROCKY TOP '96                                 | DECCA 155274/MCA NASHVILLE          | THE OSBORNE BROTHERS  |
| 16        | 17        | 13        | 25            | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU | RCA 65759/RLG                       | ALABAMA FEAT. 'N SYNC |
| 17        | 16        | 16        | 33            | WHO NEEDS PICTURES                            | ARISTA NASHVILLE 13156              | BRAD PAISLEY          |
| 18        | 18        | 17        | 24            | THAT DON'T IMPRESS ME MUCH                    | MERCURY 172118                      | SHANIA TWAIN          |
| 19        | 20        | 19        | 10            | I WANT A MAN                                  | 143/WARNER BROS. 16932/WRN          | LACE                  |
| 20        | 19        | 21        | 8             | I WEAR YOUR LOVE                              | DREAMWORKS 459031/INTERSCOPE        | LISA ANGELLE          |
| 21        | NEW       | —         | 1             | DON'T MAKE ME BEG                             | CURB 73087                          | STEVE HOLY            |
| 22        | 21        | 18        | 30            | A NIGHT TO REMEMBER                           | EPIC 79118/SONY                     | JOE DIFFIE            |
| 23        | RE-ENTRY  | —         | 26            | ALMOST HOME                                   | COLUMBIA 79148/SONY                 | MARY CHAPIN CARPENTER |
| 24        | RE-ENTRY  | —         | 50            | COMMITMENT                                    | ● CURB 73055                        | LEANN RIMES           |
| 25        | 22        | 20        | 35            | HILLBILLY SHOES                               | COLUMBIA 79115/SONY                 | MONTGOMERY GENTRY     |

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>IMPRINT & NUMBER/PROMOTION LABEL         | PEAK POSITION |
|-----------|-----------|-----------|--------------|---|--|---------------|
|           |           |           |              | <b>◀ No. 1 ▶</b>  |  |               |
| 1         | 1         | 1         | 16           | <b>I LOVE YOU</b><br>M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)                         | MARTINA MCBRIDE<br>(V) RCA 65896 †                 | 1             |
| 2         | 2         | 2         | 21           | <b>SOMETHING LIKE THAT</b><br>B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)             | TIM MCGRAW<br>CURB ALBUM CUT †                     | 1             |
| 3         | 3         | 3         | 20           | <b>I'M ALREADY TAKEN</b><br>S. WARINER (T. RYAN, S. WARINER)  | STEVE WARINER<br>(V) CAPITOL 58786                 | 3             |
| 4         | 4         | 5         | 18           | <b>WHAT DO YOU SAY TO THAT</b><br>T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)                  | GEORGE STRAIT<br>(V) MCA NASHVILLE 172108          | 4             |
| 5         | 5         | 6         | 24           | <b>LONELY AND GONE</b><br>J. SCAIFE (G. CROWE, D. GIBSON, B. MCCORVEY)                                | MONTGOMERY GENTRY<br>(C) (D) (V) COLUMBIA 79210 †  | 5             |
| 6         | 7         | 9         | 11           | <b>WHEN I SAID I DO</b><br>C. BLACK (C. BLACK)  | CLINT BLACK<br>(V) RCA 65897 †                     | 6             |
| 7         | 6         | 8         | 18           | <b>HOME TO YOU</b><br>G. FUNDIS (A. SMITH, S. LIGHT)  | JOHN MICHAEL MONTGOMERY<br>ATLANTIC ALBUM CUT †    | 6             |
| 8         | 10        | 14        | 11           | <b>HE DIDN'T HAVE TO BE</b><br>F. ROGERS (B. PAISLEY, K. LOVELACE)                                    | BRAD PAISLEY<br>(V) ARISTA NASHVILLE 13176 †       | 8             |
| 9         | 12        | 12        | 11           | <b>COME ON OVER</b><br>R. J. LANGE (S. TWAIN, R. J. LANGE)  | SHANIA TWAIN<br>(V) MERCURY 172123 †               | 9             |
| 10        | 11        | 11        | 18           | <b>I'LL GO CRAZY</b><br>D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)                      | ANDY GRIGGS<br>RCA ALBUM CUT                       | 10            |
| 11        | 15        | 22        | 6            | <b>BREATHE</b><br>B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)  | FAITH HILL<br>WARNER BROS. ALBUM CUT/WRN           | 11            |
| 12        | 16        | 17        | 21           | <b>ALL THINGS CONSIDERED</b><br>R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)                             | YANKEE GREY<br>(C) (D) MONUMENT 79248 †            | 12            |
| 13        | 13        | 10        | 32           | <b>AMAZED</b><br>D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)  | LONESTAR<br>(V) BNA 65755 †                        | 1             |
| 14        | 18        | 20        | 9            | <b>WHAT DO YOU SAY</b><br>D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)                            | REBA<br>(V) MCA NASHVILLE 172131 †                 | 14            |
| 15        | 14        | 13        | 29           | <b>LESSON IN LEAVIN'</b><br>B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)                            | JO DEE MESSINA<br>CURB ALBUM CUT                   | 2             |
| 16        | 8         | 4         | 19           | <b>READY TO RUN</b><br>P. WORLEY, B. CHANCEY (M. SEIDEL, M. HUMMON)                                   | DIXIE CHICKS<br>MONUMENT ALBUM CUT †               | 2             |
|           |           |           |              | <b>◀ AIRPOWER ▶</b>   |  |               |
| 17        | 21        | 26        | 6            | <b>POP A TOP</b><br>K. STEGALL (N. STUCKEY)   | ALAN JACKSON<br>(V) ARISTA NASHVILLE 13183 †       | 17            |
| 18        | 9         | 7         | 22           | <b>SHE'S IN LOVE</b><br>C. CHAMBERLAIN (K. STEGALL, D. HILL)  | MARK WILLS<br>(V) MERCURY 566746 †                 | 7             |
|           |           |           |              | <b>◀ AIRPOWER ▶</b>   |  |               |
| 19        | 20        | 23        | 14           | <b>A MAN AIN'T MADE OF STONE</b><br>J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE) | RANDY TRAVIS<br>DREAMWORKS ALBUM CUT †             | 19            |
|           |           |           |              | <b>◀ AIRPOWER ▶</b>   |  |               |
| 20        | 22        | 24        | 11           | <b>BIG DEAL</b><br>W. C. RIMES (A. ANDERSON, J. STEELE)   | LEANN RIMES<br>(C) (D) (V) CURB 73086 †            | 20            |
| 21        | 19        | 19        | 26           | <b>LIGHTNING DOES THE WORK</b><br>N. WILSON, B. CANNON (C. BROCK, J. HADLEY, K. GARRETT)              | CHAD BROCK<br>(C) (D) (V) WARNER BROS. 16984/WRN † | 19            |
| 22        | 17        | 15        | 31           | <b>YOU HAD ME FROM HELLO</b><br>B. CANNON, N. WILSON (K. CHESNEY, S. EWING)                           | KENNY CHESNEY<br>(V) BNA 65745                     | 1             |
| 23        | 25        | 29        | 11           | <b>SHE THINKS MY TRACTOR'S SEXY</b><br>B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)               | KENNY CHESNEY<br>BNA ALBUM CUT †                   | 23            |
| 24        | 23        | 21        | 36           | <b>WRITE THIS DOWN</b><br>T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)                                | GEORGE STRAIT<br>(V) MCA NASHVILLE 172095 †        | 1             |
| 25        | 26        | 27        | 13           | <b>STEAM</b><br>J. SCAIFE (L. ANDERSON, B. REGAN)   | TY HERNDON<br>(C) (D) EPIC 79269 †                 | 25            |
| 26        | 24        | 25        | 17           | <b>ORDINARY LOVE</b><br>D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)                                   | SHANE MINOR<br>(V) MERCURY 562291 †                | 24            |
| 27        | 27        | 28        | 15           | <b>LIVE, LAUGH, LOVE</b><br>D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)                         | CLAY WALKER<br>GIANT ALBUM CUT †                   | 27            |
| 28        | 29        | 32        | 8            | <b>PUT YOUR HAND IN MINE</b><br>B. J. WALKER, JR. (S. EWING, J. W. BARBER)                            | TRACY BYRD<br>RCA ALBUM CUT                        | 28            |
| 29        | 30        | 33        | 14           | <b>SMOKE RINGS IN THE DARK</b><br>T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)                      | GARY ALLAN<br>(V) MCA NASHVILLE 172109 †           | 29            |
| 30        | 40        | 50        | 8            | <b>MY BEST FRIEND</b><br>B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)                      | TIM MCGRAW<br>CURB ALBUM CUT                       | 30            |
| 31        | 37        | 42        | 9            | <b>SMILE</b><br>D. HUFF (C. LINDSEY, K. FOLLESE)  | LONESTAR<br>BNA ALBUM CUT †                        | 31            |
| 32        | 32        | 35        | 11           | <b>THE QUITTIN' KIND</b><br>D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)                 | JOE DIFFIE<br>(C) (D) EPIC 79268                   | 32            |
| 33        | 48        | 54        | 10           | <b>COWBOY TAKE ME AWAY</b><br>B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)                            | DIXIE CHICKS<br>MONUMENT ALBUM CUT                 | 33            |
| 34        | 34        | 37        | 9            | <b>DON'T LIE</b><br>P. WORLEY (C. BIGGERS, F. ROGERS)   | TRACE ADKINS<br>CAPITOL ALBUM CUT †                | 34            |
| 35        | 35        | 36        | 12           | <b>IT'S A LOVE THING</b><br>M. ROLLINGS (K. URBAN, M. POWELL)   | KEITH URBAN<br>CAPITOL ALBUM CUT †                 | 35            |
| 36        | 33        | 34        | 19           | <b>A MATTER OF TIME</b><br>W. ALDRIDGE (J. SELLERS, A. ROBOFF, C. WISEMAN)                            | JASON SELLERS<br>(C) (D) BNA 65784 †               | 33            |

| THIS WEEK | LAST WEEK    | 2 WKS AGO | WKS ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>IMPRINT & NUMBER/PROMOTION LABEL                    | PEAK POSITION |
|-----------|--------------|-----------|--------------|--|---|---------------|
| 37        | 38           | 40        | 11           | <b>THIS WOMAN NEEDS</b><br>D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)                        | SHE DAISY<br>LYRIC STREET ALBUM CUT †                         | 37            |
| 38        | 28           | 16        | 15           | <b>MISSING YOU</b><br>B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)      | BROOKS & DUNN<br>(V) ARISTA NASHVILLE 13179 †                 | 15            |
| 39        | 36           | 39        | 15           | <b>LOVE TRIP</b><br>S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)       | JERRY KILGORE<br>(C) (D) (V) VIRGIN 38667 †                   | 36            |
| 40        | 31           | 31        | 18           | <b>ARE YOUR EYES STILL BLUE</b><br>R. HERRING (S. MCANALLY, S. MANDILE, J. WOOD)               | SHANE MCANALLY<br>(C) (D) (V) CURB 73085                      | 31            |
| 41        | 42           | 47        | 4            | <b>BECAUSE YOU LOVE ME</b><br>T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)                 | JO DEE MESSINA<br>CURB ALBUM CUT †                            | 41            |
| 42        | 46           | 46        | 6            | <b>IT WAS</b><br>T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)                           | CHELY WRIGHT<br>(V) MCA NASHVILLE 172113 †                    | 42            |
| 43        | 44           | 48        | 5            | <b>SMALL STUFF</b><br>D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)                      | ALABAMA<br>RCA ALBUM CUT                                      | 43            |
| 44        | 45           | 45        | 7            | <b>WHEN LOVE FADES</b><br>J. STROUD, T. KEITH (T. KEITH, C. CANNON)                            | TOBY KEITH<br>DREAMWORKS ALBUM CUT †                          | 44            |
| 45        | 49           | 60        | 5            | <b>BEER THIRTY</b><br>B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)                   | BROOKS & DUNN<br>ARISTA NASHVILLE ALBUM CUT                   | 45            |
| 46        | 47           | 43        | 11           | <b>POWER WINDOWS</b><br>M. SPIRO (B. FALCON)   | JOHN BERRY<br>LYRIC STREET ALBUM CUT †                        | 43            |
| 47        | 51           | 52        | 5            | <b>DON'T MAKE ME BEG</b><br>W. C. RIMES (F. ROGERS)  | STEVE HOLY<br>(C) (D) (V) CURB 73087 †                        | 47            |
| 48        | 41           | 41        | 16           | <b>CRUSH</b><br>M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)                                       | LILA MCCANN<br>ASYLUM ALBUM CUT †                             | 41            |
| 49        | 50           | 51        | 8            | <b>IT'S A BEAUTIFUL THING</b><br>C. FARREN (J. STEELE, C. WISEMAN)                             | PAUL BRANDT<br>(C) (D) (V) REPRISE 16926/WRN                  | 49            |
| 50        | 39           | 30        | 12           | <b>IT DON'T MATTER TO THE SUN</b><br>D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS)              | GARTH BROOKS AS CHRIS GAINES<br>(C) (D) (V) CAPITOL 58788     | 24            |
| 51        | 52           | 53        | 5            | <b>HERE COMES MY BABY</b><br>R. MALO, D. COOK (C. STEVENS)                                     | THE MAVERICKS<br>MERCURY ALBUM CUT                            | 51            |
| 52        | 55           | —         | 2            | <b>BACK AT ONE</b><br>C. CHAMBERLAIN (B. MCKNIGHT)   | MARK WILLS<br>MERCURY ALBUM CUT                               | 52            |
| 53        | 43           | 38        | 14           | <b>WHEN YOU LOVE SOMEONE</b><br>K. STEGALL (K. STEGALL, D. HILL)                               | SAMMY KERSHAW<br>(V) MERCURY 172130 †                         | 37            |
| 54        | 61           | 61        | 4            | <b>GOD GAVE ME YOU</b><br>D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)                       | BRYAN WHITE<br>ASYLUM ALBUM CUT                               | 54            |
| 55        | 53           | 59        | 4            | <b>WHAT THIS COUNTRY NEEDS</b><br>P. MCMAKIN, A. TIPPIN (A. TIPPIN, D. KEES)                   | AARON TIPPIN<br>LYRIC STREET ALBUM CUT                        | 53            |
|           |              |           |              | <b>◀ HOT SHOT DEBUT ▶</b>  |   |               |
| 56        | <b>NEW ▶</b> | 1         | 1            | <b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b><br>J. STROUD (D. ORTON, C. MAJESKI)                   | WYNONNA<br>CURB ALBUM CUT/MERCURY                             | 56            |
| 57        | 62           | —         | 2            | <b>LITTLE BIRD</b><br>E. SEAY, W. RAMBEAUX (S. AUSTIN, J. C. DAVIS, W. RAMBEAUX)               | SHERRIE AUSTIN<br>ARISTA NASHVILLE ALBUM CUT                  | 57            |
| 58        | 54           | 62        | 3            | <b>BUY ME A ROSE</b><br>K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)              | KENNY ROGERS<br>DREAMCATCHER ALBUM CUT †                      | 54            |
| 59        | 63           | 55        | 6            | <b>WHEREVER YOU ARE</b><br>M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER)                       | MARY CHAPIN CARPENTER<br>COLUMBIA ALBUM CUT †                 | 55            |
| 60        | 57           | 56        | 7            | <b>I'M DIGGIN' IT</b><br>T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)                           | ALECIA ELLIOTT<br>(C) (D) (V) MCA NASHVILLE 172121 †          | 55            |
| 61        | 59           | 74        | 3            | <b>CARLENE</b><br>B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)                             | PHIL VASSAR<br>ARISTA NASHVILLE ALBUM CUT                     | 59            |
| 62        | 58           | 68        | 4            | <b>DON'T TELL ME</b><br>M. WRIGHT (B. MILLER, J. MILLER)                                       | LEE ANN WOMACK<br>(V) MCA NASHVILLE 172132                    | 58            |
| 63        | 72           | —         | 2            | <b>MARGARITAVILLE</b><br>K. STEGALL (J. BUFFETT)   | ALAN JACKSON WITH JIMMY BUFFETT<br>ARISTA NASHVILLE ALBUM CUT | 63            |
| 64        | 56           | 49        | 19           | <b>YOU GO FIRST (DO YOU WANNA KISS)</b><br>B. GALLIMORE (K. CHATER, L. G. CHATER, C. RAWSON)   | JESSICA ANDREWS<br>DREAMWORKS ALBUM CUT †                     | 25            |
| 65        | 60           | 58        | 10           | <b>GOODBYE EARL</b><br>B. CHANCEY, P. WORLEY (D. LINDE)  | DIXIE CHICKS<br>MONUMENT ALBUM CUT                            | 50            |
| 66        | 70           | —         | 2            | <b>LESSONS LEARNED</b><br>T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE) | TRACY LAWRENCE<br>ATLANTIC ALBUM CUT †                        | 66            |
| 67        | 66           | 69        | 3            | <b>SOMETHING REAL</b><br>B. CHANCEY, A. TORREZ, C. AINLAY (A. MAYO, B. LUTHER)                 | SHANA PETRONE<br>EPIC ALBUM CUT †                             | 66            |
| 68        | 75           | 66        | 4            | <b>STAMPEDE</b><br>G. BROWN (C. LEDOUX)  | CHRIS LEDOUX<br>(V) CAPITOL 58800 †                           | 66            |
| 69        | 64           | 64        | 4            | <b>IF YOU EVER LEAVE ME</b><br>D. FOSTER, R. MARX (R. MARX)                                    | BARBRA STREISAND/VINCE GILL<br>COLUMBIA ALBUM CUT †           | 64            |
| 70        | 68           | —         | 2            | <b>BRING IT ON</b><br>D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TERENCE)                         | KEITH HARLING<br>GIANT ALBUM CUT                              | 68            |
| 71        | <b>NEW ▶</b> | 1         | 1            | <b>MY OWN KIND OF HAT</b><br>K. STEGALL (M. HAGGARD, R. LANE)                                  | ALAN JACKSON<br>ARISTA NASHVILLE ALBUM CUT                    | 71            |
| 72        | <b>NEW ▶</b> | 1         | 1            | <b>SHE JUST STARTED LIKING CHEATIN' SONGS</b><br>K. STEGALL (K. ROBBINS)                       | ALAN JACKSON<br>ARISTA NASHVILLE ALBUM CUT                    | 72            |
| 73        | 67           | —         | 2            | <b>THE COLD HARD TRUTH</b><br>K. STEGALL (J. O'HARA)   | GEORGE JONES<br>ASYLUM ALBUM CUT †                            | 67            |
| 74        | 71           | —         | 11           | <b>YOU CAN'T HURRY LOVE</b><br>P. ASHER (B. HOLLAND, L. DOZIER, E. HOLLAND, JR.)               | DIXIE CHICKS<br>COLUMBIA SOUNDTRACK CUT                       | 60            |
| 75        | 74           | —         | 2            | <b>THE CHAIN OF LOVE</b><br>D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)                         | CLAY WALKER<br>GIANT ALBUM CUT                                | 74            |

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

## The Gift VI

In celebration of this joyous season, the Air Force and Trisha Yearwood have a special gift for you and your listeners — *The Gift VI*. It's a free hour-long program featuring Trisha sharing holiday memories and singing songs from her Christmas CD, *The Sweetest Gift*, plus music from her latest release, *Where Your Road Leads*. Licensed country music stations will receive *The Gift VI* CD the first week of December, otherwise, call (210) 652-3937 and we'll mail one to you.

# Daniel Barenboim, From Serious To Salon

**NEW HORIZONS:** In pianophile Bryce Morrison's notes for two new reissues devoted to the keyboard art of Daniel Barenboim, he points out that Barenboim has long considered "routine as the arch-enemy of musical expression." And if those discs—one a volume with Mozart, Brahms, and Liszt in Philips' "Great Pianists Of The 20th Century" edition, the other a selection of Beethoven sonatas in EMI's "Great Recordings Of The Century" series—reflect the bedrock on which the soon-to-be 57-year-old Barenboim based his illustrious career early on, then the variety of his current Teldec recording program helps illustrate Morrison's point. In the '90s, Barenboim the conductor has not only proved his Furtwanglerian way with Wagner and Bruckner and showed a true disciple's yen for Busoni and Berg; Barenboim the pianist has demonstrated a commendable desire to let his metaphorical hair down.



BARENBOIM

Drawing on his childhood memories of Buenos Aires, Barenboim's '97 disc "Tangos Among Friends" was a dark-horse success as a first foray into the popular realm. A far-less-expected move is his new album, "Tribute To Ellington." Although Barenboim would be the first to note that he is no Friedrich Gulda, the Cliff Colnot arrangements of vintage Duke Ellington numbers cast the music in a cool-toned chamber guise, in which improvising takes a back seat to the highlighting of Ellington's inimitable

compositional voice. Although far more salon than speakeasy, the album can be alluring in its elegance, particularly on



by Bradley Bambarger

such rhapsodic rarities as "Star-Crossed Lovers" (with the uptempo things sounding odd to ears raised on Ducal delights). The 11-piece band of mostly classical instrumentalists is augmented by the idiomatic contributions of vocal star Dianne Reeves (on "Sophisticated Lady," "Azure," and the vocalise "Chelsea Bridge") and ace clarinet soloist Don Byron ("Caravan" and "Zweet Zurzday").

Barenboim's interest in Ellington was kindled not by one of his Chicago Symphony Orchestra charges, as you might think, but by the late Czech conductor Rafael Kubelik, who once enlightened Barenboim as to Dvořák's deep affection for African-American rhythm and tune. "I am not a jazz pianist, nor do I pretend to be," Barenboim says, adding that Colnot wrote out his solos for the most part. "This is simply my tribute to a great American musician in his centennial year. And with Cliff and the band, we have developed a special way of playing Ellington's music, a chamber-music approach. When I hear his harmonies, I hear similarities to French music, specifically Debussy, so I can enter it from that aspect. And although I don't improvise very much on the record, the orna-

mentation that you need in Ellington's music isn't so different from that which you need in Mozart. But his music does have a special sort of freedom, albeit a freedom within a strict structure, as with tango... Playing this music has been a great learning experience for me—and a lot of fun."

Another recent venture in Ellingtonia found Barenboim working with Wynton Marsalis and his touring Lincoln Center Jazz Orchestra in a concert program that featured Marsalis and company playing the Ellington/Billy Strayhorn arrangements of Grieg's "Peer Gynt" and Barenboim leading the Chicago Symphony in the originals. "I was very taken by Ellington's genius in these arrangements," Barenboim says, adding that he would like to record an album someday pairing the Ellington/Strayhorn "Peer Gynt" with their version of Tchaikovsky's "Nutcracker." Before taking on those "trans-cultural" tone poems, though, he has another crossover experiment scheduled: an all-star Brazilian disc set for release next fall.

As general music director of the Berlin Staatsoper, Barenboim shows a venturesome spirit that more naturally extends to such unsung European fare as Busoni's comic fantasy "Die Brautwahl," which he describes as a Berlin counterpart to Strauss' *echt*-Viennese opera "Der Rosenkavalier." Following the release of that autumn set, Barenboim rings in the new year with the Berlin Staatskapelle in a batch of Beethoven: January brings "Fidelio" with Plácido Domingo, Thomas Hampson, and Waltrud Meier, and in February come the complete symphonies on CD and DVD Audio. Late next year, Barenboim leads the Berlin Staatskapelle in its U.S. debut in a complete cycle of Beethoven's symphonies and piano concertos at Carnegie Hall—part of his two-season Carnegie "Perspectives" series celebrating his 50th anniversary as a public performer.

Beginning in January, Barenboim's Carnegie series will feature his talents as a conductor (leading the Chicago Symphony in Bruckner and Mahler, among much else), as well as soloist (the Schoenberg Piano Concerto under Pierre Boulez), chamber musician (with Radu Lupu and Yo-Yo Ma, among others), and accompanist (with Domingo, in his New York recital debut). Several of these programs will also be part of his regular season in Chicago: Barenboim gives the U.S. premiere of Elliott Carter's new opera, "What If?," in February, before bringing it to Carnegie the next month. Other Chicago/Carnegie highlights include excerpts from Boulez's "Notations For Orchestra."

Along with the Philips' "Great Pianists" set and the EMI Beethoven and Mozart reissues, Barenboim's past pianism features in Deutsche Grammophon's new complete Chopin edition, with his '70s turn on the Nocturnes. As for new solo recordings, Barenboim promises an album of encore items soon. He also longs to essay Albeniz's "Iberia," a piece he has adored since his child prodigy days. "You know, Messiaen

(Continued on page 107)

LUCIANO PAVAROTTI  
WITH MAESTRO LEONE MAGIERA  
THE RECITAL  
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NOW AVAILABLE ON COMPACT DISC  
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## TOP CLASSICAL ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)       | TITLE  |
|-----------|-----------|---------------|---|--|
| 1         | 1         | 2             | LONDON SYMPHONY ORCH. LOMA MAR QUARTET<br>MPL 56897 (10.98/17.98)     | NO. 1<br>PAUL MCCARTNEY'S WORKING CLASSICAL            |
| 2         | 2         | 82            | ANDREA BOCELLI ●<br>PHILIPS 462033 (10.98/17.98)                      | ARIA — THE OPERA ALBUM                                 |
| 3         | 3         | 102           | ANDREA BOCELLI ●<br>PHILIPS 533123 (12.98/18.98)                      | VIAGGIO ITALIANO                                       |
| 4         | NEW▶      |               | CECILIA BARTOLI<br>DECCA 466569 (10.98/17.98)                         | THE VIVALDI ALBUM                                      |
| 5         | 5         | 30            | VARIOUS ARTISTS<br>VIRGIN 44890 (9.98/16.98)                          | THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! |
| 6         | 4         | 6             | YO-YO MA<br>SONY CLASSICAL 61739 (16.98 EQ CD)                        | SOLO   |
| 7         | 6         | 14            | VARIOUS ARTISTS<br>CIRCA 42203 (19.98/22.98)                          | THE BEST OPERA ALBUM IN THE WORLD...EVER!              |
| 8         | 8         | 38            | YO-YO MA<br>SONY CLASSICAL 60680 (10.98 EQ/16.98)                     | SIMPLY BAROQUE   |
| 9         | NEW▶      |               | CHICK COREA<br>SONY CLASSICAL 61799 (10.98 EQ/16.98)                  | COREA CONCERTO   |
| 10        | 7         | 2             | JOE JACKSON<br>SONY CLASSICAL 64435 (16.98 EQ CD)                     | SYMPHONY NO. 1   |
| 11        | 9         | 7             | RENEE FLEMING<br>DECCA 466314 (10.98/17.98)                           | STRAUSS HEROINES                                       |
| 12        | 10        | 63            | CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ●<br>ATLANTIC 83110 (14.98/19.98) | THE 3 TENORS: PARIS 1998                               |
| 13        | 11        | 65            | DON CAMPBELL<br>SPRING HILL 6501 (10.98/15.98)                        | THE MOZART EFFECT: STRENGTHEN THE MIND                 |
| 14        | 15        | 49            | WYNTON MARSALIS<br>SONY CLASSICAL 60804 (10.98 EQ/16.98)              | CLASSIC WYNTON   |
| 15        | 14        | 6             | JOSE CURA<br>ERATO 27317 (17.98 CD)                                   | VERISMO  |

## TOP CLASSICAL CROSSOVER™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)                 | TITLE  |
|-----------|-----------|---------------|---|--|
| 1         | 1         | 33            | CHARLOTTE CHURCH ●<br>SONY CLASSICAL 60957 (10.98 EQ/16.98)                     | NO. 1<br>VOICE OF AN ANGEL                   |
| 2         | 2         | 28            | SARAH BRIGHTMAN ●<br>NEMO STUDIO/ANGEL 56769 (9.98/16.98)                       | EDEN   |
| 3         | 3         | 21            | SARAH BRIGHTMAN<br>REALLY USEFUL/DECCA 539330 (10.98/16.98)                     | THE ANDREW LLOYD WEBBER COLLECTION           |
| 4         | 4         | 26            | LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲<br>SONY CLASSICAL 61816 (10.98 EQ/16.98) | STAR WARS EPISODE I: THE PHANTOM MENACE      |
| 5         | 5         | 6             | VARIOUS ARTISTS<br>DECCA 466600 (10.98/17.98)                                   | PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO |
| 6         | 6         | 3             | ARIA<br>ASTOR PLACE 40172 (16.98 CD)  | ARIA 2: NEW HORIZON                          |
| 7         | 7         | 44            | JOHN WILLIAMS/CHRISTOPHER PARKENING<br>SONY CLASSICAL 61649 (10.9 EQ/16.98)     | STEPMOM                                      |
| 8         | 8         | 62            | LONDON SYMPHONY ORCHESTRA (HORNER) ▲<br>SONY CLASSICAL 60691 (10.98 EQ/16.98)   | BACK TO TITANIC                              |
| 9         | 10        | 8             | EDGAR MEYER/JOSHUA BELL<br>SONY CLASSICAL 60864 (10.98 EQ/16.98)                | SHORT TRIP HOME                              |
| 10        | 9         | 3             | JAMES GALWAY<br>RCA VICTOR 63553 (10.98/16.98)                                  | UN-BREAK MY HEART                            |
| 11        | 11        | 9             | KRONOS QUARTET<br>NONESUCH 79542 (17.98 CD)                                     | PHILIP GLASS: DRACULA                        |
| 12        | 13        | 24            | JOSHUA BELL/ESA-PEKKA SALONEN<br>SONY CLASSICAL 63010 (10.98 EQ/16.98)          | THE RED VIOLIN                               |
| 13        | 12        | 14            | JOHN WILLIAMS/ITZHAK PERLMAN<br>SONY CLASSICAL 60773 (10.98 EQ/16.98)           | CINEMA SERENADE II: THE GOLDEN AGE           |
| 14        | 14        | 17            | BOSTON POPS ORCHESTRA (LOCKHART)<br>RCA VICTOR 63516 (10.98/16.98)              | A SPLASH OF POPS                             |
| 15        | 15        | 65            | VANESSA-MAE<br>VIRGIN 45443 (9.98/16.98)  | STORM  |

Alb. with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

### TOP CLASSICAL MIDLINE

- VARIOUS MOZART FOR YOUR MIND PHILIPS
- SOLISTI VENETI (SCIMONE) ALBINONI'S ADAGIOS ERATO
- VARIOUS BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL
- VARIOUS THE GREATEST TENOR SHOW ON EARTH DECCA
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL
- VARIOUS THE GREATEST CHORAL SHOW ON EARTH DECCA
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS THE GREATEST OPERA SHOW ON EARTH DECCA
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS SIMPLY THE BEST NIGHT AT THE OPERA ERATO
- ARTUR RUBINSTEIN THE RUBINSTEIN COLLECTION-HIGHLIGHTS RCA VICTOR

### TOP CLASSICAL BUDGET

- VARIOUS DEBUSSY: NOCTURNES LASERLIGHT
- VARIOUS BABY'S FIRST CLASSICS ST.CLAIR
- VARIOUS CLASSICAL MIX POINT CLASSICS
- JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
- VARIOUS BABY'S FIRST MOZART ST.CLAIR
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- VARIOUS BABY'S FIRST FAIRY TALES ST.CLAIR
- VARIOUS CLASSICAL PIANO MASTERPIECES MADACY
- VARIOUS BEETHOVEN: PIANO SONATAS MADACY

# Top Jazz Albums™

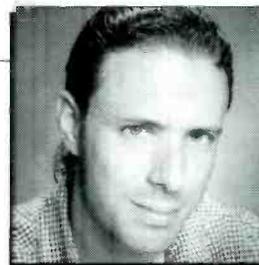
| THIS WEEK   | LAST WEEK | WEEKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | TITLE   |
|---|-----------|----------------|--|---|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b> |           |                |  |   |
| ◀ No. 1 ▶   |           |                |  |   |
| 1   | 2         | 5              | <b>TONY BENNETT</b><br>RPM/COLUMBIA 63668/CRG  | BENNETT SINGS ELLINGTON HOT & COOL<br><small>4 weeks at No. 1</small> |
| 2   | 1         | 21             | <b>DIANA KRALL</b> VERVE 050304/VG   | WHEN I LOOK IN YOUR EYES  |
| 3   | 3         | 22             | <b>HARRY CONNICK, JR.</b> COLUMBIA 69618/CRG   | COME BY ME  |
| 4   | 6         | 2              | <b>KEITH JARRETT</b> ECM 547949  | THE MELODY AT NIGHT, WITH YOU   |
| 5   | 4         | 3              | <b>MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND</b><br>CONCORD JAZZ 4869/CONCORD | BIG CITY RHYTHMS  |
| 6   | 5         | 72             | <b>VARIOUS ARTISTS</b> 32 JAZZ 32061   | JAZZ FOR A RAINY AFTERNOON  |
| 7   | 7         | 6              | <b>THE RAMSEY LEWIS TRIO</b> NARADA 47996/VIRGIN   | APPASSIONATA  |
| 8   | 10        | 10             | <b>BOBBY CALDWELL</b> SIN-DROME 8932   | COME RAIN OR COME SHINE   |
| 9   | 9         | 2              | <b>PATRICIA BARBER</b> PREMONITION/BLUE NOTE 22963/CAPITOL                               | COMPANION   |
| 10  | 11        | 24             | <b>VARIOUS ARTISTS</b> 32 JAZZ 32130   | JAZZ FOR A LAZY DAY   |
| 11  | 14        | 6              | <b>THE MAHAVISHNU ORCHESTRA</b><br>LEGACY/COLUMBIA 65959/CRG                             | THE LOST TRIDENT SESSIONS   |
| 12  | 8         | 19             | <b>VARIOUS ARTISTS</b><br>NARM 50003   | JAZZ - DISCOVER AN AMERICAN ORIGINAL                                  |
| 13  | 13        | 6              | <b>BILL FRISSELL &amp; ELVIS COSTELLO</b><br>DECCA 559865/UNIVERSAL                      | THE SWEETEST PUNCH - THE NEW SONGS OF COSTELLO & BACHARACH            |
| 14  | 12        | 15             | <b>THE PHIL COLLINS BIG BAND</b> ATLANTIC 83198/AG                                       | A HOT NIGHT IN PARIS  |
| 15  | 20        | 39             | <b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG   | LOVE SONGS  |
| 16  | 15        | 39             | <b>VARIOUS ARTISTS</b> 32 JAZZ 32106   | JAZZ FOR WHEN YOU'RE ALONE  |
| 17  | RE-ENTRY  |                | <b>WYNTON MARSALIS</b><br>SONY CLASSICAL/COLUMBIA 69872/CRG                              | MR. JELLY LORD - STANDARD TIME VOL. 6                                 |
| 18  | 17        | 5              | <b>VARIOUS ARTISTS</b><br>32 JAZZ 32152  | JAZZ FOR THOSE PEACEFUL MOMENTS                                       |
| 19  | 16        | 71             | <b>DIANA KRALL</b> IMPULSE/GRP 059825/VG   | STEPPIN' OUT - THE EARLY RECORDINGS                                   |
| 20  | 23        | 60             | <b>VARIOUS ARTISTS</b> 32 JAZZ 32097   | JAZZ FOR THE QUIET TIMES  |
| 21  | 21        | 8              | <b>NANCY WILSON</b> COLUMBIA 65542/CRG   | GREATEST HITS   |
| 22  | RE-ENTRY  |                | <b>DUKE ELLINGTON</b><br>RCA VICTOR 63459  | 1927-73 THE BEST OF DUKE ELLINGTON                                    |
| 23  | 25        | 32             | <b>CASSANDRA WILSON</b> BLUE NOTE 54123/CAPITOL HS                                       | TRAVELING MILES   |
| 24  | 22        | 13             | <b>JANIS SIEGEL</b> MONARCH 1021   | THE TENDER TRAP   |
| 25  | NEW ▶     |                | <b>ROSEMARY CLOONEY</b><br>CONCORD 4870  | SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY                  |

## TOP CONTEMPORARY JAZZ ALBUMS™

| 1         | 2        | 3   | 4   | 5  | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|-----------|----------|-----|---|--|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| ◀ No. 1 ▶ |          |     |   |  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 1         | 1        | 18  | <b>KENNY G</b> ● ARISTA 19085   | CLASSICS IN THE KEY OF G<br><small>18 weeks at No. 1</small>   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 2         | 2        | 5   | <b>DAVE KOZ</b> CAPITOL 99458 HS  | THE DANCE  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 3         | 3        | 28  | <b>JOE SAMPLE FEATURING LALAH HATHAWAY</b><br>PRA/GRP 059956/VG                         | THE SONG LIVES ON  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 4         | 4        | 102 | <b>KENNY G</b> ▲ ARISTA 18991   | KENNY G GREATEST HITS  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 5         | 5        | 36  | <b>BONEY JAMES</b> WARNER BROS. 47283   | BODY LANGUAGE  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 6         | 6        | 12  | <b>NORMAN BROWN</b> WARNER BROS. 47300  | CELEBRATION  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 7         | 7        | 53  | <b>KIRK WHALUM</b> WARNER BROS. 47124 HS  | FOR YOU  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 8         | 9        | 22  | <b>PAUL HARDCASTLE</b> TRIPPIN' 'N' RHYTHM/PUSH 90506/V2                                | THE JAZZMASTERS III  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 9         | 10       | 4   | <b>PIECES OF A DREAM</b> BLUE NOTE 98488/CAPITOL  | AHEAD TO THE PAST  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 10        | 8        | 15  | <b>INCOGNITO</b> TALKIN' LOUD/BLUE THUMB 546371/VG HS                                   | NO TIME LIKE THE FUTURE  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 11        | 12       | 6   | <b>BRIAN CULBERTSON</b> ATLANTIC 83237/AG   | SOMETHIN' BOUT LOVE  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 12        | 11       | 3   | <b>VARIOUS ARTISTS</b><br>KKSF 0019/R/KODISC  | KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10                     |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 13        | 15       | 2   | <b>KIM WATERS</b> SHANACHIE 5062  | ONE SPECIAL MOMENT   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 14        | NEW ▶    |     | <b>VARIOUS ARTISTS</b><br>WNUA 28   | WNUA CARES FOR KIDS FOUNDATION VOLUME 12                       |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 15        | 13       | 8   | <b>JONATHAN BUTLER</b> N-CODED 4203/WARLOCK   | STORY OF LIFE  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 16        | 14       | 3   | <b>MEDESKI MARTIN &amp; WOOD</b><br>GRAMAVISION 79520/R/KODISC                          | LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996        |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 17        | 16       | 16  | <b>RICHARD ELLIOT</b> BLUE NOTE 57481/CAPITOL HS  | CHILL FACTOR   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 18        | 17       | 18  | <b>DOWN TO THE BONE</b> INTERNAL BASS 2002  | THE URBAN GROOVES - ALBUM II                                   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 19        | 20       | 10  | <b>BOB JAMES</b> WARNER BROS. 47355   | JOY RIDE   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 20        | 22       | 12  | <b>HIROSHIMA</b> WINDHAM HILL JAZZ 11464/WINDHAM HILL                                   | BETWEEN BLACK & WHITE  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 21        | 18       | 19  | <b>BELA FLECK</b><br>WARNER BROS. 47332   | THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2 |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 22        | 19       | 22  | <b>SPYRO GYRA</b> WINDHAM HILL JAZZ 11439/WINDHAM HILL                                  | GOT THE MAGIC  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 23        | RE-ENTRY |     | <b>MICHAEL FRANKS</b> WINDHAM HILL JAZZ 11443/WINDHAM HILL                              | BAREFOOT ON THE BEACH  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 24        | 25       | 3   | <b>RICK BRAUN</b> ATLANTIC 83238/AG   | BEST OF BRAUN  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| 25        | 24       | 24  | <b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL | TOPAZ  |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

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

# Artists & Music



by Steve Graybow

**S**NOWBIRD: Every January for the past four years, bassist **Ron Carter** has journeyed to Brazil with percussionist **Steve Kroon**, drummer **Payton Crossley**, and pianist **Stephen Scott**, playing to Brazilian audiences and absorbing indigenous music in late-night clubs. It is a learning experience of the highest order, as reflected on "Orfeu," Carter's latest date as a leader (released Nov. 2 on Blue Note).

"As far as I'm concerned, this is the first Brazilian record made by American musicians that sounds Brazilian," says Carter. "Traditionally, when American musicians play Brazilian music, they have a general impression of it, of the bass drum and the beat, but they don't look past that to see what makes the music work. And one of the things that makes it really work are great melodies."

Carter believes that "melody is one of the most important elements of music. What we are missing in jazz today is recognizable melodies." Citing **Miles Davis**, with whom Carter played in the trumpeter's fabled late-'60s quintet, Carter says that "everyone recognized the melodies in tunes like 'All Blues' or 'So What.' The melodies don't have to be simple; they can be intricate, but you have to leave the listener with an impression that will stay with them."

Three of "Orfeu's" seven compositions are native to

Brazil. The remainder were composed by Carter, including "1:17 Special," which originally appeared on the bassist's 1973 release "All Blues." Carter notes that he has "done Brazilian music in the past, going back to some of **Antonio Carlos Jobim's** earliest records in the States."

With a tone evocative of late-night romance and dances by candlelight, "Orfeu" is a work to be savored in deliberate measures. Scott, Crossley, and Kroon turn in delightfully subtle performances, with assistance from tenor saxophonist **Houston Person**, who (true to Carter's aesthetic) plays with a spirited yet mellifluous voice throughout. Perhaps the album's most surprising element is the addition of guitarist **Bill Frisell**, who trades his distinct Americana musings for sublimely executed Brazilian-flavored lines and thoughtful accompaniments, revealing yet another side of his diverse musical personality.

"I've always enjoyed Bill's recorded sound, and his harmonic curiosity seemed to be a nice flavor to add to this record," says Carter. "When we went into the date, I told him I would not allow any 'clouds' to be played. Bill plays kind of space music, ethereal stuff, and that's cool with his band. But I didn't want any mysteries; I wanted him to play for the kind of

music we were doing." Carter, too, relegates his own playing to providing an appropriately solid backdrop to the compositions and their tightly knit, intertwining melodies. Only during the album's final track, "Samba De Orfeu," does Carter step out, allowing his bass to take the lead while never straying far from the composition's structures. "When I make a record," says Carter, "I'm most interested in the overall story that the record is supposed to tell."



CARTER

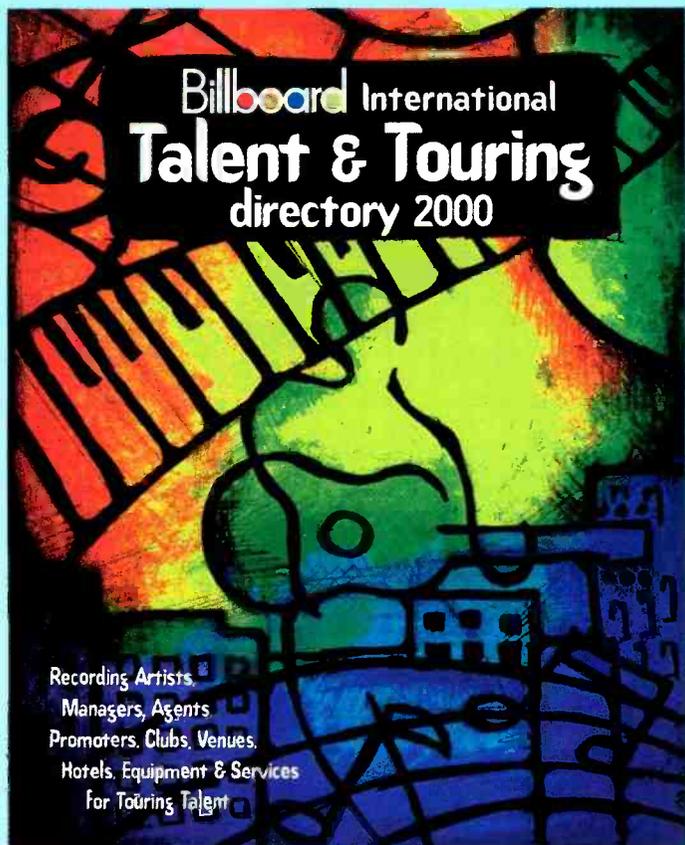
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## Artists & Music

### OCT. RIAA CERTIFICATIONS BESTOW DIAMONDS ON JEWEL, MATCHBOX 20

(Continued from page 19)

Sessions," Arista, her fifth.

Santana, "Best Of Santana," Columbia, its 16th.

Eve, "Let There Be . . . Eve—Ruff Ryders' First Lady," Ruff Ryders/Interscope, her first.

Various artists, "Billboard Top Rock'N'Roll Hits—1957," Rhino.

Various artists, "Billboard Top Rock'N'Roll Hits—1972," Rhino.

K.C. & the Sunshine Band, "Best Of K.C. & The Sunshine Band," Rhino, their first.

Various artists, "Millennium Hip-Hop Party," Rhino.

Martina McBride, "Emotion," RCA Nashville, her fourth.

Barbra Streisand, "A Love Like Ours," Columbia, her 41st.

Brooks & Dunn, "Tight Rope," Arista/Nashville, their seventh.

N.W.A., "The N.W.A Legacy: 1988-1998," Priority, its third.

Brian McKnight, "Back At

One," Motown, his fourth.

Noreaga, "Melvyn Flynt—Da Hustler," Penalty, his second.

#### PLATINUM SINGLES

Temptations, "I Can't Get Next To You," Motown, their second.

Temptations, "Ball Of Confusion," Motown, their third.

Temptations, "Just My Imagination," Motown, their fourth.

Temptations, "Papa Was A Rollin' Stone," Motown, their fifth.

#### GOLD SINGLES

Ricky Martin, "She's All I Ever Had," C2/Columbia, his second.

Warren G, "I Want It All," Restless/G-Funk, his third.

Temptations, "Beauty Is Only Skin Deep," Motown, their second.

Temptations, "Ain't Too Proud To Beg," Motown, their third.

Temptations, "I'm Losing You," Motown, their fourth.

Temptations, "You're My Everything," Motown, their fifth.

Temptations, "I Wish It Would Rain/Truly, Truly," Motown, their sixth.

Temptations, "I Could Never Love Another," Motown, their seventh.

Temptations, "Cloud Nine," Motown, their eighth.

Temptations, "I Can't Get Next To You," Motown, their ninth.

Temptations, "Runaway Child, Running Wild," Motown, their 10th.

Temptations, "Psychedelic Shack," Motown, their 11th.

Temptations, "Ball Of Confusion," Motown, their 12th.

Temptations, "Just My Imagination," Motown, their 13th.

Temptations, "Superstar," Motown, their 14th.

Temptations, "Papa Was A Rollin' Stone," Motown, their 15th.

Temptations, "Masterpiece," Motown, their 16th.

Marc Anthony, "I Need To Know," Columbia, his first.

Mariah Carey, "Heartbreaker," Columbia, her 14th.

### WESTERN MUSIC AWARDS

(Continued from page 34)

Rockin' M Wranglers with Rex Allen Jr. were among the 40-50 acts that performed at showcases held at the Sheraton Four Points and InnSuites Resorts.

Voted on by members of the WMA, the annual awards honor the inductees into the WMA Hall of Fame and are bestowed on a focused number of recipients. Honors are awarded in six categories.

Belinda Gail won female performer of the year. Washtub Jerry took the prize for instrumentalist of the year, and the Sons Of The San Joaquin's Jack Hannah was awarded songwriter of the year.

Charlie Daniels' "Wyoming On My Mind" was named song of the year.

This year, three men who've had immeasurable impact on western music were inducted into the hall of fame—noted author/historian Jim Bob Tinsley; Billy Hill, whose classic compositions include "Empty Saddles"; and Stuart Hamblen, a singer/songwriter known for numerous hits, among them "This Old House."

Though attendance numbers were unavailable at press time. WMA president Jon Messenger was anticipating between 12,000 and 15,000 participants over the course of the event.

"People associate western music with liberty, and the more our liberties are pinched, the more they appreciate it," Messenger says of western music's growing appeal.

He describes it as music that's "not whining, but pining," music that reveals a longing for high ideals. "It's music that makes you feel good," he says. "Being a cowboy is an occupation, but being a westerner is a state of mind that someone can have in New York City or the Grand Tetons."

Next year's 12th annual International Western Music Festival is scheduled for Nov. 15-19.

Billboard

NOVEMBER 13, 1999

## Top New Age Albums™

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                   | ARTIST                   |
|-----------|-----------|--------------|--|--------------------------|
| 1         | 1         | 5            | PLAINS<br>WINDHAM HILL 11465   | GEORGE WINSTON           |
| ◀ NO. 1 ▶ |           |              |  |                          |
| 2         | 2         | 103          | PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲<br>REPRISE 46835/WARNER BROS.    | ENYA                     |
| 3         | 3         | 40           | DESTINY ●<br>WINDHAM HILL 11396  | JIM BRICKMAN             |
| 4         | 4         | 7            | WINTER LIGHT<br>PRIVATE MUSIC 82176/WINDHAM HILL                               | YANNI                    |
| 5         | 5         | 29           | LOVE SONGS<br>PRIVATE MUSIC 82167/WINDHAM HILL                                 | YANNI                    |
| 6         | 9         | 4            | WINTER SOLSTICE ON ICE<br>WINDHAM HILL 11459                                   | VARIOUS ARTISTS          |
| 7         | 6         | 34           | MANNHEIM STEAMROLLER MEETS THE MOUSE<br>AMERICAN GRAMAPHONE 860641/WALT DISNEY | MANNHEIM STEAMROLLER     |
| 8         | 7         | 10           | 25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER<br>AMERICAN GRAMAPHONE 25          | MANNHEIM STEAMROLLER     |
| 9         | 12        | 2            | WHISPER TO THE WILD WATER<br>WORD 63659/EPIC                                   | MAIRE BRENNAN            |
| 10        | 11        | 7            | HEALING ANGEL<br>RCA VICTOR 63551  | ROMA DOWNEY PHIL COULTER |
| 11        | 8         | 39           | ONE WORLD<br>GTSP 559673   | JOHN TESH                |
| 12        | 10        | 28           | DAWN OF A NEW CENTURY<br>PHILIPS 538838  | SECRET GARDEN            |
| 13        | 13        | 16           | SPIRIT<br>HOLLYWOOD 162174   | PETER BUFFETT            |
| 14        | 14        | 84           | ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS<br>WINDHAM HILL 11266          | GEORGE WINSTON           |
| 15        | 16        | 104          | TRIBUTE ▲<br>VIRGIN 44981  | YANNI                    |
| 16        | 18        | 56           | FORBIDDEN DREAMS<br>BMG SPECIAL PRODUCTS 44801                                 | YANNI                    |
| 17        | 17        | 92           | GRAND PASSION<br>GTSP 539804   | JOHN TESH                |
| 18        | 15        | 24           | INNAMORARAE/SUMMER FLAMENCO<br>EPIC 69673                                      | OTTMAR LIEBERT           |
| 19        | 20        | 53           | PURE MOVIES<br>GTSP 539779   | THE JOHN TESH PROJECT    |
| 20        | 21        | 14           | NO STRINGS ATTACHED<br>REAL MUSIC 811  | GOVI                     |
| 21        | 19        | 10           | SIMPLY GRAND<br>TIME LINE 16   | LORIE LINE               |
| 22        | 22        | 31           | LAND OF FOREVER<br>REAL MUSIC 8801   | 2002                     |
| 23        | 23        | 10           | THANKSGIVING<br>WINDHAM HILL 11381   | VARIOUS ARTISTS          |
| 24        | NEW▶      |              | THE STRAIGHT STORY<br>WINDHAM HILL 11513                                       | SOUNDTRACK               |
| 25        | RE-ENTRY  |              | INSTRUMENTAL MOODS<br>VIRGIN 45397   | VARIOUS ARTISTS          |

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

# Songwriters & Publishers

ARTISTS & MUSIC

## Acquisitions Strengthen BMG N'ville

Publishing Co. Ties Up Country Singles Chart With String Of Hits

BY CHET FLIPPO

NASHVILLE—Two years after BMG Songs acquired the independent Nashville publishing firm AMR/New Haven Music, the new Nashville BMG division has seen its number of singles releases increase by 57% and has an unbroken 20-week stretch with one or more singles on the Billboard Hot Country Singles & Tracks chart.

The company's growth, says BMG Music Publishing VP Karen Conrad, had been a paramount goal since the acquisition. Conrad had been president of AMR/New Haven when the company was acquired by BMG. AMR/New Haven's Ron Stuve also came on board as director of creative.

"The fact that we have increased our singles releases by 57% has been the major development during the past two years," says Conrad. "I think we've accomplished this through focusing. Much of the time I feel like a coach. I've got a great team of people here, and I remind everybody that we are a team and that we have to keep our eye on that ball. We all have to be of one mind and move forward with that mind."

The fact that BMG's growth in Nashville comes at a time when charts became shorter underscores the company's achievement, she says. "I guess when you focus all your energies, you can accomplish many things. It helps that we have great songwriters writing fabulous songs. We have to get those songs to the right people."

Among the accomplishments at



CONRAD

BMG in the past two years that Conrad points to are acquiring Hayes Street Music, including songs from such writers as Don Schlitz and Allen Shamblin, in September 1999; acquiring RBI Entertainment's recorded music catalog; and signing RBI writer Tommy Sims to a publishing agreement.

The RBI catalog includes hits by Garth Brooks, Trisha Yearwood, and Wynonna. BMG also bought Bob Regan's Sierra Music catalog (which BMG previously co-published with Regan) and extended the BMG writing contract with Regan. BMG and Regan will co-publish his new catalog, Yessiree Bob Music.

Hits written or co-written by BMG writers this year include Dixie Chicks' "Ready To Run," by Marcus Hummon; Lonestar's "Amazed," by Aimee Mayo; Billy Ray Cyrus' "Busy Man," by Bob Regan; and Martina McBride's "Whatever You Say," by Ed Hill.

Conrad says BMG in Nashville now has 22 writers, including Regan, Sims, Mayo, Sony recording artist Deryl Dodd, Hugh Prestwood, Hill, and Hummon. She says the plugger/writer ratio at the company is comfortable, with four in-house pluggers.

"We look at each one of our writers as an individual business," says Conrad. "They're a small-business person, and we as publishers have to nurture them so that their work will dovetail into the marketplace. That's our job."

One area Conrad says the company is looking forward to is the challenge of music on the Internet. "I don't tend to get either real excited or scared about these things," she says. "To look at the past, every time there's a major technological change, a lot of people think it will ruin the industry."

"But look at what happened with the film industry when videos became available on the market and people thought that would ruin the film industry," she continues. "But they're doing better than ever. The Internet and downloading music will be a challenge for us but ultimately will be great for us."

Publishing, she notes, has weathered many changes in the past. "The Internet is another realm for us to be able to plug into to get our music out there. We're not going to put the music out there until we know we're going to be paid for it in a proper manner," she says. "Just as digital radio and cable enhanced all the entertainment formats, I think this will too."

| NO. 1 SONG CREDITS                      |   |  |
|---|---|--|
| TITLE                                   | WRITER  | PUBLISHER  |
| <b>THE HOT 100</b>                      |   |  |
| SMOOTH                                  | Itaal Shur, Rob Thomas  | Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI  |
| <b>HOT COUNTRY SINGLES &amp; TRACKS</b> |   |  |
| I LOVE YOU                              | Tammy Hylar, Adrienne Follese, Keith Follese  | Sony/ATV Cross Keys/ASCAP, Encore Entertainment/BMI, Scott And Soda/ASCAP, Bud Dog/ASCAP, Follazoo/ASCAP   |
| <b>HOT R&amp;B SINGLES</b>              |   |  |
| U KNOW WHAT'S UP                        | Edward Ferrell, Darren Lighty, Clifton Lighty, Balewa Muhammad, Anthony Hamilton, Delvis Damon, Veronica McKenzie | Eddie F/ASCAP, DoWhatIGotta/ASCAP, WB/ASCAP, Balewa/ASCAP, Universal-MCA/ASCAP, Anthony C/ASCAP, RassyMysteria/ASCAP, Rusty Knuckles/ASCAP                   |
| <b>HOT RAP SINGLES</b>                  |   |  |
| SATISFY YOU                             | Sean "Puffy" Combs, Jeffrey Walker, R. Greene, Kelly Price, D. Foster, J. King, T. McElroy                        | Justin Combs/ASCAP, EMI April/ASCAP, Dub's World/ASCAP, Sony/ATV Tunes/ASCAP, Thelma's Bol/BMI, Songs Of Universal/BMI, The Price Is Right/BMI, R. Kelly/BMI |
| <b>HOT LATIN TRACKS</b>                 |   |  |
| LLEGAR A TI                             | T. Torres, A. Talamantez, A. Gruilon, D. Hernandez  | Ventura/ASCAP  |

## Now Kids Can Read 'From A Distance'; Album Holds All 'State Fair' Tracks

GOING THE 'DISTANCE': Sales, performances, and awards certainly play their part in making a standard. But the enviable arrival of a song with such stature can be marked in more telling ways.

Songwriter/performer **Julie Gold** has seen the arrival of a children's book, beautifully illustrated, based on the lyrics of her "From A Distance."

"As you can see," Gold writes to Words & Music, "my good fortune seems to be endless—my blessings over-abundant. It seems the artist **Jane Ray** (from England) has been a fan of 'From A Distance' for many years and was inspired enough to want to illustrate it." And that she does with lovely "primitive"-style illustrations in the book, from Dutton Children's Books (\$17.99).

Even without the soaring melody, Gold's words retain their gentle persuasiveness as they tell of humanity's common aspirations.

**Nanci Griffith**, who first heard the song in 1986, the year she recorded it, contributes to the book. There have been many other releases, including the big-hit performance by **Bette Midler**. She gave the song the kind of exposure that helped make "From A Distance" the Grammy-winning song of 1990.

The latest of many versions of the song, including its appearances in music boxes, will be as part of a medley in a new Christmas album by **Jewel**.

COME TO THE 'FAIRS': **Richard Rodgers** and **Oscar Hammerstein**'s only original film musical, "State Fair," was a big success when it opened in 1945. But it couldn't face up to changing pop music times, despite two rock 'n' roll stars as leads, when it was refashioned in 1962.

Rodgers wrote new songs by himself, because Hammerstein had died in 1960 before he could supply the lyrics. The new version also retained many of the original

songs, including the Oscar-winner "It Might As Well Be Spring," "It's A Grand Night For Singing," and "That's For Me."

Though Rodgers' new works made no impact, he wrote five appealing songs, including two lovely ballads, "Willing And Eager" and "This Isn't Heaven."

Varese Sarabande Records, in association with 20th Century Fox, has put both soundtracks together on one album. It's really the first commercial release for the 1945 version, although the 1962 version was released by Dot Records on LP. This was largely due to the presence of **Pat Boone**, who was Dot's big superstar artist at the time; **Bobby Darin** also had a key role.

Making "State Fair" sound temporary with these two stars didn't work, but they acquit themselves well for soundtrack purposes. But the 1945 version, featuring

**Vivian Blaine** and **Dick Haymes**, has the warmth and charm. There is also an appealing '90s stage version on DRG Records.

PEER ACTS VIA EDEL: Peer-Southern Productions, a unit of publishing giant peermusic, has reached an agreement with Edel America Records for distribution of its artist roster via the label throughout North America. Plans call for the first projects to be released in the first quarter of 2000. The arrangement was negotiated by **Monti Olson**, creative director of peermusic New York, and **John McNally**, director of A&R for Edel.

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

1. **Backstreet Boys**, "Millennium."
2. **Smash mouth**, "Astro Lounge."
3. **'N Sync**, "'N Sync."
4. **Britney Spears**, "... Baby One More Time."
5. **Melissa Etheridge**, "Break-down."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "WIDE OPEN SPACES"

Written by **Susan Gibson**  
Published by **Pie-Eyed Groobee Music** (administered by **Bug Music**) (BMI)

Every once in a while a song comes along that not only strikes an emotional chord with a multitude of listeners but also serves as an important key to launching a new act. The **Dixie Chicks** hit "Wide Open Spaces" is one of those songs. A moving anthem about a young girl's quest for independence, the song was part of the catalyst for the **Dixie Chicks juggernaut**. The title cut of **Dixie Chicks'** eight-times platinum album, "Wide Open Spaces" spent four weeks at No. 1 on **Billboard's Hot Country Singles & Tracks** chart last November. It won single and video of the year honors at the

annual **Country Music Assn. Awards** show in September. An autobiographical tune penned by singer/songwriter **Susan Gibson**, the song is also featured on the new **Blix Street** album by the **Groobees**, a Texas outfit fronted by **Gibson**.

The **Groobees'** record was produced by **Lloyd Maines**, father of **Dixie Chicks** lead vocalist **Natalie Maines**.

"Wide Open Spaces" is a highly personal song. Written by **Susan Gibson** in 1992, the song was inspired by her move to Montana to attend forestry school.

"It was so very autobiographical, I think I didn't understand just how many different kinds of people could relate," says **Gibson**. "I didn't think about it in terms of the parents until **Lloyd [Maines]** was saying, 'I listen to it, and I think about it from my

standpoint and my daughters leaving town.' I think I was so close to the song I only looked at it in one way. So it was really neat to get feedback from someone like **Lloyd**."

**Maines** played the song for his daughter **Natalie**, and **Dixie Chicks** wanted to record it. "When the **Dixie Chicks** got signed to **Sony**, they had been doing the song live for a couple of months or so, and they came back

to us and asked if they could record it," **Gibson** says.

"I was really hesitant and went back and forth. I said yes right off the bat, because what else do you say? But I really went back and forth, and I think the guys in my band were biting their nails. I almost said, 'No, I think we'll keep that song,' but I'm so glad I didn't. I was real happy with their version of it."



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# Pro Audio

ARTISTS & MUSIC

## Masterdisk, AIX Go Separate Ways On DVDs

A YEAR AGO, New York mastering studio Masterdisk and Los Angeles-based DVD authoring house AIX entered into a strategic alliance intended to bolster both companies' efforts in the new media arena.

Now, the two companies have decided to part amicably and pursue DVD-related endeavors on their own, according to Masterdisk and AIX principals.

"It turns out the companies are too different," says Masterdisk owner **Doug Levine**. "Our corporate cultures are different. AIX wants to be a content company, while we're here to service our clients."

AIX owner **Mark Waldrep** says, "AIX will be implementing independent DVD production across a wide spectrum of clients, and that wasn't how Masterdisk wanted to work. We want to spread the net wider. Our focus is not strictly music. We have a large number of music clients as well as film clients."

Despite the split, the two companies are on good terms and have left the option open of working on projects together in the future. Furthermore, DVD authoring specialist **Ross Goodman**, who was working for AIX/Masterdisk out of Masterdisk's New York headquarters, will remain there as a Masterdisk employee.

As they go their separate ways, Masterdisk and AIX are both busy with a wide range of projects. At Masterdisk, mastering engineer **Leon Zervos** is up and running in a rebuilt studio that occupies the space once used by **Bob Ludwig** and **Scott Hull**.

Elsewhere at the facility, **Tony Dawsey** recently completed albums for **The Artist Formerly Known As Prince** and a collaboration between **Method Man** and **Redman**. Veteran engineer **Howie Weinberg** has been working on music by the



by Paul Verna

**Smashing Pumpkins** and **Oasis**, and he is collaborating with fellow staffer **Andy Vandette** on a **Beastie Boys** project.

In the DVD area, Masterdisk recently finished a DVD Video for Matador Records' 10th anniversary. Furthermore, the studio has upgraded its DVD authoring capacities and is now ready to tackle all phases of multimedia work in-house, from video compression to authoring to audio mastering.

AIX, meanwhile, is turning around approximately 60 DVDs a week in its various locations, which include Los Angeles, New York (AIX Media Group East), London, and Sydney.

While AIX's U.S. operations are self-contained, its Sydney and London studios are co-ventures with, respectively, Microview and Sensible.

Waldrep says he expects AIX's DVD capacity to swell to 100 titles per week by early next year, and he is eyeing expansion into such hot multimedia markets as San Francisco, Chicago, and Orlando, Fla. AIX employs approximately 45 people.

Among its biggest clients are WinStar, Fox Lorber Films, Trauma

Films, Zomba Records, and BMG Entertainment.

"At [the Video Software Dealers Assn. (VSDA) Convention] in 1997, we had the only booth with a DVD player. People didn't understand it at all. Last summer, VSDA was all about DVD," Waldrep says.

Although DVD Audio has yet to emerge as the format that music labels are hoping it will become, both Waldrep and Levine are ready to jump on the format.

"I think DVD Audio is going to be huge," says Waldrep. "I believe there will be very compelling titles. The differentiation between video and audio will fade, and we'll have

*'DVD Audio is going to be huge. The differentiation between video and audio will fade'*

- MARK WALDREP -

DVD by the middle of the year: Figure that by Christmas of next year there will be \$300 combiplayers and a couple of hundred titles. I believe it'll happen very quickly."

Levine is also eager to service his clientele with DVD Audio product, but he's concerned about a lack of authoring tools and a lack of under-

standing on the part of labels about the capabilities of the format.

"We've been asked questions about DVD Audio by our clients, but there's no way to do it yet," he says. "As the need arises, we'll be ready."

**DIGIDESIGN** and **Focusrite**—two highly respected pro audio companies that have collaborated on plug-ins for Digidesign's popular Pro Tools platform—have taken their relationship a step further by signing an exclusive distribution agreement.

Effective Jan. 1, Digidesign—a unit of Avid Technology—will exclu-

sively distribute U.K.-based Focusrite Audio Engineering Ltd.'s software and hardware products in North America.

"This distribution agreement is a natural extension of a healthy relationship between Digidesign and Focusrite as all segments of the market increasingly shift toward [digital audio workstation] technology and Pro Tools in particular," says Digidesign director of North American sales **Christopher Bock**.

"As this market shift continues, Digidesign customers will still require high-quality analog input signals and processing," Bock says. "Carrying both the hardware and software Focusrite lines lets us meet the customer's needs with a one-stop-shop solution."

Focusrite chairman **Phil Duderidge** says, "Focusrite has been in partnership with Digidesign since 1996, when they launched the d2 Equalizer Plug-in for Pro Tools and subsequently the d3 Dynamics Plug-in.

"Both companies recognize the strategic benefits of a closer relationship," he says. "Many of our dealers in the States are already Digidesign dealers, and we see the two brands complementing each other in both the high-end markets and in the home studio market... It truly is a perfect marriage."

Established in 1985 by legendary British console designer **Rupert Neve**, the Focusrite brand includes the Forte and Studio series consoles; the Blue Range of Mastering processors, converters, and controllers; the Red Range of studio signal processing; and the Platinum Range of processors for the project studio market.

Digidesign is best known for its Pro Tools line of digital audio workstations, which ranges from the entry-level 001 to the Pro Tools 24|MixPlus 24-bit system.



**Big Band In Big Easy.** New Orleans-based group Galactic worked on an album for Capricorn Records at Daniel Lanois' Kingsway Studio. Shown standing, from left, are band members Ben Ellman, Rich Vogel, and Robert Mercurio; producer Nick Sansano; group member Jeff Raines; assistant engineer Ethan Allen; Galactic's Stanton Moore; and assistant engineer Rich Eldridge. Seated is Galactic's Theryl DeClouet.



**Let's Go To The Audiotape!** At the recent Audio Engineering Society Convention in New York, a panel of recording experts gathered to discuss the preservation and archiving of recorded music. Sponsored by tape manufacturer Emtec Pro Media, the event was moderated by renowned producer/engineer Roger Nichols. Shown, from left, are producer Joel Dorn, Rhino Entertainment VP David Dorn, former Grateful Dead drummer and musicologist Mickey Hart, Nichols, mastering engineer Bernie Grundman, and Emtec director of engineering applications Gerd Cyrener.

# Changed Industry Offers Slew Of High-Resolution Digital Products

BY PAUL VERNA

NEW YORK—What a difference a couple of years makes.

As recently as 1997, many in the pro audio industry bemoaned the lack of high-resolution digital products. There was a smattering of converters, recorders, consoles, and processors that were optimized for 24-bit, 96-kilohertz (kHz) resolution, but by and large, most manufacturers fell short of that threshold.

Today, based on a sampling of gear displayed at the Sept. 24-27 Audio Engineering Society (AES) Convention here, the pro audio world has fully embraced the 24/96 revolution.

At the suggestion of mastering icon Bob Ludwig of Gateway Mastering, following is a roundup of 24-bit, 96-kHz equipment introduced or showcased at AES. While every effort has been made to mention all manufacturers of such equipment, it is possible that some may have been omitted. Billboard welcomes suggestions for additions, which would be printed in a future edition.

- Aardvark Pro Audio: Direct Pro 24/96; a device that allows users to plug in four mike or line inputs and convert them at 24/96.

- AKM Semiconductor: A wide range of A-D and D-A converters

and codecs, including 192 kHz, delta-sigma conversion, and multi-channel units.

- Alesis: Masterlink ML-9600 disc recorder.

- Apogee Electronics: AD-8000, PSX-1000, and Rosetta A-D converters.

- Benchmark: AD2408-96 converter.

- BSS: FDS-366 Omnidrive Compact Plus speaker management system.

- Burr-Brown: PCM1600 six-channel D-A converter.

- Cakewalk: Pro Audio 9 digital audio/MIDI software.

- Cirrus Logic: various A-D and D-A converter chips.

- Crane Song: the upcoming Spider eight-channel mike-preamp/converter.

- Crookwood: Mastering Brick processor line.

- dB Technologies: AD122-96, DA924, and dB 44-96 converter systems; also, dB3000S Digital Optimizer.

- dbx: Quantum Digital Mastering Processor.

- Digram: a wide range of PC sound cards.

- Digital Conversion Systems (dCS): Most of the company's A-D and D-A converters feature 24-bit resolution and the capacity to sample at 96 kHz. Its top-of-the-line

models, the 904 ADC and 954 DAC, can operate at 192 kHz and have Direct Stream Digital (DSD) outputs.

- Euphonix: System 5 console.

- Fairlight: Merlin hard-disc multitrack recorder.

- Genex: GX8000 and GX8500 hard-disc recorders.

- Junger: Accent1 and Accent2 digital processors.

- Lucid Technology: AD9624 and DA9624 converters.

- Mackie: HDR24/96 hard-disc recorder.

- Merging Technologies: Spynx Modular High Resolution Audio Interface.

- Pow-r Consortium: Made up of representatives from Millennia Media, Weiss Engineering, Lake DSP, and Z-Systems, Pow-r Consortium developed the Psychoacoustically Optimized Wordlength Reduction (Pow-r) algorithm.

- Mytek Digital: DAW 9624 workstation, Master 9624 recorder, and 8x96 series eight-channel converters.

- Nagra: Nagra D digital open reel recorder.

- Otari: Advanta digital console.

- Pacific Microsonics: Model Two HDCD processor.

- Sonic Solutions: Sonic Studio HD, Sonic DVDit, Sonic DVD Creator, and Sonic DVD Fusion digital

audio workstations.

- Sonifex: RB-DDA6A AES/EBU digital distribution amplifier; RB-ADDA converter; RB-SC1 sample-rate converter.

- Sonorus: Modular/8 eight-channel A-D and D-A converter.

- Sony: DSD technology, which

underlies Sony's Super Audio CD format.

- Tascam: MX-2424 hard-disc recorder/editor.

- Weiss: a range of digital equalizers for mastering applications (also, see Pow-r Consortium, above).



**King Size Sound.** Producer/engineer Joe Chicarelli worked at King Size Sound Labs in Chicago on the second album by Almo Sounds group the Pulsars. Shown standing, from left, are engineer Mike Hagler and band member Dave Tromfio. Seated, from left, are band member Harry Tromfio and Chicarelli, who is producing the album.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 6, 1999)

| CATEGORY                                | HOT 100   | R&B  | COUNTRY  | ALBUM ROCK   | DANCE-SALES   |
|---|---|--|--|--|---|
| TITLE<br>Artist/<br>Producer<br>(Label) | SMOOTH<br>Santana Feat. Rob<br>Thomas/<br>M. Serletic<br>(Arista) | SATISFY YOU<br>Puff Daddy Feat.<br>R. Kelly/<br>S. Combs, J. Walker<br>(Bad Boy/Arista)    | I LOVE YOU<br>Martine McBride/<br>M. McBride, P. Worley<br>(RCA) | HIGHER<br>Creed/<br>J. Kurzweg<br>(Wind-Up)        | HEARTBREAKER<br>Mariah Carey Feat.<br>Jay-Z/<br>M. Carey, DJ Clue<br>(Columbia) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)   | FANTASY<br>(Berkeley, CA)<br>David Thoener                        | CHICAGO<br>TRAX/DADDY'S HOUSE<br>(Chicago/New York)<br>Michael Patterson<br>Joey Donatello | THE MONEY PIT<br>(Nashville)<br>Clarke Schleicher                | A HOUSE ON BAUM<br>RD., FL<br>John Kurzweg         | QUAD/CAPRI DIGITAL<br>(New York/Capri, ITALY)<br>Dana Jon Chappelle             |
| CONSOLE(S)/<br>DAW(S)                   | Neve 8108   | SSL 4072E w/<br>G computer/<br>Neve VR 60  | Neve 8078 80 channel   | Pro Tools  | SSL 6000  |
| RECORDER(S)                             | Studer A-800  | Studer A800 MKIII/<br>Studer A800  | Sony 3348 HR   | Pro Tools  | Studer A827   |
| MIX MEDIUM                              | Pro Tools   | Ampex 499/<br>Quantegy 499   | Quantegy 467   | Pro Tools  | Ampex 499   |
| MIX DOWN<br>STUDIO(S)<br>Engineer(s)    | THE RECORD PLANT<br>(Los Angeles)<br>David Thoener                | DADDY'S HOUSE<br>(New York)<br>Prince Charles Alexander                                    | OCEANWAY<br>(Nashville)<br>Clarke Schleicher<br>Jed Hackett      | TRANS CONTINENTAL<br>(Orlando, FL)<br>John Kurzweg | QUAD<br>(New York)<br>Dana Jon Chappelle  |
| CONSOLE(S)/<br>DAW(S)                   | SSL 9000  | Neve VR 60   | SSL 5046G  | SSL 9000   | SSL 4096 G plus   |
| RECORDER(S)                             | dB Technology/GX 8000   | Sony 3348  | Studer A800  | Studer 1/2"  | Studer A827   |
| MASTER<br>MEDIUM                        | HBB Magneto Optical<br>Disk                                       | Quantegy 499   | Quantegy GP9   | Ampex 499  | BASF 900  |
| MASTERING<br>Engineer                   | A&M<br>Stephen Marcussen  | POWERS HOUSE OF<br>SOUND<br>Herb Powers  | GEORGETOWN<br>MASTERS<br>Denny Purcell                           | STERLING SOUND<br>Ted Jensen                       | POWERS HOUSE OF<br>SOUND<br>Herb Powers   |
| CD/CASSETTE<br>MANUFACTURER             | BMG   | BMG  | BMG  | BMG  | Sony  |

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# RIAA Aids Police In Piracy Arrests

**RIAA'S PIRATE CRACKDOWN:** In the past six weeks, three individuals have earned jail time and fines, thanks to police arrests executed with the assistance of the Recording Industry Assn. of America (RIAA).

In addition, the arrest of one suspect may have led to the closure of a high-powered counterfeit operation.

On Oct. 26, officers of the Los Angeles Police Department's Financial Crimes Section, assisted by RIAA staff, arrested **Alfonso Najera**, nicknamed **Muñeco**. Allegedly confiscated at the time of the arrest were 1,000 pirate CD-Rs, several thousand illicit inlay and rear-tray cards, and over 300 blank CD-Rs.

Najera was named in an August search warrant carried out by police and the RIAA at a Los Angeles motel that was allegedly being used to house a multimillion-dollar illicit compact disc manufacturing operation. Seized at the time were duplicating equipment and raw materials to manufacture and distribute hundreds of thousands of pirated recordings.

On Oct. 15, **Rosio Ramírez**, whose real name is **Juana Rodríguez**, pleaded guilty to two violations of California's true name and address statute in an L.A. court. Ramírez was sentenced to serve 90 days in county jail and three years formal probation. She was also ordered to pay over \$16,000 in state and victim restitution.

Ramírez was arrested Aug. 23 in Los Angeles after she was found with 900 counterfeit and pirate CD and CD-Rs. Ramírez had been arrested on June 19 for the same violation.

On Oct. 7, a judge in Santa Ana, Calif., sentenced **José Valle** to serve 90 days in county jail and three years formal probation for violation of California's true name and address statute. Valle also was ordered to pay a \$200 fine and make full restitution.

The Westminster, Calif., Police Department, in conjunction with the RIAA, arrested Valle on May 1 at his storage unit in Santa Ana, where they seized 5,000 counterfeit and pirated CDs and CD-Rs, 206 pirated cassettes, and 10,000 inlay cards. Among the illicit CDs was the appropriately titled "Ladrón Rockero" (Rock Thief), a Spanish rock compilation featuring artists from several labels.

On Sept. 27 in a Los Angeles court, **Alma Soria** was sentenced to serve 90 days in prison and 36 months formal probation for violating California's true name and address statute.



by John Lannert

She also had to pay a \$200 fine. Soria was arrested July 1 by Los Angeles police at the Santee Alley flea market. Police confiscated 360 counterfeit and pirated CDs and over 500 counterfeit watches.

**JUST A REMINDER:** Yes, it is only November, but it is not too early to note that Billboard's 11th Annual International Latin Music Conference is set to take place April 25-27 in Miami Beach. Billboard's sixth annual Latin Music Awards show is booked for April 27 at the Jackie Gleason Theater of the Performing Arts. The awards ceremony will be taped for a subsequent broadcast on U.S. Spanish television network Telemundo.

**STATESIDE BRIEFS:** The U.S. Latin music market, whose hit titles have been sliding lately, should receive a nice shot in the arm on Tuesday (9) with the Sony Discos release of "Desde Un Principio," the greatest-hits package by salsa idol-cum-pop star **Marc Anthony**. Other Sony titles expected to boost the Latin sector are by well-known names, including **Grupomanía** ("Masters Of The Stage," Nov. 23), **Elvis Crespo** ("Elvis Crespo Remixes," Dec. 14), and **Eddie Santiago** ("Celebración—Epic Duets," Dec. 14).

Regional Mexican stations KEXT-FM Albuquerque, N.M., and KMMM-FM Fresno, Calif., and pop station KRNC-FM Fresno have been added to the panel of stations reporting to Hot Latin Tracks. The additions take effect with this issue. There are now 97 stations reporting to Hot Latin Tracks, of which 63 are regional Mexican reporters and 24 are pop reporters.

**RANCHERO EXCELLENCE:** Two superb discs of traditional *ranchera* songs have been recently released by a quartet of Mexico's best-known tenors.

Prominent Mexican indie Discos Continental has dropped "3 Tenores Mexicanos," a package of such famed Mexican tunes as "Cielito Lindo" and

"Júrame," recorded by **Valente Pastro**, **Alberto Angel "El Cuervo,"** and **Humberto Cravioto**.

Earlier this year, the trio of singers teamed for a tour of clubs before making a well-received appearance on popular TV show "Una Tras Otra," hosted by the threesome's friend, the late **Paco Stanley**. Given its strong showing on the TV show, the trio decided to cut a disc.

Another fine *música ranchera* album released by BMG Mexico is "Fernando De La Mora Con El Mariachi Vargas De Tecalitlán." **Fernando De La Mora**, a world-famous opera tenor, started his career singing traditional Mexican songs. De La Mora's disc contains songs few others have covered, although they were penned by such legendary songsmiths as **Tomás Méndez**, **Cuco Sánchez**, and **José Alfredo Jiménez**.

**COMPILING CHILE'S FOLK SOUNDS:** With Chile's Independence Day landing on Sept. 18, three different record companies chose September as the month to issue compilations of Chilean folk music, and so far, sales have not been bad.

EMI Chile's double album "Antología De La Música Folclórica De Chile" has hit 15,000 units, which qual-

(Continued on page 46)

## LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 5 **ALGUNA VEZ** (F.I.P.P., BMI)
  - 24 **ALMA REBELDE** (San Angel)
  - 33 **ATADO A TU AMOR** (World Deep Music, BMI)
  - 26 **BAILAMOS** (Rive Droite, ASCAP/PRS, ASCAP/Right Bank, ASCAP)
  - 16 **BELLA ISHE'S ALL I EVER HAD!** (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
  - 39 **CANDELA** (World Deep Music, BMI)
  - 17 **DE HOY EN ADELANTE** (Rubet, ASCAP/Universal-MCA, ASCAP)
  - 29 **DE TIN MARIN** (Flamingo, BMI)
  - 3 **DIMELO (I NEED TO KNOW)** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
  - 31 **DOS GOTAS DE AGUA** (RAMMS)
  - 4 **EL PODER DE TU AMOR** (Bebu, ASCAP/HRM, ASCAP)
  - 8 **ESCUCHAME** (Estefan, ASCAP/MAF, ASCAP)
  - 23 **ESCUCHAME (Sabrosos)**
  - 30 **ETERNAMENTE** (America Musical SA, DE, CB)
  - 13 **GENIE IN A BOTTLE** (Stephen A. Kipner, ASCAP/EMI April, ASCAP/Appletree, BMI/Griff Griff, ASCAP/WB, ASCAP)
  - 10 **HIELO** (Mexican, ASCAP)
  - 25 **LA PERSONA EQUIVOCADA** (Erami, ASCAP/WB, ASCAP)
  - 35 **LA ULTIMA NOCHE** (Not Listed)
  - 1 **LLEGAR A TI** (Ventura, ASCAP)
  - 14 **LOCO** (M.A.M.P., ASCAP)
  - 12 **MAS GRANDE QUE GRANDE** (Warner-Tamerlane, BMI/A Phantom Vox, BMI)
  - 22 **ME IRE** (Warner/Chappell)
  - 38 **ME VAS A RECORDAR** (Fononmusic, SESAC)
  - 37 **MI GUSTO ES** (Vander, ASCAP)
  - 18 **NECESITO DECIRTE** (Seg Son, BMI)
  - 19 **NO LE RUEGES** (M.A.M.P.)
  - 2 **O TU O NINGUNA** (El Pedrosillo)
  - 28 **PERDONAME** (Vander, ASCAP)
  - 6 **PERO DILE** (PMC, ASCAP)
  - 32 **QUE TE VAS** (Zomba Golden Sands, ASCAP/BMG Songs, ASCAP)
  - 11 **RITMO TOTAL [RHYTHM DIVINE]** (Rive Droite, ASCAP)
  - 40 **SE ME NOTAN TUS BESOS** (Fononmusic, SESAC)
  - 27 **SHAKE YOUR BON-BON** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/F.I.P.P., BMI/DESMOPHOBIA, ASCAP)
  - 15 **SI HE SABIDO AMOR** (Warner-Tamerlane, BMI)
  - 7 **SI NO TE HUBIERAS IDO** (Crisma, SESAC)
  - 21 **TE OFREZCO UN CORAZON** (Not Listed)
  - 9 **TE QUIERO MUCHO** (Copyright Control)
  - 34 **TODO ESTA BIEN** (BMG Songs, ASCAP)
  - 36 **TOTAL YA SE FUE** (Ser-Ca, BMI)
  - 20 **TU ME HACES SONAR** (Ventura, ASCAP)

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# Hot Latin Tracks



| THIS WEEK   | LAST WEEK           | 2 WKS. AGO            | WKS. ON CHART                    | ARTIST<br>IMPRINT/PROMOTION LABEL                                  | TITLE<br>PRODUCER (SONGWRITER)   |
|-------------|---------------------|-----------------------|----------------------------------|--|--|
|             |                     |                       |                                  | <b>▶ No. 1 ◀</b>   |  |
| 1           | 2                   | 3                     | 10                               | <b>JACI VELASQUEZ</b><br>SONY DISCOS †                             | <b>LLEGAR A TI</b><br>M. PEREZ (T. TORRES, A. TALAMANTEZ, A. GRULLON, D. HERNANDEZ)              |
| 2           | 1                   | 2                     | 6                                | <b>LUIS MIGUEL</b><br>WEA LATINA †                                 | <b>O TU O NINGUNA</b><br>L. MIGUEL (J.C. CALDERON)   |
| 3           | 3                   | 1                     | 10                               | <b>MARC ANTHONY</b><br>COLUMBIA/SONY DISCOS †                      | <b>DIMELO</b><br>C. ROONEY (M. ANTHONY, C. ROONEY)   |
| 4           | 4                   | 4                     | 11                               | <b>RICARDO MONTANER</b><br>WEA LATINA                              | <b>EL PODER DE TU AMOR</b><br>B. SILVETTI (R. MONTANER, B. SILVETTI)                             |
| 5           | 5                   | 6                     | 11                               | <b>CHRISTIAN CASTRO</b><br>ARIOLA/BMG LATIN                        | <b>ALGUNA VEZ</b><br>K. SANTANDER (K. SANTANDER)   |
| 6           | 6                   | 5                     | 8                                | <b>VICTOR MANUELLE</b><br>SONY DISCOS                              | <b>PERO DILE</b><br>S. GEORGE (V. MANUELLE)  |
| 7           | 8                   | 16                    | 3                                | <b>MARCO ANTONIO SOLIS</b><br>FONOVISIA                            | <b>SI NO TE HUBIERAS IDO</b><br>B. SILVETTI (M.A. SOLIS)   |
| 8           | 12                  | 9                     | 5                                | <b>CARLOS PONCE</b><br>EMI LATIN †                                 | <b>ESCUCHAME</b><br>M. FLORES (M. FLORES)  |
| 9           | 11                  | 12                    | 6                                | <b>LOS RIELEROS DEL NORTE</b><br>FONOVISIA                         | <b>TE QUIERO MUCHO</b><br>M. MORALES (J. GONZALEZ)   |
| 10          | 10                  | 18                    | 5                                | <b>INDIA</b><br>RMM †  | <b>HIELO</b><br>L. INFANTE (R. PEREZ, BOTUJA)  |
|             |                     |                       |                                  | <b>▶ GREATEST GAINER ◀</b>   |  |
| 11          | 38                  | —                     | 2                                | <b>ENRIQUE IGLESIAS</b><br>INTERSCOPE/UNIVERSAL LATINO †           | <b>RITMO TOTAL</b><br>M. TAYLOR, B. RAWLING (M. TAYLOR, P. BARRY)                                |
| 12          | 7                   | 7                     | 7                                | <b>EDNITA NAZARIO</b><br>EMI LATIN †                               | <b>MAS GRANDE QUE GRANDE</b><br>D. DEL INFANTE (R. ROSA, L. GOMEZ ESCOLAR)                       |
| 13          | 21                  | —                     | 5                                | <b>CHRISTINA AGUILERA</b><br>RCA/BMG LATIN †                       | <b>GENIE IN A BOTTLE</b><br>D. FRANK, S. KIPNER (S. KIPNER, D. FRANK, P. SHEYNE)                 |
| 14          | 14                  | 8                     | 28                               | <b>ALEJANDRO FERNANDEZ</b><br>SONY DISCOS †                        | <b>LOCO</b><br>PRAMIREZ (MASSIS)   |
| 15          | 9                   | 11                    | 10                               | <b>ALEJANDRO FERNANDEZ</b><br>SONY DISCOS                          | <b>SI HE SABIDO AMOR</b><br>PRAMIREZ (H. ESTRADA)  |
| 16          | 15                  | 13                    | 19                               | <b>RICKY MARTIN</b><br>C2/SONY DISCOS †                            | <b>BELLA</b><br>G. NORIEGA, R. ROSA (J. SECADA, G. NORIEGA, R. ROSA, L. GOMEZ ESCOLAR)           |
| 17          | 17                  | 14                    | 23                               | <b>MILLIE</b><br>EMI LATIN †                                       | <b>DE HOY EN ADELANTE</b><br>R. PEREZ (R. PEREZ)   |
| 18          | 13                  | 19                    | 43                               | <b>CONJUNTO PRIMAVERA</b><br>FONOVISIA                             | <b>NECESITO DECIRTE</b><br>J. GUILLÉN (R. GONZALEZ, MORAN)                                       |
| 19          | 23                  | 26                    | 5                                | <b>CONJUNTO PRIMAVERA</b><br>FONOVISIA                             | <b>NO LE RUEGES</b><br>V. MATA (J. ARMENTA)  |
| 20          | 26                  | 31                    | 4                                | <b>MDO</b><br>SONY DISCOS  | <b>TU ME HACES SONAR</b><br>A. JAEN (A. TALAMANTEZ, A. GRULLON, T. TORRES)                       |
| 21          | 28                  | 35                    | 3                                | <b>BANDA EL RECODO</b><br>FONOVISIA                                | <b>TE OFREZCO UN CORAZON</b><br>NOT LISTED (G. ADOLFO)   |
| 22          | 19                  | 22                    | 9                                | <b>LUIS FONSI</b><br>UNIVERSAL LATINO                              | <b>ME IRE</b><br>NOT LISTED (A. MATHEUS)   |
| 23          | 24                  | 38                    | 3                                | <b>LOS SABROSOS DEL MERENGUE</b><br>CAIMAN                         | <b>ESCUCHAME</b><br>J. SABALIER (J. M. FONSECA)  |
| 24          | 18                  | 25                    | 6                                | <b>LIMITE</b><br>UNIVERSAL LATINO                                  | <b>ALMA REBELDE</b><br>J. CARRILLO, G. PADILLA (J. AVENDANO)                                     |
| 25          | 20                  | 20                    | 11                               | <b>MELINA LEON WITH VICTOR MANUELLE</b><br>SONY DISCOS             | <b>LA PERSONA EQUIVOCADA</b><br>E. REYES (A. MONTALBAN, E. REYES)                                |
| 26          | 16                  | 10                    | 22                               | <b>ENRIQUE IGLESIAS</b><br>FONOVISIA/INTERSCOPE/UNIVERSAL LATINO † | <b>BAILAMOS</b><br>M. TAYLOR, B. RAWLING (P. BARRY, M. TAYLOR)                                   |
| 27          | 34                  | —                     | 2                                | <b>RICKY MARTIN</b><br>C2/SONY DISCOS †                            | <b>SHAKE YOUR BON-BON</b><br>G. NORIEGA (R. ROSA, G. NORIEGA, D. CHILD)                          |
| 28          | 27                  | 17                    | 3                                | <b>PEPE AGUILAR</b><br>MUSART/BALBOA                               | <b>PERDONAME</b><br>PAGUILAR (FATO)  |
| 29          | 33                  | 40                    | 3                                | <b>LOS TUCANES DE TIJUANA</b><br>EMI LATIN †                       | <b>DE TIN MARIN</b><br>M. QUINTERO LARA (M. QUINTERO LARA)                                       |
| 30          | 25                  | 21                    | 6                                | <b>VICENTE FERNANDEZ</b><br>SONY DISCOS                            | <b>ETERNAMENTE</b><br>PRAMIREZ (C. GONZALEZ)   |
| 31          | 32                  | —                     | 3                                | <b>BANDA MAGUEY</b><br>RCA/BMG LATIN                               | <b>DOS GOTAS DE AGUA</b><br>E. SOLANO (L.M. DUENAS)  |
| 32          | 31                  | 28                    | 15                               | <b>GEORGE LAMOND</b><br>PRESTIGIO/SONY DISCOS †                    | <b>QUE TE VAS</b><br>M. BONILLA (J. GABRIEL)   |
| 33          | 40                  | 32                    | 14                               | <b>CHAYANNE</b><br>SONY DISCOS †                                   | <b>ATADO A TU AMOR</b><br>ESTEFANO (ESTEFANO)  |
| 34          | 22                  | —                     | 2                                | <b>JUAN GABRIEL</b><br>ARIOLA/BMG LATIN                            | <b>TODO ESTA BIEN</b><br>J. GABRIEL (J. GABRIEL)   |
| 35          | <b>NEW ▶</b>        | 1                     |                                  | <b>DIEGO TORRES</b><br>RCA/BMG LATIN                               | <b>LA ULTIMA NOCHE</b><br>D. TORRES, C. LOPEZ, S. SCHON (D. TORRES, C. LOPEZ, R. MED, S. BAYLAC) |
| 36          | <b>RE-ENTRY</b>     | 3                     |                                  | <b>LOS INVASORES DE NUEVO LEON</b><br>EMI LATIN †                  | <b>TOTAL YA SE FUE</b><br>R. LEJIA (G. ABREGO, R. RIOS)  |
| 37          | <b>NEW ▶</b>        | 1                     |                                  | <b>EZEQUIEL PENA</b><br>FONOVISIA                                  | <b>MI GUSTO ES</b><br>E. PENA (S. LOZANO BLANCAS)  |
| 38          | <b>RE-ENTRY</b>     | 9                     |                                  | <b>LOS ANGELES DE CHARLY</b><br>FONOVISIA                          | <b>ME VAS A RECORDAR</b><br>I. RODRIGUEZ (A. VEZZANI)  |
| 39          | <b>RE-ENTRY</b>     | 5                     |                                  | <b>NOELIA</b><br>FONOVISIA   | <b>CANDELA</b><br>M. AZEVEDO (ESTEFANO)  |
| 40          | 37                  | 36                    | 4                                | <b>GRACIELA BELTRAN</b><br>EMI LATIN †                             | <b>SE ME NOTAN TUS BESOS</b><br>R. GUADARRAMA (M. MARROQUIN)                                     |
| <b>POP</b>  |                     | <b>TROPICAL/SALSA</b> |                                  | <b>REGIONAL MEXICAN</b>  |  |
| 24 STATIONS |                     | 16 STATIONS           |                                  | 63 STATIONS  |  |
| 1           | JACI VELASQUEZ      | 1                     | VICTOR MANUELLE                  | 1  | LOS RIELEROS DEL NORTE   |
| 2           | LUIS MIGUEL         | 2                     | MARC ANTHONY                     | 2  | CONJUNTO PRIMAVERA   |
| 3           | MARC ANTHONY        | 3                     | INDIA                            | 3  | CONJUNTO PRIMAVERA   |
| 4           | RICARDO MONTANER    | 4                     | LUIS MIGUEL                      | 4  | BANDA EL RECODO  |
| 5           | CARLOS PONCE        | 5                     | RICARDO MONTANER                 | 5  | LIMITE   |
| 6           | CHRISTIAN CASTRO    | 6                     | JACI VELASQUEZ                   | 6  | LOS TUCANES DE TIJUANA   |
| 7           | MARCO ANTONIO SOLIS | 7                     | CHRISTINA AGUILERA               | 7  | BANDA MAGUEY   |
| 8           | EDNITA NAZARIO      | 8                     | LOS SABROSOS DEL MERENGUE        | 8  | VICENTE FERNANDEZ  |
| 9           | MDO                 | 9                     | GEORGE LAMOND                    | 9  | LOS INVASORES DE NUEVO LEON  |
| 10          | VICTOR MANUELLE     | 10                    | EDNITA NAZARIO                   | 10   | LOS ANGELES DE CHARLY  |
| 11          | ENRIQUE IGLESIAS    | 11                    | JUAN LUIS GUERRA 440             | 11   | EZEQUIEL PENA  |
| 12          | RICKY MARTIN        | 12                    | MELINA LEON WITH VICTOR MANUELLE | 12   | GRACIELA BELTRAN   |
| 13          | LUIS FONSI          | 13                    | CARLOS PONCE                     | 13   | JACI VELASQUEZ   |
| 14          | RICKY MARTIN        | 14                    | RICKY MARTIN                     | 14   | PRISCILLA Y SUS BALAS DE PLATA   |
| 15          | DIEGO TORRES        | 15                    | LAZZ                             | 15   | INTOCABLE  |

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.



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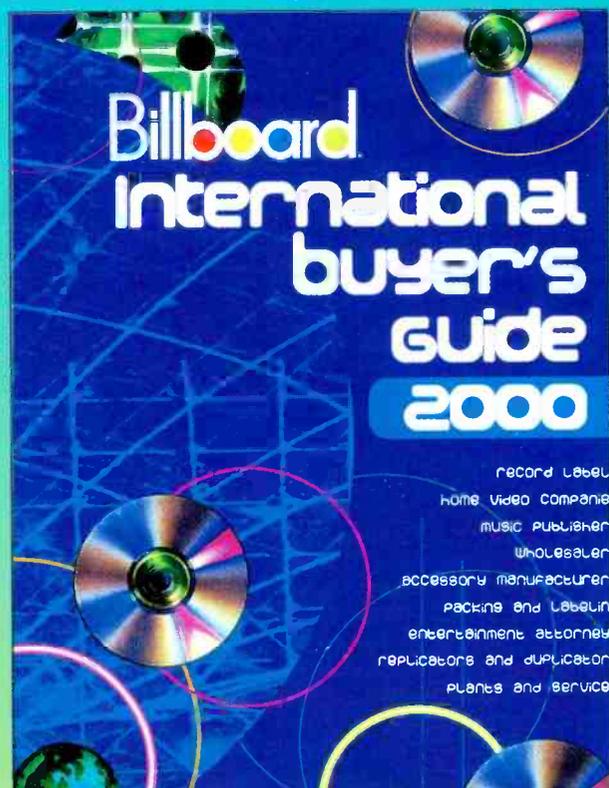
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## Artists & Music

### NOTAS

(Continued from page 44)

ifies the title for gold certification in Chile.

Sony Chile's millennium-themed set "El Último Septiembre Del Siglo" has moved 12,000 pieces. ARCI/Warner Music Chile has been the least successful, as it has moved just 12,000 units of its six multi-artist albums packaged under the series title "Chile Y Su Folklore." The series features 100 songs recorded from the '50s to the '70s.

Musical styles aside, there are other similarities among these releases. Different renditions of some songs appear in either all or two of the collections. "El Guatón Loyola" and "La Consentida" are on all of the sets. And "El Gorro De Lana," a tune inspired by the distinctive, waltz-influenced music from the southern islands of Chiloe, is found in three different versions.

**OCTOBER HEADS SOUTH:** In the 70th anniversary month of the biggest stock market crash of all time, sales of titles appearing on The Billboard Latin 50 thankfully did not repeat the nosedive of 1929.

Still, the numbers for the charting titles in the four-week period from Sept. 28 to Oct. 26 dropped 15% from the previous month to 566,500 pieces—the lowest monthly tally since February, when 464,000 units were sold.

Sales were down across the genre board, but in the tropical/salsa category, the numbers plummeted 18% from September.

Following are the sales figures for October, September, and October 1998.

The Billboard Latin 50: October: 566,500 units; weekly average: 141,500 units. September: 667,500 units; weekly average: 167,000 units. October 1998: 453,500 units; weekly average: 113,500 units.

Pop genre chart: October: 238,500 units; weekly average: 59,500 units. September: 300,500 units; weekly average: 75,000 units. October 1998: 222,500 units; weekly average: 55,500 units.

Tropical/salsa genre chart: October: 168,000 units; weekly average: 42,000 units. September: 205,000 units; weekly average: 51,500 units. October 1998: 122,000 units; weekly average: 30,500 units.

Regional Mexican genre chart: October: 129,500 units; weekly average: 32,500 units. September: 136,000 units; weekly average: 34,000 units. October 1998: 86,000 units; weekly average: 21,500 units.

**PRIMAVERA AT 43:** Conjunto Primavera's "Necesito Decirte" (Fonovisa) moves into second place in chart longevity on Hot Latin Tracks, with 43 weeks. The longest-running single is Vicente Fernández's "Me Voy A Quitar De En Medio" (Sony Discos), which hit the current record of 52 weeks earlier this year.

**CHART NOTES, RADIO:** The first time is the charm for Sony Discos' Jaci Velásquez, as her debut Spanish-language single, "Llegar A Tí," reaches the pinnacle of Hot Latin Tracks with 19.7 million audience impressions, up

1.6 million from last issue. Velásquez, a contemporary Christian music powerhouse in the English market, is the first act to scale Hot Latin Tracks with a spiritual-themed single.

Likewise, "Llegar A Tí" climbs to No. 1 on the pop genre chart with 13 million impressions, up 200,000 from last issue.

Los Rieleros Del Norte's "Te Quiero Mucho" (Fonovisa) stays put atop the regional Mexican genre charts for the third week running on 7.9 million impressions, down 300,000 from last issue.

After a two-week absence, Víctor Manuelle's "Pero Dile" (Sony Discos) moves back into first place on the tropical/salsa chart with 11 million impressions, up 1.1 million from last issue.

Elsewhere, Enrique Iglesias' "Ritmo Total" (Interscope/Universal Latino) kites 38-11 on a hefty gain of 3.2 million impressions to 7.8 million. "Ritmo Total" is the second uptempo single for the Spanish balladeer, whose English-language set "Enrique" bows Nov. 23 on Interscope.

Also noteworthy is the 21-13 jump made by Christina Aguilera's "Genie In A Bottle" (RCA/BMG Latin). Aguilera's former chart-topper on the Hot 100 adds 1.3 million impressions for a total of 7.2 million.

**CHART NOTES, RETAIL:** Though sales of titles appearing on The Billboard Latin 50, which is unpublished this issue, remain on the downturn, there was a scant 2,500-unit dip from the last issue.

In its seventh week on The Billboard Latin 50, Luis Miguel's chart-topping set "Amarte Es Un Placer" (WEA Latina) continues to seek a sales plateau. Unit figures this issue for the top-selling disc again are off sharply, at 16%, to 8,000 pieces. The No. 1 title on the pop genre chart for seven weeks, "Amarte Es Un Placer," tanks 143-176 on The Billboard 200.

Also down big, at 15%, to 5,000 units, is Víctor Manuelle's "Inconfundible" (Sony Discos), which, nonetheless, sits atop the tropical/salsa chart for the fifth week running.

Fonovisa's standout purveyor of banda music, Banda El Recodo, enters the apex of the regional Mexi-



**Fonovisa Re-signs Flores.** Guillermo Santiso, left, president/CEO of Fonovisa, puts the finishing touches on the contract renewal made between the label and Yesenia Flores, right. Flores' next disc is due in December.

can genre chart with "Lo Mejor De Mi Vida," a 4,000-unit seller. It bows on The Billboard Latin 50 at No. 7.

This issue's greatest gainer is Los Rieleros Del Norte's "De Corazón Norteño" (Fonovisa), up 18-14 on a robust 20% spike to 3,000 units.

New to The Billboard Latin 50 this issue is El Símbolo's "No Pares" (Fonovisa), which enters the chart at No. 41 on 1,200 pieces, thanks, in part, to a heavy TV campaign by Fonovisa on U.S. Spanish network Univision.

**SALES STATFILE:** The Billboard Latin 50: this issue: 122,000 units; last issue: 124,500 units; similar issue last year: 115,000 units.

Pop genre chart: this issue: 48,500 units; last issue: 50,500 units; similar issue last year: 61,000 units.

Tropical/salsa genre chart: this issue: 34,000 units; last issue: 35,500 units; similar issue last year: 26,500 units.

Regional Mexican genre chart: this issue: 32,500 units; last issue: 31,500 units; similar issue last year: 21,500 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Sergio Fortuño in Santiago, Chile.



**CISAC'S Santiago Welcome.** Chilean authors' rights society Sociedad Chilena Del Derecho De Autor (SCD) recently held a launch ceremony for the 42nd Authors World Congress, CISAC 2000, set for September 2000 in Santiago, Chile. Shown, from left, are Marino Porzio, president of the World Intellectual Property Organization's General Assembly; Eric Baptiste, general secretary of CISAC; José Pablo Arellano, Chile's minister of education; and Cecilia Echenique, VP of SCD.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Mushroom Marketing Launched

### Label Founder Gudinski Also Starts Up Record Company

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Michael Gudinski, who sold his Mushroom Records to Rupert Murdoch's News Corp. in September 1998 (Billboard, Sept. 19, 1998), is returning to the spotlight with a marketing company and a boutique record label.

Mushroom Marketing (under the News Corp. deal, Gudinski still retains the Mushroom name) has been set up with Mushroom Records' former director of strategic marketing, Carl Gardiner, to work with corporations and artists to provide opportunities for endorsements, street-level campaigns, and licensing of tracks to fit products.

Gudinski founded Mushroom in 1973 at the age of 20; it subsequently grew into Australia's premier indie label group, claiming 10% market share in the mid-'80s. By utilizing Mushroom's in-house divisions, which included the record label, publishing, a booking agency, a tour company, licensing, and merchandising, Gudinski pioneered the use of major corporate funding and link-ups for projects in the local music industry.

In October 1998, as the culmination of its 25th anniversary celebrations, a

Mushroom concert was held at the Melbourne Cricket Grounds. A tie-in with the country's largest telecommunications company, Telstra, saw that operation absorb most of the \$1.2 million Australian (\$800,000) costs of staging the show. The star-studded event was also a major ratings success on TV for the Ten Network.

Subsequently, Gudinski was named

*'I don't want to have any more than six signings on the label'*

—MICHAEL GUDINSKI—

marketer of the year by the Australian Marketing Institute at its annual conference Oct. 20 in Melbourne.

Now, with the completion of a one-year no-competition clause with Murdoch in September, Gudinski is setting up Liberation Records with Warren Costello, former managing director of Mushroom. Costello resigned from Mushroom six months ago and is a music consultant for Telstra, which is

testing an online CD and video retail site (Billboard Bulletin, Sept. 27).

Gudinski and Costello intend to keep Liberation, unlike Mushroom, as a small operation. Rather than hire a large staff, specialists will be subcontracted according to the project and the artist. "I don't want to have any more than six signings on the label," Gudinski tells Billboard.

Liberation's first project, due December, is an album of musical performances from the Ten Network's TV discussion show "The Panel." Another project, set for January, is a five-CD set of the top 100 Australian songs, as voted for by readers of select national newspapers. The results will be broadcast nationally on Channel 7 and on the Austereo radio network on New Year's Eve. Both releases will be distributed through Sony Music, but no long-term deal has been inked for the label.

Gudinski says corporate funding will be tapped for various projects he is working on, including a live show associated with the top 100 Australian songs poll; a series of shows featuring new acts to tap the growing 9- to 18-year-old consumer market; and the launch of the first two movies through Mushroom Films.

## Womex: Brazilian Music At Center Stage

BY NIGEL WILLIAMSON

BERLIN—The sounds of Brazil dominated this year's Womex, the annual worldwide music trade fair held Oct. 28-31 in Berlin.

The Brazilian presence was bolstered by an initiative of the Brazilian government's new Department for Music and the Performing Arts (part of Brazil's Ministry of Culture). Sponsored by the ministry, representatives from 20 Brazilian independent labels and production companies traveled to Europe, and seven Brazilian acts were showcased. They included the 62-year-old virtuoso guitarist Bade Powell; Cascabulho; the diva Silvia Torres; and Lenine—who enjoyed a particularly favorable reaction.

It was the first time Womex had agreed to music from one particular territory being designated as a theme for the trade fair.

In a personal message to the more than 1,000 delegates, Francisco Wefort, the Brazilian cultural minister, said, "Brazilian music is one of the fastest growing in the world, enormously varied, and with a wide range of creative output. We hope that the first Brazilian presence at Womex will establish a continuous and ever-growing interest in our music."

During the event, Paulo Andre—producer of Sbruil Pro Rock, one of

the largest annual music festivals in Brazil—chaired a panel session on "The Diversity Of Brazilian Music And How To Break It Into The International Market."

At the close of the event, the inaugural Womex Award for outstanding contribution to world music was presented to Nick Gold, head of World Circuit Records, and Juan de Marcos Gonzalez, the Cuban arranger and leader of the Afro-Cuban All Stars.

The award was made in recognition of the success of the World Circuit Grammy-winning album "Buena Vista Social Club," on which Gonzalez was responsible for many of the arrangements.

Presenting the award, Gerald Seligman, managing director of EMI's Hemisphere label, said, "When World Circuit made this album we all knew it was good and knew it would find a nice little audience. Buena Vista and its associated projects have now sold millions and opened up a huge new market. And they have done it with no crossover, remixes, or sampling but using instead the tools of integrity, trust, and respect."

Gonzalez said the award belonged to "all Cuban music" and expressed his gratitude to the musicians. "This is the beginning of a new era for Cuban music," he said.



Shown at the presentation of the inaugural Womex Award for outstanding contribution to world music, from left, are Johannes Theurer, Womex chairman and head of the music department at SFB4 Radio MultiKulti; joint award recipients Juan de Marcos Gonzalez of the Afro-Cuban All Stars and Nick Gold, director/owner of World Circuit Records; and Gerald Seligman, managing director of EMI U.K.'s Hemisphere label.

## European Radio Urged To Harness Lobbying Power

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

BRUSSELS—European radio broadcasters who gathered Oct. 24-26 in Brussels for the seventh National Assn. of Broadcasters (NAB) European Radio Conference were urged to present a united front to lobby European Union (EU) policymakers.

That plea came from Eddie Fritts, president/CEO of U.S. trade group NAB. Addressing the 350 delegates at the conference, Fritts urged European broadcasters to follow the example of lobbying groups in the U.S.

"You don't realize how important and powerful you are in your own countries—you have the ability to motivate your community," Fritts told delegates, who included representatives of public broadcasters and of major commercial radio groups across Europe. Fritts suggested that broadcasters organize a working body to present all their pleas to EU. "It won't be quick or easy, but you have to start somewhere," he said.

Fritts' comments came in the wake of disappointment from NAB organizers when no one from the European Commission (EC) answered an invitation to address delegates.

The only EC presence was through a letter from Viviane Reding, the new commissioner for education and culture, which was read to all the participants by Fritts. In it, Reding referred to the "European model of broadcasting," which she described as "a healthy mix of private and public radios, each providing this vibrant sector with business acumen, public service information, culture, and technological innovation."



BROWN

She explained that her department is currently conducting "an in-depth study of the sector" with the goal of pointing out "a number of issues which will affect radio's transition to digital."

Reding's letter was seen as a sign at NAB that broadcasters are making progress with government. However, Paul Brown, president of the Assn. of European Broadcasters and the U.K.'s Commercial Radio Companies Assn., while appreciating demands on commissioners' time, regretted the lack of EC representation, asking: "Where else will you get so many broadcasters?"

Brown says there is a case for

broadcasters to unite and lobby EU policymakers more fiercely. He admits that public networks, through their body the European Broadcasting Union, "are very efficient and do a cracking job" but that the commercial sector lags behind.

Yet Brown is convinced that uniting to lobby the EU "is worth the trouble." He listed among the issues at stake: the role of public broadcasters; the EU copyright directive; the frequency spectrum and its allocation, "which is becoming a European issue"; and the future of digital audio broadcasting technology in Europe.

## Italian Cops Crack Down On Internet Piracy

BY MARK DEZZANI

BOLOGNA, Italy—In what is being called the biggest crackdown on Internet piracy ever carried out here, the country's "Telecom Police"—a special unit of the Italian police force—Oct. 30 raided more than 80 locations nationwide in an operation involving over 100 officers.

An as-yet-unspecified number of consumers are being investigated as a result and could face criminal charges for buying stolen goods.

The police were executing a search

warrant issued by Bologna's public prosecutor. Italy's anti-piracy federation (FPM) reports that police searched private homes around Italy. This followed an investigation that began last May into an illegal Internet mail-order business run by two students in the engineering department of the University of Bologna.

The students, identified only as 20-year-old "Amos" and 24-year-old "Miks," were allegedly distributing pirate music and CD game compila-

tions. In a raid on the students' operation, police seized 30,000 pirate CDs, 96 computers, and several printers and CD burners.

"This is the first time that consumers of illegal music face criminal charges for receiving stolen goods via the Internet," says FPM president Enzo Mazza. He adds, "Under Italian law, the consumers face a maximum jail term of eight years, while the maximum prison term for the students who face charges of copyright infringement is just three years."

# Taxiride Takes Warner To Oz Chart Peak

BY CHRISTIE ELIEZER

SYDNEY—Warner Music Australia has capped its push on new domestic releases by landing its first chart-topping debut album by an Australian act.

In the week ending Oct. 30, Melbourne alternative rock four-piece Taxiride's "Imagine" entered the Australian Record Industry Assn. (ARIA) chart at No. 1. It was released Oct. 18, after notching up advance sales of 35,000 units. "Imagine" is the fourth of five key Warner local releases released prior to the Christmas period.

Labels here generally delay domestic releases until January to avoid being swamped by international big-act releases and reissues. But Warner is keen to buck the trend.

"You don't have to differentiate your domestic roster if you believe in the artist and the product, and if the timing is right," says Warner chairman Shaun James. "You work on the positive that Australian artists give you greater availability than overseas ones."

The five albums each have their own marketing strategy. "They're all from different genres and different stages of development," says Mark Pope, Warner's GM, Australian artists. Taxiride, for example, is a joint venture—two years in development—by WEA Australia and Sire in the U.S. Its debut single, "Get Set," marrying sitar sounds to lush harmonies, was



TAXIRIDE

picked up by the alternative Triple J network before crossing over to mainstream play on the Triple M and 2DAY networks.

The song went top 10, was certified gold for sales of more than 35,000 units, and tied in the best new talent category at the Oct. 12 ARIA Music Awards. In the U.S., the track's inclusion on the soundtrack to the teen flick "Election" opened it to airplay on alternate rock formats. The band was showcased in the U.S. during a 10-week trek in April and May.

Says band member Dan Hall, "Our musical roots lie in the American West Coast, and the response was immediate." The act will not return to North America until late spring. "We want them to concentrate on the home market this year," says James.

With a second single, "Everywhere You Go," in the top 15 and also certified gold, Warner expects "Imagine" to go platinum (70,000 sales) by Christmas. Warner set up the album with performances at Warner music theme parks, by printing the Taxiride logo on 4 million Coca-Cola drink cups in cinemas, and by including the act in a Pizza Hut swap-card campaign with other Warner signings.

"Imagine," which highlights Taxiride's psychedelic folk tones with strong writing and performances, was recorded in Los Angeles with producer Jack Joseph Puig. James reports that strong international affiliate interest was sparked



JAMES

at April's Warner managing directors conference in Hong Kong, where the band did a four-song set. "They blew everyone away," he says. "They sound different, but it's still an immediate radio-friendly sound."

The act is in the final stages of putting together a promotional tour through Southeast Asia, Japan, Europe, and Latin America in early 2000. A U.S. release for "Imagine" is also being finalized.

Modern rock Triple M Sydney picked both singles out of the box and is still giving them A-rotation play. "Their sound is a bit poppy for us, but it's a good album, and they're researching well," says music director Simon Mumford. The act appeared twice on-air at the station, playing unplugged sets in the week before the album was issued.

Melbourne AC station TTFM (101.1) also made an exception for Taxiride, playing "Everywhere You Go" in the afternoons and nights. "We're more of a pop station," says PD Mike Perso, "but what attracts us to Taxiride is their Beach Boys-type pop harmonies. Plus, it's a great melody, their sound is not abrasive, they have a great image, and there's a big vibe on them."

Retail saw considerable customer anticipation for "Imagine," which pulled in advance figures akin to

(Continued on page 93)

## 'Notre-Dame De Paris' Wins Multiple Awards In Canada

BY LARRY LeBLANC

TORONTO—Rock opera "Notre-Dame De Paris" and its stars swept the 21st annual ADISQ Awards held Oct. 31 at Le Capitole theater in Quebec.

"Notre-Dame De Paris" won five of the event's awards (known as the Félix Awards), including top-selling album of the year for its Chandelle Musique studio soundtrack; top pop album for its Chandelle Musique live-performance boxed set, "Notre-Dame De Paris, L'Integral"; top show of the year; and artist most prominent outside Quebec. The musical's "Le Temps Des Cathedrales" was named top song of the year.

Additionally, two "Notre-Dame" stars were honored at the ADISQ gala—vocalist Garou as best new artist and Disques Artiste singer Bruno Pelletier as top male artist. Hosted by TV personality Veronique Cloutier and broadcast live on Quebec's Radio-Canada TV network, the three-hour show featured performances by Lara Fabian, Michel Rivard, Eric Lapointe, Garou, and Isabelle Boulay.

The show, the regional equivalent of the Juno Awards for Quebec's primarily French-speaking music industry, is sponsored by ADISQ, the association of independent producers and labels that represents 230 Quebec businesses.

Based on Victor Hugo's classic 1831 novel of the same name, "Notre-Dame De Paris" was written by Quebec lyricist Luc Plamondon and French-Italian singer/songwriter Richard Cocciante. It opened in September 1998 in Paris and last March in Montreal.

The studio album "Notre-Dame De Paris," first released in January 1998 on Pomme Music in France,

has sold 3 million copies worldwide, according to Sony Music, which distributes the album outside Canada (Billboard, June 26). It has sold 492,000 units in Canada to date. "Notre-Dame De Paris, L'Integral," originally released in November 1998, has sold 1 million units in France and 50,000 in Canada.

"We're expecting very strong sales until Christmas on both the original 'Notre-Dame' studio album and the boxed set, bearing in mind that by selling half a million copies of an album in Quebec, you're reaching saturation," says Mario Lefebvre, director of Montreal-based Select Distribution, which handles Chandelle Musique.

The other major award winner was rocker Jean Leloup, who did not attend the event. He won three awards: rock album of the year for "Les Fourmis" (Audiogram Records), songwriter of the year, and top concert of the year.

In other categories, Kevin Parent picked up the pop/rock album of the year award for "Grand Parleur Petit Faiseur" (Big Talker Little Doer), on Tacca Musique; rap act Dubmatique won hip-hop album of the year for its 1998 self-titled album, which has sold 75,000 units in Canada to date; grunge rock act Les Colocs was top group of the year; and singer Boulay was named top female artist.

Quebec singer/songwriter/actor Claude Léveillé collected the Tribute Award in acknowledgment of his 45-year career. His compositions have been recorded by Edith Piaf, Monique Leyrac, Andre Gagnon, and Roger Williams.

Just 17 of 53 Félix Awards were presented during the show. The remainder were given out in a non-televvised ceremony Oct. 28 at the Spectrum club in Montreal.

# newslines...

**WHSMITH GROUP PLC (WHS)** saw pre-tax profits drop 5.6% to 134 million pounds (\$221 million) in the 12 months ending Aug. 31 (*Billboard Bulletin*, Oct. 29), down from last year's record 142 million pounds (\$233 million). The drop was less than predicted, however, and the U.K.-based firm achieved sales and profit growth in its core retail business—books/magazines/newspapers, music, and video. Sales from retail were 1.2 billion pounds (\$2 billion), up 3%, with overall group sales 2.4 billion pounds (\$3.9 billion), up 9% from 1998. According to WHS chief executive Richard Handover, the trading environment during the year was "very tough. Against this background, I am very pleased that we have achieved profit growth in continuing retailing businesses of 18%" to 79 million pounds (\$130 million).

Online sales grew 76% to 5 million pounds (\$8 million) in the year—with 4 million pounds (\$6.6 million) of that accounted for by book sales. But WHS Internet trading activities registered an operating loss of 3 million pounds (\$5 million).

TOM FERGUSON

**BERTELSMANN'S ONLINE ARM, BOL**, is to set up music retail sites in four European territories next month. Local sites in the U.K. ([www.uk.bol.com](http://www.uk.bol.com)), Germany ([www.bol.de](http://www.bol.de)), France ([www.bol.fr](http://www.bol.fr)), and the Netherlands ([www.nl.bol.com](http://www.nl.bol.com)) will be followed by Spanish ([www.es.bol.com](http://www.es.bol.com)) and Swiss sites ([www.ch.bol.com](http://www.ch.bol.com)) in early 2000. A BOL spokesman says, "This is a must for us, as we want to be the first international Internet media shop. We have already launched local sites in six countries and also plan to launch in Italy, Japan, Asia, and South America."

LUCY AITKEN

**EMI MUSIC SCANDINAVIA** has acquired Norway's largest independent record company, Norske Gram, from its owner, national TV station TV2, for an undisclosed sum. EMI Scandinavia's president/CEO Michael Ritto says the purchase is "another example of our commitment to local repertoire." According to Norske Gram, its share of the local-repertoire market was 22.4% in 1998. Key acts on the label include pop/rock bands DDE and Postgirobygget, Soda (dance/pop), heavy metal band TNT, and the Oslo Gospel Choir. Norske Gram will continue to operate from Trondheim under Arve Løberg, and no changes will be made to the company's staff. Løberg will report to EMI Norsk managing director Michael Manasse.



RITTO

KAI R. LOFTHUS

**GERMANY'S FIRST ROCK AND POP MUSEUM** is to be established in Gronau (in the Muensterland region), the hometown of rock German musician Udo Lindenberg, who has pledged to assist the project by helping to market the museum and find exhibits for it. The 28,889-square-foot museum will document the history of German pop and rock since the '50s, using interactive media. The complex will also include a working recording studio. Work on converting the site, the turbine hall of a former textiles factory, is to cost about \$9.4 million, with the state of North Rhine-Westphalia contributing \$5.3 million and the Westphalian Museum Office \$1.3 million. The museum is due to be completed by the end of 2001.

WOLFGANG SPAHR

**THE BRITISH PHONOGRAPHIC INDUSTRY (BPI)** has launched what it calls a "major investigation" into illegal MP3 sites, targeting in particular sites that use pornographic material to generate more revenue for pirates. According to BPI company secretary Emma Fanning, "It has always been the case that piracy has links with pornographers and organized crime. The BPI will be doing all it can to track down and remove all illegal sites, taking the firmest legal action if need be." The BPI will take action against the Net pirates and also against sites that direct users toward pirated material.

TOM FERGUSON

**NORWAY'S AFFILIATED GROUP** in the International Federation of the Phonographic Industry (IFPI) is to launch an information service for record companies in Norway called IFPI Rapid. The service, available to IFPI members, will also be open to paying subscribers. It will include E-mail notice on relevant business information and access to a password-protected Web site. The Web site will include monthly sales statistics, airplay and sales charts, newsletters about business trends, gold/platinum awards, interim half-yearly market reports from IFPI in London, details of industry-related contacts, a product database, meeting dates, anti-piracy information, legislative material, and consumer research.

KAI R. LOFTHUS

# HITS OF THE WORLD



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|--|-----------|---|----------------------------------|-----------|--|-------------------------------|-----------|--|--------------------------------------|-----------|---|
| THIS WEEK                                | LAST WEEK | SINGLES   | THIS WEEK                        | LAST WEEK | SINGLES  | THIS WEEK                     | LAST WEEK | SINGLES  | THIS WEEK                            | LAST WEEK | SINGLES   |
| 1  | NEW       | LOVE FLIES L'ARC-EN-CIEL KIDON RECORDS  | 1                                | 1         | SO BIST DU OLI. P. ARIOLA  | 1                             | NEW       | KEEP ON MOVIN' FIVE RCA  | 1                                    | 1         | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA                                |
| 2  | NEW       | HONNOU RINGO SHIINA TOSHIBA/EMI   | 2                                | 4         | SATISFY YOU PUFF DADDY FEATURING R. KELLY                              | 2                             | 3         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA                       | 2                                    | 3         | ALLER PLUS HAUT TINA ARENA COLUMBIA   |
| 3  | NEW       | DIAMOND DUST KYOSUKE HIMURO POLYDOR   | 3                                | 2         | THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL                          | 3                             | 2         | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA   | 3                                    | 5         | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG                                    |
| 4  | 1         | SUBETE E 19 VICTOR  | 4                                | 7         | VATER UNSER E NOMINE POLYDOR   | 4                             | 1         | FLYING WITHOUT WINGS WESTLIFE RCA  | 4                                    | 2         | BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY                                  |
| 5  | 2         | AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT                                      | 5                                | 3         | IHR SEID SO LEISE AQUAGEN ZOMBA  | 5                             | NEW       | HEARTBREAKER MARIAH CAREY COLUMBIA   | 5                                    | NEW       | WHERE I'M HEADED LENE MARLIN VIRGIN   |
| 6  | 6         | LOVE MACHINE MORNING MUSUME ZETIMA  | 6                                | NEW       | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA             | 6                             | 4         | 2 TIMES ANN LEE NEOSYSTEMATIC  | 6                                    | 4         | ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL                                   |
| 7  | 4         | WE CAN'T STOP THE MUSIC DA PUMP AVEV TRAX   | 7                                | 5         | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA                               | 7                             | 8         | BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA   | 7                                    | 10        | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA                          |
| 8  | 5         | GARDEN SUGAR SOUL FEATURING KENJI WARNER  | 8                                | 6         | BLUE (DA BA DEE) EIFFEL 65 HANSA                                       | 8                             | 6         | NOT OVER YOU YET DIANA ROSS EMI  | 8                                    | 8         | UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL                                    |
| 9  | 8         | APOLO PORNO GRAFFITTI SONY  | 9                                | NEW       | SCHON SEIN DIE TOTEN HOSEN EASTWEST                                    | 9                             | NEW       | LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA                                      | 9                                    | 15        | SUMMER SON TEXAS MERCURY/UNIVERSAL  |
| 10                                       | 3         | SEINARU KANEGA HIBIKU YORU TANPOPO ZETIMA   | 10                               | NEW       | IMMER WIEDER LAURA EASTWEST  | 10                            | 5         | DON'T STOP ATB SOUND OF MINISTRY   | 10                                   | 12        | GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY                                   |
| 11                                       | NEW       | KOUFUKURON RINGO SHIINA TOSHIBA/EMI   | 11                               | 10        | LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA                            | 11                            | NEW       | JUMP 'N' SHOUT BASEMENT JAXX XL RECORDINGS                                       | 11                                   | NEW       | BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY                               |
| 12                                       | 7         | PASSAGE (MAXI) MASAYOSHI YAMAZAKI POLYDOR   | 12                               | 8         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS                                    | 12                            | 6         | JESSE HOLD ON B*WITCHED EPIC   | 12                                   | 6         | TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLY-DAY MERCURY/UNIVERSAL            |
| 13                                       | NEW       | KANASHIMI NO BOAT SEIKO MATSUDA MERCURY   | 13                               | 9         | HEARTBREAKER MARIAH CAREY COLUMBIA                                     | 13                            | 9         | BUG A BOO DESTINY'S CHILD COLUMBIA   | 13                                   | 7         | JAMAIS LOIN DE TOI LAAM DLA/EMI   |
| 14                                       | 12        | GOLDFINGER '99 HIROMI GO SONY   | 14                               | 11        | 1, 2, 3 . . . RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH ARIOLA     | 14                            | 14        | BUDDY X 99 DREAM TEEM VS. NENEH CHERRY 4 LIBERTY                                 | 14                                   | 14        | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL/SONY                     |
| 15                                       | 13        | TENSHI NO TAMEIKI MARIYA TAKEUCHI WARNER  | 15                               | NEW       | MAMMA MIA A*TEENS MOTOR/UNIVERSAL                                      | 15                            | NEW       | AFTER THE LOVE HAS GONE STEPS JIVE/ZOMBA   | 15                                   | 13        | UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL                           |
| 16                                       | 11        | SQUALL EIKO MATSUMOTO BMG FUNHOUSE  | 16                               | 12        | DU TRAGST KEINE LIEBE IN DIR ECHT EDEL                                 | 16                            | NEW       | YOU'LL BE IN MY HEART PHIL COLLINS WALT DISNEY                                   | 16                                   | 11        | LA PLAYA LA CLINIQUE VIRGIN   |
| 17                                       | 15        | POLOMELIA COCCO VICTOR  | 17                               | 13        | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR                      | 17                            | 15        | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY                                   | 17                                   | NEW       | JUST ANOTHER DAY SKO VOGUE/BMG  |
| 18                                       | 9         | ITAIKURAI KIMIGA AFURETE IRUYO ZARD B-GRAM  | 18                               | 20        | SHE'S ALL I EVER HAD RICKY MARTIN COLUMBIA                             | 18                            | 15        | WHEN THE HEARTACHE IS OVER TINA TURNER PARLOPHONE                                | 18                                   | 9         | BAILAMOS ENRIQUE IGLESIAS UNIVERSAL   |
| 19                                       | NEW       | BE HONEST TOMOMI KAHALA WARNER  | 19                               | NEW       | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL          | 19                            | 10        | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA                                   | 19                                   | NEW       | SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/BMG                        |
| 20                                       | NEW       | DANCE CAPRICCIO CASCADE POLYDOR   | 20                               | 19        |  | 20                            | 18        |  | 20                                   | NEW       | BLA BLA BLA GIGI D'AGOSTINO ODEON/EMI                                       |
|  |           | <b>ALBUMS</b>   |                                  |           | <b>ALBUMS</b>  |                               |           | <b>ALBUMS</b>  |                                      |           | <b>ALBUMS</b>   |
| 1  | 1         | GLAY HEAVY GAUGE UNLIMITED  | 1                                | NEW       | GENESIS TURN IT ON AGAIN—THE HITS VIRGIN                               | 1                             | NEW       | STEPS STEPTACULAR JIVE/ZOMBA   | 1                                    | NEW       | BRUEL PATRICK JUSTE AVANT BMG   |
| 2  | NEW       | MARIAH CAREY RAINBOW SONY   | 2                                | 1         | BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL                     | 2                             | 1         | SHANIA TWAIN COME ON OVER MERCURY  | 2                                    | 1         | JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL                            |
| 3  | 2         | YUZU YUZUEN SENHA & CO  | 3                                | 4         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WEA          | 3                             | 6         | MACY GRAY ON HOW LIFE IS EPIC  | 3                                    | 3         | VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA                             |
| 4  | 3         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WARNER MUSIC                        | 4                                | 2         | EURYTHMICS PEACE RCA   | 4                             | NEW       | GENESIS TURN IT ON AGAIN—THE HITS VIRGIN   | 4                                    | NEW       | ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL                                  |
| 5  | NEW       | UA TURBO VICTOR   | 5                                | 3         | JOE COCKER NO ORDINARY WORLD EMI                                       | 5                             | 3         | TRAVIS THE MAN WHO INDEPENDIENTE   | 5                                    | 2         | EDDY MITCHELL LES NOUVELLES AVENTURES D'EDDY POLYDOR/UNIVERSAL              |
| 6  | NEW       | TAIYO & CISCOMOON TAIYO & CISCOMOON 1 ZETIMA  | 6                                | 5         | STING BRAND NEW DAY MOTOR/UNIVERSAL                                    | 6                             | 11        | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WEA                    | 6                                    | NEW       | EURYTHMICS PEACE BMG  |
| 7  | NEW       | MEGUMI HAYASHIBARA FUWARI KING  | 7                                | 9         | PET SHOP BOYS NIGHTLIFE EMI  | 7                             | 7         | TOM JONES RELOAD GUT/V2  | 7                                    | 10        | DAVID BOWIE HOURS . . . VIRGIN  |
| 8  | 4         | GLOBE CRUISE RECORD 1995-2000 AVEV TRAX   | 8                                | NEW       | DREAM THEATER METROPOLIS PART 2—SCENES FROM A MEMORY EASTWEST          | 8                             | 8         | S CLUB S CLUB 7 POLYDOR  | 8                                    | 4         | TINA ARENA IN DEEP COLUMBIA   |
| 9  | 5         | HITOMI THERMO PLASTIC AVEV TRAX   | 9                                | 7         | TOM JONES RELOAD v2  | 9                             | 4         | EURYTHMICS PEACE RCA   | 9                                    | 6         | STING BRAND NEW DAY POLYDOR/UNIVERSAL                                       |
| 10                                       | 7         | STEVIE WONDER BALLAD COLLECTION POLYDOR   | 10                               | NEW       | CROSBY, STILLS, NASH & YOUNG LOOKING FORWARD WEA                       | 10                            | 5         | B*WITCHED AWAKE AND BREATHE EPIC   | 10                                   | 16        | LENE MARLIN PLAYING MY GAME VIRGIN  |
| 11                                       | NEW       | NINA NINA SONY  | 11                               | 6         | DAVID BOWIE HOURS . . . VIRGIN   | 11                            | 2         | THE CHARLATANS US AND US ONLY UNIVERSAL  | 11                                   | 5         | BEN HARPER BURN TO SHINE VIRGIN   |
| 12                                       | 8         | MAX MAXIMUM COLLECTION AVEV TRAX  | 12                               | 10        | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST | 12                            | 13        | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA                               | 12                                   | 13        | SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA                           |
| 13                                       | 6         | YOSUI INOUE GOLDEN BEST FOR LIFE  | 13                               | 11        | ECHT FREISCHWIMMER EDEL  | 13                            | 14        | STEREOPHONICS PERFORMANCE AND COCKTAILS v2                                       | 13                                   | 8         | FRANCIS CABREL HORS SAISON COLUMBIA   |
| 14                                       | 10        | BIRD BIRD SONY  | 14                               | 12        | SABRINA SETLUR AUS DER SICHT UND MIT DEN WORT EPIC                     | 14                            | 16        | MARTINE MCCUTCHEON YOU ME & US INNOCENT/VIRGIN                                   | 14                                   | 9         | CELINE DION AU COEUR DU STADE COLUMBIA                                      |
| 15                                       | 11        | SAVAGE GARDEN AFFIRMATION SONY  | 15                               | 8         | DIE FLIPPERS MASKENBALL ARIOLA   | 15                            | 9         | JAMES MILLIONAIRES MERCURY   | 15                                   | 14        | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG                             |
| 16                                       | 9         | ZARD ZARD BEST—REQUEST MEMORIAL B-GRAM  | 16                               | NEW       | BADESALZ VOODOOBABEL SONY MUSIC MEDIA/SONY                             | 16                            | NEW       | BRYAN FERRY AS TIME GOES BY VIRGIN   | 16                                   | 19        | TEXAS THE HUSH MERCURY/UNIVERSAL  |
| 17                                       | NEW       | DREAM THEATER METROPOLIS PART 2: SCENES FROM A MEMORY EASTWEST                                | 17                               | NEW       | ANDRE RIEU DAS JAHRTAUSENFEST POLYDOR                                  | 17                            | 15        | ABBA GOLD—GREATEST HITS POLYDOR  | 17                                   | 11        | EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY                    |
| 18                                       | 15        | EIKO MATSUMOTO FROM THE FIRST TOUCH FUNHOUSE/BMG  | 18                               | 14        | CHRIS DEBURGH QUIET REVOLUTION MOTOR/UNIVERSAL                         | 18                            | 10        | MELANIE C NORTHERN STAR VIRGIN   | 18                                   | 12        | JOE COCKER NO ORDINARY WORLD EMI  |
| 19                                       | NEW       | KYOKO MEMORY LANE POLYDOR   | 19                               | NEW       | BUSH THE SCIENCE OF THINGS MOTOR/UNIVERSAL                             | 19                            | 12        | BARBRA STREISAND A LOVE LIKE OURS COLUMBIA                                       | 19                                   | 7         | LARUSSO SIMPLEMENT ODEON/EMI  |
| 20                                       | 14        | VARIOUS ARTISTS DANCEMANIA X4 TOSHIBA/EMI   | 20                               | 15        | SOUNDTRACK EISKALTE ENGEL VIRGIN                                       | 20                            | 18        | BOYZONE BY REQUEST POLYDOR   | 20                                   | 18        | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NIGHT AND DAY |
|  |           | <b>ALBUMS</b>   |                                  |           | <b>ALBUMS</b>  |                               |           | <b>ALBUMS</b>  |                                      |           | <b>ALBUMS</b>   |
| 1  | 2         | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA/SONY                                       | 1                                | 1         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA             | 1                             | 1         | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG                                 | 1                                    | 2         | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG                                    |
| 2  | 1         | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG  | 2                                | NEW       | LEEF 'BIG BROTHER TUNE' HAN VAN EIJK DINO                              | 2                             | 2         | BLUE (DA BA DEE) EIFFEL 65 SHOCK   | 2                                    | 1         | 50 SPECIAL LUNA POP HITMANIA/UNIVERSAL                                      |
| 3  | 3         | BAILAMOS ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL                                      | 3                                | 3         | R U KIDDIN' ME ANOUK DINO  | 3                             | 4         | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG   | 3                                    | 7         | NEW DAY WYCLEF JEAN FEATURING BONO COLUMBIA                                 |
| 4  | 4         | LAST KISS PEARL JAM EPIC/SONY   | 4                                | 2         | THE ROAD AHEAD CITY TO CITY EMI  | 4                             | 5         | SMOOTH SANTANA BMG   | 4                                    | 4         | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG                            |
| 5  | 5         | BLUE EIFFEL 65 EMI  | 5                                | 6         | KEEP ON MOVIN' FIVE BMG  | 5                             | 3         | DON'T CALL ME BABY MADISON AVENUE VIRGIN   | 5                                    | 3         | SITTING DOWN HERE LENE MARLIN VIRGIN  |
| 6  | 7         | LARGER THAN LIFE BACKSTREET BOYS JIVE/BMG   | 6                                | 8         | BUG A BOO DESTINY'S CHILD COLUMBIA                                     | 6                             | 8         | I KNEW I LOVED YOU SAVAGE GARDEN ROADSHOW/WARNER                                 | 6                                    | 5         | IL MI NOME E' MAI PIU' LIGA/JOVA/PELU WEA                                   |
| 7  | 6         | GUERRILLA RADIO RAGE AGAINST THE MACHINE EPIC/SONY  | 7                                | 4         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA                         | 7                             | 9         | SISTER S2S STD/MFES  | 7                                    | 9         | I SAVED THE WORLD TODAY EURYTHMICS BMG                                      |
| 8  | 9         | ARRIBA JOEE UNIVERSAL   | 8                                | 5         | HET BANANENLIED DE BOSWACHTERS MUSIC NET                               | 8                             | 7         | 2 TIMES ANN LEE TRANSISTOR/BMG   | 8                                    | 12        | BONGO BONG MANU CHAO VIRGIN   |
| 9  | RE        | GOODBYE SPICE GIRLS VIRGIN/EMI  | 9                                | 7         | HEARTBREAKER MARIAH CAREY COLUMBIA                                     | 9                             | 6         | LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA                                      | 9                                    | 14        | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN                             |
| 10                                       | 13        | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE  | 10                               | 12        | THE DOLPHIN'S CRY LIVE MERCURY/UNIVERSAL                               | 10                            | 14        | IF YA GETTIN' DOWN FIVE BMG  | 10                                   | 8         | LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN                                |
| 11                                       | 8         | MUSIC OF MY HEART 'N SYNC & GLORIA ESTEFAN MIRAMAX/EPIC/SONY                                  | 11                               | 11        | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDEL          | 11                            | 10        | UNPRETTY TLC BMG   | 11                                   | 6         | HEARTBREAKER MARIAH CAREY COLUMBIA  |
| 12                                       | NEW       | I KNEW I LOVED YOU SAVAGE GARDEN COLUMBIA/SONY  | 12                               | 10        | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG                               | 12                            | 12        | HEARTBREAKER MARIAH CAREY COLUMBIA   | 12                                   | 10        | IF YOU BELIEVE SASHA WEA  |
| 13                                       | 14        | CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL | 13                               | 9         | GET GET DOWN PAUL JOHNSON NEWS   | 13                            | 18        | BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL                                     | 13                                   | 11        | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL                 |
| 14                                       | 11        | LOST IN YOU GARTH BROOKS AS CHRIS GAINES EMI  | 14                               | 17        | SPLASH THE SUN CLUB EPIC   | 14                            | 13        | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA                                   | 14                                   | 19        | JUST MY IMAGINATION THE CRANBERRIES ISLAND/UNIVERSAL                        |
| 15                                       | NEW       | WAITING FOR TONIGHT (IMPORT) JENNIFER LOPEZ WORK/SONY   | 15                               | 14        | (MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL                             | 15                            | 20        | WEIR KILLING HEIDI ROADSHOW/WARNER   | 15                                   | NEW       | THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL                   |
| 16                                       | 15        | SCAR TISSUE RED HOT CHILI PEPPERS WARNER  | 16                               | 13        | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL               | 16                            | 11        | LAST KISS PEARL JAM EPIC   | 16                                   | 17        | BURNING DOWN THE HOUSE TOM JONES & THE CARDIGANS GUT/MUSHROOM/FESTIVAL      |
| 17                                       | 12        | I NEED TO KNOW MARC ANTHONY COLUMBIA/SONY   | 17                               | NEW       | BACK IN MY LIFE ALICE DEEJAY VIOLENT/JIVE/ZOMBA                        | 17                            | NEW       | CARDIGANS GUT/MUSHROOM/FESTIVAL  | 17                                   | 18        | KISS ME SIXPENCE NONE THE RICHER CGO/EASTWEST                               |
| 18                                       | 10        | MY LOVE IS YOUR LOVE WHITNEY HOUSTON ARISTA/BMG   | 18                               | NEW       | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA                            | 18                            | 19        | SILENCE DELERIUUM NETTWERK/FESTIVAL  | 18                                   | 15        | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL                          |
| 19                                       | RE        | IT'S NOT RIGHT BUT IT'S OKAY (IMPORT) WHITNEY HOUSTON NUMUZIK                                 | 19                               | 15        | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL            | 19                            | 17        | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL                      | 19                                   | 13        | MI CHICO LATINO GERI HALLIWELL EMI  |
| 20                                       | NEW       | I KNEW I LOVED YOU (IMPORT) SAVAGE GARDEN COLUMBIA/SONY                                       | 20                               | 19        | IF I LET YOU GO WESTLIFE BMG   | 20                            | 16        | FOREVER TINA COUSINS JIVE/ZOMBA  | 20                                   | NEW       | YOU'LL FOLLOW ME DOWN SKUNK ANANSIE VIRGIN                                  |
|  |           | <b>ALBUMS</b>   |                                  |           | <b>ALBUMS</b>  |                               |           | <b>ALBUMS</b>  |                                      |           | <b>ALBUMS</b>   |
| 1  | 1         | LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG  | 1                                | 1         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL                            | 1                             | NEW       | SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER  | 1                                    | 1         | LIGABUE MISS MONDO WEA  |
| 2  | 2         | SANTANA SUPERNATURAL ARISTA/BMG   | 2                                | 2         | LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL                            | 2                             | NEW       | RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC                          | 2                                    | NEW       | 883 GRAZIE MILLE FRISONI  |
| 3  | 19        | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/BMG  | 3                                | 10        | R. KELLY R. JIVE/ZOMBA   | 3                             | 2         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL                                      | 3                                    | 2         | ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY                        |
| 4  | 3         | VARIOUS ARTISTS ALL STARS 2000 PL/EMI   | 4                                | 4         | ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL                                 | 4                             | 1         | TAXIRIDE IMAGINATE WEA   | 4                                    | NEW       | F. BATTIATO FLEURS MERCURY/UNIVERSAL  |
| 5  | NEW       | STONE TEMPLE PILOTS NO. 4 ATLANTIC/WARNER   | 5                                | 3         | ILSE DELANGE DEAR JOHN WARNER  | 5                             | 3         | LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL                                  | 5                                    | 3         | MANU CHAO CLANDESTINO VIRGIN  |
| 6  | NEW       | BUSH THE SCIENCE OF THINGS TRAUMA/INTERSCOPE/UNIVERSAL  | 6                                | 8         | A*TEENS THE ABBA GENERATION POLYDOR/UNIVERSAL                          | 6                             | 4         | POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL                                  | 6                                    | NEW       | LUCA CARBONI IL TEMPO DELL'AMORE BMG  |
| 7  | 7         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL   | 7                                | 17        | DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA                     | 7                             | 7         | TOM JONES RELOAD GUT/MUSHROOM/FESTIVAL   | 7                                    | 5         | EURYTHMICS PEACE BMG  |
| 8  | 9         | BACKSTREET BOYS MILLENNIUM JIVE/BMG   | 8                                | 9         | ABBA 25 JAAR NA 'WATERLOO' DEEL 2 POLYDOR/UNIVERSAL                    | 8                             | 10        | EURYTHMICS PEACE BMG   | 8                                    | 4         | JARABE DE PALO LA FLACA VIRGIN  |
| 9  | 4         | CREED HUMAN CLAY EPIC/SONY  | 9                                | 5         | PAUL DE LEEUW STILLE LIEDJES EPIC                                      | 9                             | 5         | RED HOT CHILI PEPPERS CALIFORNICATION WEA  | 9                                    | 6         | STING BRAND NEW DAY POLYDOR/UNIVERSAL                                       |
| 10                                       | 6         | LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL                                       | 10                               | 6         | ACDA EN DE MUNNIK OP VOORRAAD LIVE S.M.A.R.T./SONY                     | 10                            | 11        | BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA  | 10                                   | 11        | DAVID BOWIE HOURS . . . VIRGIN  |
| 11                                       | 5         | LIVE DISTANCE TO HERE RADIOACTIVE/MCA/UNIVERSAL   | 11                               | 16        | RED HOT CHILI PEPPERS CALIFORNICATION WARNER                           | 11                            | 12        | SANTANA SUPERNATURAL BMG   | 11                                   | 10        | THE CRANBERRIES BURY THE HATCHET ISLAND/UNIVERSAL                           |
| 12                                       | 8         | VARIOUS ARTISTS PLANET POP 2000 BMG   | 12                               | 12        | BOYZONE BY REQUEST POLYDOR/UNIVERSAL                                   | 12                            | 6         | VENGABOYS THE PARTY ALBUM! SHOCK JIVE/ZOMBA                                      | 12                                   | NEW       | BLUVERTIGO ZERO NOYS/SONY   |
| 13                                       | 17        | RICKY MARTIN RICKY MARTIN C2/COLUMBIA/SONY  | 13                               | 7         | FRANS BAUER SAMEN MET JOU KOCH   | 13                            | 8         | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA                               | 13                                   | 7         | ANTONELLO VENDITTI GOODBYE NOVECENTO HEINZ RICORDI/BMG                      |
| 14                                       | 11        | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON DUCK/REPRISE/WARNER                 | 14                               | 13        | ABBA 25 JAAR NA 'WATERLOO' POLYDOR/UNIVERSAL                           | 14                            | 9         | GARBAGE VERSION 2.0 MUSHROOM/FESTIVAL  | 14                                   | 9         | MANGO VISTO COSI WEA  |
| 15                                       | 12        | CHANTAL KREVIJAZUK COLOUR MOVING AND STILL COLUMBIA/VEG                                       | 15                               | 14        | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA                     | 15                            | 13        | RICKY MARTIN RICKY MARTIN COLUMBIA   | 15                                   | 8         | RED HOT CHILI PEPPERS CALIFORNICATION WEA                                   |
| 16                                       | NEW       | MELANIE C NORTHERN STAR VIRGIN/EMI  | 16                               | NEW       | CSNY LOOKING FORWARD WARNER  | 16                            | NEW       | PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS (FOR GUATEMALA AND BOSNIA) VOL. 6 VIRGIN | 16                                   | 14        | LENE MARLIN PLAYING MY GAME VIRGIN  |
| 17                                       | NEW       | GENESIS TURN IT ON AGAIN—THE HITS ATLANTIC/WARNER   | 17                               | 11        | BLOF BOVEN EMI   | 17                            | 15        | MACY GRAY ON HOW LIFE IS EPIC  | 17                                   | 18        | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WEA               |
| 18                                       | NEW       | LEANN RIMES LEANN RIMES CURB/WARNER   | 18                               | NEW       | SOUNDTRACK NOTTING HILL MERCURY/UNIVERSAL                              | 18                            | 17        | BOYZONE BY REQUEST POLYDOR/UNIVERSAL   | 18                                   | NEW       | CROSBY, STILLS, NASH & YOUNG LOOKING FORWARD WEA                            |
| 19                                       | 13        | RED HOT CHILI PEPPERS CALIFORNICATION WARNER  | 19                               | NEW       | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WARNER       | 19                            | NEW       | HUMAN NATURE COUNTING DOWN COLUMBIA  | 19                                   | 12        | LUCIO DALLA CIAO PRESSING/BMG   |
| 20                                       | NEW       | RASCALZ GLOBAL WARNING VIK/BMG  | 20                               | RE        | TOY-BOX FANTASTIC EDEL   | 20                            | 16        | LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL                               | 20                                   | 16        | JOVANOTTI CAPO  |

# HITS OF THE WORLD

CONTINUED

| EUROCHART |           | MUSIC & MEDIA   |
|-----------|-----------|---|
| 11/06/99  |           |   |
| THIS WEEK | LAST WEEK | SINGLES   |
| 1         | 1         | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA                          |
| 2         | 2         | BLUE (DA BA DEE) EIFFEL 65 BLISS CO                               |
| 3         | 3         | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA LAUTSTARK/BMG        |
| 4         | 4         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE                          |
| 5         | NEW       | LARGER THAN LIFE BACKSTREET BOYS JIVE                             |
| 6         | 10        | HEARTBREAKER MARIAH CAREY COLUMBIA                                |
| 7         | NEW       | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE              |
| 8         | NEW       | SO BIST DU OLI P. HANSA   |
| 9         | 6         | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS          |
| 10        | NEW       | FLYING WITHOUT WINGS WESTLIFE RCA                                 |
|           |           | ALBUMS  |
| 1         | NEW       | EURHYTHMICS PEACE RCA   |
| 2         | 8         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON REPRISE |
| 3         | 1         | STING BRAND NEW DAY A&M   |
| 4         | 2         | SHANIA TWAIN COME ON OVER MERCURY                                 |
| 5         | 6         | BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN                        |
| 6         | 7         | DAVID BOWIE HOURS . . . VIRGIN                                    |
| 7         | 5         | JOE COCKER NO ORDINARY WORLD PARLOPHONE                           |
| 8         | 4         | TOM JONES RELOAD GUT/72   |
| 9         | 3         | PET SHOP BOYS NIGHTLIFE PARLOPHONE                                |
| 10        | 9         | RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.                |

| MALAYSIA  |           | (RIM) 11/02/99   |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | ALBUMS   |
| 1         | 1         | VARIOUS ARTISTS MTV MOST WANTED HITS UNIVERSAL                   |
| 2         | 4         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WARNER |
| 3         | 2         | VARIOUS ARTISTS BEST '99 MUSIC STREET                            |
| 4         | 6         | VARIOUS ARTISTS WOW SONY   |
| 5         | NEW       | ZHAO CHUAN BE BRAVE ROCK   |
| 6         | RE        | ALEX TO 3D 24BIT (ALEX TO BEST COLLECTION) ROCK                  |
| 7         | 3         | VARIOUS ARTISTS MAX 5 SONY/BMG/WARNER                            |
| 8         | NEW       | VARIOUS ARTISTS JELITA HEBAT BMG                                 |
| 9         | RE        | BACKSTREET BOYS MILLENNIUM JIVE/BMG                              |
| 10        | RE        | FAYE WONG LOVERS AND STRANGERS EMI                               |

| IRELAND   |           | (IRMA/Chart-Track) 10/28/99                                |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES  |
| 1         | NEW       | FLYING WITHOUT WINGS WESTLIFE RCA                          |
| 2         | 3         | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA                   |
| 3         | 2         | BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA                     |
| 4         | NEW       | KEEP ON MOVIN' FIVE RCA                                    |
| 5         | 4         | 2 TIMES ANN LEE SYSTEMATIC/ZYX                             |
| 6         | 6         | IRIS GOO GOO DOLLS HOLLYWOOD/EDTEL                         |
| 7         | 5         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA             |
| 8         | 9         | KING OF MY CASTLE WAMDUE PROJECT ORANGE                    |
| 9         | NEW       | LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA                |
| 10        | RE        | THESE DAYS BRIAN KENNEDY & RONAN KEATING COLUMBIA          |
|           |           | ALBUMS   |
| 1         | RE        | VARIOUS HUGE HITS 1999 GLOBAL/SONY/WARNER                  |
| 2         | 1         | SHANIA TWAIN COME ON OVER MERCURY                          |
| 3         | 3         | DAVID GRAY WHITE LADDER IHT                                |
| 4         | NEW       | VARIOUS NOW DANCE 2000 VIRGIN/EMI                          |
| 5         | 2         | BRIAN KENNEDY NOW THAT I KNOW WHAT I WANT EPIC             |
| 6         | 7         | STEREOPHONICS PERFORMANCE AND COCKTAILS V2                 |
| 7         | 9         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF REPRISE/WEA   |
| 8         | 4         | GARTH BROOKS IN . . . THE LIFE OF CHRIS GAINES CAPITOL/EMI |
| 9         | 5         | CHRISTY MOORE TRAVELLER COLUMBIA                           |
| 10        | RE        | TRAVIS THE MAN WHO INDEPENDIENTE                           |

| AUSTRIA   |           | (Austrian IFPI/Austria Top 40) 10/28/99                          |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES  |
| 1         | 2         | VATER UNSER E NOMINE UNIVERSAL                                   |
| 2         | 4         | TELL ME WHY PREZIOZO FEATURING MARVIN BMG                        |
| 3         | 3         | THE BAD TOUCH BLOODHOUND GANG UNIVERSAL                          |
| 4         | 1         | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG                         |
| 5         | 5         | GOTT TANZTE D.J. TAYLOR & FLOW MUSICA                            |
| 6         | 6         | BLUE (DA BA DEE) EIFFEL 65 BMG                                   |
| 7         | 7         | TWIST NO. SEX A KLANA INDIANA EMI                                |
| 8         | 9         | ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI           |
| 9         | NEW       | SO BIST DU OLI P. BMG  |
| 10        | 8         | WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL              |
|           |           | ALBUMS   |
| 1         | 3         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WARNER |
| 2         | 1         | BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL                     |
| 3         | 4         | FALCO VERDAMMT WIR LEBEN NOCH BMG                                |
| 4         | NEW       | SIMPLY RED LOVE AND THE RUSSIAN WINTER WARNER                    |
| 5         | 2         | DAVID BOWIE HOURS . . . VIRGIN                                   |
| 6         | 7         | SOUNDTRACK EISKALTE ENGEL VIRGIN                                 |
| 7         | 8         | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG                  |
| 8         | 9         | EURHYTHMICS PEACE BMG  |
| 9         | 6         | TOM JONES RELOAD ZOMBA   |
| 10        | 5         | JOE COCKER NO ORDINARY WORLD EMI                                 |

| SPAIN     |           | (AFYVE/ALEF MB) 10/23/99                                      |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES   |
| 1         | 1         | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA                      |
| 2         | 7         | HEARTBREAKER MARIAH CAREY COLUMBIA                            |
| 3         | 4         | NEW YORK CITY BOY PET SHOP BOYS EMI                           |
| 4         | 5         | I WILL GO WITH YOU DONNA SUMMER EPIC                          |
| 5         | 6         | SING IT BACK MOLOKO EDEL                                      |
| 6         | NEW       | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL            |
| 7         | 8         | LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN                  |
| 8         | 3         | SANTO SANTO SO PRA CONTRARIAR RCA                             |
| 9         | NEW       | MAMMA MIA A*TEENS UNIVERSAL                                   |
| 10        | 9         | BAILAMOS ENRIQUE IGLESIAS UNIVERSAL                           |
|           |           | ALBUMS  |
| 1         | 2         | JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA                    |
| 2         | 1         | LUIS MIGUEL AMARTE ES UN PLACER WEA                           |
| 3         | NEW       | LUZ UN MAR DE CONFIANZA HISPAVOX                              |
| 4         | 3         | MIGUEL BOSE LO MEJOR DE BOSE WEA                              |
| 5         | 4         | CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR                  |
| 6         | 5         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WEA |
| 7         | 6         | MANA TODO MANA—GRANDES EXITOS WEA                             |
| 8         | 7         | ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL                     |
| 9         | NEW       | PET SHOP BOYS NIGHTLIFE EMI                                   |
| 10        | RE        | THE CRANBERRIES BURY THE HATCHET MERCURY/UNIVERSAL            |

| HONG KONG |           | (IFPI Hong Kong Group) 10/24/99                         |
|-----------|-----------|---|
| THIS WEEK | LAST WEEK | ALBUMS  |
| 1         | 1         | LESLIE CHEUNG FINAL COUNTDOWN UNIVERSAL                 |
| 2         | 5         | LESLIE CHEUNG ULTIMATE BEST OF THE BEST CAPITAL ARTISTS |
| 3         | 6         | WILLIAM SO WILLIAM SO'S DRESSING ROOM GO EAST           |
| 4         | 4         | JOEY YUNG EP EGG  |
| 5         | NEW       | ANDY HUI ANDY HUI LIVE IN CONCERT '99 GO EAST           |
| 6         | 7         | BONDI CHIU INSIDE EGG                                   |
| 7         | 3         | SAMMI CHENG LOVE YOU VERY MUCH WARNER                   |
| 8         | 8         | EDMOND LEUNG VEEEEEEERY EDMOND CAPITAL ARTISTS          |
| 9         | 2         | LEO KU WEATHER CHANGING EEI                             |
| 10        | RE        | FAYE WONG LOVERS AND STRANGERS EMI                      |

| BELGIUM   |           | (Promuvi) 10/29/99   |
|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES  |
| 1         | 1         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA                 |
| 2         | 5         | DROP IT SCOOP ANTLER SUBWAY/EMI                                |
| 3         | 9         | HALLOWEEN DA BOY TOMMY ANTLER-SUBWAY/EMI                       |
| 4         | 7         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA     |
| 5         | 3         | 2 NEW YORK DJ PETER PROJECT BYTE/ZOMBA                         |
| 6         | 2         | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG                       |
| 7         | 4         | BLUE (DA BA DEE) EIFFEL 65 BMG                                 |
| 8         | 10        | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE CLUB TOOLS/EDTEL |
| 9         | 6         | MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA BMG               |
| 10        | 8         | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL    |
|           |           | ALBUMS   |
| 1         | NEW       | HELMUT LOTTI OUT OF AFRICA PIET ROELEN/UNIVERSAL               |
| 2         | 1         | LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL                |
| 3         | 6         | HEVIA TIERRA DE NADIE EMI                                      |
| 4         | 3         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL                    |
| 5         | 2         | JOHNNY HALLYDAY SANG PUR SANG MERCURY/UNIVERSAL                |
| 6         | 4         | CELINE DION AU COEUR DU STADE SONY                             |
| 7         | 5         | SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL                       |
| 8         | NEW       | JOE COCKER NO ORDINARY WORLD EMI                               |
| 9         | 10        | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA             |
| 10        | 7         | K3 PARELS BMG  |

| SWITZERLAND |           | (Media Control Switzerland) 11/07/99                             |
|-------------|-----------|--|
| THIS WEEK   | LAST WEEK | SINGLES  |
| 1           | 2         | SO BIST DU OLI P. BMG  |
| 2           | 1         | BLUE (DA BA DEE) EIFFEL 65 BMG                                   |
| 3           | 3         | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG                         |
| 4           | 4         | THE BAD TOUCH THE BLOODHOUND GANG UNIVERSAL                      |
| 5           | 9         | TITELGESCHICHT SUBZONIC SONY                                     |
| 6           | 5         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/MUSIK VERTRIEB          |
| 7           | 7         | HEARTBREAKER MARIAH CAREY SONY                                   |
| 8           | 6         | SUMMER SON TEXAS UNIVERSAL                                       |
| 9           | 10        | WHEN YOU SAY NOTHING AT ALL RONAN KEATING UNIVERSAL              |
| 10          | NEW       | 1, 2, 3 . . . RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH BMG  |
|             |           | ALBUMS   |
| 1           | 1         | DJ BOBO LEVEL 6 EMI  |
| 2           | 2         | EURHYTHMICS PEACE BMG  |
| 3           | 3         | BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL                     |
| 4           | 5         | JOE COCKER NO ORDINARY WORLD EMI                                 |
| 5           | 7         | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON WARNER |
| 6           | 4         | PEACH WEBER NO PROBLEM UNIVERSAL                                 |
| 7           | NEW       | MARIAH CAREY RAINBOW SONY  |
| 8           | 6         | STING BRAND NEW DAY UNIVERSAL                                    |
| 9           | 8         | SHANIA TWAIN COME ON OVER UNIVERSAL                              |
| 10          | NEW       | GENESIS TURN IT ON AGAIN—THE HITS EMI                            |

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

BY NIGEL WILLIAMSON

*This week, in a one-off departure from our normal format, we present a roundup from Womex, the annual worldwide music expo, which was held Oct. 28-31 in Berlin at the House of World Cultures. The event was attended by more than 1,000 delegates from more than 50 territories.*

**SOUTH AFRICA'S** Gallo Records made its first appearance at Womex to lay the groundwork for a major international campaign around the label's 75th anniversary in 2001. **Antos Stella**, international director, disclosed plans for major touring activity by leading Gallo artists, an anniversary compilation album, and a documentary film. Stella also announced the imminent release of "Umuntu" (Respect To You) from **Mahlathini & the Mahotella Queens**. During the sessions earlier this year, **Simon "Mahlathini" Nkabinde** felt ill and was taken to the hospital. He died July 28 from diabetes-related causes. Meanwhile, the Mahotella Queens will travel to Paris next May to record a new album, possibly with **Manu Dibango**.

**TARIKA**, Madagascar's most successful musical export, has signed a four-album deal with Wicklow, the label set up within the BMG group by **Paddy Maloney** of the Chieftains. The band's last three albums appeared in Europe and the U.S. on Xenophile/Green Linnet. After years of touring abroad, the band returned for a triumphant visit to Madagascar in 1998 and scored a No. 1 single with "Raitra" from its last album, "D." Recording for its first album on Wicklow began early this month. The record will explore the ancestral links between Madagascar and Indonesia. Scheduled for release in summer 2000, it will be supported by festival dates in Europe and a U.S. tour.

**THE CROATIAN MUSICIAN'S UNION (CMU)**, which took exhibition space for the first time, claims 10,000 members, yet Croatia's musical heritage is little-known even in the rest of Europe. **Mojmir Novakovic** of the CMU reported strong interest from delegates in "Ethno Ambient Live—Salona '98" (Kopito Records). Recorded at the annual festival held in Gradina, Croatia, it showcases Croatian performers who specialize in contemporary versions of traditional repertoire, including leading rock band **Legen**. "We are trying to make contact with other musicians

and to start a musical dialogue with the rest of the world," Novakovic says.

**THE GERMAN LABEL** Network Medien will release "Love's Deep Ocean" by **Alim Qasimov** to coincide with the awarding of the International Music Council-UNESCO Music Prize to Qasimov, a 42-year-old classically trained singer from Azerbaijan. The award was inaugurated in 1975 and is often seen as the musical equivalent of the Nobel Prize. Previous recipients include **Shostakovich**, **Leonard Bernstein**, **Yehudi Menuhin**, and **Daniel Barenboim**. The prize will be awarded Nov. 19 in Aachen, Germany, and the album will be released the same day. Qasimov specializes in the Arabic style known as *mugham*, which is native to Azerbaijan but also has strong Turkish and Persian influences.

**DELEGATES EAGERLY** snapped up the first copies off the presses of volume one of the new "Rough Guide To World Music" (Rough Guides/Penguin). Vastly expanded from the 1994 edition, the work, at 1,500 pages, has had to be split into two volumes. The first covers Africa, Europe, and the Middle East. The second, covering the Americas, Asia, and the Pacific, will appear next May. "As the world music scene has grown, so has the book," says **Simon Broughton**, one of the editors. "Last time we didn't really cover west Europe, and we have added sections on France, Germany, Italy, and other territories." With more than 80 contributors (including the editor of this column), it is the most comprehensive guide of its kind. It includes discographies that will be regularly updated on the Web site [www.roughguides.com](http://www.roughguides.com). The first volume will be published Nov. 21 in the U.K. for 17.99 pounds and in February in the U.S. for \$26.95.



"ROUGH GUIDE TO WORLD MUSIC"

**OF THE 30-plus** showcased artists in Berlin, among the most impressive was **U-Cef**. The Moroccan-born dance producer's self-titled debut album is full of Arabic breakbeats and hip-hop rhythms. The album is the second release on the new Apartment 22 label, based in Bristol, England.

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# Canada Quietly Snaps Up Local Acts

BY LARRY LeBLANC

TORONTO—Successfully prying talent leads from A&R executives is akin to having Britain's Queen Elizabeth reveal where she stashes her jewels.

"There are quite a few good acts I have my eye on, but I don't want them written up in Billboard until I do my deals," jokes Geoff Kulawick, director of A&R at Virgin Music Canada.

Industry sources here contend that the merger of Universal and PolyGram—along with the waning impact of alternative rock and a lack of top-caliber, home-grown acts from independent sources—severely hampered A&R activities in Canada in 1998.

However, now that Universal Music Group has been a reality for almost a year and many Canada-based affiliates of multinationals have retooled their rosters, they are—except for Universal—once again aggressively seeking new acts to sign. "We're always looking to sign acts, but there's no frenzy here to do so right now," says Allan Reid, senior VP of A&R at Universal Music Canada.

Rock, country, and folk-based acts have long dominated Canadian music, but the past 18 months have seen pop, teen pop, and hip-hop embraced by major Canadian labels (Billboard, Nov. 6). As a result, major labels have signed such pop-styled acts as Sky, Love Inc., Indecision, Roberta Michel, Jay Englishman, Jason Mitchell, and rapper Choclair.

Observers say that even greater diversification is on its way. "We are at a beginning of a phase of A&R which is very song-driven," says Randy Lennox, president of Universal Music Canada.

However, Toronto entertainment lawyer Greg Stephens says, "While it's now easier for pop acts to get a window, my concern is that the [international] pop trend will soon be over, and Canada is only now starting to get on [the bandwagon]."

Major A&R executives may be

unwilling to comment on the record about specific acts—and some are unquestionably keeping quiet about personal finds—but there is a consensus among them about monitoring one another's acts.

Heading the list of Canadian A&R interest are Toronto hip-hoppers K-OS, July Black, Kardinal Offishall, and Snow. Also drawing intense label scrutiny are the Toronto-based rockers Robin Black, Danko Jones, and Full Nine.



TAYLOR

Within the traditionally fertile and musically diverse Vancouver market, major labels are checking out country-styled Radiogram, R&B/pop female trio Prestige, and hard rock act Templar. Also drawing interest are solo R&B-styled singer Remy from Winnipeg, Manitoba, and pop/punk band Sum 41 from Ajax, Ontario.

Although close-mouthed about their plans to develop R&B music domestically, all A&R executives here note the significance of the recent major-label debut by Toronto rapper Choclair (Billboard, Oct. 30). His album "Ice Cold" was released Nov. 2 by Virgin Music Canada and will be issued February in the U.S. by Priority Records.

"All the Canadian A&R executives are looking at the Choclair record as the measuring stick for what may or may not come later," says Toronto-based music lawyer Chris Taylor of Paul Sanderson & Associates.

"Everybody's watching the Choclair album," Reid acknowledges. "If the record breaks, you are going to see labels here looking closely at signing [Canadian rappers] Kardinal Offishall, Solitair, Thrust, and July Black. Currently, everyone is still wondering how to market domestic urban acts without [mainstream] radio airplay."

Sources indicate that EMI Music

Canada is on the verge of signing K-OS. "We've been trying to get into urban music for years," says Tim Trombley, VP of talent acquisition and artist development at EMI Canada. He refuses to verify an impending signing.

However, he adds that "now there's a new generation of Canadian urban talent which is world-class."

Securing a meaningful U.S. release has long been deemed the first step to an international career for Canadian acts. This strategy is particularly necessary for domestic R&B signings, due to a lack of strong sales base for such product.

"We can't afford not to get the U.S. involved in any domestic urban project," explains Michael Roth, VP of A&R at Sony Music Entertainment (Canada).

"There are 25 companies to talk to in the U.S. as opposed to five or six (Continued on page 93)



**Love Over Gold.** In Rotterdam, the Netherlands, during her world tour, Arista artist Whitney Houston meets BMG Netherlands staff and is presented with plaques marking platinum (100,000 units) and gold (50,000 units) sales for, respectively, her album and single "My Love Is Your Love." Shown, from left, are Rick van Schooten, marketing director, BMG Netherlands; Simon Mol, promotion and product manager; Maarten Steinkamp, managing director; Houston; and Nancy Poleon, Arista label manager.

# Nordic Indie Co. MNW Is Back In Top Form

BY KAI R. LOFTHUS

STOCKHOLM—Eight months after it lost its most valued international licensing deals, MNW Records Group has regained its position as the most vibrant independent record company in the Nordic region.

The cliché "business as usual" is rarely applicable to companies in the kind of transitional phase that the publicly quoted MNW has been going through. However, it has reaffirmed its standing in the region through the recent launch of its download-offering Web site, www.deo.com (Billboard, Oct. 23), and the acquisition of Stockholm-based, internationally renowned metal label House of Kicks.

Its re-emergence was sealed by the debut at No.1 on the Swedish chart dated Oct. 28 of veteran Swedish punk artist Thåström, with his comeback album "Det Är Ni Som E Dom Konstiga, Det Är Jag Som E Normal" (You Are The Strange Ones, I Am The Normal One) (Mistlur/MNW).

MNW lost a slate of attractive licensing partners after U.K. labels Mute and Beggars Banquet/4AD plus Belgian label Play It Again Sam launched Playground Music Scandinavia in June (Billboard, June 12). That forced MNW to reconfigure its operations in order to compensate for losing the turnover of Mute and Beggars' artists like Nick Cave & the Bad Seeds, Depeche Mode, Kristin Hersh, Prodigy, and Moby.

The success of that reconfiguration, according to MNW president/CEO Peter Yngen, lies in his claim that "we have sold just as many records as we had intended when we finalized our budgets in November last year."

The price of MNW shares on Stockholm's SBI stock exchange has reflected the company's improved circumstances, showing a healthy increase in recent months. From a low earlier this year of 25 kroner (\$3.2), it rocketed to a high of 137 kro-

ner (\$17.4), settling at 125 kroner (\$15.9) on Oct. 27.

Comments MNW Records Group chairman Dag Häggqvist, "The share price has been considerably influenced by the launch of www.deo.com, and now we hope that the stabilization of our recorded music activities also can contribute even more positively."

Adds Yngen, "What has happened with the share-price increase is that the [financial] market has finally begun to understand what music rights are all about." Praising MNW's employees and his fellow directors, he continues, "It feels like I'm sitting in the middle of a spiral which is 100% going in the right direction. It has been a turbulent time, but I definitely can't complain over the results that have been accomplished."

Under the leadership of Yngen, who replaced MNW Records Group president/CEO Jonas Sjöström in February, the various Swedish operations have been centralized under one roof in central Stockholm. Yngen, a notoriously A&R-driven executive, stated when he joined the company that improving the quality of its local releases would be his first priority.

Prior to the purchase of House of Kicks, MNW acquired three other leading independents—NONS, Dot, and Vibrafon. All four labels are in the process of being fully incorporated into MNW, although separate label identities will remain unchanged. While retaining licensing partners like Palm Pictures, Rykodisc, V2, and Echo, MNW is especially noted for its presence in metal, with the Roadrunner, Music for Nations, and House of Kicks labels.

When the Playground companies

parted company with MNW, Häggqvist was able to draw on his experience in a similar situation, when Sonet (where he was co-owner, director, and later chairman) lost Scandinavian licensing rights to such labels as Virgin, Island, A&M, and Chrysalis during the '70s and '80s. Sonet is now an imprint for local releases at Universal Music Group in Scandinavia, having been absorbed by PolyGram International in 1991. Häggqvist resigned as chairman of Sonet one year later.

"It feels like we're at the same point as when Sonet's future ended with the PolyGram purchase," Häggqvist says. "Many of the problems MNW has faced are similar to those we experienced at Sonet."

"When we sold Sonet to PolyGram, the intentions were that I became chairman," he continues. "At that time, curiously enough, I had Peter [Yngen] in my thoughts as managing director of Sonet in Sweden. PolyGram in London accepted that, but for various reasons I decided to leave, and our plans changed. For Peter and myself, the current MNW setup is how we were prepared to work in 1992."

The reinvention of MNW has occurred despite an ongoing lawsuit filed in May against three former top executives at MNW—Sjöström, independent-label-representation managing director Torgny Sjöo, and board member Lars Åke Hjort—alleging that they planned to launch Playground while still employed at MNW. Sjöo is now managing director of Playground Music Scandinavia, and Hjort is its financial director. Sjöström is not currently affiliated with the music industry.

The lawsuit, originally filed in Stockholm, is now being dealt with by the prosecution authority in Malmö, where Playground's head office is sited.



**Chayanne Gang.** After the last concert in a sellout Spanish tour, Columbia artist Chayanne celebrates in Madrid with Sony Music Spain staff and collects a six-times-platinum award for 600,000 sales of his album "Atado A Tu Amor." Shown, from left, are Sony Music Spain president Claudio Condé; Andres Ochaíta, promotion director; Raul Lopez, managing director; Teresa Martinez, marketing assistant; Chayanne; Rebeca Fragoso, TV promotion; Blanca Sanchez De Cos, press promotion; Angel Reina, radio promotion; and, bottom left, Ana Espina, international assistant.

# asia pacific

Q U A R T E R L Y

*Asia At The Millennium:*

## Looking Ahead At The Next 1,000 Days

BY THOM DUFFY

The arrival of the millennium doesn't have quite the significance in Asia that it does in the West. That's understandable in a region where cultural roots are thousands of years old and China will mark the new year on its calendar system—which dates back to around 1300 BC—not on Jan. 1, but on Feb. 5.

Still, the millennium offers an irresistible opportunity to take stock of where we have been and where we are going, and that's true of the Asian music business as well.

In many ways, the music business in this part of the world is the youngest on the globe. Less than three decades ago, Western artists dominated record sales in many Asian markets and local acts accounted for 20% or less of the market. But as the Asian business has come of age, it is now the Western artists who fight for that marginal market share.

Within recent memory, independent music companies dominated the Asian business much as, say, vibrant, hustling, savvy indies ruled the music scene of New York or Chicago or Los Angeles in the 1950s. Even as the five multinationals spread their regional reach, independent Asian music companies like Taiwan's Rock Records or Thailand's Grammy Entertainment remain a significant force.

The effects of the economic crisis that swept across Asia in 1997–1998 are still felt. Some observers feel that recovery has begun—in markets such as Korea—before necessary and fundamental economic reforms have taken place. But another fundamental fact shapes any discussion of the future of Asia's record business. The population of Asia is among the youngest on earth—42% of China's huge population is under 25—and the hunger for their own music is unsated.

No sooner had the region begun to recover from the Crash of '97 than political turmoil broke out in Indonesia, an earthquake struck Taiwan, and a coup in Pakistan threatened the stability of the Indian subcontinent. Against that backdrop, predictions for the region are difficult at best.

So what will the millennium bring to Asia's music business? Well, first, let's acknowledge that the music business—East or West—has never boasted a particularly long-term perspective. So, instead of speculating about the next century, Billboard's Asia Pacific Quarterly offers a look at the next 1,000 days in Asia, a glance at the challenges that the music business faces during the next three years or so.

Piracy dominates the concerns of the executives interviewed here. But so does the potential of the region—in the growth of the Internet, in new attitudes toward artist development, in a new spirit of confidence among Asian artists reaching beyond their home cultures. What is clear here is that, for the sophisticated global music industry, Asia remains a business frontier. As such, it remains one of the most dynamic places on earth.



I N S I D E A P Q

Comments  
on Asia's  
Future From:

BMG's Michael Smellie  
Channel V's Steve Smith  
EMI's Matthew Allison  
Grammy's Visit Tantisunthorn  
MTV's Frank Brown  
Rock's Sam Duann  
Sony's Richard Denekamp  
Universal's Norman Cheng  
Warner's Lachlan Rutherford  
Zomba's Stuart Watson

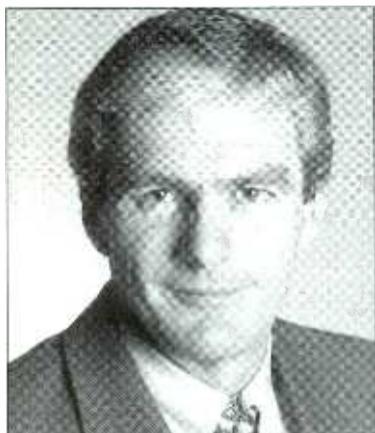
# Executive Vision: The Labels' Key Men Eye The Future

What do the first 1,000 days of the new century hold in store for the music business in the Asia Pacific region? To get the perspective of the market's top executives, Billboard correspondents contacted regional chiefs of the five multinational record companies, independent label leaders and key media observers. Their comments follow.

**MICHAEL SMELLIE**  
Senior VP, Asia Pacific BMG Entertainment International

**Q**uite clearly, in the short term, in a couple of Asia markets—Taiwan and Hong Kong—piracy is an issue that, unless we come to terms with it in the short term, there is not going to be a long term.

The domestic repertoire throughout Asia is falling off at an



alarming rate with no bottom in sight. If this goes forward as a trend for the next 1,000 days, there is not going to be a Chinese recording industry. There is going to be nothing left. In the immediate sense, this is the most pressing issue that the industry has to deal with.

Looking further afield, at the back end of the 1,000 days, I can see two issues clearly standing out. Some of the countries are beginning to deal with the problems posed by digital technology and the technical implications. The second is that, really, as an industry, we need to become more creative and to make more interesting records. If we can successfully navigate between these two courses it's going to be back to the days of wine-and-roses—or perhaps, in an Asian context, the days of mao tai and chrysanthemums!

I do not think that it is correct to say that in Asia we lack creativity. In Malaysia this year we have had a huge success with a domestic artist singing religious folk songs. That was so creative because no one had thought of putting together popular contemporary arrangements with tradi-

*Continued on page APQ-2*

**MATTHEW ALLISON**  
President, EMI Music Asia

**T**he Asian region will recover economically, and I think there are clear signs that a number of the economies are already beginning a recovery. The single biggest issue affecting the music industry will be piracy. There are some signs that things have improved in the last couple of months in Hong Kong, but there's a still a long way to go to get back to where we were.

But there are clear signs that, in the last couple of months, it's gotten worse in Taiwan. That would be devastating for the industry, because—for Chinese repertoire—Taiwan is the creative center and the largest commercial market for the Chinese market.

There will be a concerted effort on a regional and worldwide level to try and contain piracy and confront it. There are a number of initiatives we've talked about at the regional-director level, which will be put in place over the next several months. The IFPI on a regional



level has become much more active in fighting piracy, not only in Taiwan. We have a structure in place that allows us to take initiatives that we really weren't capable of before.

I think the industry will be held back a great deal by piracy—it's the constraining factor. The issue that affects us as record companies is how we continue to progress in developing local repertoire, and the question of digital media and how that changes the playing field in Asia.

I see the importance of

*Continued on page APQ-8*

**NORMAN CHENG**  
Chairman, Universal Music Asia

**W**ithout wishing to sound too bullish, I can say that this region is at a point of recovery and that, three years from now, we should, hopefully, be in a more healthy state. It is good to see markets such as Korea bouncing back, and other Asian markets seem ready to follow.

Of course, not everything looks as rosy for the time being. Hong Kong is still in the doldrums, and



politically hit countries will face a longer road to recovery before getting back on track. But overall, the signs for the future are pointing in a more positive direction.

Piracy is, and always will be, a major threat to our business. Even if the economy improves, this does not mean our business will, unless piracy is controlled and eventually eradicated. In the last two years, we have seen that piracy, together with the economic crisis, has brought the Hong Kong music market down by 50% from its highest level.

Piracy in Taiwan is creeping up very quickly and has meant a loss of around 30% of this market. Quick anti-piracy action needs to be carried out before the market goes the same way as Hong Kong. A huge escalation of CD-manufacturing capacities in the region continues to be the major source for piracy, and we are beginning to see even more factories opening up in places like Vietnam and Myanmar.

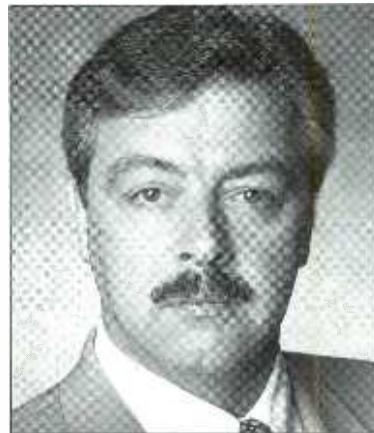
Ballads will continue to be the music of choice in this region with the majority of record buyers. Ballads have always sold in this region, and it is a musical genre

*Continued on page APQ-8*

**RICHARD DENEKAMP**  
President, Sony Music Asia

**I** think, for the full year of 1999, there will be a better picture than the first half. But we still will not have recovered yet, at the end of this year. Next year, we will see growth across the board, even in Hong Kong. There will be some big recoveries and some minor ones. Piracy continues to be a big threat, and it has never been as bad as we see it now. But I am somewhat optimistic that, in markets like Hong Kong, Singapore and Malaysia, the governments will try to be more effective in fighting piracy.

Very often, you see, in the press, in places like Hong Kong, people are saying they've taken care of the problem, but this is clearly not the case. But the number of raids and the number of cases brought to justice are increasing, so that's a good sign. I don't think we can ever eliminate piracy. It's on the upturn in Taiwan. Clearly now, there is a big threat. Taiwan is a very important market; it's one of the biggest markets we have, and therefore the threat there hurts more than anywhere else. I hope that we will see



three years of growth, assuming that piracy is brought somewhat under control; piracy levels under 25% are kind of manageable.

Another big change in the industry in Asia will obviously be the Internet, both positively and negatively. MP3 downloading is an enormous problem in Taiwan, Taiwan being a very high-tech-oriented country. Specifically, at the universities, there's a lot of MP3 copying done with fast modems.

Overall, the Internet is a development that you cannot stop, whether a country is developed as a

*Continued on page APQ-8*

**LACHLAN RUTHERFORD**  
President, Asia Pacific Warner Music

**I** think there are challenges during the next 1,000 days both within and without the industry, and I think there are challenges within Asia as a whole, as well. There is the eternal challenge of trying to produce relevant and challenging repertoire in a way that the market in Asia really wants to have it. Of course, this is the same desire for the industry the



world over—in Europe, North America and South America, as well as Asia. It crosses all borders.

But, of course, there are differences in Asia—compared to the rest of the world—that have to be addressed. The primary thing that sticks out is that Asia is a conservative-minded area, and you have to work within these parameters. This conservatism is reflected in the media. If you try and move things along quicker, you will soon realize that you are working within a conservative framework.

So it comes down to a sense of balance; you have to have that sense of balance to be able to operate within these constraints. It is much more complicated than putting out an album in Asia with one or two love songs based around four chords and thinking they will sell millions—that is just not true. It is not true, because it ignores a lot of the subtlety behind the music. Take the lyrics in Chinese music, for example. To a large extent in Europe and the West in general, the lyrics do not matter; it is more a case of the overall effect. But not in Asia, where the lyrics can mean substantially more.

*Continued on page APQ-8*



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# Asian Artists To Watch

Asia is at a crossroads in artist development. Although the popularity of home-grown artists has long surpassed that of international superstars, domestic acts traditionally have been media-driven pop idols with little artistic credibility. But that has begun to change as more sophisticated, career-oriented A&R strategies take hold—slowly.

Newer performers show the most potential to take advantage of new attitudes in the new century. So which acts in Asia will make their mark in the region in the 1,000 days ahead? Reviewing debuts of the past year or so, Billboard's Asian correspondents offer the following selection of new artists to watch.



**SINGER/SONGWRITER JUN KUNG** offers evidence that the Cantopop market is opening up to more vocalists who compose their own material—still an unusual concept in Asia. Although new to singing, the Universal Music artist is no stranger to recording studios, having been much in demand as a drummer since his teens. Kung has only released one EP, "Here And There," in July, but already the market has been very receptive to his new brand of harder-edged Cantopop. Although the results of Universal's marketing

efforts remain to be seen, Kung's as-yet-untitled debut album, scheduled for release this month, is expected to make some waves.

**JO SUNG-MO** BROUGHT BACK the ballad to Korea in a major way through his debut album, which was released in 1998, at a time when the domestic music scene was dominated by dance and hip-hop. It sold some 1.2 million units. His second album, "For Your Soul," released in September on Doremi Records, has already surpassed sales of 1.6 million units. Jo's biggest strength has been his ability to appeal to a wide range of listeners—from teenagers to 40-year-olds. He has transformed the concept of ballad music from a cozy-listening format into a visually charged setting, backed up by impressively produced music videos and a nationwide concert tour. The 22-year-old singer also plans to expand his musical career in other Asian countries next year.

**SHANKAR MAHADEVAN** PROVED he could extend his vocal prowess beyond his native South India, where he is an established artist, after his breakthrough debut Hindi album, "Breathless," released by HMV early this year. Mahadevan continues his winning streak with "Aasman Ke Paar [Beyond The Sky]." The single is a collaboration credited to the trio of Mahadevan, **Ehsaan Noorani** and **Loy Medonca** and appears on the soundtrack of the new movie "Rockford," released by Sony Music. "Rockford" is one of the year's most eagerly awaited films, from director Nagesh Kukunoor, who made his debut with "Hyderabad Blues" in 1998. "Rockford" centers around the growing pains of a young boy studying in an Indian boarding school. Mahadevan, a former computer-engineer-turned-classically trained singer, teams up for the first time with one of India's most respected lyricists, **Gulzar**, for the debut track inspired by the film.

WHEN KK—SHORT FOR **KRISHNA KUMAR**—was launched early this year by Sony Music India, the artist had established his reputation only as an advertising-jingle singer. As it turned out, the young man from Delhi won over cynics with his debut album and title track, "Pal [Moment]," by offering Indian pop with a softer edge. It was no surprise, then, that KK was also selected to be featured on the soundtrack for "Rockford" with his contribution "Yaaron [Friends]," featuring lyrics by the Indian film veteran **Mehboob** and music by **Leslie "Lezz" Lewis** (one-half of jazz-pop duo **Colonial Cousins**). As "Rockford" director Nagesh Kukunoor sums it up, "I badly wanted a soundtrack album that had a smidgen of everything: rock, pop, fusion and just good melodies." Krishna Kumar helps it achieve that goal.



**CECILIA CHEUNG PAK-CHI** first garnered attention in Hong Kong when she was cast in a soft-drink commercial. Like many other Cantopop idols, Cheung started her career in films, such as "King Of Comedy" and "Fly Me To Polaris." Her debut album for Universal Music, "No Matter How The Weather," was released in September to rave reviews and has topped Hong Kong's official album charts. Critics are already hailing Cheung as the next big thing, with many comparing her husky vocals to former idol **Anita Mui Yim-fong**. Although she has

Continued on page APQ-8

## SAM DUANN President, Rock Records

Although there will be a couple of changes, I don't really have any great plans for the next 1,000 days, as the world market is still suffering from the Asian financial crisis after three years. And the recent earthquake here in Taiwan has caused problems within the local market.

I think it could take longer than six months for the local market to become stable again after the earthquake, as I feel psychological and emotional problems caused by the earthquake will persist well into the year 2000.

After this, however, I think the music market in Taiwan will be different than before. I believe companies will begin to focus more on the A&R side of things rather than the marketing side. And the market will focus more on the actual talent of the artist, rather than the media influence, which affects artists at present.

The people we plan to choose to join us will be such artists, and we will promote them as 'artists,' rather than making them media stars and letting media influence dictate their status in the music world.

Company-wise, the biggest change to the company over the next 1,000 days will be the organizing of an overseas office in Taiwan. Gary Wu will be heading this new department, and he will be working closely with all our overseas departments. In the long run, this means that our overseas branches will sign on more local repertoire than at present.

The reorganization is timely because we feel overseas markets in Thailand, Japan and Singapore, for example, are better than before, as the Asian financial crisis is not as bad anymore in these countries. As a whole, even though there are a few underlying problems within the Asian market, it all looks quite positive, and we will be reflecting this in our recovery. ■

## STEVE SMITH Managing Director, Channel V

When I joined Channel V one year ago, the primary issue or problem I saw was declining record sales. There were numerous reasons for this decline. First, piracy, because there has been a fundamental cultural [shift] whereby consumers don't see buying illicit



products as a crime. I estimate it will take 10 years to change consumer attitudes. Second, the Asian economic crisis, because uncertainty leads to a lack of impulse buying and slows down purchase of discretionary items.

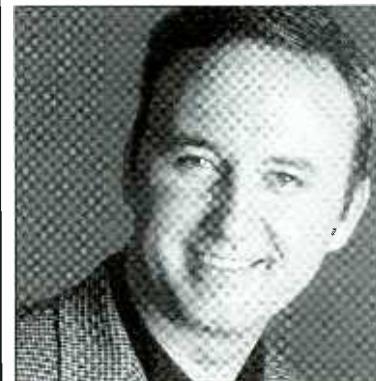
Third, there is too much music-video product on TV, particularly in India, which leads to overexposure and a disincentive to buy, and fourth, the Internet; consumers experimenting with downloading via MP3 technology may have also contributed to a decline in sales.

Over the next three years, I see piracy continuing to loom as a major threat to the music industry. We've clearly seen a stagnation in the development of local Asian pop music. Indian pop and Cantopop need to evolve and diversify in order to regain momentum. There's also clearly a saturation of music-video channels on TV in many markets—for example, India, Taiwan and Korea—which makes the economics for all channels quite challenging. If more channels evolve from music and some exit the market, the industry will lose its primary marketing vehicle. Also key will be how record companies take advantage of online music sales to grow revenue." ■

## FRANK BROWN President, MTV Networks Asia

During his five-year tenure with MTV Networks Asia, Frank Brown notes that he has seen the Asian music industry go through some serious ups and downs. "From our point of view, we've changed a lot in the past three years as well. MTV is very much in tune with the music tastes and culture of the region," he says.

"But the music industry itself has seen some challenging times with the economic crisis and the piracy problem," he notes. "The latter has had more of an impact on the music industry for sure, because it



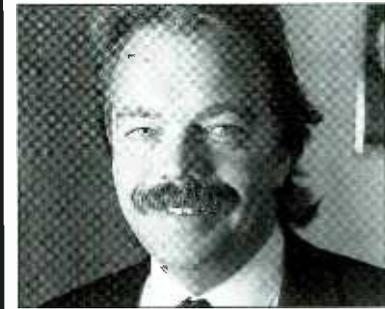
means that labels don't have the funds to invest in new talents and international acts have not been touring as much in Asia due to the currency fluctuation."

However, Brown feels positive that the 1,000 days ahead for Asia will bring about better things. "With the economy doing better and the Internet kicking in, I think we will see a return to much more creativity in the industry. We will see more diversity in tastes in Asia in general and perhaps, in China, in particular. Digitization will allow room for more genre-specific music."

As for the digital-piracy threat looming on the horizon, Brown says that if the Internet is harnessed and utilized properly, there are positive aspects to be found: "As we get used to the way the Net works, I am confident that a solution will be found...but the industry does need to get the problem of piracy under control." ■

## STUART WATSON Managing Director, SWAT Marketing Singapore, Managing Director, Zomba International Record Group

The outlook for Asia is very bright. The market continues to develop well and is becoming more sophisticated as the infrastructure rebuilds. Flexibility is the key, and new companies like Zomba's international group (which has chosen the easily accessible and efficient hub of Singapore as our base), able to move quickly



and adapt to an ever-changing environment at retail and in the media, are in a great position to grow our business with a structure that will fully exploit the potential.

The economic crisis may, in the long term, be a good thing for the industry, as local companies—in our case, licensees—that diversified too quickly have been forced to refocus on their core business of music. The roots have gone in this time, so it is hoped that when the trees grow again they won't get knocked over. The currencies are stabilizing, albeit at different exchange levels, but they are more realistic levels than before.

Thailand, Malaysia and Korea are all showing real signs of recovery, but we continue to be held back by political issues, such as the turmoil in Indonesia, and natural disasters, such as Taiwan's earthquake. These, unfortunately, will always restrict growth. Just as things are picking up, nature has a way of reminding us that we are dealing with many different countries, each prone to their own recurring internal problems.

Many of the short-term players, in both retail and distribution, have already disappeared, and the longer-term, more sophisticated operators are regrouping and pledging their commitment to the future. We value our close working relationship with the likes of Tower Records, HMV, MTV and Channel V and are developing initiatives with them that are unique to the

Continued on page APQ-8

## VISIT TANTISUNTHORN President & CEO, Grammy Entertainment Co. Ltd. (Thailand)

Generally, I think we are in more global times, so we're going to see more interest in outside sounds and influences. Many Asians are looking for something new, the new sound. This is now more interested in music from other countries than

Continued on page APQ-8

# Court Rules Compact Discs Infringe Discovision Patent

**■ IF YOU MAKE OR SELL COMPACT DISCS OR CD-ROMS IN THE UNITED STATES AND ARE NOT LICENSED BY DISCOVISION, YOU MAY BE INFRINGING U.S. PATENT NO. 4,893,297 AND NEED A LICENSE FROM DISCOVISION.**

by STAFF WRITER

On October 26, 1998, the United States District Court for the District of Delaware ruled that audio compact discs and CD-ROMs, as well as stampers used to replicate such discs, infringe Discovision Associates' U.S. Patent No. 4,893,297, which describes the fundamental structure of an optical disc. In a published opinion the court ruled that Claims 1 and 13 of the '297 patent are infringed by the manufacture and sale of industry-standard compact discs

and stampers made by the defendant company. The court also rejected numerous challenges to the patent's validity.

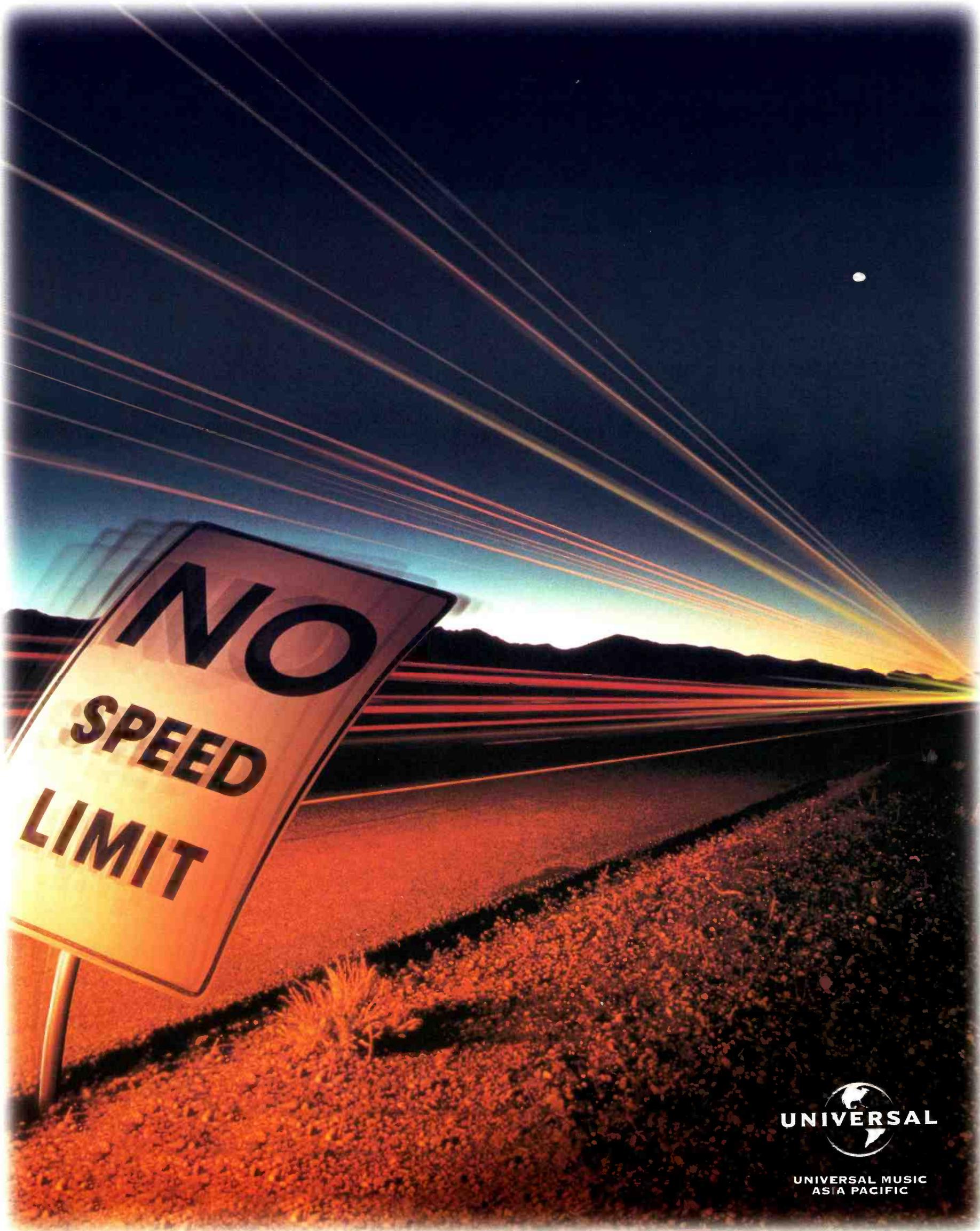
The inventions claimed in '297 and other Discovision patents originated many years ago when inventor David Paul Gregg invented a video optical disc system. Discovision utilized Mr. Gregg's invention to demonstrate the first replicated optical videodisc in 1972.

Today, Discovision manages a worldwide portfolio of over one

thousand patents that stem from the original optical disc technology envisioned by Gregg and others. Optical disc applications now pervade the marketplace, from the compact discs of the consumer audio field, to the video-disc industry, to the computer data storage and the advent of DVD.

Discovision licenses more than a hundred optical disc manufacturers, including industry giants and smaller, independent companies around the world.

**For more information, please contact David White at Discovision Associates:  
2355 Main Street, Suite 200, Irvine, California 92614, (949) 660-5000,  
FAX (949) 660-1801 or visit our website at [www.discovision.com](http://www.discovision.com).**



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**prime direction inc** **API** Advanced Promotion International **HOWDY INTERNATIONAL INC.** **axeV inc.** Artist Management Agency **a avex distribution**

## ARTISTS TO WATCH

Continued from page APQ-4

yet to prove her mettle in live performances, Cheung's burgeoning acting career has already guaranteed the 19-year-old a stable fan base.

**LOSO**, A THREE-PERSON ROCK ACT from giant Thai indie company Grammy Entertainment, has emerged as the kingdom's biggest rock band. The band's debut album, "Lo Society," released by Grammy's More Music in 1996, was promoted only via posters and word-of-mouth but ignited interest with its brand of rock and street-smart lyrics. The band's amusing name, LoSo, is slang for "low society" in Thai and contrasts with "high society" or HiSo. This year, LoSo won the Season Award, Thailand's annual rock awards, for Best Group, for its second album, "LoSo Entertainment," which Grammy reports has sold 2 million copies—a record for the Thai industry. Led by lead singer and writer Sake, the band is preparing for an international career, following the release of its latest album, "Rock'n'Roll," on the More Music label, last month.



**SHINO LIN** CAN BE considered a late starter to the world of Asian pop, but the 26-year-old boasts a versatility that surpasses any of the new performers making their debut this year. Since she was 17, the Taiwanese-born singer has been garnering valuable experience in live performances, first in a hot-springs resort in Japan and later at Taiwan's infamous "live houses." Her eponymous, rock-laced debut album was released in August 1998 by the indie label Friendly Dogs in Taiwan and distributed by Avec Trax but was not distributed in other parts of Asia until early 1999. The singer has just

released her second album, "She Knows."

**TAHEERA** IS A 20-something Malaysian torch singer, signed to The Phiz Records, an indie label in Kuala Lumpur, who mixes honey and natural huskiness in her voice. Showcased on the label's debut compilation, "Ilham Vol. 1," distributed by V2 Malaysia, Taheera describes her music as neo-soul. She sings and plays guitar with tonalities unfettered by her jazz/classical training. She has composed the songs on two of her three sampler releases and contributed to the ensemble title track of "Ilham Vol. 1." Taheera's angst-free femininity and her soft-vowelled Malay vocal style assure her career growth. She is currently writing a solo album featuring English-language tracks, which can be sampled on the Internet at [www.nib.com.my](http://www.nib.com.my). ■

## SMELLIE

Continued from page APQ-2

tional Islamic music. Creativity for me is not about importing or copying someone else's culture. It is about coming up with original ideas.

Let's return to the challenge posed by digital technology. Asia is significantly behind the United States, and, in most markets, behind Europe too, with a couple of exceptions. Japan is reasonably au fait and up to date. In Japan, there is a dichotomy between the strides made by the hardware industry and the slow response of the record industry.

But I have been encouraged by the recent talks between the hardware industry and the recording industry about the new technology. The hardware industry is saying that it needs to respect copyright. Five to 10 years ago, they would have been trying to get around copyright. The industry has seen some shift in responsibility, and there has been an increase in cooperative attitudes.

However, in most of the other markets in Asia there is, relatively speaking, less preparedness within the industry, and that is something that we have to work on together as an industry. ■

## WATSON

Continued from page APQ-4

region.

Quality, not quantity, is more important now than ever before, and the key is to identify artists willing to invest their time and energy together with ours—toward the result of mutual success for participating parties.

We have successfully started to cross international artists into domestic demographics by recording duets with local acts in such markets as Taiwan, Korea and Japan, and this is a trend that I will continue to exploit. The right mix of expatriates and local staff has been a significant factor in implementing systems and developing promotion techniques that I believe are needed for a competitive edge. Training programs, a full understanding of sponsorship—as opposed to cost-defrayal—and close working relationships between sales and marketing continue to be key areas as we move forward.

Our sales are expanding rapidly, and, I believe, will continue to do so, but we need to get better at what we do and fully understand the consumers' right to choose what they want to buy. We need to give them the right artists and the right music. ■

## TANTISUNTHORN

Continued from page APQ-4

before. You can see this trend with the global and now [Asian] regional interest in Latin music. I realized this last year when one of our biggest stars [Thongchai 'Bird' Macintyre] released a successful album that included songs with Latin sounds. I think a similar process has been happening in the West, and some Westerners are perhaps looking to Asian music.

Some countries have a problem, in that some people want music from outside their area, but here we want to find and adapt to what we, as Thais, like, so that the melody and lyrics become very important. You can see that in many of Grammy's albums we put in various kinds of songs. You have to have a broad appeal in this part of the world.

When Grammy started, the market was divided roughly as 20% Thai music and 80% international. Well, from that point, the market has been developed by

Thai companies, including ours, so that the market has reversed—it's now 85% Thai and 15% international. That is one of the biggest changes of the past.

The kinds of challenges we face must include the serious problem of copyright piracy. It's not only international companies that suffer from this, you know. Counterfeit products are a problem for us. The government must be more involved in solving this problem.

I think you are also going to see more companies in this region adopting an indie-label-type approach to breaking artists.

As for artists from Thailand who will make an impact regionally, well, I think LoSo from our company, but for sure, Amita 'Tata' Young [formerly a Grammy artist, now signed to Bec-Iero] will make an impact when she releases an English-language album. There will be others, too, because this will become a more important trend for us." ■

## ALLISON

Continued from page APQ-2

Chinese repertoire continuing. We're now simultaneously releasing all Chinese artists in somewhere between five and nine markets in the region. All the Chinese artists we're developing are priorities for the company. They all have the potential to develop in Mandarin.

Until there's a larger legitimate market in China and we're able to develop artists in China more actively, I think Taiwan will remain the commercial and creative center. China will ultimately play a critical role, but before that happens, the issue of market access will have to be addressed. Record companies need to be able to produce artists and distribute in China, with local companies in the form of joint ventures.

Also, piracy in China has reached epidemic proportions. Even the state-owned industries are having a hard time selling legitimate product and surviving. We'll take a more active A&R role in China this year. We'll start to try and identify talent in China.

As for Korea, it's not clear when the ban on promoting Japanese music will end, but it's likely to be lifted in a relatively short time. If you look at the international charts in Taiwan, Japanese artists this year dominate them. Hikaru Utada is the first Japanese artist we've released in every market that I cover—everywhere but Korea. We think, that by the end of the year, we'll do three-quarters of a million units on Utada's "First Love" album in Taiwan. ■

## DENEKAMP

Continued from page APQ-2

music market or whether it's still in the early stages. We have markets such as Korea, Thailand and China, where CD penetration is still far behind the world average and where retail development hasn't really come to the level we see in Europe and the U.S. But, at the same time, you see that people have computers and they're interested in either buying packaged CDs or downloading music. Official online downloading will begin in Japan at the end of this year, and other markets will undoubtedly follow.

One of the things that always amazes me is the way the whole artistic community—and the music companies—spend a lot of money in marketing and promotion in markets like Taiwan and Hong Kong. Even when the economic downturn hits, that has not been reversed. Artists are still asking for major amounts of money and are demanding that their product be promoted. A lot of money is spent on videos, on ads, on everything. The cost of talent and the cost of marketing have risen to outrageous levels in certain key markets like Taiwan, Hong Kong and Korea.

It's the nature of artists and managers. As long as you're in the spotlight all the time, whether it's through endorsements or big billboards or a video on TV, they really don't care much about whether that is balanced by good album sales. Big stars in Hong Kong have seen their sales diminish by 50%-60%, but the spending hasn't. That's one of the big problems we see." ■

## CHENG

Continued from page APQ-2

that will continue to sell.

Having said this, I believe that we will be hearing a new type of ballad—one that is more sophisticated and with better, more adventurous arrangements. One won't be able to get away with simply recycling what has come before. The cloning of hits is over.

There will, I feel, also be more of a move by recording companies to sign up talent with real substance. The days of just being a cute face and going through constant wardrobe changes are over even now. Real talent will win the day.

There are also signs proving that music from one region can travel well to another region. For example, there is what can be termed a "musical cross-cultural exchange program" taking place between markets like Indonesia and Malaysia. Meanwhile, music from Korea is making its presence felt in a market like Taiwan. And the music from Taiwan is becoming a very dominant force in all Chinese-speaking markets.

What's also emerging—and emerging very quickly—is a move toward dance music and more band-oriented music. Real guitarists and real drummers seem to be back in favor, as opposed to "bands" made up of banks of synthesizers! Again, I see this as another example of real talent playing real instruments winning out at the end of the day. And, in the words of Sting, I truly welcome this "Brand New Day." ■

## RUTHERFORD

Continued from page APQ-2

I don't know how much it is due to the economic problems in Asia, or the effect of piracy, but I think that the pool of talent has been drawn narrower in Asia than the West would be used to. I would like to see that change. I would like to see a bigger commitment to letting that pool grow, because we need to see more people come through as artists, producers and technicians in this industry.

The recession has certainly given the business a horrendous challenge. Firstly, the economies of Asia have collapsed, and all music markets are still in decline, with the exception of Indonesia and Korea. This has presented two challenges. First, the market size is much smaller, there are fewer resources and less variety of music. Secondly, the level of piracy has increased. The overall result is that large parts of Asia are below the headline.

The lure of cheap, pirated product has been irresistible. Piracy rates have increased up to 60% of all product sold in some Asian markets recently, compared to 15% in these markets in 1997, before the crash. This is all bound up in excess manufacturing capacity.

The final challenge is in the area of MP3, where I think we are seeing a few teething problems with the technology in regards to piracy, but we get the benefits coming through in the long term, particularly in making product more secure. However, I do not see Asia being at the forefront of this, with the exception of markets like Taiwan and Singapore. ■

## C R E D I T S

Billboard's Asia Pacific Quarterly was reported by: Asian Bureau Chief **Steve McClure** in Tokyo; International Deputy Editor **Thom Duffy** in New York; **Owen Hughes** in Sydney; **Winnie Chung** in Hong Kong; **Cho Hyun-Jin** in South Korea; **David Gonzales** in the Philippines; **Nyay Bhushan** in India; **Philip Cheah** in Singapore; **John Clewley** in Thailand; and **Victor Wong** in Taiwan.

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# Coco Lee

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Artist Management: Jim and Jason Morey  
from Morey Management Group

## CALENDAR

### NOVEMBER

Nov. 5-6, **Music In The Digital Millennium: A Legal And Business Affairs Forum And Technical Expo**, McAllister Auditorium, Tulane University Law School, New Orleans. 504-897-0886. [www.digitalmusicforum.com](http://www.digitalmusicforum.com).

Nov. 6, **Thurgood Marshall Scholarship Foundation Golf Tournament**, Pelican Hill Golf Course, Newport Beach, Calif. 323-938-2364.

Nov. 6-8, **City Of Dreams Music, Fashion, And Film Conference**, Los Angeles. 323-860-8765. [www.city-of-dreams.com](http://www.city-of-dreams.com).

Nov. 7, **The Hollywood Reporter's Fourth Annual YoungStar Awards**, Universal Studios Panasonic Theatre, Universal City, Calif. 323-525-2153.

Nov. 7, **Tribute To Style: The Millennium Exhibition And Concert Featuring Andrea Bocelli**, Rodeo Drive, Beverly Hills, Calif. 310-

319-9500, ext. 127.

Nov. 10, **LIFEbeat Sports And Music Memorabilia Auction**, Ohm, New York. 212-965-8900.

Nov. 10-12, **Billboard Music Video Conference And Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

Nov. 11, **Celebration Of The New Salsa And Merengue Grammy Categories**, presented by the New York chapter of the National Academy of Arts and Sciences and the Latin Academy of Recording Arts and Sciences, Life, New York. 212-245-5440.

Nov. 11-14, **25th Anniversary Of Hip-Hop Celebration**, led by Afrika Bambaataa, Wetlands and Empire Roller Disco, New York. 212-629-1997.

Nov. 14-16, **11th Annual EPM Entertainment**

**Marketing Conference**, Universal City Hilton and Towers, Universal City, Calif. 212-941-0099.

Nov. 15, **Miracles Event**, presented by Vistas for Blind Children and the Institute for Families of Blind Children, Beverly Hilton Hotel, Beverly Hills, Calif. 323-669-2299.

Nov. 15, **Ninth Annual L.A. Music Awards**, House of Blues, West Hollywood. [www.lamusicawards.com](http://www.lamusicawards.com).

Nov. 16, **Mastering 4x4: Four Top Producer/Engineers Team With Four Mastering Engineers And Master The Same Track**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Sterling Studios, New York. 212-245-5440.

Nov. 16, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Nov. 17, **Annual Achievement In Technology And New Media Awards Honoring Candice Carpenter And Mike Levy**, Puck Building, New York. 212-836-1129.

Nov. 17-21, **Sheryl Lee Ralph's Jamerican Film And Music Festival Honoring Richard Roundtree And Jimmy Cliff**, Wyndham at Rose Hall, Montego Bay, Jamaica. 323-938-2364.

Nov. 30, **The American Foundation For AIDS Research Seasons Of Hope Awards Dinner Honoring Quincy Jones, Sharon Stone, And Robin Williams**, Pier 60, Chelsea Piers, New York. 212-806-1657.

### DECEMBER

Dec. 5, **VH1 Vogue Fashion Awards**, The Armory, New York. 212-258-7800.

Dec. 6, **1999 New York Heroes Awards**, honoring Tony Bennett, Mary J. Blige, Celia Cruz, Philip Glass, Tom Silverman, and Timothy White, at Laura Belle, New York. 212-245-5440.

Dec. 8, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 212-536-5100.

Dec. 8, **Annual Spirit Of Music Award Dinner**, presented by the Entertainment, Media, And Communications Division of the UJA Federation of New York, Lincoln Center, New York. 212-836-1853.

Dec. 31, **Artists For The New Millennium**, St. Regis Hotel, Aspen, Colo. 610-667-0501.



**Cohen At Bronx House.** Lyor Cohen, president of the Island/Def Jam Music Group, paid a visit to the Bronx House Music School, a beneficiary of the UJA-Federation of New York. The Bronx House offers musical education and instruction for both serious music students and the casual music lover. Cohen, along with Russell Simmons, will be honored by the entertainment, media, and communications division of UJA-Federation of New York at the annual Spirit of Music Awards in December. Proceeds from the event will benefit the Music for Youth Foundation and the UJA-Federation of New York. Shown, from left, are Carl Murphy, a Bronx House student; Cohen; Michael Miller, a Bronx House teacher; Larry Rosen, president of the Music for Youth Foundation; and Keith Lee, a Bronx House student.

## LIFELINES

### MARRIAGES

**Susan Nunziata to David Llewellyn**, Oct. 16 in Warren, N.J. Bride is managing editor of Billboard. Groom is a freelance photographer.

**Lisa Yucht to Tyler Bates**, Oct. 30 in Malibu, Calif. Bride is partner in HoopLA Media & Public Relations. Groom is a film composer, producer, and musician.

### BIRTHS

**Boy, Adam Dugmore, to Karen Dugmore and Matt Lindsey**, Oct. 5 in Nashville. Father is a songwriter and VP of Forerunner Music. Mother is personal assistant to Virginia Team, owner of Team Design.

### DEATHS

**Frank DeVol**, 88, of natural causes, Oct. 27 in Lafayette, Calif. DeVol

was a motion picture and TV composer and an arranger/conductor of many recordings. During the '40s and '50s, he wrote arrangements and conducted the orchestra for more than 200 artists, including Doris Day, Kay Starr, Margaret Whiting, Tony Bennett, Vic Damone, and Ella Fitzgerald. One of his most famous arrangements was that for Nat "King" Cole's 1948 No. 1 hit "Nature Boy." DeVol also worked on his own recordings, including releases by Columbia Records. His film scores included those for the movies "Hush . . . Hush, Sweet Charlotte," "The Dirty Dozen," and "Flight Of The Phoenix." His TV credits include "My Three Sons" and "The Brady Bunch." Donations in his name can be sent to the Musicians Relief Fund, c/o Benefits Office, AFM, 817 N. Vine St., Hollywood, Calif. 90038.

## 'KALEIDOSCOPE' IS 'REFLECTION' OF KELIS

(Continued from page 27)

That would be the "Fame"-famed La Guardia High School for the Performing Arts, where Kelis—an accomplished violinist and saxophonist—studied acting. "That's when I realized I wasn't 45 and growing up in the '30s but 16 in the early '90s and I didn't know anything," she continues.

Falling in with the hip-hop crowd, Kelis, who also modeled, worked with Goldfinger and the Gravediggaz. "But I wasn't going anywhere because I didn't connect musically with my background. I started out in the girl group B.L.U.—Black Ladies United—but that was a disaster. They were older than me, and I hadn't found my style yet. I couldn't sing jazz and be taken seriously."

But Kelis says she connected immediately with the Neptunes' Chad Hugo and Pharell Williams after meeting them through a friend who was a "rap connoisseur." The team's credits include Mase, Noreaga, SWV, BLACKstreet, and Ol' Dirty Bastard. "They had this futuristic sound that

I related to," says Kelis. "We all wanted to go to the next level, though we didn't know what it was."

Together, the three recorded a two-song demo in three days at Hugo's house and took it to Virgin's A&R director, Collin Stanbeck.

"They brought her by, and I went nuts," says Stanbeck. "The songs had a retro feel to a 'now' feel that kids can understand but adults can love. She's a kaleidoscope, blending hip-hop culture with musical references to the '50s."

Kelis and the Neptunes cut "Kaleidoscope" in January and February in Virginia Beach, Va. "I wrote about a quarter of it, and Pharell vibed off me and wrote the rest," she says. "But we all feel we're from a different planet."

Kelis singles out album track "Suspended" for its "futuristic, psychedelic feel" that, when combined with lyrics and a melody that "take you back to the '40s," offers a "great representation of us collectively making a song."

Lead single "Caught Out There" is a "record with attitude" that received

"instant reaction" at adult R&B station KMEL San Francisco, says PD Joey Arbagey. "It's definitely something our listeners are checking for in cutting edge. As soon as we put it on the air, people were calling."

Virgin is playing off the song's screaming chorus—"I hate you so much right now"—in a one-page promo sheet and hopes to capitalize on Kelis' appearance in targeting fashion publications for layouts as well as mainstream music and fanzines for reviews and features.

"Her look is unique," notes Michele Smith, Virgin's senior director of marketing. "She's her own woman . . . She's tall and literally stops people in their tracks. But she can relate to anybody and anything."

Smith says "Kaleidoscope" is a priority for the EMI Music Distribution urban sales and marketing team, which has serviced in-store play copies and is securing licensing stations and in-store displays. Other plans include a two-week promo tour

**FIGHTING FOR LIFE:** The not-for-profit AIDS resource and awareness organization LIFEbeat, the Music Industry Fights AIDS, will hold a sports and music memorabilia auction Wednesday (10) at Ohm in New York. Lil' Kim and MTV VJ Ananda Lewis will join New York Giants player Michael Strahan and Gary Dell'Abate, producer of "The Howard Stern Show," to host the auction, the proceeds of which benefit LIFEbeat's Zero Transmission 2001, a campaign dedicated to reducing the rate of HIV transmission among youths. Contact: **Thomas Dima** at

212-965-8900.

**RADIO SCHOOL:** The Country Radio Broadcasters is awarding three scholarships as part of an annual program to assist deserving students majoring in radio- or broadcast-related fields nationwide. This year, the organization will introduce a new scholarship program for current members of the country music radio industry who wish to continue their education. Applications for the \$5,000 awards must be received by Dec. 1. Contact: **Jeff Walker** at 615-269-7071, ext. 123.

**SHOWING SPIRIT:** Russell Simmons, chairman/CEO of Rush Communications, and Lyor Cohen, president of Island/Def Jam Music Group, will be honored during the annual Spirit of Music Award Dinner Dec. 8 at New York's Lincoln Center. Proceeds from the dinner, presented by the entertainment, media, and communications division of UJA-Federation of New York, will benefit UJA-Foundation, the largest local philanthropic organization in the world, and the New York Music for Youth Foundation, which offers scholarships to young people interested in pursuing a career in music. Contact: **Jennifer Bristol** at 212-836-1853.

**GIVING BACK:** 'N Sync member Justin Timberlake has partnered with the Giving Back Fund, a non-profit group devoted to establishing and maintaining philanthropic organizations nationwide, to create the Justin Timberlake Foundation. The charity will be devoted to funding and improving music education programs in America's public schools. Contact: **Ashley Galloway** at 202-530-4688.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Confab Previews Expanding Multimedia Technologies

BY STEVE TRAIMAN

SCOTTSDALE, Ariz.—Breakthroughs in optical-disc and magnetic-tape technology are likely to produce significant software sales increases for retailers in the next four years. And consumers will be offered sophisticated hardware to play back or download audio, video, and multimedia as well.

By 2003, more than 1.7 billion DVD Audio, Super Audio CD (SACD), DVD Video, and DVD-ROM optical discs will be replicated worldwide. This is 10 times the 171 million units projected for this year.

These numbers were highlighted by Charles Van Horn, executive VP of the International Recording Media Assn. (IRMA), sponsor of the Technology &



Sandisk's Ed Cuellar holds a postage-stamp-size 32-megabyte MultiMedia Card for the I-Jam portable MP3 Player to download 30 minutes of music. (Photo: Steve Traiman)

Manufacturing Conference, which drew more than 150 attendees Oct. 28-29 at the DoubleTree La Posada

Resort here.

At the same time, Van Horn emphasized that magnetic media are far from dead. VCR sales in the U.S. alone reached a record 15.5 million units in the first nine months this year, according to the Consumer Electronics Manufacturers Assn. Worldwide consumer purchases of VHS hardware and software are estimated at more than \$275 billion, including \$110 billion in titles. Duplication of VHS titles worldwide should top 1.8 billion units this year, according to IRMA research.

A working group of IRMA's VHS Coalition conducted a strategic planning meeting the day before the conference.

"An industrywide campaign will be developed to create consumer aware-

ness about the continued growth and expansion of the worldwide videotape marketplace," said coalition co-chairman Stan Bauer, VP/GM of Fuji Photo Film USA's magnetic markets division.

Some of the new-technology highlights featured at the conference are as follows:

- Sandisk product manager Ed Cuellar held a postage stamp-sized MultiMedia Card with 32 megabytes (MB) of memory for downloads of up

to 30 minutes of music. Its initial use is by I-Jam for its new \$199 portable MP3 player, previewed at New York's MacWorld (Billboard, Aug. 7). A 64-MB Card is due next year for a one-hour music download, at \$249.

"This Secure Digital version, developed with Panasonic and Toshiba, is SDMI-compliant," Cuellar said, referring to the Secure Digital Music Initiative, an industry task force. "I believe it will also be used at kiosks in  
(Continued on page 55)

## Orlando's East-West Store Thrives In Indie Niche

BY STEVE TRAIMAN

ORLANDO, Fla.—"We've had nine lives in this business, and it lifts my spirits that we're still in business," says Hanna Skrobko, who has owned and operated East-West Records & Tapes with husband Roman since 1971.

their attention to the single Orlando store.

"Our first two sales were James Taylor's 'Mud Slide Slim' for \$2.99 and Carole King's 'Tapestry' for \$3.99," Hanna recalls. "We've still got some of our original people stopping by whose kids are now our regular customers.

"Disney was about to open that fall [of 1972], and we knew it would put Orlando on the map," she adds. "We wanted to grow with Orlando, and we've grown, and shrank, and grown again in the last 28 years."

In 1980 the Skrobkos launched All Points Distributors as a one-stop but got out of that business several years later. "The margins were just too thin," Roman says.

Over the years they have sold 8-track tapes, cassettes, and even the short-lived quadraphonic four-channel releases in the mid-'70s.

While about 85% of their business comes from the approximately 15,000 CD titles, the Skrobkos still get a solid 15% from tape sales and carry about 1,000 titles on tape. They are active



Hanna and Roman Skrobko, co-owners of East-West Records and Tapes in Orlando, Fla., have been in retail for 28 years. (Photo: Steve Traiman)

supporters of the Audiocassette Coalition spearheaded by the International Recording Media Assn. and the National Assn. of Recording Merchandisers.

"A lot of tourists have tape decks in their cars and stop in for cassettes,"  
(Continued on next page)

## Spears, Lopez, 'N Sync Post High On The Lycos Hot List

PEOPLE VIEW the Internet as a vast storehouse of information and entertainment. But what are they looking to be informed or entertained about?

One of the big Internet search engines, Lycos, has provided some answers.

For the past 11 weeks, it has been publishing the Lycos 50, a chart of the most-searched names or places on the portal.

The music business should take notice because eight of the 50 positions are occupied by musical acts. Leading the pack—at No. 4 overall for the week that ended Oct. 30—is teen star **Britney Spears**. She was No. 4 the previous week, and she has appeared on the chart all 11 weeks.

The second most-searched musical name is another female teen favorite, **Jennifer Lopez**. She's at No. 20, down from 17. Next come the boys: Teen heartthrobs 'N Sync are No. 25 (19 the week before). The

others on the chart (along with prior-week positions) are **Mariah Carey**, No. 28 (27); **Korn**, No. 32 (32); **Limp Bizkit**, No. 34 (29); **Shania Twain**, No. 39 (37); and **Tupac Shakur**, No. 48 (47).

There are four newcomers on the latest Lycos 50 and they represent a wide world of interests. Golfer **Payne Stewart**, who died in a plane crash, enters at No. 18. Radio jock **Howard Stern**, who has publicized his marital breakup, debuts at 19. The other new names are **Shakespeare** (47) and **Barbie** (50).

What's the most popular search term of the week? Think holiday and you won't be surprised. It's Halloween, same as the week before. Related topics are hot too—"Blair Witch" at No. 5 and witchcraft at No. 11.

Maybe next year it would be a good idea to concoct some Halloween promotions for teen stars.

### BUYING TRENDS



by Don Jeffrey



The Skrobkos opened their first store that year in nearby Winter Park with about \$1,100 worth of LPs and 45-rpm singles in an 800-square-foot former art gallery, using pegboard on the walls. The current store opened the next year in a 1,500-square-foot space on busy South Orange Avenue. Over the years they have had as many as five locations, including stores in Daytona Beach, West Palm Beach, and Castleberry, but now they devote all



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## newsline...

**AMAZON.COM** reports a third-quarter pro forma net loss of \$86 million, compared with a loss of \$24 million in the same period a year ago. Net sales for the online retailer rose 132% to \$356 million from \$154 million. The Seattle-based company, which has added toys and consumer electronics equipment to its Web store, says it had 13.1 million customer accounts as of Sept. 30, an increase of 2.4 million in the quarter. It also says that repeat customers represented 72% of orders. Amazon.com did not break out sales for music, video, or its other product lines.

**WAL-MART STORES** planned to broadcast a live concert by Faith Hill Tuesday (9) via satellite to more than 2,100 stores in North America. The event is timed to coincide with the release of her fourth album, "Breathe," on Warner Bros. Records. Wal-Mart says the one-hour concert will be delivered live over Wal-Mart Radio to all 2,473 U.S. and 160 Canadian stores and will be rebroadcast by country radio stations Nov. 23 and 24. Hill will perform in a venue in Nashville.

**WAL-MART STORES, INC.**

**CDNOW**, the online music store, reports that its net sales and net loss both increased by more than 160% in the third fiscal quarter. For the three months that ended Sept. 30, sales rose 165% to \$36.6 million from \$13.8 million in the same period a year ago. The net loss widened to \$34.1 million from \$12.7 million. The company says that \$8.1 million of that loss was due to amortization expenses in connection with the merger of CDnow with N2K in March and the acquisition of superSonic Boom last year. Also, \$2.9 million was due to charges related to the merger of CDnow with Columbia House, which is expected to close by year's end. CDNow says its total number of customers grew to \$2.7 million at the end of the quarter; an increase of 314,000.

**CBGB** plans to market cyberecasts of shows from its well-known Lower East Side New York rock club. Consumers can go online and watch and hear live concerts for free. They can also order a packaged CD of the music by mail, at a charge of \$1.50 a song. The business is a venture with CollegeMusic.com. Michael Mohnhey, GM of CBGB Records, says the concerts will be archived on the Web site so that they can be viewed repeatedly. Also, CBGB plans to launch a new label next year featuring music from CB's 313 Gallery, a lounge next door to the main club. Mohnhey describes the music showcased there as adult contemporary. The label's tentative name is CB's 313 Gallery Recordings.

**CBGB RECORDS LTD.**

**RENTRAK** reports that net profit increased more than ninefold in the second fiscal quarter to \$605,108 from \$66,959 in the same period a year ago, despite a 16.1% decline in revenue to \$27.1 million from \$32.3 million. Revenue fell because Rentrak provided no videocassettes to the three largest video chains, Blockbuster, Hollywood Entertainment, and Video Update, some of which have made revenue-sharing video deals directly with the movie studios. The company says profitability increased because of lower overhead costs.

**CUSTOMDISC.COM** has signed an exclusive deal with Shanachie Entertainment for use of the label's catalog of more than 6,000 tracks for custom CDs. Shanachie's acts include Ladysmith Black Mambazo, Chuck Jackson, and Poppa Chubby. The tracks will be available on CustomDisc.com this month.

**READER'S DIGEST ASSN.** says that operating profit for its global books and home entertainment segment, which includes music and video, rose 138% in the first fiscal quarter to \$40.9 million from \$17.2 million a year earlier. Profits were higher in the U.S. and in Europe because the company's strategic reductions in unprofitable businesses resulted in lower promotional costs. Revenue fell 15% to \$319.7 million from \$375.4 million, in part because of a "change in music product mix" in the U.K. Overall, Reader's Digest reports net profit rose 2.9% to \$28.6 million on a 10% decline in revenue to \$519.2 million.

**INSOUND**, an independent music Web site, has formed a partnership with the New York Underground Film Festival to promote, exhibit, and distribute festival participants' films online. The site (insound.com) will feature streaming videos and editorial content and, by year's end, chat sessions with directors and archived video interviews.

**SFX ENTERTAINMENT**, the concert venue operator and promoter, reports pro forma revenue rose 12% in the third quarter to \$527.8 million, while pro forma earnings before interest, taxes, depreciation, and amortization increased 32% to \$106.5 million.



East-West Records and Tapes has prospered in Orlando, Fla., since 1972. (Photo: Steve Traidman)

## ORLANDO'S EAST-WEST STORE THRIVES IN INDIE NICHE

(Continued from preceding page)

Roman observes. "And just before any hurricane alert, we get a lot of business for battery-operated tape players. Last month, one guy came in and bought several hundred dollars worth of tapes."

Used recordings have always been a vital part of the operation, representing about 10% of revenue. About 5,000 mostly CD titles are on hand at any time.

The current music mix is about 80% rock and pop and about 10% R&B and rap. The other 10% includes country, electronica, blues, punk, and jazz.

Both Roman and Hanna credit Amber Morris, their assistant manager, for keeping up with current music. "She's got a really broad taste in music, from the punk scene to straight-ahead jazz, and that's been very helpful," Roman says. A music lover who worked at the Edge nightclub in Orlando, Morris also represented some local alternative and punk acts.

"Local music has become a special thing for us, with a lot happening in the area," Hanna says.

She notes that the band Blue Meridian recently got a deal with DreamWorks, and Spitvalves is on the cusp of a deal, with a new album being produced by the sax player for the Mighty Mighty Bosstones. Swingerhead, a popular swing band, is fronted by Michael Andrews, who was a featured vocalist at the Rainbow Room in New York's Manhattan for several years.

Paul Doucette, a drummer for matchbox 20, a local band that made good, worked at the store for two years, and Mike Cortez of Spitvalves has worked part time for the last four years.

The owners buy most product directly from the majors and also use distributors Navarre, Valley Media, Galaxy, and AEC, as well as Caroline, RED, Alternative Distribution Alliance, Rykodisc, DNA, and Koch.

"Sony and WEA have been very helpful to us as a small retailer; with a lot of [point-of-purchase materials] and in-store play," Hanna says. "[PolyGram] was on that list, but since the merger [with Universal] we've had no Universal rep and are really concerned for the future. The bean counters seem to be taking over from the music people."

Visiting sales rep Kevin Bradshaw, who handles a five-state territory for Navarre's music products division, says, "About a year ago we got a directive to make mom-and-pop and other small stores a prime responsibility. East-West is a real record store, and

you don't find many like this anymore. We still come in every three weeks or so, as the business is definitely worth the stop."

Hanna was a DJ at three Orlando stations, including WHLY (now WXXL), believed to be the first AC station in the U.S.; rocker WORJ, now WMGF; and rocker WDIZ, now oldies outlet WSHE. She has been in demand for major voice-over jobs for 20 years, including work for Disney and Nickelodeon, and recently completed offscreen announcing for a 13-show "Way To Grow" series for the House & Garden cable network.

Roman grew up in West Hollywood and was an avid pop/rock collector. He

says. "We run joint print ads in the Orlando Weekly, Ink 19, and Jam magazine."

East-West does a lot of promotions, including contests and ticket giveaways. The store also cross-promotes with local clubs like the GO Lounge and Sapphire Supper Club. "They bring an act into the store," Hanna explains, "and we bring in CDs for sale at the nightspots."

The Skrobkos also have had a booth at local tour sites. For the Warped tour in both 1997 and 1998, Los Angeles band Epitaph was a sponsor of the booth.

"Certain [indie] labels have been very good to us," Hanna says. "The Astralwerks electronica label with Hightone, a cutting-edge Americana band from San Francisco, is just one example, and we'll literally do anything for them."

Additional revenue comes from Ticketmaster, which the Skrobkos have had since May. "Boy, did we sell a ton of Beastie Boys tickets," Roman says. "It's been a very positive thing and has had a definite effect on traffic. We get football business as well as concerts, and demand for the [National Football League Tampa Bay] Buccaneers has been very good."

The Skrobkos' ticket event territory runs from East Texas to the Carolinas, including Louisiana, Mississippi, Alabama, and Tennessee, as well as all of Florida.

The store also carries Maxell and TDK blank cassettes, Case Logic and Allsop CD and tape cases and CD cleaners, and Spiritual Sky incense.

To carry out their "survival plan" for the new millennium, the Skrobkos computerized their operations earlier this year, will be adding the Muz service in the near future, and are thinking seriously about launching an East-West Web site.

"We own our property, and our inventory is always 90% paid for," Roman says. "We'll survive because we're a neighborhood store in the middle of nowhere with a family-oriented, middle-class audience. Being small gives you the ability to mutate at a moment's notice, and we can jump in and out of any music trend real quick. That's what has kept us going all along."

Says Hanna, "Our next move has to be E-commerce-related, so we can offer downloads for our indie labels and local artists. I don't know what's coming next, as the majors want to control everything, but we'll be here as long as we want to be."



Behind Amber Morris, the assistant manager of East-West Records and Tapes, is a wall of cassettes, which account for 15% of sales. (Photo: Steve Traidman)

worked in the clothing business with the well-known Fred Segal, whose clientele included the Jackson 5, Ann-Margret, Elvis Presley, Cher, Herb Alpert, the Beatles, and Eric Clapton, to mention a few that Roman got to know. Friends included top DJs Casey Kasem and Wink Martindale. Another friend was Steve Gabor, who owned the L.A.-based Music Odyssey chain.

When Roman and Hanna moved to Florida, they opened a waterbed outlet but quickly decided the music business offered more opportunity.

When East-West first opened, the only competition was an ABC Records retail outlet and indie Big Bear Records, Hanna recalls. Now there are Blockbuster Music, Peaches, Camelot, Sam Goody, Musicland, and Spec's stores—as well as used-recordings outlets CD Warehouse, Disc-go-round, and Music for Less—all within a few miles.

All front-line CD and tape product is priced \$1 or more off list, with most used CDs at three for \$18 or an average \$7 to \$8 each.

"Instead of going into competition with other indie friends in the area, we decided to huddle together," Roman

## CONFAB PREVIEWS EXPANDING MULTIMEDIA TECHNOLOGIES

(Continued from page 53)

retail outlets that will download CDs very quickly for consumers."

• Dr. Andrew Demery, liaison to the music industry from Philips Research in Holland, provided a technical rationalization for SACD, which was co-developed with Sony.

"Music content is key for a sustained launch of SACD," Demery said while previewing a quartet of two-sided hybrid discs that are being replicated by Philips in Europe and have a DVD-5 layer for the stereo CD version bonded to a DVD-9 layer for the multichannel SACD version. He noted that about 40 titles are now available and that Philips would have an "affordable" SACD player [under \$1,000] by the third quarter of 2000.

• Displaying a matchbox-sized 233-megahertz computer with 64 MB of memory, Behfar Razavi, technologist at Sun Microsystems, observed that as a networked device the unit can run several operating systems.

"A unit like this can create a networked car by 2003 or 2004, offering E-mail, stock quotes, and MP3 downloads," he said. "A networked house would have one high-speed line that would connect the TV to the Internet to download information, MP3 music, or movies. When the car pulls into the garage, the owner could download files from the home or the office."

• Toshio Koike, executive VP of Marubeni Disc Systems, explained the



Andrew Demery of Philips shows off four of the first hybrid, two-layer Super Audio CD (SACD) titles, available in both stereo and SACD versions. (Photo: Steve Traidman)

DVD-18, a two-layer bonded DVD-videodisc that provides 8.5 gigabytes on each layer, or more than 330 minutes of video and audio.

"This will handle both pan-and-scan [a 4-to-3 ratio of width to height on a TV screen] and letterbox [a 16-to-9 ratio as found on a theater screen] for a typical 110-minute movie," Koike said. "It could also include another 110-plus minutes for deleted scenes, a documentary, interviews, motion menus with audio, a music video, two trailers, still menus, and Web application."

Last month, Artisan Entertainment released the first commercial DVD-18

title, "Stephen King's The Stand," a TV miniseries replicated at the Warner Advanced Media Operations plant in Olyphant, Pa.

• "Internet delivery of music, video, and [multimedia] software content will approach 50% of the overall mix by 2010," predicted Mark Belinsky, senior VP of business development at Macrovision. "The balancing act we need to perform is to deliver cost-effective [intellectual] copy protection and commercially viable solutions that don't interfere with consumers' ability to enjoy the content they have paid for or change the way they consume the content."

As a follow-up, Macrovision director of systems engineering Mark Hollar presented an update on video watermarks for digital packaged media. Also, Intel content-protection manager Brendan Traw provided a look at CSS-II protection for DVD Audio and CPRM (content protection for recordable media) for flash-memory formats, including the Sandisk Cards. Both are developed by the 4C Group consisting of Intel, IBM, Matsushita, and Toshiba.

• The CD-R (recordable) market, linked directly to MP3 downloads, is projected by IRMA to have a 31% compounded annual growth rate, from 850 million units estimated for this year to 2.4 billion in 2003.

In his presentation on the "120-mm



Behfar Razavi of Sun Microsystems shows a matchbox-sized 233-megahertz computer with 64 megabytes of memory as a networked device. (Photo: Steve Traidman)

[CD/DVD] writable media market," John Freeman, president of Strategic Marketing Decisions, predicted that CD-R/RW (recordable/rewritable) drives will replace the floppy disc drive in computers by 2001.

In other conference news, the IRMA Anti-Piracy Compliance Certification Program has just expanded into Europe after a successful debut in North America, Van Horn reported.

"This program has the full support of RIAA, MPAA, and other industry rights associations," he said, referring to the Recording Industry Assn. of America and the Motion Picture Assn. of America.

In addition to the worldwide totals projected for optical-media formats by

IRMA's Van Horn, all figures presented earlier this year (Billboard, Oct. 23) were updated by Dick Kelly, president of Cambridge Associates, which conducts the IRMA optical and magnetic media research, in his "Overview Of The Magnetic And Optical Markets."

Worldwide DVD Video output will hit 970 million units in 2003, nearly five times the 165 million projected for this year. In 1999, North America will have 75% of total production with 125 million units estimated. Four years from now, the 450 million units projected for the U.S. and Canada will be just 46% of global output.

Nearly 55 million discs have been shipped to retail in the first nine months of 1999, according to the DVD Video Group, and nearly 5,000 titles will be available for sell-through and rental by year-end.

By 2003, worldwide DVD-ROM replication should be 460 million units, mostly for computer and video console games, an explosion from the modest 6 million projected for this year. This is due to the new Sega Dreamcast just launched this year and the advanced Sony PlayStation and Nintendo Dolphin platforms due in 2000, all DVD-ROM based.

The combined numbers for SACD, introduced in September, and DVD Audio, which will have its formal launch in early 2000, should reach 285 million units in 2003.

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- ★ Awards Banquet  
— entertainment presented by Universal Music & Video Distribution & its labels

### Seminar Topics

- ★ The Next Generation of DVD: Music, Movies & Much More
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## Bowie Predicts End Of Stores & Labels; Numbers Say Otherwise

ON SEPT. 21 David Bowie's "hours..." album was offered for sale as a digital download for two weeks through numerous E-merchants. Two weeks later on the album's brick-and-mortar street date of Oct. 5, when the download was no longer available, the artist was quoted in USA Today as saying, "Mark my words... we are not going back to record companies and through shops. Within five years it will have morphed so spectacularly that no one will recognize the music business."

The implication, of course, is that recording artists will no longer have to deal with record labels and/or record stores—that in five years the Internet will be the be-all and end-all.

But if I were Bowie and I were aware of the number of albums that were sold through the download format, I might have waited another five years before making that projection, which, in effect, tells record labels and record stores to kiss off.

According to EMI and Virgin Records executives, the digital download of "hours..." moved 989 units over the two-week period it was available. That is similar to the kinds of numbers that **Tori Amos'** "Bliss" single is said to have moved during its first two weeks of availability from Atlantic. In its first week of availability at brick-and-mortar, the Bowie album moved 29,000

units and has thus far scanned about 56,000.

EMI and Virgin executives, like Atlantic executives before them, should not be embarrassed by the number of downloads the Bowie album generated. And like Atlantic, EMI and Virgin did a great job getting the word out about the availability of the download.

But at the end of the day, the number of people willing to pay for music in the download format right now appears to be in the 1,000-2,000 range.

And I would even question that number: I'd be willing to bet that a significant chunk of the Bowie and Amos sales were to people in the music business, who were checking out this new-fangled downloading thingamajig. I confess I tried, but I couldn't even figure out how to download the player; so I never even got the chance to try to download the music.

Having said that, there is plenty to learn about what the music industry will be like in the future when downloading will play a prominent role, and it is through initiatives like the Bowie and Amos downloads that we can begin to get a feel for that.

**Richard Cottrell**, president/CEO of EMI Music Distribution, says, "This was a first, and everyone was learning. Bowie was about creating press

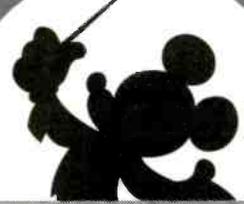
(Continued on page 58)

### RETAIL TRACK

by Ed Christman



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# M.S. Distributing Faces Up To Multimillion-Dollar Debt

**SETTLING UP:** As painful as the recent travails of M.S. Distributing may have been, an arduous new chapter is just beginning, as the Hanover Park, Ill.-based company seeks to close the books on its music-distribution business.

On Oct. 15—the day after president **Tony Dalesandro** and executive VP **John Salstone** took back the reins from ex-owner Puzzlesoft Corp.—M.S. fired most of its music sales staff and shuttered its audio division (Billboard, Oct. 30). A week later, the owners sent **Declarations of Independents** an announcement that said the company had “worked out an arrangement with the six major video companies to reinstate a flow of product.”

So 53-year-old M.S. will now continue life as a video distributor only. But some 150 independent record labels still have unfinished business with the company; according to a document obtained by Billboard, the distributor owes nearly \$4.6 million to its imprints.

Several labels have contacted **Declarations of Independents**, saying that music VP/GM **Rick Chrzan**—one of the few M.S. music staffers to be kept on—has been sounding them out about possible settlement terms. The labels report that M.S. has proposed returning all of their inventory, while asking them to forgive any payables owed by the distributor.

Some of the labels find this suggestion alarming. “It’s unacceptable,” says an executive at one company. “I thought they’d offer [to pay] at least 60%.” Another says, “I don’t think I should just settle for getting my inventory.”

While he won’t discuss specifics, Chrzan confirms that he has been calling labels to make inquiries about settlements.

“We are presenting plans to both the bank [lender Congress Financial] and to the labels on how to best settle this thing for everybody involved,” Chrzan says. He adds, “A lot of different proposals are being put on the table all the time . . . We’re making our best efforts to resolve this.”

The situation sets up a major quandary for M.S.’ former labels. Some who are owed smaller amounts but have a lot of invento-



by Chris Morris

ry tied up in the distributor’s warehouse may be willing to take back their product and call it a day. However, several labels are owed sums in the mid-six figures, and they’re far less likely to forgive and forget the debt.

Nevertheless, if pressure from some of the bigger label creditors ends up toppling M.S. into bankruptcy—something that many observers view as a distinct possibility—the ultimate result for all could be payment of mere pennies on the dollar and the auction of warehoused inventory.

Moreover, that scenario could potentially come back to haunt labels years from now: One M.S. label exec points out that the U.S. Bankruptcy Code states that any payments or inventory collected by a creditor within 90 days of a filing for protection may be reclaimed by the debtor.

If that sounds fantastic, we should note that a couple of labels that were once with Independent National Distribution Inc. (INDI)—which was folded by Alliance Entertainment after its bankruptcy filing back in 1997—have informed us that an attorney for Alliance has contacted them within the last 30 days, seeking the return of product and payments INDI gave to the labels just before Alliance filed for protection.

**QUICK HITS:** **Rob McDonald** has been promoted to senior director of sales at Ryko Distribution Partners. McDonald, who continues to report to head of distribution **Jim Cuomo**, was formerly Western regional sales director for the company . . . **Michael Neustadt**, who was Ryko’s Eastern regional sales director in the days the firm was known as the REP Co., will be taking a job as Albany, N.Y./New York

account manager for New Hope, Minn.-based Navarre Corp. He will report to Eastern regional director **Ed Maxin**. Neustadt, who exited REP to run his own label, Ya Ya Records, will continue to operate his imprint on the side . . . Two of our favorite people in the business have exited Sausalito, Calif.-based Hearts of Space Records. Director of sales **Casey Conroy** has left to join Concord, Calif.-based Concord Jazz as VP of sales and marketing, while sales manager **Shawn Bates** will depart during November and plans to take some time off from the record grind. We wish them both the very best.

**FLAG WAVING:** Those who fondly recall the early incarnation of L.A.’s “stoner rock” combo **Fu Manchu** should welcome “To The Center,” the debut Sub Pop release by **Nebula**. The trio boasts three longtime Fu Manchu members—guitarist/vocalist **Eddie Glass**, bassist **Mark Abshire**, and drummer **Ruben Romano**.



NEBULA

Though the band’s attack has its roots in Fu Manchu’s viscous sound, Glass notes, “It was completely starting from a clean slate. Me and Ruben lived together, and we had 8-tracks, 4-tracks, and did our own stuff off to the side—weirder songs we weren’t able to pull off in Fu Manchu.”

He adds, “We were going for a variety [of sounds]. That’s something we weren’t able to do before . . . We never had time in the studio to experiment and stuff. We  
*(Continued on next page)*

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## RETAIL TRACK

(Continued from page 56)

attention and working with retail so that the retailers would maintain the consumer link. But tremendous progress was made as a result of this."

Now EMI knows more about the process of setting up a digital download, the information that is required, and the logistics for setting it up through retail, Cottrell says. "To do it properly, you need about four weeks, now that the mechanism is in place. This galvanized retailers to get their digital-download facilities set up."

Most major music retailers participated in it, with the exception of Amazon.com and Best Buy. A spot check of E-merchants showed that the going price for the download appeared to be in the \$12.99-\$13.88 range.

Cottrell notes that of the people who bought the Bowie download, 23.9% required technical assistance. While that may seem a high percentage, Cottrell says they were expecting it would be even higher.

That's because while EMI and the digital enablers it used—Windows Media, Liquid Audio, musicmaker.com, and Amplified.com—have the ability to send downloads via broadband, most consumers don't have the technology to receive via broadband, which means that the Bowie album was aptly named "hours..."

While the download was supposed

to be limited to North America, some copies of the album were sold to customers in Japan and the U.K. on the first day. But that was due to a technology encoding error and was rectified so that the territory restriction feature in the software kicked in and precluded subsequent sales, say people familiar with the download.

**Charly Prevost**, VP of retail marketing and promotion at Redwood, Calif.-based Liquid Audio, gave additional information about the Bowie download. He reports that the download had a life of about a week, with the bulk of business being done in the first two days.

Moreover, he points out that people choosing to buy it via Liquid Audio technology received a credit card authorization that lasted for 48 hours, and cards wouldn't be billed until the download was completed. "So if they got tired and wanted to discontinue the download," they could do so later that day or the next day too.

**ON THE HEELS** of the Bowie download, some merchants are trying to remind record labels where their bread will be buttered for at least the next five years—if not the next 10.

Boston-based Newbury Comics has implemented a "level playing field policy." So any album digitally available

prior to brick-and-mortar street date and/or containing value-added material will carry a high shelf price and be prohibited from high-profile position placements. If labels want advertising on such a title, they will have to pay a higher price.

Columbia, S.C.-based Manifest Disc and Tapes previously announced a similar policy and faxed Retail Track to let me know that other independents, with a total of 65 stores, have adopted similar policies.

## INDEPENDENTS

(Continued from preceding page)

experimented with not just heavy songs. We tried weird-ass stuff, acoustic songs."

Glass mentions such precursors as **Alice Cooper**, the **MC5**, the **Groundhogs**, and the **13th Floor Elevators** as stylistic influences, and all of them—and more—are apparent in the heavy, trippy, sometimes acoustic-based approach of tracks like "Whatcha Lookin' For," "Freedom," "Synthetic Dream," and "Fields Of Psilocybin."

"To The Center" was sympathetically produced by **Jack Endino**, the Seattle-based musician/producer whose résumé includes early grunge classics by **Nirvana**, **Mudhoney**, **Tad**, and other mainstays of the Puget Sound scene.

Glass, the onetime drummer with the San Diego band **Olivelawn**, says, "We recorded two records with [Endino] up in Seattle in '90, '91. I hadn't talked to him for a few years... [but] he was totally gung-ho about recording us."

Another Seattle mainstay, **Mudhoney** lead singer **Mark Arm**, guests on Nebula's totally credible cover of the **Stooges'** "I Need Somebody." Says Glass, "We did a tour with Mudhoney and became friends with them. Before we went into the studio, we had a week to kill, so we stayed with [Arm]... We jammed. We'd fuck around a lot. That was one of the songs we jammed on."

Like former **Flag Waver Queens Of The Stone Age**, which comprised ex-members of stoner rockers **Kyuss**, Nebula has moved well beyond its original style. Glass says, "It seems like a lot of people now are just catching on to what **Kyuss** and **Fu Manchu** were doing. Lots of bands are heavy, have sludgy guitars. But the forefathers are going off into new things."

Nebula's current U.S. tour will hit the Eastern states and Canada in November.

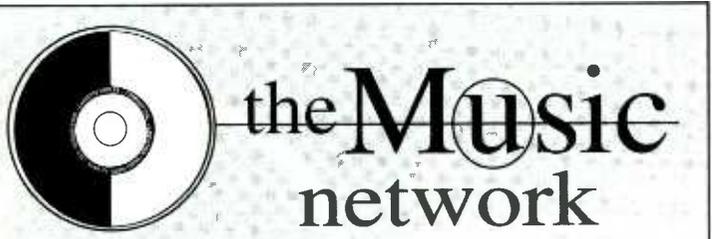
## FOR THE RECORD

An item in the Nov. 6 issue's Merchants & Marketing Newline stated an incorrect date for the launch of **Knit Media's Jazze.com** Web site. The company says that no specific date has been set for the launch.

# Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  | TITLE   | TOTAL CHART WEEKS |
|-----------|-----------|--|---|-------------------|
| 1         | 2         | <b>BUENA VISTA SOCIAL CLUB</b> ♦ <sup>11</sup><br>WORLD CIRCUIT/NOISE SURF 7947896 (10.98/17.98)           | <b>BUENA VISTA SOCIAL CLUB</b><br>3 weeks at No. 1* | 24                |
| 2         | 1         | <b>METALLICA</b> ♦ <sup>11</sup><br>ELEKTRA 61113*/EEG (11.98/17.98)                                       | METALLICA   | 429               |
| 3         | 3         | <b>LIMP BIZKIT</b> ▲<br>FLIP 490124/INTERSCOPE (11.98/17.98) HS  | THREE DOLLAR BILL, Y'ALL                            | 85                |
| 4         | 4         | <b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup><br>MCA 110813 (12.98/18.98)                          | GREATEST HITS                                       | 292               |
| 5         | 10        | <b>BARRY WHITE</b> ●<br>MERCURY 522459/DJMG (10.98/17.98)  | ALL TIME GREATEST HITS                              | 29                |
| 6         | 5         | <b>BOB MARLEY AND THE WAILERS</b> ♦ <sup>10</sup><br>TUFF GONG 846210/DJMG (12.98/18.98)                   | LEGEND  | 541               |
| 7         | 6         | <b>PINK FLOYD</b> ♦ <sup>15</sup><br>CAPITOL 46001* (10.98/17.98)  | DARK SIDE OF THE MOON                               | 1180              |
| 8         | 9         | <b>ANDREA BOCELLI</b> ▲ <sup>2</sup><br>PHILIPS 539207 (12.98/18.98) HS                                    | ROMANZA   | 100               |
| 9         | 7         | <b>MATCHBOX 20</b> ♦ <sup>10</sup><br>LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS                             | YOURSELF OR SOMEONE LIKE YOU                        | 139               |
| 10        | 12        | <b>SARAH MCLACHLAN</b> ▲ <sup>7</sup><br>ARISTA 18970 (10.98/17.98)  | SURFACING   | 120               |
| 11        | 18        | <b>'N SYNC</b> ▲ <sup>2</sup><br>RCA 67726 (11.98/17.98)   | HOME FOR CHRISTMAS                                  | 12                |
| 12        | —         | <b>VARIOUS ARTISTS</b> MONSTER MASH AND OTHER SONGS OF HORROR<br>MADACY 0028 (3.98/5.98)                   |   | 1                 |
| 13        | 8         | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup><br>CAPITOL 30334* (10.98/15.98)               | GREATEST HITS                                       | 262               |
| 14        | 31        | <b>CELINE DION</b> ▲ <sup>3</sup><br>EPIC 69523 (11.98 EQ/17.98)   | THESE ARE SPECIAL TIMES                             | 19                |
| 15        | —         | <b>TRANS-SIBERIAN ORCHESTRA</b> CHRISTMAS EVE AND OTHER STORIES<br>LAVA/ATLANTIC 92736/AG (10.98/16.98)    |   | 14                |
| 16        | —         | <b>TRANS-SIBERIAN ORCHESTRA</b> THE CHRISTMAS ATTIC<br>LAVA/ATLANTIC 83145/AG (10.98/17.98)                |   | 6                 |
| 17        | 11        | <b>DEF LEPPARD</b> ▲<br>MERCURY 528718/DJMG (10.98/17.98)  | VAULT — GREATEST HITS 1980-1995                     | 158               |
| 18        | 13        | <b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup><br>RCA 66904 (11.98/17.98)  | CRASH   | 183               |
| 19        | 24        | <b>BARRY WHITE</b> ▲<br>CASABLANCA 822782/DJMG (5.98/11.98)  | GREATEST HITS VOLUME 1                              | 37                |
| 20        | 14        | <b>SUBLIME</b> ▲ <sup>3</sup><br>GASOLINE ALLEY 111413/MCA (11.98/17.98)                                   | SUBLIME   | 168               |
| 21        | 16        | <b>SHANIA TWAIN</b> ♦ <sup>11</sup><br>MERCURY (NASHVILLE) 522886 (10.98/17.98)                            | THE WOMAN IN ME                                     | 244               |
| 22        | 15        | <b>TIM MCGRAW</b> ▲ <sup>3</sup><br>CURB 77886 (10.98/16.98)   | EVERYWHERE  | 126               |
| 23        | 19        | <b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup><br>EPIC 52959* (10.98 EQ/16.98) HS                          | RAGE AGAINST THE MACHINE                            | 207               |
| 24        | 20        | <b>QUEEN</b> ▲<br>HOLLYWOOD 161265 (10.98/17.98)   | GREATEST HITS                                       | 335               |
| 25        | —         | <b>VARIOUS ARTISTS</b> ●<br>WALT DISNEY 060625 (5.98/9.98)   | HALLOWEEN SONGS & SOUNDS                            | 15                |
| 26        | 17        | <b>GUNS N' ROSES</b> ♦ <sup>15</sup><br>Geffen 424148/INTERSCOPE (11.98/17.98)                             | APPETITE FOR DESTRUCTION                            | 439               |
| 27        | —         | <b>SHA NA NA</b><br>MADACY 0358 (2.98/5.98)  | HALLOWEEN OLDIES PARTY                              | 1                 |
| 28        | —         | <b>MARTINA MCBRIDE</b><br>RCA (NASHVILLE) 67842/RLG (10.98/16.98)  | WHITE CHRISTMAS                                     | 8                 |
| 29        | 34        | <b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup><br>ARISTA NASHVILLE 18852 (10.98/16.98)                            | THE GREATEST HITS COLLECTION                        | 93                |
| 30        | 21        | <b>JAMES TAYLOR</b> ♦ <sup>11</sup><br>WARNER BROS. 3113* (7.98/11.98)                                     | GREATEST HITS                                       | 470               |
| 31        | 33        | <b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup><br>FANTASY 2* (12.98/17.98)                              | CHRONICLE THE 20 GREATEST HITS                      | 324               |
| 32        | —         | <b>VARIOUS ARTISTS</b> DREW'S FAMOUS HALLOWEEN PARTY MUSIC VOLUME 1<br>TURN UP THE MUSIC 1023 (8.98/10.98) |   | 2                 |
| 33        | 30        | <b>AL GREEN</b> ▲<br>HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)  | GREATEST HITS                                       | 73                |
| 34        | 38        | <b>SAVAGE GARDEN</b> ▲ <sup>5</sup><br>COLUMBIA 67954/CRG (11.98 EQ/17.98)                                 | SAVAGE GARDEN                                       | 126               |
| 35        | 27        | <b>PINK FLOYD</b> ♦ <sup>13</sup><br>COLUMBIA 36183*/CRG (15.98 EQ/31.98)                                  | THE WALL  | 551               |
| 36        | 26        | <b>FLEETWOOD MAC</b> ▲ <sup>4</sup><br>WARNER BROS. 25801 (10.98/17.98)                                    | GREATEST HITS                                       | 373               |
| 37        | 22        | <b>KORN</b> ▲<br>IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS   | KORN  | 138               |
| 38        | 29        | <b>AC/DC</b> ♦ <sup>16</sup><br>EASTWEST 92418/EEG (11.98/17.98)   | BACK IN BLACK                                       | 285               |
| 39        | 28        | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup><br>RCA (NASHVILLE) 67516/RLG (10.98/16.98)                           | EVOLUTION   | 103               |
| 40        | 25        | <b>METALLICA</b> ▲ <sup>6</sup><br>ELEKTRA 60812/EEG (11.98/17.98)   | ...AND JUSTICE FOR ALL                              | 499               |
| 41        | 32        | <b>MILES DAVIS</b> ▲ <sup>2</sup><br>LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)                             | KIND OF BLUE  | 52                |
| 42        | 39        | <b>VAN MORRISON</b> ▲ <sup>2</sup><br>POLYDOR 841970/UNIVERSAL (10.98/17.98)                               | THE BEST OF VAN MORRISON                            | 451               |
| 43        | 35        | <b>JIMMY BUFFETT</b> ▲ <sup>5</sup><br>MCA 325633* (12.98/18.98)   | SONGS YOU KNOW BY HEART                             | 454               |
| 44        | 40        | <b>GARTH BROOKS</b> ♦ <sup>10</sup><br>CAPITOL (NASHVILLE) 29689 (10.98/15.98)                             | THE HITS  | 207               |
| 45        | 46        | <b>ALAN JACKSON</b> ▲ <sup>4</sup><br>ARISTA NASHVILLE 18801 (10.98/16.98)                                 | THE GREATEST HITS COLLECTION                        | 195               |
| 46        | 44        | <b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup><br>EPIC 57523* (10.98 EQ/16.98)                             | EVIL EMPIRE   | 86                |
| 47        | —         | <b>CELINE DION</b> ♦ <sup>10</sup><br>550 MUSIC 67541/EPIC (10.98 EQ/17.98)                                | FALLING INTO YOU                                    | 180               |
| 48        | 37        | <b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup><br>COLUMBIA 67060*/CRG (10.98 EQ/17.98)                            | GREATEST HITS                                       | 79                |
| 49        | 36        | <b>INSANE CLOWN POSSE</b> ▲<br>ISLAND 524442/DJMG (10.98/16.98)  | THE GREAT MILENKO                                   | 100               |
| 50        | —         | <b>LENNY KRAVITZ</b> ▲<br>VIRGIN 86209 (7.98/11.98)  | MAMA SAID   | 42                |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ♦ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.



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## New Media

MERCHANTS & MARKETING

# Execs Predict Personalized Music Streams

Merits Of Free Downloads Also Debated At MusicBiz 2005 Conference

This week's column was prepared by guest columnist Jodi Summers.

THE MUSICBIZ 2005 Conference, held Oct. 15-17 at the Ex'pression Center for New Media in Emeryville, Calif., brought together technology visionaries to discuss the future of the music industry.

While there was general consensus among the digital audio elite that five years from now music will be omnipresent in our lives, the forms that it will take—and the technologies that will deliver it—proved still to be open to debate.

Opening speaker **John Perry Barlow**—former lyricist for the Grateful Dead, co-founder of the Electronic Frontier Foundation, and a Harvard Fellow—underscored the value of allowing music to proliferate among fans.

"Grateful Dead concert tapes became the currency of a self-propagating economy that allowed the Dead to fill any venue around the world," he noted. "The real value of those tapes lay in the relationship between the band and the audience."

Amplifying that point, a theme that echoed throughout the event

## SITES+ SOUNDS

was Internet downloads' potential uses in the marketing and promotion of music; what varied were opinions on whether such downloads should carry a cost to consumers.

"A billion songs were downloaded this year without paying anybody," said keynote speaker **Jay Samit**, senior VP of new media for EMI, who argued that customers would be willing to pay for such offerings if labels provided them. "Will you spend a buck per song if you didn't have to spend six hours searching for it?"

Online and offline music retailers contended that the offer of a free song online can foster a positive relationship with the consumer and subsequently lead to sales.

Said **Ted Hooban**, director of digital media at CDnow, "Using free digital downloads as a mechanism for merchandising album releases, we noticed that when we gave away digital downloads for **Sugar Ray** or **Todd Rundgren**, we saw upwards of a 100% increase in sales [for those acts] during the promotion."

ON ANOTHER front, there was excitement here over the potential of offering or selling personalized, ubiquitous music streams to customers. In the future, executives here predicted, such music will stream through the speakers of many different devices—Rio players, TiVo digital audio recorders, cell phones, Internet radio, and satellite radio.

Microsoft Interactive TV manager **Skip Pizzi** observed that within the next year, satellite radio will give the country 200 new channels of music.

"It's the first time we've ever had national radio," he said. "It's for cars primarily, but you can put a dish in a home or on a portable player, because it only uses a small flat plate aimed at a particular satellite. This new medium with higher fidelity will be the music source, and we'll see FM going the way of AM."

Those who spoke envisioned the future as having thousands of customized streams of music—some paid for by advertising, others garnering revenue by subscription. For a fee, a customer could have commercial-free radio streaming all-Beatles, all-gospel, or all-zydeco, say, for 24 hours a

day. People also could get specialized streams of music free off the Internet.

"Rap music and hip-hop is underplayed in traditional media," noted **Chuck D.**, front man for **Public Enemy** and founder of **Rapstation.com**. "Eighty-five percent of artists in this genre have been underexposed. We can expose them through Rapstation.com Internet radio. You can now shine a light on a musical community."

ANOTHER theme touched on by the panelists was that within five years music will be everywhere. There will be kiosks at retail. You will be able to download music onto memory chips and take your collection wherever you go.

This music will be watermarked and tracked, participants added, so that artists and record companies get proper financial compensation.

"To this day, I have yet to meet an artist that doesn't want to get paid for what they do," said

**Lisa Farris**, E-commerce marketing VP for MCA/Universal. "A digital rights management system begins with quality digitization of an artist's content with all the attached meta-data that's necessary for his team to be able to track all of the information so that everyone can get paid and recognized for what they do."

The music industry also plans to become better acquainted with the music buyer by licensing songs over and over again for varying amounts of plays and time, executives noted.

"The CD, the hard drive, any buffer that holds digits is an evil thing for the artist," said **Jim Griffin**, CEO of **Cherry Lane Digital**. "Buffers satiate, they don't stimulate; thus, record companies lose all the value of knowing the consumer. You don't download The New York Times to your computer, you access it. People come back over and over and over again for the same thing."

The weekend's discussions of the future of the music industry were perhaps best summed up by **Les Garland**, president of **Sputnik7.com** and a co-founder of **MTV**.

"There was a time, not many years ago, when the American contemporary music fan in any major market got their music from one radio station," he said. "Now, technology lets us all be in this industry. A key to our success on the Internet is called entertainment. We have to marry entertainment and technology. That's what the consumer wants."

*A billion songs  
were  
downloaded  
this year  
without paying  
anybody'*

- JAY SAMIT -

### TRAFFIC TICKER Top Music Info Sites

#### Unique Visitors (in 000s)

##### TOTAL VISITORS

|                       |       |
|-----------------------|-------|
| 1. mtv.com            | 2,214 |
| 2. mp3.com            | 1,582 |
| 3. tunes.com          | 894   |
| 4. ubl.com            | 845   |
| 5. launch.com         | 843   |
| 6. sonicnet.com       | 658   |
| 7. backstreetboys.com | 525   |
| 8. peeps.com          | 518   |
| 9. country.com        | 432   |
| 10. liveupdate.com    | 371   |

##### AT-HOME VISITORS

|                       |       |
|-----------------------|-------|
| 1. mtv.com            | 1,711 |
| 2. mp3.com            | 1,203 |
| 3. tunes.com          | 705   |
| 4. ubl.com            | 645   |
| 5. launch.com         | 544   |
| 6. sonicnet.com       | 481   |
| 7. peeps.com          | 469   |
| 8. backstreetboys.com | 433   |
| 9. country.com        | 290   |
| 10. nsync.com         | 283   |

##### AT-WORK VISITORS

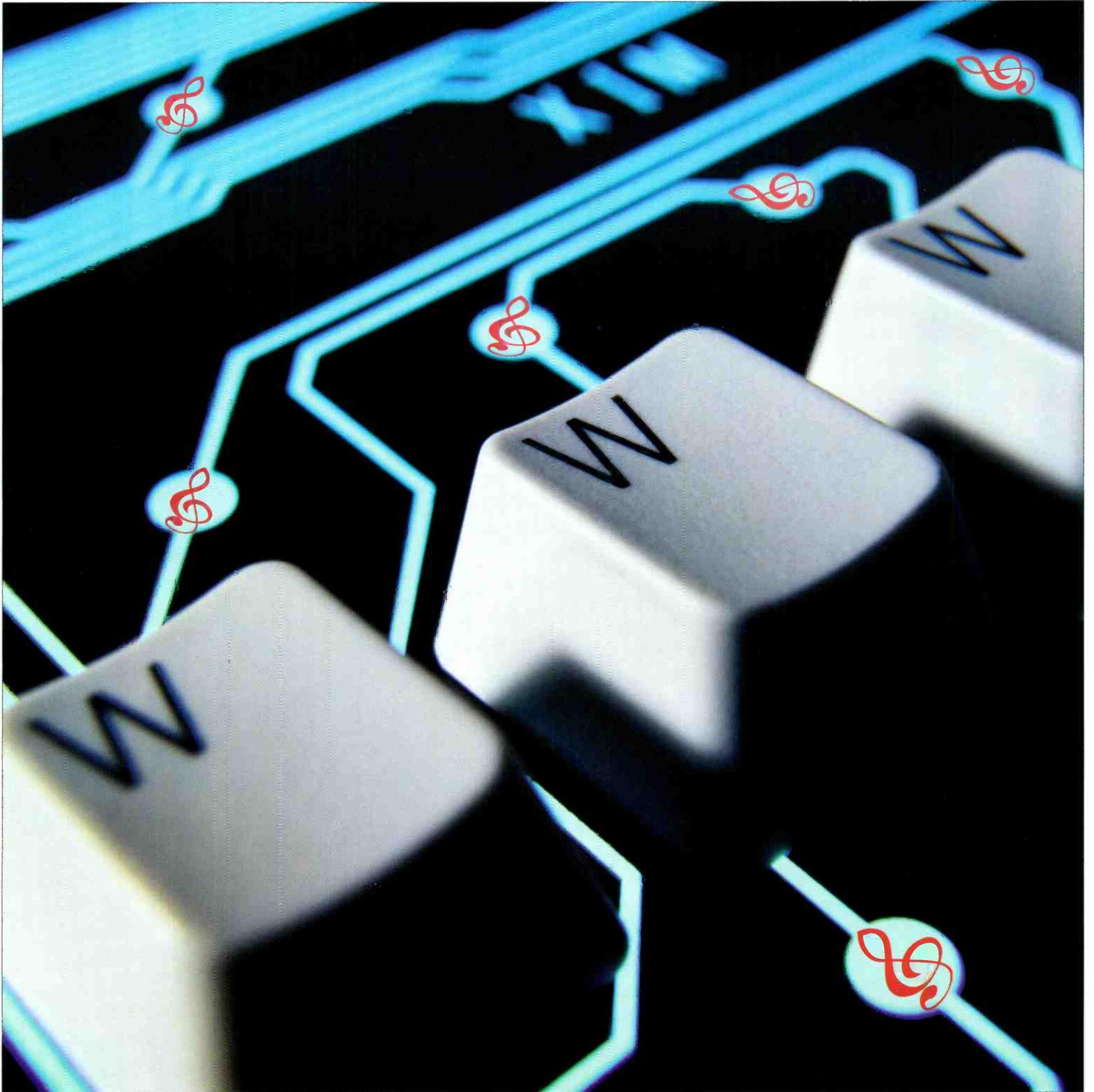
|                   |     |
|-------------------|-----|
| 1. mtv.com        | 644 |
| 2. mp3.com        | 478 |
| 3. launch.com     | 332 |
| 4. ubl.com        | 228 |
| 5. tunes.com      | 220 |
| 6. sonicnet.com   | 177 |
| 7. country.com    | 142 |
| 8. pollstar.com   | 127 |
| 9. liveupdate.com | 125 |
| 10. bmg.com       | 123 |

Source: Media Metrix, September 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.



# SITES+SOUNDS

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# artists take it to the net

The Creative Perspective On Being Hyperlinked To Fans

by carrie bell

Over the years, artists and labels have tried a lot of techniques to increase interest in and sales of their music: advertising, surprise gigs, wining and dining press, paying for radio play, music videos, television specials, product tie-ins, free postcards, even hanging a banner outside a plane and flying it over the beach. But perhaps no tool has been quite as efficient or far-reaching as the Internet. In fact, the promoting, marketing or selling of products in cyberspace has become so commonplace that there's rarely a campaign that doesn't involve a dot com, a download or digital distribution.

## THE INTERNET REVOLUTION

"The Internet is revolutionizing the way the music industry functions. It gives fans more access to artists, artists more outlets for creativity and more power over their career, and labels another way to reach consumers and learn about them," says Maverick recording artist Me'Shell Ndegéocello, who premiered her latest single, "Grace," on Internet radio before it went to traditional radio formats and whose fans could make their own CD of unreleased material through CustomDisc.com when they pre-ordered "Bitter."

"It will be up there with the invention of radio and CDs. People would be silly to ignore it and not take advantage of what it offers," she says. Although a wise warning, it seems that Ndegéocello is mostly preaching to the converted. In the last few years, music sales over the Internet through band Web sites, label sites and major online e-tailors like Amazon.com and CDnow have reeled in large enough numbers that Billboard created an online-sales chart.

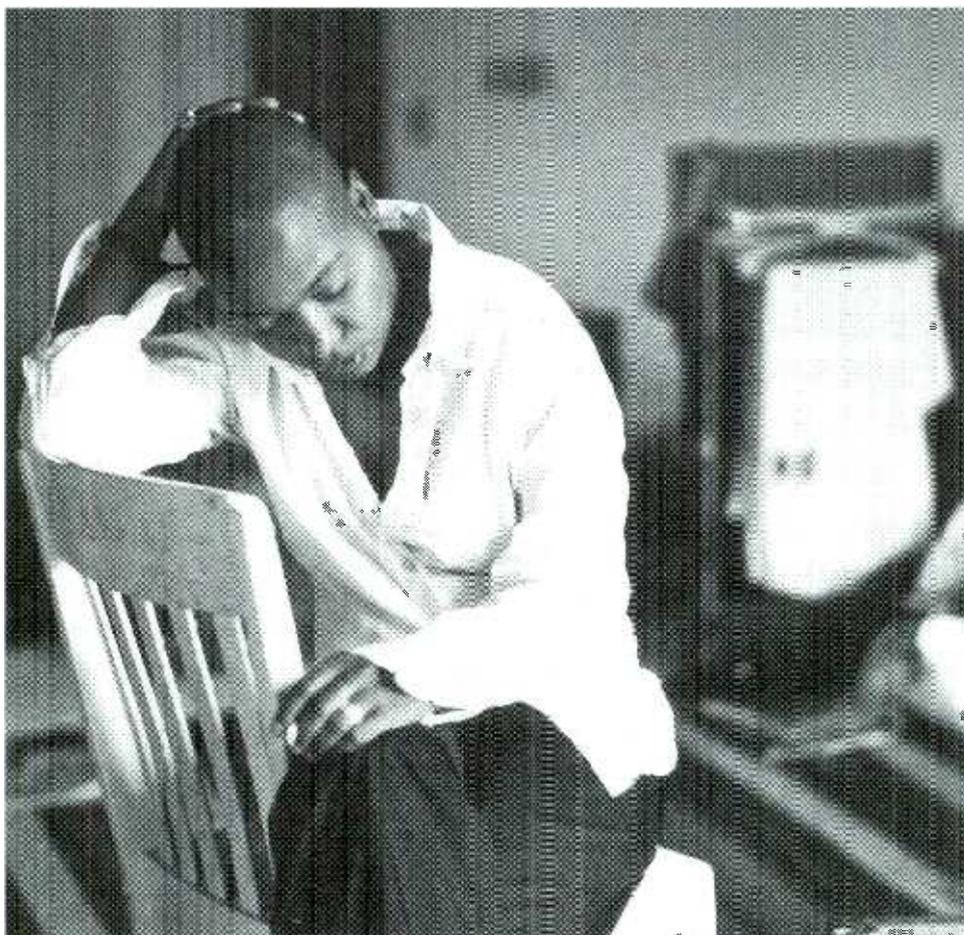
Even artists like Moby praise sites for convenience and collection of hard-to-find goodies. "I needed to get a couple of CDs really fast and was too busy to go into a record store, so I dialed up CDnow on my computer and took care of it," says the New York-based DJ and V2 recording artist.

There also has been an increased number of cases where an album or single was offered exclusively on the Internet for sale or download prior to its release in brick-and-mortar stores—like the last few major-label-less Artist albums and Steve Van Zandt's "Born Again Savage." On Sept. 21, David Bowie and Virgin Records, in conjunction with more than 50 retailers, made the rocker's new album, "hours...", available for download using Liquid Audio and Microsoft's Windows Media two weeks prior to its in-store date of Oct. 5.

Those who took up the offer were also treated to an additional exclusive track that wouldn't be on the CD. Bowie's "hours..." also contains a song that was co-written by a contest winner on BowieNet, the world's first artist-created Internet-service provider. Of his history-making contribution, Bowie stated, "I couldn't be more pleased to have the opportunity of moving the music



Goo Goo Dolls toy with the potential.



Me'Shell Ndegéocello premiered "Grace" on Internet radio.

industry closer to the process of making digital download available as the norm and not the exception. I am hopeful that this small step will lead to larger leaps by myself and others ultimately giving consumers greater choices and easier access to the music they enjoy."

Atomic Pop, an Internet-centric music company founded by former head of MCA Entertainment Group Al Teller, has also made strides in downloadable albums and pre-retail sales in cyberspace through signing Public Enemy, Ice T, Flashpoint and the Gas Giants, the new band of former Gin Blossoms lead singer Robin Wilson and drummer Philip Rhodes. "The biggest break in our career was when Interscope dropped us after the merger. We bumped into Atomic Pop, which had a clean roster and a new business model that gave us total control over our product and a new way to work our record," Wilson says. "For the first time ever, we're going to release a record without any debt, and we don't have to sell nearly as many records to make money."

"With the sheer number of bands vying for radio airtime, putting your songs on the Internet assures that if a fan wants to hear them, they can," says Columbia singer Sophie B. Hawkins. "And they can hear it any time of day or night as many times as they want to double-click their mouse."

Other acts, such as the Beastie Boys, Mike Ness, John Doe Thing, Joe Henry, 10,000 Maniacs, Todd Rundgren, Smashing Pumpkins, Orange 9mm, Missy "Misdemeanor" Elliott, Fatboy Slim and Cloud Eleven have introduced new music via sound clips or have offered downloadable songs for sale and to promote new releases.

Comedian Adam Sandler posted a direct-to-Web film short called "The Peeper," which is based on a skit from his Sept. 21 Warner Bros. release "Stan And Judy's Kid," on adamsandler.com, acmecity.com, and wbr.com. Dave Matthews Band offered four unavailable live tracks on retail Web sites that are part of the Liquid Music Network to raise money for VH1 Save The Music. Marilyn Manson used the band's official Web site to debut the video for "Coma White," which the singer withheld after the Columbine massacre until mid-September. Ushering in a new era of delivering tracks to radio, ChaosMusic, Liquid Audio and V2 Australia set up a special Internet site to release the first posthumous Michael Hutchence track to radio stations two weeks before it would go on sale at traditional retailers. British alt-rockers Bush are offering an MP3 version of "The Chemicals Between Us," the first single from their upcoming album, "The Science Of Things," for sale via Emusic.com. Visitors to the site can also view the video for "Chemicals." Hip-hop trio TLC has made an exclusive track available via MP3.com. For each download of the song "I Need That," MP3.com will donate 10 cents to the Sickle Cell Disease Association of America, for which TLC's Tionne "T-Boz" Lopes is a spokesperson.

Continued on page 80

The Internet is the wild, wild West when it comes to marketing and selling music. From digital delivery to delivering old-fashioned CDs to consumers, the Web has changed the way music companies are doing business, and everyone has an opinion on how best to use burgeoning new technologies. Billboard asked a few industry leaders, from various fields, to look into their crystal balls and predict how music will be consumed in light of these new technologies. Participating in the discussion are Rand Bleimeister, CEO, Firstlook.com; Jennifer Cast, GM music, Amazon.com.; Gene Hoffman, president & CEO, EMusic.com Inc.; David Pakman, co-founder and senior VP business development, myplay; Michael Robertson, chairman/CEO, MP3.com; and Jay Samit, senior VP new media, EMI.

**The fourth quarter is shaping up to be a banner year for Internet shopping. What will happen if the expectations aren't met?**

**JAY SAMIT:** Online shopping is still in its infancy, especially when you're talking about digital distribution. Most retailers in music accept this. When you go out three to four years from now, online shopping could grow the business by 15% for the artist and the labels because there will no such thing as being out-of-stock or an album being out-of-print. The main driver for Internet sales will be portable devices that will extend the reach of music to consumers. Many of these devices will be coming out this Christmas, so, by next year, you'll see a lot of excitement.

**RAND BLEIMEISTER:** For online music sales, a terrific quarter will be driven by the continued adoption of online shopping by average "upscale" consumers and by a great release schedule from the majors. The market will respond characteristically with continued acceleration in competitive offerings, market expansion and market consolidation—especially in the online consumer-products sales and services space. The cycle continues and quickens.

**DAVID PAKMAN:** A banner [fourth quarter] for online shopping will certainly encourage the music industry to place more emphasis on online-retail campaigns. But the real power of the Internet will be as a new promotional and marketing channel, not just a replication of what's done in the physical world today. The ability to learn more about the customer and fan and then to market back to that fan on a one-to-one basis will be the greatest long-term benefit to the industry.

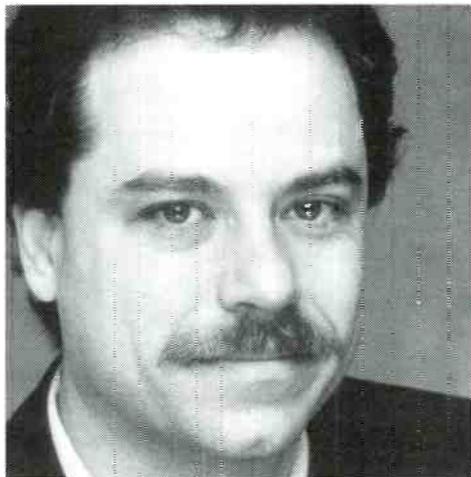
**JENNIFER CAST:** Many people will be getting their first taste of online shopping during the holiday season, so it's crucial that retailers deliver a great customer experience from start to finish, including providing a fast site; convenient, helpful features; excellent customer service; keeping product in stock; and rapid order fulfillment. We've been focusing on every aspect of the customer experience for years, and we have more experience at it than anyone else. So if the predictions do come true, we believe there will be a lot of happy Amazon.com customers listening to great music this holiday season.

**GENE HOFFMAN:** I am hoping that the music industry will begin to be less threatened by the Internet and will start seeing it as the great opportunity that it is. A successful holiday season will continue the Web's momentum as a premier distribution and marketing channel. Obviously, we're still in the early stages of all this—but it's amazing what strong Christmas results will do to focus people's attention on the online side. I know that others have character-

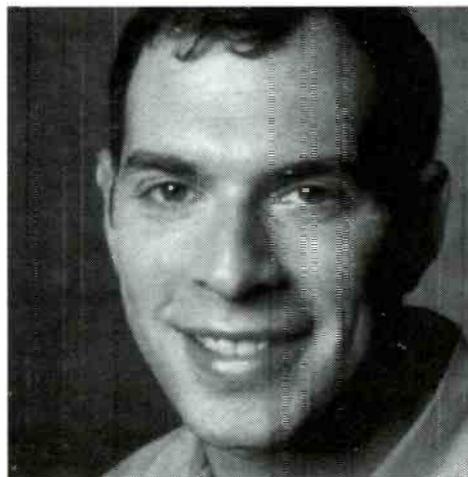
# SHARING OPINIONS

Execs From Across The New-Media Spectrum Predict The Future Of Music Online

BY EILEEN FITZPATRICK



Jay Samit, EMI



David Pakman, myplay



Jennifer Cast, Amazon.com



Michael Robertson, MP3.com



Gene Hoffman, EMusic.com



Rand Bleimeister, Firstlook.com

ized MP3 and the Web as a revolution that will cause the demise of record labels—but I believe that the converse will actually be true. As we've just begun to see, the Internet allows anyone with a guitar and a computer to publish their music. However, the general public doesn't have time to surf the Web and listen to it all. Therefore, the record labels' roles of A&R, marketing and promotion will become even more important than they are now.

**How long will free promotional downloads continue to be the primary use of the technology?**

**MICHAEL ROBERTSON:** I would suggest it's not the primary use of the technology now. If you look at the number of MP3 personal-jukebox programs that have been distributed (MusicMatch, RealJukebox, etc.), they are in the tens of millions. I think that suggests there are many more people using MP3 for their personal music collection than for downloading music from the Net.

**HOFFMAN:** Free promotional downloads are a good way for both the industry and music fans to experiment and get familiar with downloadable music. However, in the long run, if this is all you ever provide to fans, you'll begin to water down the value of the promotion and the overall downloading experience. I expect that, in the next six months, many consumers will want to have the option to get more than a free B-side here and there—and they'll be willing to pay for it. Certainly, this pay-per-download model is the main focus of our business—and what we offer our customers and label partners.

**CAST:** Amazon.com will continue to offer free promotional downloads as long as it makes sense for our customers and our business. Right now, free downloads are a great way for music fans to discover new songs—and they also really help drive the sale of physical CDs. As the technology develops, commercial applications will become more common and the music industry will shift to a world where both promotional downloads and paid downloads exist side by side, much like free singles and other promotional giveaways exist alongside product sales at retail.

**PAKMAN:** Several categories of companies based around digital music technology have already emerged: 1) digital label/download sites like EMusic.com and MP3.com, 2) editorial sites like allmusic.com and tunes.com, 3) software infrastructure companies like RealNetworks and Reciprocal and 4) consumer web services like myplay.com. Free promotional downloads will continue to be a factor, just as the single release is still used as a promotion vehicle. But as the volume of promotional downloads increases, the novelty will wear off and the key issue will become how to deliver targeted tracks and albums based on customer tastes.

**BLEIMEISTER:** We will see a steady shift over the next three years. This holiday season, expect to see 80% to 90% promotional, shifting to 75% by next year and between 50% and 60% the following year (which is likely where it will stabilize for the longer term).

**SAMIT:** In the Year 2000, we'll have recommitted to the singles market and have invested in Music-maker and Digital On-Demand for retailers to get music digitally. It's all about empowering the retailer, because that's where the majority of sales continue to be.

Continued on page 78

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Are You?

**Not unless you are shipping  
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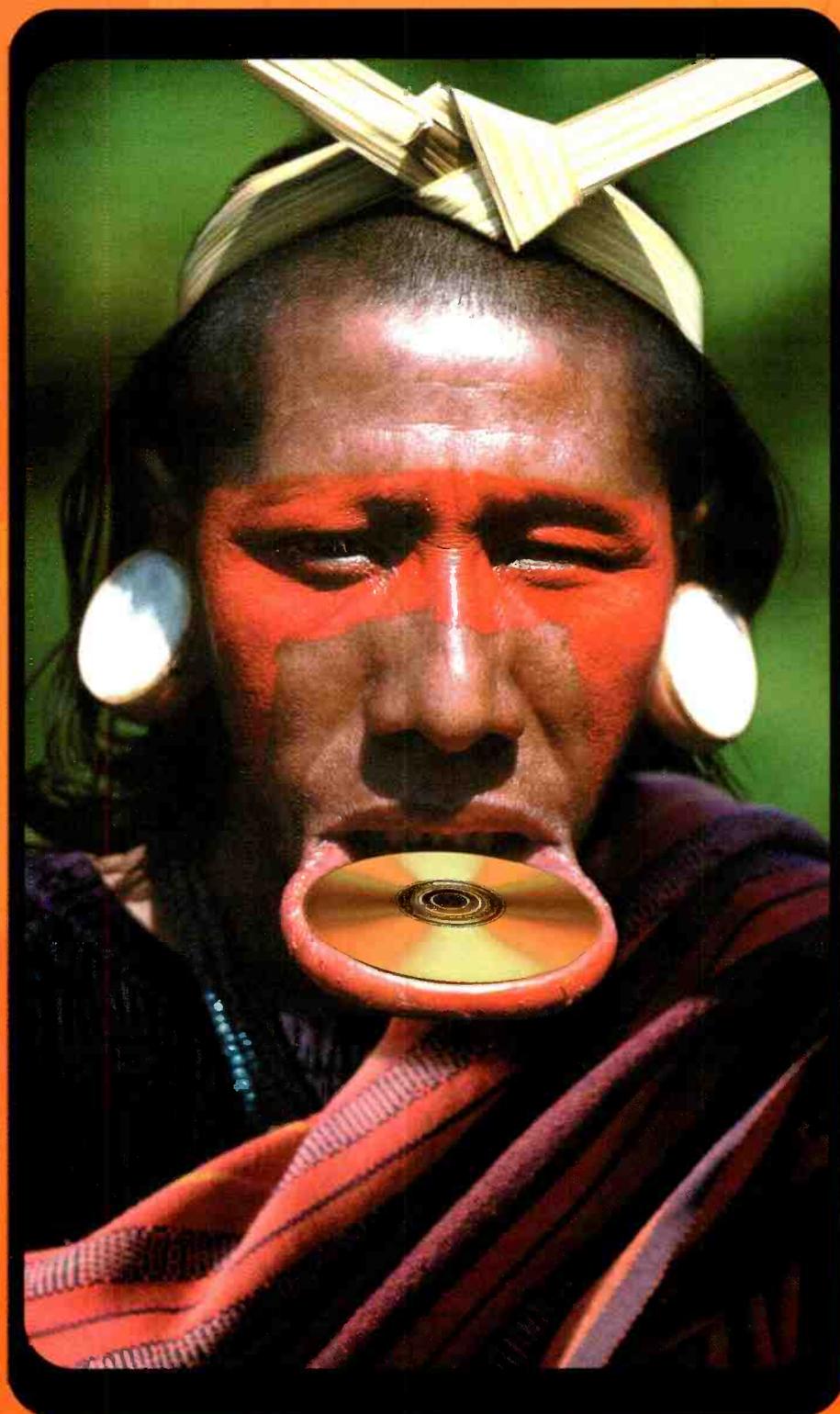
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# HITS of the WEB

A Rundown Of the Hottest-Selling Titles Online Reveals Some Cyberspace Surprises

By Geoff Mayfield

**O**ne must go beyond the first two slots on this Spotlight's Top Internet Albums recap to learn the role of e-commerce in today's music market. Compiled from the chart's launch in this year's May 10 issue through that of the Oct. 23 issue, the list's top two titles are Backstreet Boys' "Millennium" and Ricky Martin's English-language bow. The top two sellers are not surprising, as they were also The Billboard 200's top two albums during the same time frame.

Go a little deeper, though, and the consumer who buys music from Web sites takes on a different profile. The No. 3 seller on Top Internet, for example, Sarah McLachlan's "Mirrorball," ranked No. 13 in The Billboard 200 tabulations for the May-October frame. Note that Nine Inch Nails' "The Fragile" ranks ahead of Creed's "Human Clay" on the Internet, although accumulated Billboard 200 sales would place Creed ahead of Nails. While a mere three weeks of sales places "The Fragile" in the Internet's top 10, it ranked 99th in the general market during the indicated six-month window. Similarly, the Cranberries' "Bury The Hatchet" is No. 20 on the Internet recap, while it would rank lower than No. 100 for that same span in a Billboard 200 recap. "Bury The Hatchet" was No. 1 on the first published Top Internet Albums Sales list, but, in that same week, it entered The Billboard 200 at No. 13, ranked behind two other new albums.

The following album recap reflects accumulated SoundScan sales from e-commerce sites for each week a title appeared on Top Internet Album Sales from the May 10 to Oct. 23 issues of Billboard. Likewise, the label and distributor lists reflect accumulated sales on the weekly chart for that same period. A broad-based panel of Web sites report to the SoundScan-compiled Top Internet Album Sales list. Most of the well-known music sites, including CDNow and GetMusic, report to the chart, as well as SoundScan's overall panel. The Internet list also includes sales from sites operated by brick-and-mortar retailers, including those run by Best Buy,

Trans World Music Corp., Warehouse Music and National Record Mart. Some sites run by artists and labels also report. Catalog titles are eligible to appear on the list.

The chart measures the sale of hard albums ordered via the Internet, as opposed to downloaded music. Sales are tabulated as orders are fulfilled; thus, pre-orders made on Web sites are not counted toward the weekly chart's tallies until the week they are fulfilled.

Other conclusions drawn from the chart's first six months...

- Rap and country are not as strong in cyberspace as they are in the overall market. The only country title in the Top Internet list is the No. 9 entry, Dixie Chicks' "Fly," while the same group's "Wide Open Spaces," Shania Twain's "Come On Over" and Tim McGraw's "A Place In The Sun" were all prominent Billboard 200 titles from May through October. The closest thing to a rap title is rock-oriented Limp Bizkit's "Significant Other," at No. 5. Big hip-hop movers like Juvenile's "400 Degreez" and Ja Rule's "Venni Vetti Vecci" had big Billboard 200 runs.

- At the risk of stating the obvious, albums that utilized Internet promotions often had more presence on Top Internet Albums than they did on The Billboard 200, the aforementioned Cranberries title stands out as a conspicuous example. Guster's "Lost And Gone Forever" is another recent Internet beneficiary.

- Some titles that have cracked the weekly Top Internet Albums Sales never appeared on either The Billboard 200 or Top Pop Catalog Albums. The Web's honor roll: Bebo Norman, "Ten Thousand Days"; Richard Thompson, "Mock Tudor"; Liquid Tension Experiment, "Liquid Tension Experiment 2"; John Prine, "In Spite Of Ourselves"; Julia Darling, "Figure 8"; Queen, "Greatest Hits I & II"; Various Artists, "Return Of The Greivous Angel" and the soundtrack from "Run Lola Run."

## TOP INTERNET ALBUMS

Pos. Title, Artist, Imprint

1. **Millennium**, Backstreet Boys (Jive)
2. **Ricky Martin**, Ricky Martin (C2/Columbia)
3. **Mirrorball**, Sarah McLachlan (Arista)
4. **Supernatural**, Santana (Arista)
5. **Significant Other**, Limp Bizkit (Flip/Interscope)
6. **Californication**, Red Hot Chili Peppers (Warner Bros.)
7. **The Fragile**, Nine Inch Nails (nothing/Interscope)
8. **Astro Lounge**, Smash Mouth (Interscope)
9. **Fly**, Dixie Chicks (Monument/Sony (Nashville))
10. **Star Wars Episode I: The Phantom Menace**, Soundtrack (Sony Classical)
11. **To Venus And Back**, Tori Amos (Atlantic)
12. **Christina Aguilera**, Christina Aguilera (RCA)
13. **Human Clay**, Creed (Wind-Up)
14. **Beach House On The Moon**, Jimmy Buffet (Margaritaville/IDJMG)
15. **Austin Powers: The Spy Who Shagged Me**, Soundtrack (Maverick/Warner Bros.)
16. **...Baby One More Time**, Britney Spears (Jive)
17. **Dizzy Up The Girl**, Goo Goo Dolls (Warner Bros.)
18. **Enema Of The State**, Blink 182 (MCA)
19. **Running With Scissors**, Weird Al Yankovic (Way Moby/Volcano)
20. **Bury The Hatchet**, The Cranberries (Island/IDJMG)

6. Atlantic
7. C2
8. RCA
9. Interscope
10. nothing

## TOP INTERNET ALBUM LABELS

1. Interscope
2. Arista
3. Jive
4. Columbia Records Group
5. Warner Bros.
6. Island Def Jam Music Group
7. Atlantic Group
8. RCA
9. MCA
10. Sony (Nashville)



## TOP INTERNET ALBUM DISTRIBUTORS

1. BMG
2. Universal
3. Sony
4. WEA
5. EMD
6. Independents



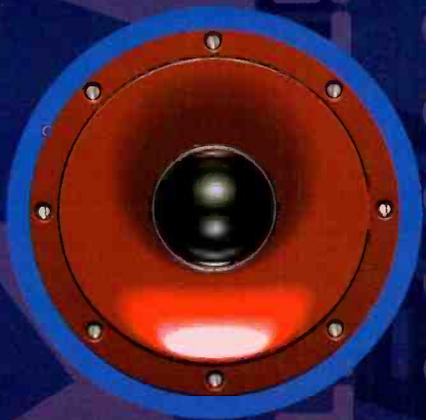
## TOP INTERNET ALBUM IMPRINTS

1. Arista
2. Jive
3. Warner Bros.
4. Columbia
5. Flip



Backstreet Boys are popular online and off.

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## SERVICES

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SONG DOWNLOADS [MULTI-FORMAT]

SOUND SAMPLES [MULTI-FORMAT]

CONTENT AGGREGATION/LICENSING

TRUSTED ROYALTY PAYMENTS

PUBLISHING CLEARINGHOUSE

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NO CHANNEL CONFLICTS

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# MUSIC E-TAILS LEVEL FIELD

In The Virtual World, Specialty Stores Hold Their Own Against The Big Guys

BY EILEEN FITZPATRICK

In 1994, CDNow was about the only well-known music retailer on the Internet, but today, after the acquisition of Music Boulevard and a merger with Columbia House, it is competing against hundreds of virtual stores that have sprung up like Web weeds. Some of the bigger names, like Amazon.com, Barnes&Noble.com, Virgin Megastore Online and Tower Online, have grabbed the headlines and the attention of consumers still feeling their way through the online shopping maze. But, in spite of the onslaught, veteran online retailers are holding their own.

## IN THE MAINSTREAM MARKET

"What's changed is that online shopping has gone from a niche market to the mainstream, and, with more and more players getting into it, they've added credibility," says CDNow VP of merchandising Tracie Reed.

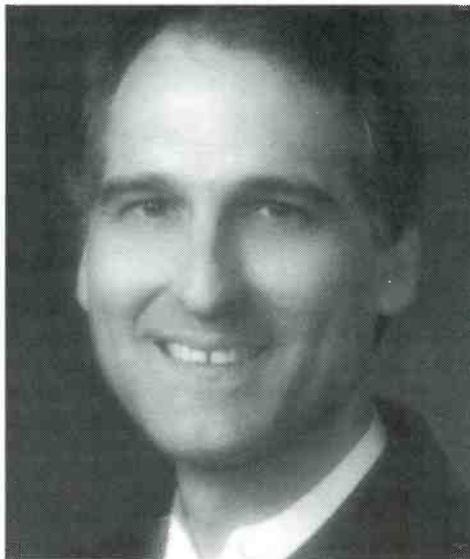
Founder of four-year-old CD World, Bruce Pettyjohn, agrees that Amazon and others are fierce competitors but have also increased the pool of online shoppers. "There is a degree of validity to that," he says. "Folks just feel more comfortable." But those folks who may start out placing their first online order with Amazon are also placing orders with places like CDWorld.

Pettyjohn says that, by the end of June,

tomers defecting to other sites. It's a brave new world, and there are a lot of desktops out there, so it's tough for any one player to dominate."

CDUniverse VP and chief marketing director John A. Monteleone says that, while his three-year-old company is monitoring the developments of the bigger players on the online scene, it hasn't changed the company's strategy. "Everybody has to respond to changes in the market, but our strategy was set a while back and it's been successful," he says.

Whether you're CDUniverse or Wal-Mart.com,



Bruce Pettyjohn, CDWorld

the common strategy is to make the most profit at the least cost. But how online retailers get there is anyone's guess or brilliant idea.

## GAMING FOR GROWTH

Monteleone says that CDUniverse is taking a unique approach to make the online videogaming audience into music buyers. In April, the company, which is experiencing traffic growth of 20% a month, was acquired by entertainment site EUniverse, and its goal has been to acquire and launch game sites. It recently debuted Dreamcast.net, a joint venture between EUniverse and Gamers Alliance. The site was launched in conjunction with the release of Sega's new Dreamcast system in September.

"We're attempting to offer value by tying into the community of the Gen X and Gen Y age group and merchandise products through the entire gaming community," says Monteleone. "Our goal is to acquire e-commerce and gaming sites and move their customer base to purchase merchandise embedded in the sites."

Some of that merchandise will be music, videos, clothes, etc. that are related to either the games showcased on the site or other products that appeal to that demographic. For example, the sites would offer the chance to buy a game's

# EXECUTIVE EXODUS

Top Talents Decide Between Focusing On New Media At A Music Company Or On Music At A New-Media Company

by catherine applefeld olson

Where have all the new-media gurus gone? It's become a familiar refrain at many a record company these days in the wake of a continuing exodus of Internet talent.

As the labels ramp up to begin selling digital downloads of music, the new-media departments at several of the most salient companies have taken their share of hits, particularly during the past six months. This summer, Virgin Records lost practically its entire new-media department, including Ted Mico, executive producer of multimedia; Tom Dolan, senior director of multimedia; and Melissa Westfall, multimedia marketing manager. Warner Bros. Records said goodbye to VP of new media and marketing Todd Steinman, and Capitol executive VP Liz Heller, a pioneer in the label's Internet initiatives, exited.

To say the doors are revolving only at record companies clearly would be untrue. There are scant publishing-oriented enterprises that aren't having trouble hanging on to the staffers who first set their new-media wheels in motion. But the trend sparks some questions—and leaves a potentially disturbing lack of institutional knowledge at some

of the companies that are pioneering the business model for digitally delivered entertainment.

soundtrack or, if a particular artist contributed a track, his or her latest album.

Monteleone says that the company wants to ask what music their game-site visitors listen to and will offer that as well. "It's a work in progress," he says, "but communicating with those communities can provide them with all kinds of products they want to purchase."

Directly communicating with consumers and personalizing their needs with your product offerings is one of the great promises of Internet retailing. It also allows sites to be as broad or as specific as they like.

## HAVING IT YOUR WAY

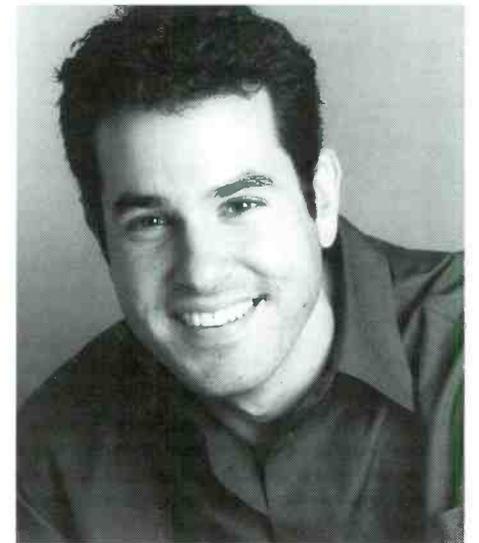
CDNow sees custom CDs as a way to personalize its site and develop customer loyalty. "No one is doing top-notch custom-CD product," says Reed. "When we can do that, it will be a big hurdle we've gotten over."

Reed says that most custom-CD sites offer a library of product where consumers can pick and choose songs and a disc will be mailed to them. In her opinion, the service isn't as successful as it should be.

"Custom CDs should be themed or seasonal-based," says Reed. "That way, the customers see the songs they like without being overwhelmed." Reed says that the retailer offered a selection of Valentine's Day and Christmas songs from EMI Distribution, from which consumers could select and make their own CD. "Until the process becomes less overwhelming, there's not going to be a lot of sales," she says. "Making a Christmas disc that you can send to all you're friends—now that's cool, and people will pay for it."

Reed also points out that there is a "super fan" base and singles consumers that are leaving the Internet dissatisfied. "No one knows how big that market is, but the industry hasn't even begun to meet their needs."

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Todd Steinman, iXL

Many members of the labels' initial new-media classes have left to join Internet companies, some citing frustration at not being able to realize their visions in heavily corporate environments, others tired of spinning their wheels in unfocused, or nonexistent, new-media departments.

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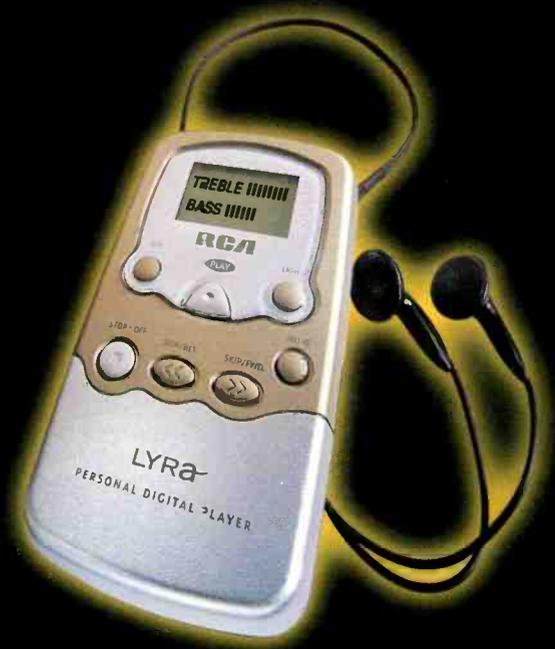
Kevin Sheehan, Rock.com

CDWorld's sales volume equaled the total amount of sales volume in 1998. "That's a 100% increase, and, if it continues, we'll double sales from last year."

With online retailing an evolving segment, veterans in the field say there's still room for a lot more virtual storefronts based on the number of homes expected to be equipped with a personal computer.

"The world's a pretty big place," says Rock.com founder Kevin Sheehan. "We don't see our cus-

# HEADBANGERS



M E E T



## Tech heads

### Internet music courtesy of DSPs from Texas Instruments. ▶ Cool.

It might come as a surprise that tech heads and headbangers have quite a bit in common. Like a real appreciation for music and the ability to access it. • Today, Internet audio is the hottest thing in the music industry. As the world leader in Digital Signal Processors (DSPs) and analog, Texas Instruments brings you the technology behind this revolution. • What's more, TI DSPs are programmable. So, whether it be MP3, AAC, SDMI, ePAC™, Dolby Digital™, Windows Media Audio™ or any other standard, TI supports them all. Now and into the future. And TI DSPs enable manufacturers to make universal players adaptable to any compression or security format. • In fact, TI was the first to meet SDMI guidelines for portable digital music devices. That's why more companies are choosing TI DSPs for their portable Internet music players than any other programmable processor in the world. And TI DSPs offer 50% longer battery life in the players, so rock and roll will never die. • Okay, so maybe tech heads don't look the part, but when it comes to Internet audio, we're pretty hip. TI DSPs. Any standard. Anytime. Anywhere. ▶ [www.ti.com/sc/internetaudio](http://www.ti.com/sc/internetaudio)

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THE WORLD LEADER IN DSP AND ANALOG

 **TEXAS  
INSTRUMENTS**

**EXECUTIVE EXODUS**

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**SHIFTING THE FOCUS**

As Todd Steinman says, "I wanted to be the music guy at an Internet company rather than being the Internet guy at a music company." His new position as VP of entertainment and media at Web consultant and management firm iXL International provides him a chance to do just that.

Many others are singing a similar tune. John Medford, associate partner at design and consulting firm USWeb Los Angeles, was among the first wave of label Internet executives to jump to

the other side, when he left his post as director of multimedia at Elektra two years ago. "I was frustrated that the label itself wasn't able to take a look at



what was going on online. From the existence of so many restrictions—from the legal side to the artists and executives not understanding what the medium was—it was really difficult sometimes," Medford says. "It was also frustrating to try to gather the budgets

I felt I needed at the time."

With many of these concerns left unanswered at one or another label, Medford says he is not at all surprised to see so many others follow in his footsteps. "I talk to those guys all the time, and they are always asking, 'How is it on the other side?' I'm happy to see the continued exodus, in some sense. It is time for another shock wave to be sent through the industry," he says. "Unfortunately, the labels have lost some of the pioneers in the industry—which is huge. These are people who grew up in the music industry and grew up with the Internet, so it's likely their replacements

**"There are a stack of companies that have gone public with market cap totaling \$100 billion, all with a plan of bringing music to consumers, and there are five music companies that control the vast majority of that content. So there's a little bit of false market pressure."**

—Jay Samit, EMI Recorded Music

will not be as good."

Well, maybe. Jay Samit, senior VP of new media at EMI Recorded Music, says that the fickle waters flow both ways. "I see a lot of people who went to Internet startups and thought it was great to get stock options at \$15 a share, and now it's down to \$3, and they are looking the other way," he says. "There are a stack of companies that have gone public with market cap totaling \$100 billion, all with a plan of bringing music to consumers, and there are five music companies that control the vast majority of that content. So there's a little bit of false market pressure."

As technology presses on, opening up new business paradigms and empowering artists to take greater control of their destiny, record companies are left to map out exactly how



they want to proceed with new-media doings within a given corporate structure. Companies like EMI and BMG have been aggressively tackling a number of Internet strategies, with big-picture guidance generally coming down from corporate central. Decisions regarding how much control should be left in the hands of the individual labels are still being worked out.

"The Internet isn't just one thing," Samit says. "Promotion will always reside at the labels because they are closest to the talent. So promotional Web sites, Webcasts and interviews will flow from there. The bigger question is, how do you set up a global policy for the digital distribution of product? That needs to be centrally coordinated."

Additionally, Samit says it is impor-



tant for companies to empower executives across the board to make educated decisions regarding the Internet. "The Internet is part of the normal, day-to-day business of a label," he says. "You don't tend to have an electricity department at most companies, although everyone uses electricity. It's a matter of getting everyone up to speed, from promotions to release planning."

One alternative several labels are opting for while they work to get staffers up to speed is to turn out of house to just the kinds of companies so many of their alumni have departed to for new-media guidance.

"Definitely in the short term, maybe into somewhat long-term, they will turn out of house," Steinman says. "Ultimately, dedicated new-media departments will be a vital part of the record companies. They need to infiltrate all other departments—artist, promotion, video—with new media so the departments can facilitate new-media needs. The companies that get people up to speed will be the ones that really succeed." ■

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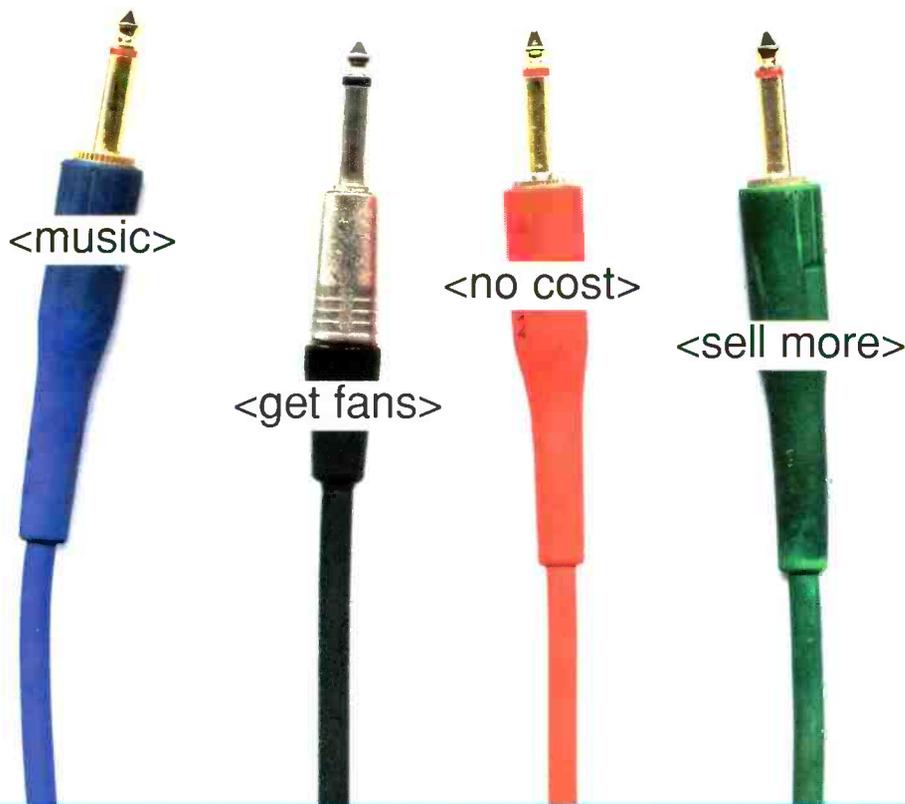
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Sites + Sounds

# Where the Downloads Are

BY CATHERINE APPLEFELD OLSON

**D**igital download. From entrepreneurial offices to major-label conference rooms to technology test beds, it just might be the phrase most on the lips of executives involved in the music industry today. With a seemingly unending chain of portable players hitting the market, an avalanche of artist support and the Secure Digital Music Initiative doing its best to boost label confidence, digital distribution looks to be back on track to move from primarily a driver of physical album sales into a robust business all its own.

In the meantime, marketing plans and consumer offerings are all over the map, which means the World Wide Web of digital download sites can be a tangled web indeed. To help users plow through the maze, Billboard offers this guide to some of the hottest companies and sites providing downloadable music, including information on who's selling tracks and who's giving music away.

## amazon.com

### Amazon.com

Like many of its online music-vendor brethren, Amazon.com caught the digital download bug this spring and never looked back. The site offered its first free digital downloads in April and broadened to a full promotional download area in June. Amazon now offers a growing area of more than 100 tracks from 90 artists and has added an area specifically dedicated to its "Advantage" unsigned artists. It is operating on a purely promotional, free downloadable music basis at this point, although executives say they plan to begin selling downloads in the future.

### America Online

With more than 19 million members and a few potent deals under its belt, America Online has emerged as a heavy hitter in the online-music space this year. It owns Internet music service Spinner.com and downloadable player Winamp and currently has deals with Musicmaker.com for custom CDs and

digital downloads, as well as with Emusic.com for downloads across its Spinner, Winamp, ICQ, AOL.com and Netscape brands. The company also has a few other music deals under its hood that will probably surface before the end of the year.

### Amplified.com

While Amplified itself does not provide direct digital-download service, it provides the technology for numerous online retailers, labels and music destinations to do so. The company has a catalog of more than 150,000 licensed songs and supports Real Audio, Windows Media Player, Liquid Audio and MP3. Aside from downloads, Amplified also enables companies to offer custom compilations and Internet music sampling services.

### Atomic Pop

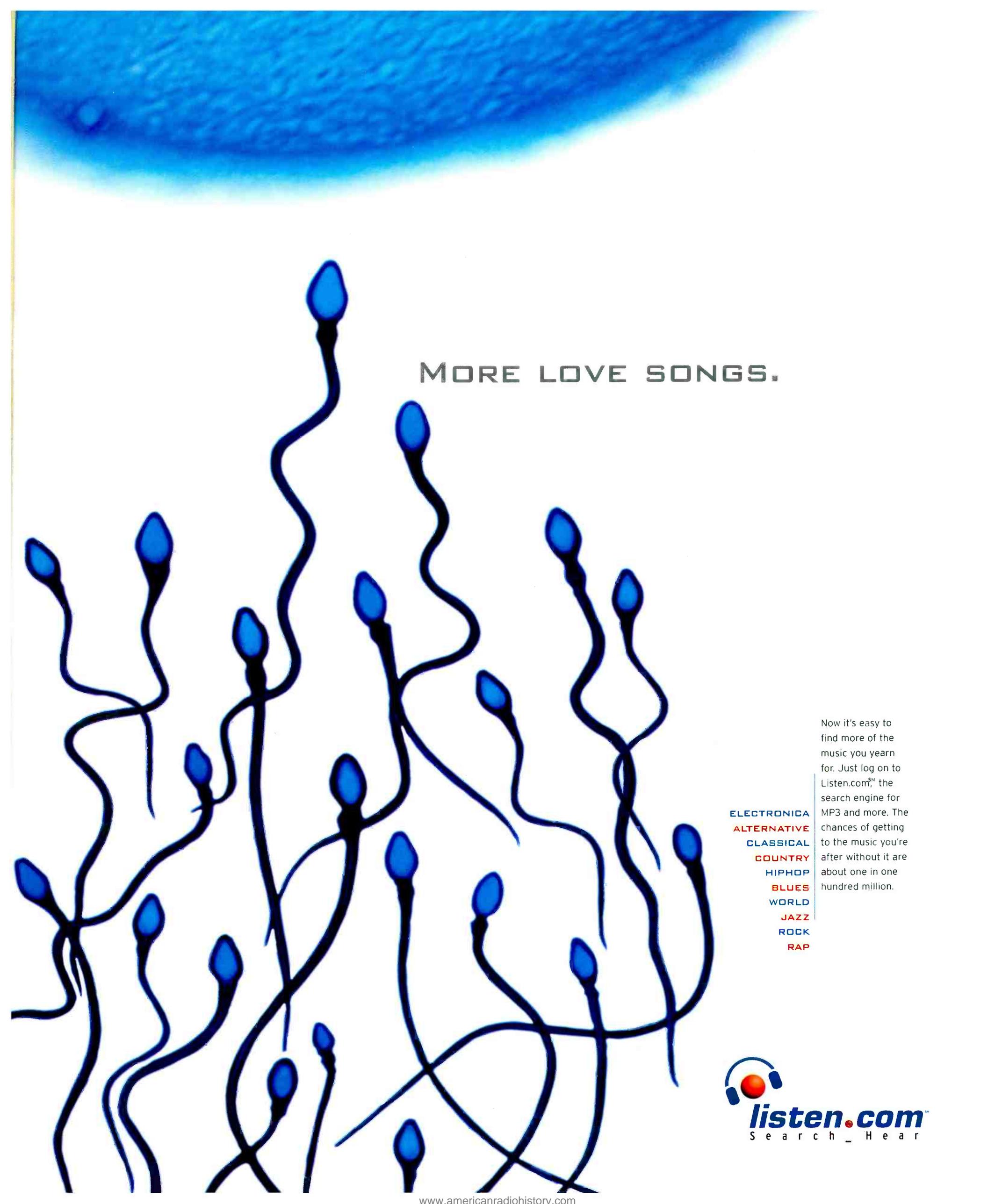
Former MCA Music Entertainment president Al Teller founded this "record company for the 21st century" in February as a means to fully embrace digital distribution. The site offers some 10,000 tracks for download, free promotional MP3 files and other saleable songs and albums—in a variety of secure formats—from artists and labels with which the company has exclusive arrangements. Public Enemy, Ice T and indie label 4AD are among Atomic Pop's clients.

## CDNOW

### CDnow

The online music retailer jumped on the digital distribution bandwagon in the spring and is now waist-deep in free downloads. It also has begun to test saleable digital music during specific promotions, most recently David Bowie's "hours..." album on Virgin. Look for CDnow to launch its own secure transactional engine later this fall, which should catapult it right into the heart of the competition among sites selling downloads. An initial lineup on the order of 10,000-plus individual tracks and 1,000 albums for

Continued on page 74



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Now it's easy to find more of the music you yearn for. Just log on to Listen.com<sup>SM</sup>, the search engine for MP3 and more. The chances of getting to the music you're after without it are about one in one hundred million.

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HIPHOP  
BLUES  
WORLD  
JAZZ  
ROCK  
RAP



## DOWNLOADS

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sale are on tap for the debut.

### ECCD.com

Custom-compilation site ECCD.com plans to break into digital downloads during the late fourth quarter and has acquired the EZMP3.com Web address to do so. The new site will provide free promotional downloads and will sell music from ECCD's current catalog of 12,000 tracks, initially in the MP3 format but with plans to bring in other compression technologies.

### Emusic.com

One of the most well-ensconced sites where fans can directly download music in the open MP3 format, Emusic offers more than 25,000 tracks at about 99 cents per song or \$8.99 for a complete album. Along with providing a hearty catalog of music, the site has exclusive deals with more than 100

independent labels and with artists such as They Might Be Giants and Frank Black for new music. As well as partnering with heavily trafficked sites such as Yahoo!, Emusic.com is exploring a variety of site promotions, including a recent offering through which it started giving away a package of music-playback hardware and software worth \$250 to customers who spent \$50 or more on the site.

### Launch.com

The online component to music and lifestyle CD-ROM pub Launch is a rapidly growing site for music-video streams, music news and reviews and digital downloads, both commercial and promotional. The site's new "Download 2000" program, for example, will offer promotional downloads from a host of Sony Music artists via Microsoft Windows Media technology.

### Listen.com

A comprehensive directory of legal-

ly posted downloadable music files on the Net, Listen.com provides a pretty potent search engine, categorization of more than 600 music genres, reviews, user guides and direct connections to downloadable tracks on sites ranging from online retailers to fan clubs to artist pages. The directory does not favor any specific compression technology and will point users to MP3, Liquid Audio, Microsoft Windows Media Audio and other files.

### Mjuice.com

This site, formerly Audio Explosion, is one of a few lone islands in the vast waters of unprotected MP3 downloads. Mjuice provides layers of security—including that popular Aris watermark—on top of open MP3 compression technology and thus has piqued the interest of several major labels, including DreamWorks and BMG, which have used the site as a vehicle for free promotional downloads. Mjuice also sells a catalog of about 1,000 tracks

from 40 independent labels for \$1 per track. In its former life, Audio Explosion required users to purchase its own player in order to play back music they



TLC on MP3

downloaded from the site, and suffered the consequences as open MP3 sites began to multiply. Now Mjuice, through a deal with America Online's Winamp, is about to launch a co-branded download site on Infospace.com and is working on other agreements. It claims it registered 50,000 users when it launched in beta form last spring.

### MP3.com

The mother of the compression technology du jour operates a site that is, literally, brimming over with free downloadable music. MP3.com currently offers close to 155,000 songs from more than 26,000 artists and continues to perpetuate the motto that free music is the best kind of downloadable music on the Internet. To make the process even more user-friendly, it recently announced a new service that enables consumers to access and store downloaded music from any computer with an Internet connection. The site, which claims more than 400,000 unique visitors daily, offers artists the opportunity to

post a free Web page with music, band logos, album graphics, links to fan clubs, etc. Navigation can be a bit tough, although MP3 continues to fine-tune its search engine. Besides promoting MP3 on the Net, the San Diego-based company has also gotten active in the tour- sponsorship business, including the Alanis Morissette/Tori Amos circuit and, most recently, TLC.

### Musicmaker.com

Musicmaker.com provides a custom-compilation service based on its library of 200,000 tracks from more than 100 labels, and offers digital downloads of about 100,000 licensed tracks for a dollar apiece. The site supports Liquid Audio, Microsoft Windows Media 4.0 and secure MP3. Musicmaker.com also has exclusive marketing agreements with such companies as Columbia House, AOL and Woodstock.com.

### Tunes.com

Internet music hub Tunes.com offers some 6,600 tracks from 4,600 artists, including Buckcherry and Eminem across its tunes.com, rollingstone.com and thesource.com sites. Currently, all downloadable music is free on the sites, including the 10 "rising star" selections made every two weeks by the editors of *Rolling Stone* and *The Source* magazines. Tunes' sites are format-agnostic, offering downloads in the MP3, Windows Media Audio, Liquid Audio and a2b formats.

### Yahoo! Digital

Through partnerships with Emusic.com, Liquid Audio and Beatnik.com, Yahoo's long-awaited multimedia site launched in September as a music merchant with downloads via both the secure Liquid Audio compression format and open MP3. It has access to the complete Liquid Audio catalog and has been offering a smattering of free promotional downloads, as well as music for sale. ■

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## E-TAILERS

Continued from page 68

### A WORLD OF OPPORTUNITY

The other big untapped market lies in places like China, Europe, South America and other places around the world.

"We're seeing places like Germany and England getting wired, Hong Kong and Japan becoming more wired, and China beginning to relax some of the restrictions," says Pettyjohn.

Pettyjohn says that 50% of CDWorld's business comes from international territories, and he expects that will only grow in the future. "As the world gets more wired," he says, "it will become more comfortable with the Internet and all it has to offer."

In the meantime, CDWorld relies on extensive e-mailing to its customer base about sales and special promotions to keep them coming back, and it is listed on numerous search engines, such as Yahoo! Shopper, to lure new customers.

While the offline world has matured in the way it markets and sells entertainment to consumers, there is still room on the Internet for new methods and more creative ways of selling entertainment product. The challenge is to keep abreast of the ever-changing technology and keep the cash flowing. Realizing profits from digital down-



Tracie Reed, CDNow

loading isn't part of the equation yet, but other innovations not even on the drawing board are likely to keep the Internet fresh and full of opportunity for all retailers.

"You can't stop or you're dead," says CDUniverse's Monteleone. "It's very competitive, but we can not only provide product but an enjoyable environment. We have to use the Internet in different ways other than clicking a button and having something delivered to the consumer." ■



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**C**ombine the Furby, Pokémon and Cabbage Patch Kids craze, and you'll have a general idea of how radio is taking to the Internet. It is the hot new toy of the medium, which gives programmers not only a new way to expose their stations to a worldwide audience, but to generate extra income as a new advertising and promotional revenue source. According to some estimates, more than 9,000 radio stations worldwide are streaming their audio over the Internet, and that number is literally rising daily. In fact, only corporate edict (such as that from CBS/Infinity for its 100-plus stations) is preventing practically every major-market station from streaming audio through its Web site.

The cutting edge of Internet radio seems to be rapidly changing as well. Here are three of the more innovative sites.

**Merge 93.3**

Triple-A KKZN (the Zone) Dallas recently reinvented itself as Merge 93.3, with the stated goal of erasing the boundary between radio and Web. Promotion director Andy Lockridge says, "We're not treating the Web site as anything other than the radio station. You'll never hear us say, 'Go to our Web site.'"

Merge 93.3 boasts a team of "Web-jammers" who update the site all day and interact with listeners/users. For instance, they respond to listener e-mail within 20 minutes. If someone e-mails a suggestion, the Webjammer thanks him or her for the suggestion and lets the sender know it will be passed on to the PD. Those suggestions are then discussed in a programming meeting.

On the content side, the station

used its new positioner, "Cool rock, smart pop," to identify four links. The "Cool" link focuses on community events, festivals and late-breaking concert news. "Rock" connects to a music-news section. The "Smart" section is dedicated to technical news, and the "Pop" section covers pop culture. Each of the sections is updated throughout the day.

To complement its streaming audio, Merge's site shows a graphic of the album playing—with links to get more information about the CD, the artist, and a way to buy the CD. There's also a just-played section, which shows the previous 10 songs played in order.

**knac.com**

The granddaddy of Internet-only radio stations is knac.com. Originally a heavy-metal station out of Long Beach, KNAC's ownership changed and the format was dumped. PD Long Paul and other supporters started a Net-only station July 15, 1998. "While we weren't the first to do Internet radio, we're certainly the first to do it live 24/7," says Paul.

KNAC's success has grown exponentially, from "maybe a couple thousand hits a month" early on to now over a

million impressions in July of '99. Even more hard data on its reach is forthcoming. "For the last couple of months, we've been developing new software and working with Arbitron in establishing a methodology for what Net radio is going to be," Long Paul says.

Because KNAC can run advertising banners on its Web site, it can restrict over-the-Net advertising to just a few live reads an hour. (Compare that to current radio spotloads of anywhere from 10 to 16 spots an hour.) "With live reads, we can do what the others can't," Paul says. "Right now, [running no produced commercials] is a station edict, because, if I ran traditional spots, what would be the point? There wouldn't be anything unique or different about us."

Although knac.com still does an occasional remote, which can be broadcast via its Web cam, Paul continues, "We're not thinking locally, like KLOS or KROQ does. We have a worldwide audience. It's not uncommon to go into our chat room and talk to people from five different countries."

At this point, Long Paul sees no need to take KNAC back to the airwaves. "With the advent of bandwidth, satellite broadcasts and the Internet

radio players now in production, there's no need to go back to the restrictions of traditional radio," he says. "I find it rather ironic that, in a time when traditional radio is going to voice tracking and the recording of shows, that Net radio is coming alive."

"We're just 19 months into this. We haven't done any PR or marketing, yet with our recent merging with Enigma Digital (run by former indie-label heads Bill and Wes Hein and Alice Cooper record producer Bob Ezrin), we're now a company that's ready to take it to the world."

**KIISfmi**

Hot Radio Networks and Clear Channel are in the process of developing a group of Net-only radio sites that appeal to the wide variety of tastes of the Generation Y listener. On Oct. 13, top-40 KIIS Los Angeles launched KIISfmi, which bills itself as "the future of top 40." Internet commander/GM Chris Peaslee sees the new station as the place to hear "all this new music that hasn't made it to the mainstream." Hosted by "IJ" (Internet jock) Kevin Dees (son of KIIS morning man Rick), the new station will also offer "pretty traditional Internet features on

things like snowboarding [and] inline skating."

According to Hot Radio co-chairman Laurence Norjean, music decisions will be made by KIIS PD Dan Kieley and a panel of "at least 20" Generation Y listeners. Kiisfmi.com is far more liberal musically than its parent radio station. New tracks by Kid Rock, Eminem, Juvenile and Foo Fighters—none of which have made the radio station's playlist—are currently being played online. Rotations will be far hotter than anything radio has seen, because "our research has found that Net users visit 20 to 30 minutes at a time, so we'll program that way. When they come back, they'll also have the ability to check out on-demand videos, interact with games and more," says Peaslee.

"Our new Net presence can be national in scope, but, unlike TV, it will offer philosophies radio does best—interactive things such as remotes and contests—and still retain things that make it local to the market," says Clear Channel L.A. VP of marketing Von Freeman.

Peaslee believes KIISfmi, which follows in the footsteps of WDST Poughkeepsie, N.Y.'s brand-extension site, Radio Woodstock, can be to the Web what MTV is to cable.

Yet KIISfmi is merely one part of a multi-pronged drive to attract Generation Y through the Internet. Norjean asserts, "Even though a lot of young people are enamored by the info revolution, they've already tired of it. They want more frenetic entertainment. Because of that, in the next few weeks, we'll add more video content, concert events and other weekly exclusives to KIISfmi.com. On top of the IJ search we're about to launch in the next couple of weeks, we'll start a national talent contest, for video makers, graphic artists and prospective programmers. We want to give young producers and directors their first big break."

*Continued on page 78*

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## RADIO WEBCASTS

Continued from page 76

Hot on the heels of KIISfm, Hot Radio Networks and Clear Channel are rolling out a second online station, devoted to 18-to-24-year-old men, sometime in December. Norjean notes that the new site will be called xtrai, named after Los Angeles sports talk station KXTA-AM (XTRA 1150), and will program sports talk in the morning, extreme alternative and hard rock in the afternoons, and male talk at night.

After KIISfm.com and xtrai.com, there will be three other online stations, all expected to be up and running by the end of the first quarter of 2000: the country-oriented countryi.com, a Latin site called locoi.com; an R&B/hip-hop site called rapi.com; and genyi.com, the first teen-talk station, where all the talent will be from the Generation Y demo.

"We want to create something new for all the various strata of this generation, who will soon comprise over 30% of the population," Norjean says. "We'll also be inviting radio stations to join us on a revenue-sharing [system] to create the ultimate radio portal.

"We've signed up an enormous amount of cutting-edge technology," Norjean continues. "This will be the ultimate convergence of radio and TV into an interactive cable network aimed at a new generation. It's radio's next genesis." ■

Assistance on this story was provided by Marc Schiffman.

## SHARING OPINIONS

Continued from page 64

### What is the biggest challenge yet in the online music category?

**SAMIT:** First is setting up the easiest system to get the highest quality and fastest download time possible. [Also important is] compensation to artists through micropayments, such as how the phone company charges for each call. The music industry needs to come up with that kind of system.

**PAKMAN:** Overcoming the inertia of the old way of thinking. The Internet doesn't just represent one more add-on to the old way of doing things in the music business. It offers the potential for a new music business that benefits everyone: the labels, the artists and the consumers.

**BLEIMEISTER:** Finding inventive ways to enable music fans to effectively break through the growing online clutter—ways that actually use the power of the Web beyond just building points of destination—and persuading the music industry's core consumer audience, people 12-to-24, to buy CDs online.

**HOFFMAN:** Getting consumers to try it out. As with banking, trading stocks or buying books online, people are hesitant to change their ways of doing things. However, once they overcome that initial hurdle, they see the advantages and it becomes like second-nature. The great thing for downloadable music is it's already at that point with fans under the age of 26. This demographic has grown up with the Web. They're not intimidated by e-commerce and have already

become accustomed to electronically delivered software. They're the early adopters of this market, and it will continue to grow.

**CAST:** Digitally distributed music will be great for the music industry and for customers, but it will also be a significant challenge to provide a great customer experience. Digitally delivered music has enormous potential to expand the music market. But for that potential to be realized, there are a number of challenges the industry needs to overcome.

**ROBERTSON:** Will consumers get what they seem to clearly want, or will labels get what they think best suits them? One party is demanding an open, flexible standard, while the other is insisting on a big-brotherlike digital-rights-management solution.

### How can labels integrate online and offline sales?

**SAMIT:** Retailers and labels need to share consumer data to better target the marketing spend, which drives consumers to stores. Retailers need to develop continuity and loyalty programs through use of Internet channels. Labels and retailers need to drive consumers to Web sites and then into stores, and vice versa.

**ROBERTSON:** I think it's the retailers' responsibility to compete for the consumers. Some will want to buy music online, and some will want a traditional retail outlet. The best retailers will find ways to reach customers both ways.

**BLEIMEISTER:** There are many ways  
Continued on page 80



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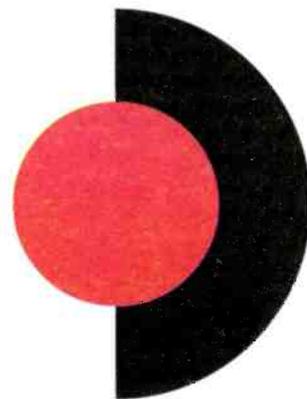
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**SHARING OPINIONS**  
Continued from page 78

to do this—most of which are being done to some extent today by the labels, albeit often in a spotty manner. The most critical missing element is often a lack of dedicated focus or resources at the labels in the online space, causing many opportunities to pass by without execution. That said, every major music retailer is selling music online. Soon, we'll see CDs shipping with links to Web sites where consumers will be able to download additional music.

**PAKMAN:** Make the two experiences part of one connected whole. Imagine if, after purchasing a CD, I could purchase the digital tracks for a couple of extra dollars, whether online or at a retail store, and the tracks were waiting for me the instant I logged into my music "locker" on the Web.

**HOFFMAN:** There are all sorts of opportunities we're exploring with our

partners to drive online customers into brick-and-mortar retail and vice versa. The really exciting part of this is the ability we have to "touch" and keep track of the customer. In the physical world, you have very limited chances to share information with your fans: They walk into a store, buy something and leave. You never know who they are—and it's very expensive to reach out to them. But one of the real strengths of the Web is that it's possible to get them to revisit you on a regular basis. You can communicate directly to them—tell them about upcoming tours and other related projects. You can also get feedback directly from them almost instantly.

**What would be the biggest improvement to the online music environment?**

**SAMIT:** Within a year, I predict a wide range of devices and low-cost memory storage will allow consumers to select music and take it with them—untethering the Internet and

**"Will consumers get what they seem to clearly want, or will labels get what they think best suits them? One party is demanding an open, flexible standard, while the other is insisting on a big-brotherlike digital-rights management solution."**

—MICHAEL ROBERTSON, MP3.COM

bringing a soundtrack to people's lives. That's what we're focusing on, bringing artists closer to fans.

**ROBERTSON:** More content and nifty offline players with direct connections to the Net, massive capacity and portability.

**PAKMAN:** Making it easy for the consumer. We're still a long way from the online music equivalent of tuning into a radio station in your car or pressing "play" on your home CD player. Digital music offers great advantages to con-

sumers—anytime, anywhere access to your music collection—but the consumers are the losers in the player-and-format wars going on today.

**BLEIMEISTER:** [The biggest improvement would be] the combination of a) the broader availability and adoption of DSL and broadband solutions, b) the availability of longer promotional samples and c) improvements in codec and playback-device fidelity.

**HOFFMAN:** I honestly believe that the music industry should start focusing on what consumers want. SDMI and other proprietary secure-digital formats are a step backwards in terms of ease of use and flexibility—which is what downloadable music is all about. Besides their inherent technology problems, these "solutions" will only serve to confuse and alienate fans. They'll probably meet the same fate as Divx—a standard that customers rejected because it only served vendors' interests. The real answer to the piracy issue is to enhance the downloadable music experience so that you make it easier and more valuable to buy the music than to steal it.

**CAST:** The growth of broadband will dramatically improve the online music environment by providing a much faster and richer experience for music fans. Personalization will also help provide a music store tailored to the interests of each visitor. These two developments will likely provide the most noticeable improvements to the online music experience (coupled with the growth of digital distribution of music). ■

**ARTISTS ON THE NET**  
Continued from page 63

**CHAMPIONING INDIES**

Sites like MP3.com and Kspace.com have really helped independent acts, who are perhaps the ones most benefited by the Internet. "MP3 has given us an extra boost to jumpstart this band," explains Bruce FitzSimmons, whose San Diego band Mindful Eye is getting a chance to go on the road with the Goo Goo Dolls and Tonic as part of MP3's College Tech Tour. "We wouldn't have even been able to get these bands' booking agents on the phone without MP3. Mindful Eye was catalyzed by MP3 with nothing to lose



Blink 182 is at loserkids.com

and the world to gain. We may or may not be destined for fame, but we'll know a lot sooner with our exposure here." MP3.com also sponsored the Alanis Morissette/Tori Amos tour, in which opening acts were plucked from MP3's community of bands.

A lot of artists feel that the Internet allows them to have direct contact with fans and to offer them exclusive stuff. Mindy McCready offered BMG Music Service members an exclusive free download of her current single,

Continued on page 83

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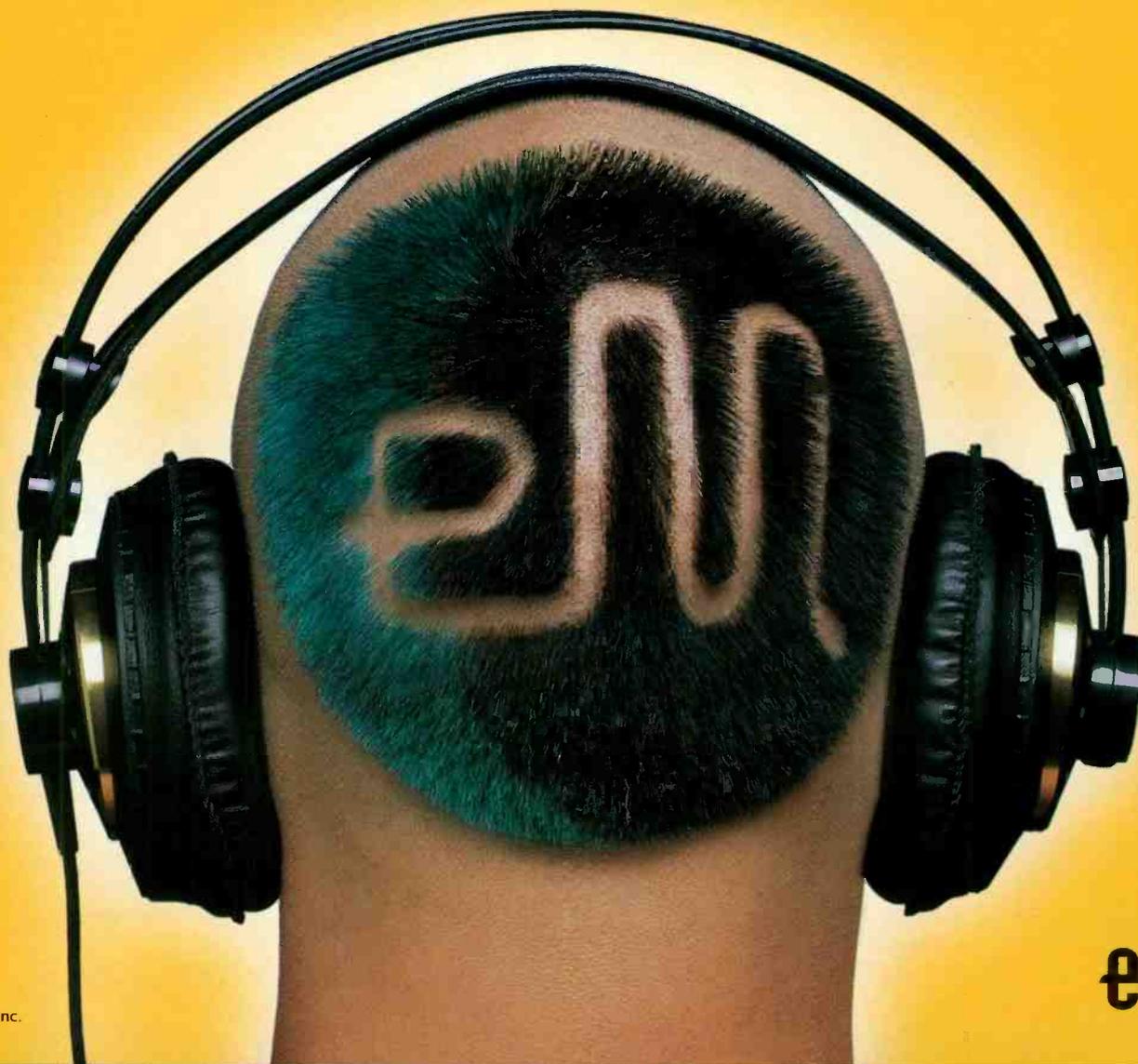
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Since January 1997, Webnoize has reported breaking news and provided analysis of the emerging digital-music space. By offering these services, Webnoize has acquired a valuable perspective on how the digital-music economy has evolved.

"Webnoize's resources offer a unified solution to the sorts of fragmented and partial alternatives that exist elsewhere," says CEO Joanne Marino. "This is crucial; the music industry isn't just changing, it's being reinvented. This increases risks for everyone involved."

At [www.webnoize.com](http://www.webnoize.com), surfers can find

\* Webnoize News: Daily news and in-depth coverage of the digital-music revolution

\* Webnoize Live: Original programming and online events

\* Webnoize Events: Webnoize '99 program and registration information, Webnoize seminars and Webnoize & MIDEM America

\* Webnoize Inside: Research services for the entertainment and new-media industries

DMM Consulting, a division of Webnoize, consults such content and technology providers as DreamWorks Records, RioPort.com, Liquid Audio, Amplified.com and Warehouse music, among others. "Dealing with the entire digital-music food chain gives DMM Consulting the opportunity to provide a broad perspective and intelligently service our clients' needs," says Ted Cohen, Webnoize executive VP and event chairman.

Webnoize Inside is designed as a guide to the emerging digital-music

# What's All The Webnoize About?

The Organization Is Devoted To Providing The Latest New-Media News

BY STEVE TRAIMAN

economy. "Our mission is to provide the information necessary to clarify opportunity and envision new strategies," says Webnoize president and publisher Tom Roli. "It is an information center, a research organization, a community of industry leaders and much more."

Members include labels, retailers, artists, publishers, electronics manufacturers, promoters and anyone else who has a part in the future of the music industry.

The Webnoize Inside program consists of two informational forums: Membership and Seminars. Members are given a detailed look at how the music industry will unfold. Through targeted news, research and analysis, Webnoize Inside tracks the digital-music landscape and assists music and new-media leaders in determining paths to success. Inside Seminars, held in key U.S. cities, are one-day events that bring

industry leaders together to question and explain emerging issues relevant to specific segments of the digital-music economy.

One recent example of Membership services is the "Webnoize Inside MP3/Digital Delivery Study," with highlights recorded at the 1999 MP3 Summit this past June and presented by Dr. Ric Dube, Webnoize News senior editor and statistical analyst for Webnoize Inside. The study solicited more than 1,800 college-aged consumers for their sentiments toward digitally distributed music in general and toward MP3 in particular. The opinions of nearly 800 participants were tracked over a six-month time period ending this past April.

"The findings highlight facts about consumers' experiences with downloadable music," Dube reports. "They emphasize that MP3 has metamorphosed from an underground movement among Internet-savvy technophiles to a pop-culture phenomenon."

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## MAIN EVENT

The upcoming seminar Webnoize '99, Nov. 15-17 in Los Angeles, will repeat the unconventional approach to event programming that made the first event so popular and successful last year.

"More than 600 attendees and over 100 speakers grappled with every issue impacting the new-media music space," recalls Cohen, who is also Webnoize '99 conference chairman. "That event doubled as a massive networking incubator, stimulating extraordinary amounts of handshaking and deal-making. It set the stage for this year's event, which will be twice as large and of immeasurably greater importance."

In addition to panel discussions, primers, presentations and showcases

that attend to technology services and emerging companies, a number of other new features are being offered.

New this year will be valuable research findings from Webnoize Inside. Special events include cocktail receptions, sponsored by Reciprocal Music, Arts Alliance and InterTrust; special evening events hosted by Microsoft and Launch; and the closing night T.J. Martell Foundation Celebrity Roast and Webnoize Awards.

Keynote speakers, at press time, are Jim Allchin, Microsoft senior VP, business & enterprise and consumer Windows divisions; Nicholas Butterworth, MTVi president/CEO; Rob Glaser, RealNetworks CEO; and Jay Samit, EMI Recorded Music senior VP, new media.

Other music-industry leaders appearing on the program include Lee Abrams, XM Satellite Radio; Fred Ehrlich, Sony Music Entertainment; Jason Fiber, Warehouse Music; Jim Griffin, Cherry Lane Digital; Pam Horowitz, NARM; Larry Kenswil, Universal Music Group; Lou Mann and Greg Trojan, House Of Blues Properties; Steve Marks, RIAA; Marc Morgenstern, ASCAP; Jason Olim, CDnow; Ralph Peer, peermusic/Digitalpressure.com; Charles Sanders, NMPA/HFA; Adam Somers, DreamWorks Records; and David Watkins, RioPort.com.

"Whether for peer networking, competitive positioning, brand exposure, deal-making or simply to gain bleeding-edge insight into tomorrow's music and new-media environment, Webnoize '99 offers it all," Cohen concludes. ■

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## ARTISTS ON THE NET

Continued from page 80

"All I Want Is Everything," from Sept. 17 through Oct. 31. Hawkins posted messages urging fans to send comments to label executives who disagreed with the path she was taking "Timbre" down, which resulted in hundreds of Hawkins-positive letters and the label caving in.

Blink 182's Mark Hoppus points out that the Net is also a good place to sell merchandise. "We just started loserkids.com, and we have everything from skateboards to T-shirts. It gets kids to buy straight from us. More money stays with the band, and we can



Sarah McLachlan has been bootlegged.

see what they want and get feedback without doing focus groups," Hoppus says. "It's nice to have a place to really celebrate your fans and thank them for helping you pay your bills."

Some artists feel that Internet sales threaten the music industry as we know it and that major labels should watch out. "I believe that music will become a service like cable TV, and the idea of owning discs will one day be quaint," Todd Rundgren says. "The focus will return to the importance of matching music to the moment."

Johnny Rzeznik of the Goo Goo Dolls adds, "There'll be subscription services so thousands of songs by thousands of artists will be at your fingertips. There is just such beautiful artistic potential on the graphics side alone."

"We can have pretty pictures and animation. Regular old CDs can't do that," Wilson says. "We were stuck on the idea that to do 'Saturday Night Live' or 'MTV Beach House,' you had to be with a major. But after the Public Enemy Atomic Pop album came out under a wave of publicity, that thought went out the door."

Of course, everything isn't roses in the online world, as Sarah McLachlan could tell you. "There are apparently tons and tons of bootlegs out there, and that irks me. If someone is selling 30,000 copies and making all the money from them, I have a problem with that, because it's my work. I slaved over the piano."

Rzeznik also reminds us that, although the Internet affords artists a bit more control, the major-label system won't just give in and walk away. "If there are two nickels to rub together, the labels aren't going to give them up. The labels and the Web companies will sell the music together. Who gets rubbed out in that equation? The artist. They always get paid last and least, and they're the creative ones. My advice remains the same in the post-Internet world: Never sign anything until you find a qualified music attorney." ■



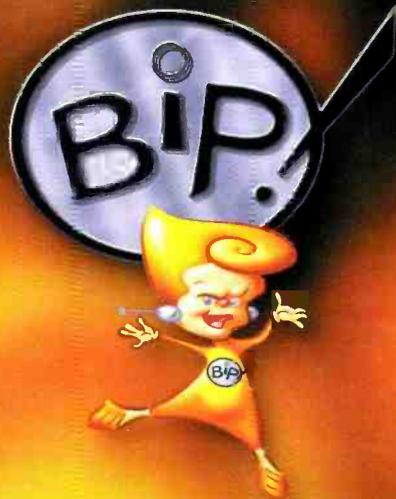
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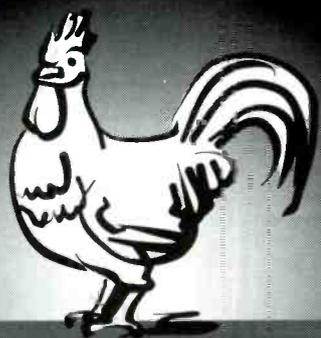


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Sites + Sounds

# site-seeing

BY PORTER HALL

After the initial excitement of one's first experience on the Internet, most people start using the medium more as a tool than a diversion. The following selective list of helpful tools—and some interesting diversions—is presented in the name of music.

**Music Encyclopedia:** If you need to quickly learn the difference between the bop and hard-bop forms of jazz, look to the All Music Guide ([www.allmusic.com](http://www.allmusic.com)) for a wealth of information on nearly all subjects in music. Beyond just researching styles, you can use its lightning-quick search engine to find artist biographies, discographies, personnel information and much more.

**Clicking Through The Bins:** A good place to start when looking for that No. 1 album or that obscure object of desire is CDnow ([www.cdnow.com](http://www.cdnow.com)). Its fast-

acting database is incredibly quick at bringing up those hard-to-find titles. Most titles load with album art and a sampling of the first five tracks. CDnow offers a variety of shipping options and good discounts.

**Not Knights In Satan's Service:** What do bands Steely Dan, Naked Lunch and Soft Machine have in common? They're all derived from the writings of William Burroughs. You can find

**Billboard online**

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1999 Billboard FAN TASTIC VIDEO AWARDS

**DAILY MUSIC NEWS**  
Maverick Offers Customized Morissette Video CDs  
October 13, 1999, 11:00 a.m. EDT

To promote Alana Morissette's forthcoming "Unplugged" album, Maverick Records will allow fans to create customized CDs of the artist's videos. Customers who visit Tower Records' Internet site, Morissette's personal site, or Maverick's site will be able to compile a CD-ROM with four or five of the artist's music videos titled "The Full Story."

**ALANA MORISSETTE**

1999 Hit: CD single, "Who Ya Perform At" (with Lonestar)  
Previous: No. 1 album, "The Real Thing" (with Lonestar)  
Artist: CD single, "Call Me" (with Lonestar)  
Country: CD single, "Remember Remember Home"

**Sites + Sounds:** Technology and the music industry  
**The Young Hoosier:** Takes on online commerce  
**This Day In Music:** Latest Gold and Platinum Awards  
**More Music News**

**Billboard 200 Chart Revised**  
One Year Ago  
5 Years Ago  
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**Singles & Airplay**  
The Hot 100 Singles  
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**Billboard Internet Family:**  
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for both segments: just fill in and send the application form you find at [www.music-licence.com](http://www.music-licence.com). after a successful check, we e-mail back your passwords.



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trax4you

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out the origins of hundreds of other band names at the Heathen World's Origins Of Band Names page ([www.heathenworld.com/bandname/index.html](http://www.heathenworld.com/bandname/index.html)). The list is well-researched and includes many debunked band-name rumors for acts like Garbage, AC/DC and KISS.

**B(r)and Names:** If you have a band of your own, or are thinking of starting one, it would be a good idea to stop by the Band Register ([www.bandreg.com](http://www.bandreg.com)). This free site was set up to establish and protect international band names that could, someday, become multimillion-dollar brands.

**Tin Pan Portal:** Two great sources of online publishing data are ASCAP's ACE ([www.ascap.com/ace/ace.html](http://www.ascap.com/ace/ace.html)) search engine and BMI's Catalog Search ([www.bmi.com/repertoire/database.html](http://www.bmi.com/repertoire/database.html)). Of course, they only carry information for the songs they administer, but both are equipped to search by writer, song title, publisher and performer. ACE, however, is a little easier to use and generally has better publisher contact info.

**The Yellow Brick Side Of The Moon:** Sort of the musical equivalent of conspiracy theory, the Synchronicity Arkive ([www.xnet.com/~arkiver/synch/synch.shtml](http://www.xnet.com/~arkiver/synch/synch.shtml)) uncovers dude-you'll-never-believe-this "synchronicities" (perceived matches) between pre-existing, unrelated musical passages and films, the most famous of these being the set of coincidences between Pink Floyd's "Dark Side Of The Moon" and MGM's "The Wizard Of Oz." The site gives complete instructions on how to set up these coincidences and supports them with detailed "evidence." You don't have to believe them to have fun. One should note, however, that most of these synchronicities revolve around Pink Floyd songs. Coincidence? We think not.

**Everything But The Roadie:** There are many facets to Launch.com ([www.launch.com](http://www.launch.com)), but perhaps the best is its concert search engine. Not only does it have deep listings for a wide variety of venues, but you can narrow your search by artist, city and venue. Launch supports this feature with professional and amateur reviews of previous shows.

**Up Next—A Block Of Your Favorites:** Aside from having standard music channels you can listen to, Imagine Radio ([www.imagineradio.com](http://www.imagineradio.com)) will also let you set up your own "station," or customized selection of music styles. You can even go beyond that by choosing the relative rotation frequency of all the artists in their rather large library and filter out the ones you don't want to hear at all. Once you're done setting up, you can share your station with potential listeners all around the world.

**All The News That's Fit To Download:** Everyone who's involved in—or even interested in—music should bookmark Billboard Online ([www.billboard.com](http://www.billboard.com)). Not only is it a source for up-to-the-minute industry news and international music coverage, it also has vital links to other music-industry sites, touring information, an industry-events calendar and, incredibly, 35,000 original music reviews going back to 1970. Members of the site can search through the last eight years of articles and 15 years of chart appearances. ■

## PLAY THE PALACE



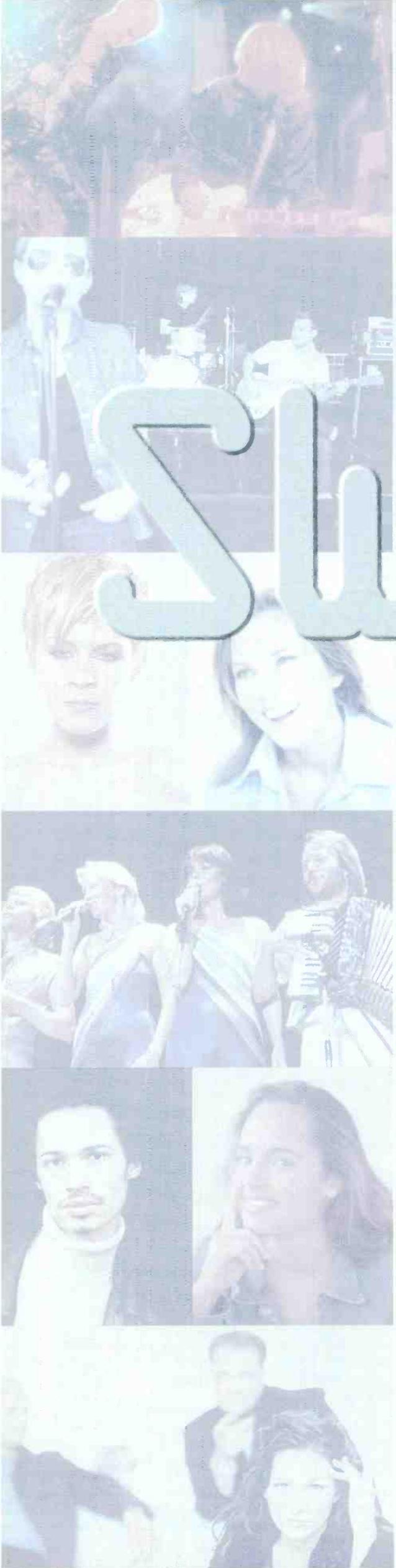
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## Some Shop Bots Offer Better Movie Bargains Than Others

**BY TRUDI MILLER ROSENBLUM**  
NEW YORK—With so many sites selling videos and DVDs, getting the best deal can be a bewildering experience. But shopping bots, which search the Web for price comparisons on nearly everything sold on the Web (Billboard, Oct. 23), claim to solve the mystery of Internet shopping.

The basic premise is simple. Once at a shopping bot site, consumers simply type in the name of the product they would like to buy. The bot automatically accesses dozens of sites and finds the price each site charges for that product. Then the bot shows consumers a list of prices for the product, with links to each company that sells

it. It's simple—at least in theory.

Billboard took a look at shopping bots DealPilot, mySimon, and Jango for deals on DVD and VHS tapes and tested how well these sites lived up to the theory.

We searched for new titles "The Blair Witch Project," "The Matrix," and "The Mummy" as well as several more obscure titles—the Japanese action film "Violent Cop," the arty foreign film "My Life To Live," the children's animated feature "My Neighbor Totoro," and "Road Construction Ahead," a half-hour of live construction footage aimed at kids.

Here's how each site performed.

**MYSIMON (mysimon.com):** By

far, mySimon had the best track record of all the bots when it came to locating bargain-basement prices. In five out of the seven video titles searched, mySimon had the best price,



often several dollars fewer than other bots we compared. On a sixth title, all the bots listed the same low price.

Out of five DVD titles searched, mySimon had the best price on three, matched the best price on a fourth, and was only a few cents cheaper on the fifth.

These rock-bottom prices, though, come with some caveats. The listings appeared in random order; which is an extremely annoying feature because you must scroll down to locate the cheapest price.

On the positive side, consumers at mySimon can search by title, director, star, and format; can specify new, used, or rental product; can specify the maximum price they want to pay; and can search for titles at auctions and classified ads.

**DEALPILOT (dealpilot.com):** This site was the easiest by far to maneuver, and it provided the most in-depth information on each title. Unlike the other bots, DealPilot lists the retail price and shipping rates as well as any applicable sales tax.

DealPilot also ranks pricing from least expensive to most expensive based on total cost of the item, including the retail price plus tax and shipping.

This is a very useful feature, since the site with the lowest retail price is not necessarily the cheapest deal once shipping rates are factored in.

Consumers can compare the costs based on different shipping rates, such as standard, priority, or express, at different retail sites. DealPilot also provides the expected shipping and delivery time.

DealPilot was the only shop bot to provide a detailed description of each movie in addition to price. Other bots direct you to either a retail or a content site to get details about the movie.

In addition, DealPilot searches by title, director, star, keyword, or genre. Consumers can narrow their search

by format, such as VHS, DVD, and even laserdisc. Consumers can also compare prices on a "shopping basket" of several items together.

Another helpful feature is that once a title is entered, DealPilot presents a list that includes several possible options. For a title like "The Mummy," it shifts through all titles with the word "mummy." It's a relief to have each movie listed only once, rather than multiple listings for each site that sells it.

As good as DealPilot is, its one major flaw is that it rarely found the lowest price.

**JANGO/EXCITE PRODUCT FINDER (jango.com):** This site searches by title, star, or director but not by format. All formats are listed for each title, and all pricing is sorted at random. To complicate matters further, Jango gives shipping costs presumably based on the cheapest method, but it does not add them to the price of the item. Thus, the consumer must scroll down to find the cheapest price, then add the shipping costs to try to figure out the best deal.

Equally annoying, the listings give the name of the movie but no other information about it. As an example, when looking up "The Mummy," we were faced with dozens of possibilities with no way to discern which listings are for the 1932 Boris Karloff original, the 1997 "Bram Stoker's The Mummy" with Louis Gossett Jr., or the 1999 Brendan Fraser remake. To find that information, it was necessary to click on each individual title and go to the site selling that video, which was a time-consuming and frustrating effort.

## Discovery Taps Artisan For Distribution; 'Barney' Site Visitors Can Win Computer

**DISCOVERY FINDS NEW HOME:** After languishing in limbo following the demise of BMG Video, Discovery Networks has inked a domestic distribution deal with Artisan Entertainment.

Beginning next month Artisan will distribute the company's 250-title catalog and at least 25 new titles a year. Plans also call for the release of six DVD titles per year.

Discovery has not had retail distribution, outside of its own 200 stores, for about six months.

"When we did an evaluation of the players in the market and what our product is, Artisan was the best fit," says Discovery director of domestic licensing Paul Payette.

Payette says the company was impressed with Artisan's marketing of "The Blair Witch Project," which was breaking when Discovery began negotiations with Artisan.

"That showed us that they can think outside of the box, and you need that kind of creativity to market special-interest product," he says. "We thought they could give our product the attention it needs to make it successful."

Heavy in the family and theatrical market, Artisan has few special-interest titles on its roster, which is a plus for Discovery.

"One thing we liked about Artisan is that they know how to do brand marketing with Hallmark," says Payette, "and they're primarily a sell-through company."

While Payette says the company was satisfied with BMG's performance, Artisan is crafting a few new angles for the Discovery product.

A greater emphasis will be placed on creating lines within the brand, such as the reality-based programs and the military aviation series. "They're going to take some titles and give them a push in areas that hadn't been done before," Payette says.

Most of the new marketing strategies are still in the planning stages, but expect a big push for "Crocodile Hunter," the adventure series aired on the Animal Planet channel.

With its gung-ho host Steve Irwin, the series is ripe for retail exploitation. A compilation tape has been released in Discovery stores, but that's just the tip of the iceberg, Payette says.

Other titles under consideration for new marketing

spins are "Raising The Mammoth" and "Liberating The Liberty Bell 7," the story behind the exploration and recovery of the Liberty Bell 7 space capsule piloted by Virgil "Gus" Grissom that sank at splashdown.

Speaking of "The Blair Witch Project," Artisan has lined up a number of promotional partners for the title.

Already in stores for over two weeks, the title will be supported by a sweepstakes that will award a trip to next year's Sundance Film Festival.

Artisan has packed three videos and DVDs with special winning tickets that will send the purchaser and a friend to the famed indie film fest.

Thirty other packages will contain second-place tickets awarding Artisan videos and DVDs. Another 300 boxes will contain free subscriptions to Premiere magazine.

If Sundance isn't your idea of a vacation spot, how about Burkittsville, Md., the location of "Blair Witch"?

In an online contest, Artisan will send one winner and two friends to the town armed with a camcorder and a \$1,000 gift certificate for camping gear.

Consumers enter the contest by answering trivia questions on the Artisan Web site, artisanent.com, and the "Blair Witch" site, blairwitch.com.

Other prizes include "Survive The Legend" backpacks, T-shirts, caps, and copies of the comic book based on the movie.

A third promotion with Collegeclub.com will call upon all amateur filmmakers to enter a short film contest.

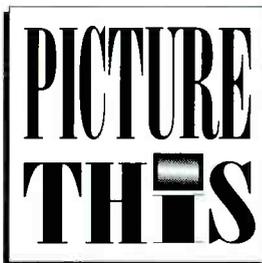
Contestants are asked to produce a two-minute tribute or trailer to "The Blair Witch Project." The grand prize is a \$10,000 college scholarship, a weeklong internship at Artisan, and a Sony camcorder.

The companies will also award a best acting prize. The winner will receive an all-expense-paid trip to Hollywood to attend the TVI actors' studio.

**ONLINE WITH 'BARNEY':** Visitors to barneyonline.com can enter a sweepstakes for a Panasonic laptop computer equipped with a DVD-ROM drive and "Barney" DVDs.

Each week the site will award one winner a computer, valued at \$2,000. Panasonic DVD players and additional "Barney" DVD product will be awarded on a daily basis.

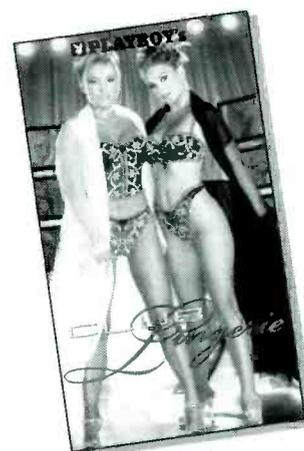
The contest runs through Dec. 19.



by Eileen Fitzpatrick



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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK        | LAST WEEK       | WKS. ON CHART | TITLE  | Label<br>Distributing Label, Catalog Number                    | Principal<br>Performers             | Year of<br>Release | Rating | Suggested<br>List Price |
|------------------|-----------------|---------------|--|--|-------------------------------------|--------------------|--------|-------------------------|
| <b>◀ No. 1 ▶</b> |                 |               |  |  |                                     |                    |        |                         |
| 1                | <b>NEW</b>      |               | <b>THE BLAIR WITCH PROJECT</b>                       | Artisan Home Entertainment 10188                               | Heather Donahue<br>Michael Williams | 1999               | R      | 14.95                   |
| 2                | 1               | 5             | <b>THE MUMMY</b>                                     | Universal Studios Home Video 84760                             | Brendan Fraser<br>Rachel Weisz      | 1999               | PG-13  | 22.98                   |
| 3                | 2               | 25            | <b>YELLOW SUBMARINE</b>                              | MGM Home Entertainment<br>Warner Home Video M206160            | The Beatles                         | 1968               | G      | 19.98                   |
| 4                | 3               | 7             | <b>THE PRINCE OF EGYPT</b>                           | DreamWorks Home Entertainment<br>84749                         | Animated                            | 1998               | PG     | 26.99                   |
| 5                | 5               | 5             | <b>PLAYBOY'S BLUE COLLAR BABES</b>                   | Playboy Home Video<br>Universal Music Video Dist. PBV0849      | Various Artists                     | 1999               | NR     | 19.98                   |
| 6                | 27              | 3             | <b>RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION</b>   | Columbia Music Video<br>Sony Music Video 50205                 | Ricky Martin                        | 1999               | NR     | 14.98                   |
| 7                | 14              | 2             | <b>PLAYBOY 2000-VIDEO PLAYMATE CALENDAR</b>          | Playboy Home Video<br>Universal Music Video Dist. PBV0850      | Various Artists                     | 1999               | NR     | 19.98                   |
| 8                | 12              | 9             | <b>AMERICAN HISTORY X</b>                            | New Line Home Video<br>Warner Home Video N4739                 | Edward Norton<br>Edward Furlong     | 1998               | R      | 19.98                   |
| 9                | 6               | 5             | <b>DOUG'S 1ST MOVIE</b>                              | Walt Disney Home Video<br>Buena Vista Home Entertainment 17591 | Animated                            | 1999               | G      | 22.99                   |
| 10               | 10              | 6             | <b>ELIZABETH</b>                                     | USA Home Entertainment 440058273                               | Cate Blanchett<br>Geoffrey Rush     | 1998               | R      | 19.95                   |
| 11               | 21              | 2             | <b>MTV-THE REAL WORLD YOU NEVER SAW: HAWAII</b>      | MTV Home Video<br>Sony Music Video 51728                       | Various Artists                     | 1999               | NR     | 12.98                   |
| 12               | 24              | 3             | <b>YOUNG FRANKENSTEIN-SPECIAL EDITION</b>            | FoxVideo 4112818   | Gene Wilder                         | 1974               | PG     | 14.98                   |
| 13               | 23              | 112           | <b>SCARFACE</b>                                      | Universal Studios Home Video 80047                             | Al Pacino                           | 1983               | R      | 19.98                   |
| 14               | <b>RE-ENTRY</b> |               | <b>THE WIZARD OF OZ ♦</b>                            | Warner Family Entertainment<br>Warner Home Video 65123         | Judy Garland<br>Ray Bolger          | 1939               | G      | 19.98                   |
| 15               | 7               | 8             | <b>SONIC THE HEDGEHOG: THE MOVIE</b>                 | A.D.V. Films 001D  | Animated                            | 1999               | NR     | 19.98                   |
| 16               | 4               | 13            | <b>THERE'S SOMETHING ABOUT MARY</b>                  | FoxVideo 41112263  | Ben Stiller<br>Cameron Diaz         | 1998               | R      | 19.98                   |
| 17               | 11              | 87            | <b>AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY</b>   | New Line Home Video<br>Warner Home Video N4638                 | Michael Meyers<br>Elizabeth Hurley  | 1997               | PG-13  | 19.98                   |
| 18               | 13              | 10            | <b>BELLY</b>   | Artisan Home Entertainment 10207                               | NAS<br>DMX                          | 1998               | R      | 14.98                   |
| 19               | 19              | 11            | <b>PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S</b>      | Playboy Home Video<br>Universal Music Video Dist. PBV0847      | Anna Nicole Smith<br>Jenny McCarthy | 1999               | NR     | 19.98                   |
| 20               | 8               | 5             | <b>MY FAVORITE MARTIAN</b>                           | Walt Disney Home Video<br>Buena Vista Home Entertainment 15654 | Jeff Daniels<br>Christopher Lloyd   | 1999               | PG     | 22.99                   |
| 21               | 9               | 4             | <b>LIMP BIZKIT: KICK SOME A\$\$</b>                  | Eaton Entertainment 14183                                      | Limp Bizkit                         | 1999               | NR     | 14.98                   |
| 22               | <b>NEW</b>      |               | <b>CURSE OF THE BLAIR WITCH</b>                      | Artisan Home Entertainment 10014                               | Various Artists                     | 1999               | NR     | 14.98                   |
| 23               | 22              | 4             | <b>WATERBOY</b>                                      | Touchstone Home Video<br>Buena Vista Home Entertainment 159703 | Adam Sandler                        | 1998               | PG-13  | 19.99                   |
| 24               | 15              | 4             | <b>JOAN OF ARC</b>                                   | Artisan Home Entertainment 10173                               | LeeLee Sobieski                     | 1999               | NR     | 19.98                   |
| 25               | 25              | 15            | <b>PLAYBOY'S CELEBRITIES</b>                         | Playboy Home Video<br>Universal Music Video Dist. PBV0846      | Pamela Lee<br>Dian Parkinson        | 1999               | NR     | 19.98                   |
| 26               | 16              | 26            | <b>BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲</b> | Jive/Zomba Video 41675-3                                       | Backstreet Boys                     | 1999               | NR     | 19.98                   |
| 27               | 29              | 2             | <b>PLAYBOY'S EROTIC ADVENTURES</b>                   | Playboy Home Video<br>Universal Music Video Dist. PBV0851      | Various Artists                     | 1999               | NR     | 19.98                   |
| 28               | 40              | 3             | <b>SCOOBY-DOO AND THE WITCH'S GHOST</b>              | Warner Family Entertainment<br>Warner Home Video 1486          | Animated                            | 1999               | NR     | 19.96                   |
| 29               | <b>NEW</b>      |               | <b>STAR TREK: INSURRECTION</b>                       | Paramount Home Video 35883                                     | Patrick Stewart<br>Jonathan Frakes  | 1998               | PG     | 14.95                   |
| 30               | 18              | 7             | <b>98 DEGREES: HEAT IT UP</b>                        | MCA Music Video<br>Universal Music Video Dist. 61694           | 98 Degrees                          | 1999               | NR     | 19.95                   |
| 31               | 34              | 21            | <b>BLADE</b>   | New Line Home Video<br>Warner Home Video N4685                 | Wesley Snipes                       | 1998               | R      | 19.98                   |
| 32               | <b>NEW</b>      |               | <b>WOODSTOCK 99</b>                                  | Epic Music Video<br>Sony Music Video 50207                     | Various Artists                     | 1999               | NR     | 19.95                   |
| 33               | 36              | 2             | <b>SARAH MCLACHLAN: MIRRORBALL</b>                   | BMG Video 15740  | Sarah McLachlan                     | 1999               | NR     | 14.98                   |
| 34               | <b>NEW</b>      |               | <b>MUPPETS FROM SPACE</b>                            | Columbia TriStar Home Video 04251                              | The Muppets                         | 1999               | G      | 21.95                   |
| 35               | <b>RE-ENTRY</b> |               | <b>BEST OF THE CHRIS ROCK SHOW</b>                   | HBO Home Video<br>Warner Home Video 91656                      | Chris Rock                          | 1999               | NR     | 19.98                   |
| 36               | <b>RE-ENTRY</b> |               | <b>CASINO</b>  | Universal Studios Home Video 82592                             | Robert De Niro<br>Joe Pesci         | 1995               | R      | 19.98                   |
| 37               | <b>RE-ENTRY</b> |               | <b>PRACTICAL MAGIC</b>                               | Warner Home Video 16322  | Sandra Bullock<br>Nicole Kidman     | 1998               | PG-13  | 19.95                   |
| 38               | <b>NEW</b>      |               | <b>FITZCARRALDO</b>                                  | Anchor Bay Entertainment SV10933                               | Klaus Kinski                        | 1982               | PG-13  | 19.98                   |
| 39               | 17              | 8             | <b>DRACULA</b>                                       | Universal Studios Home Video 84562                             | Bela Lugosi                         | 1931               | NR     | 14.98                   |
| 40               | 33              | 3             | <b>ORGAZMO</b>                                       | USA Home Entertainment 41893                                   | Trey Parker<br>Matt Stone           | 1998               | NC-17  | 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. © 1999, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK        | LAST WEEK  | WKS. ON CHART | TITLE (Rating)                                | Label<br>Distributing Label, Catalog Number                        | Principal<br>Performers                |
|------------------|------------|---------------|---|--|--|
| <b>◀ No. 1 ▶</b> |            |               |   |  |  |
| 1                | <b>NEW</b> |               | <b>THE BLAIR WITCH PROJECT (R)</b>            | Artisan Home Entertainment 10188                                   | Heather Donahue<br>Michael Williams    |
| 2                | 1          | 5             | <b>THE MATRIX (R)</b>                         | Warner Home Video 17737  | Keanu Reeves<br>Laurence Fishburne     |
| 3                | 3          | 4             | <b>THE MUMMY (PG-13)</b>                      | Universal Studios Home Video 84760                                 | Brendan Fraser<br>Rachel Weisz         |
| 4                | 2          | 10            | <b>ANALYZE THIS (R)</b>                       | Warner Home Video 16988  | Robert De Niro<br>Billy Crystal        |
| 5                | <b>NEW</b> |               | <b>LIFE (R)</b>                               | Universal Studios Home Video 84437                                 | Eddie Murphy<br>Martin Lawrence        |
| 6                | <b>NEW</b> |               | <b>ELECTION (R)</b>                           | Paramount Home Video 334033  | Matthew Broderick<br>Reese Witherspoon |
| 7                | 15         | 5             | <b>FORCES OF NATURE (PG-13)</b>               | DreamWorks Home Entertainment 83821                                | Sandra Bullock<br>Ben Affleck          |
| 8                | 6          | 9             | <b>GO (R)</b>                                 | Columbia TriStar Home Video 03924                                  | Sarah Polley<br>Katie Holmes           |
| 9                | 13         | 2             | <b>THE RAGE: CARRIE II (R)</b>                | MGM Home Entertainment<br>Warner Home Video M907268                | Emily Bergl<br>Jason London            |
| 10               | 5          | 3             | <b>THE THIRTEENTH FLOOR (R)</b>               | Columbia TriStar Home Video 02698                                  | Craig Bierko<br>Gretchen Mol           |
| 11               | 7          | 5             | <b>THE OUT-OF-TOWNERS (PG)</b>                | Paramount Home Video 334483  | Steve Martin<br>Goldie Hawn            |
| 12               | 8          | 11            | <b>SHAKESPEARE IN LOVE (R)</b>                | Miramax Home Entertainment<br>Buena Vista Home Entertainment 17492 | Gwyneth Paltrow<br>Geoffrey Rush       |
| 13               | 9          | 3             | <b>PUSHING TIN (R)</b>                        | FoxVideo 1424830   | John Cusack<br>Billy Bob Thornton      |
| 14               | 17         | 2             | <b>10 THINGS I HATE ABOUT YOU (PG-13)</b>     | Touchstone Home Video<br>Buena Vista Home Entertainment 18142      | Julia Stiles<br>Heath Ledger           |
| 15               | 11         | 8             | <b>LOCK STOCK AND TWO SMOKING BARRELS (R)</b> | USA Home Entertainment 4004510593                                  | Nick Moran<br>Jason Flemyng            |
| 16               | 12         | 6             | <b>THE CORRUPTOR (R)</b>                      | New Line Home Video<br>Warner Home Video N4776                     | Mark Wahlberg<br>Chow Yun-fat          |
| 17               | 4          | 13            | <b>PAYBACK (R)</b>                            | Paramount Home Video 336323  | Mel Gibson                             |
| 18               | <b>NEW</b> |               | <b>EXISTENZ (R)</b>                           | Dimension Home Video<br>Buena Vista Home Entertainment 18326       | Jennifer Jason Leigh<br>Jude Law       |
| 19               | <b>NEW</b> |               | <b>DOUG'S 1ST MOVIE (G)</b>                   | Walt Disney Home Video<br>Buena Vista Home Entertainment 17591     | Animated                               |
| 20               | 20         | 19            | <b>ENEMY OF THE STATE (R)</b>                 | Touchstone Home Video<br>Buena Vista Home Entertainment 1596903    | Will Smith<br>Gene Hackman             |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

# Top DVD Sales™

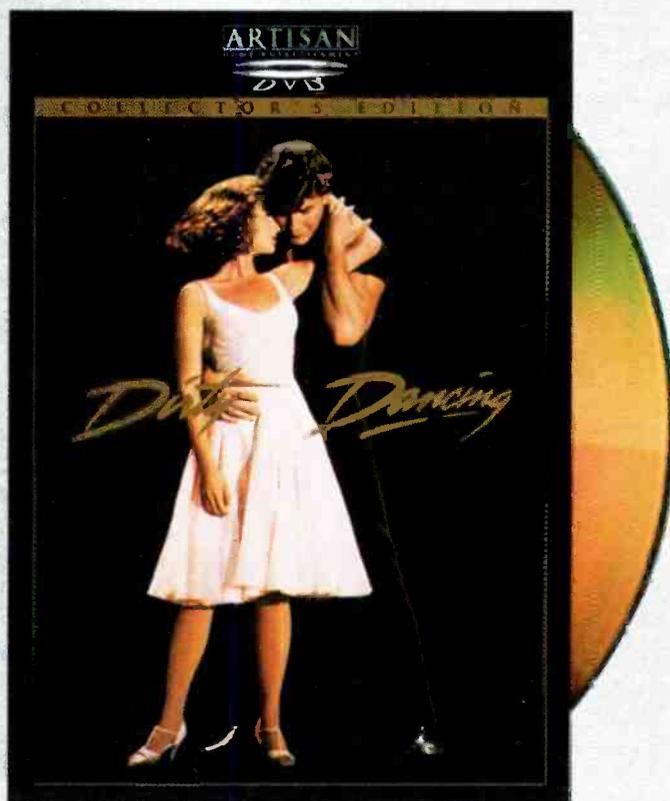
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



| THIS WEEK        | LAST WEEK       | WKS. ON CHART | TITLE (Rating) (Price)                            | Label<br>Distributing Label, Catalog Number                     | Principal<br>Performers             |
|------------------|-----------------|---------------|---|---|-------------------------------------|
| <b>◀ No. 1 ▶</b> |                 |               |   |   |                                     |
| 1                | 1               | 2             | <b>THE BLAIR WITCH PROJECT (R) (24.95)</b>        | Artisan Home Entertainment 11266                                | Heather Donahue<br>Michael Williams |
| 2                | 2               | 6             | <b>THE MATRIX (R) (24.98)</b>                     | Warner Home Video 7737  | Keanu Reeves<br>Laurence Fishburne  |
| 3                | <b>NEW</b>      |               | <b>PINOCCHIO (G) (39.99)</b>                      | Walt Disney Home Video/Buena Vista Home Entertainment 18665     | Animated                            |
| 4                | <b>NEW</b>      |               | <b>ARLINGTON ROAD (R) (24.95)</b>                 | Columbia TriStar Home Video 03926                               | Jeff Bridges<br>Tim Robbins         |
| 5                | 5               | 5             | <b>THE MUMMY (PAN &amp; SCAN) (PG-13) (29.98)</b> | Universal Studios Home Video 83663                              | Brendan Fraser<br>Rachel Weisz      |
| 6                | 3               | 2             | <b>THE WIZARD OF OZ (G) (24.98)</b>               | Warner Family Entertainment/Warner Home Video 65123             | Judy Garland<br>Ray Bolger          |
| 7                | 4               | 2             | <b>LIFE (R) (29.98)</b>                           | Universal Studios Home Video 20559                              | Eddie Murphy<br>Martin Lawrence     |
| 8                | 6               | 5             | <b>THE MUMMY (WIDESCREEN) (PG-13) (29.98)</b>     | Universal Studios Home Video 84641                              | Brendan Fraser<br>Rachel Weisz      |
| 9                | <b>NEW</b>      |               | <b>NEVER BEEN KISSED (PG-13) (34.98)</b>          | FoxVideo 4112307  | Drew Barrymore<br>David Arquette    |
| 10               | 7               | 14            | <b>HEAT (R) (24.98)</b>                           | Warner Home Video 14192   | Robert De Niro<br>Al Pacino         |
| 11               | 8               | 9             | <b>TITANIC (PG-13) (29.99)</b>                    | Paramount Home Video 155227                                     | Leonardo DiCaprio<br>Kate Winslet   |
| 12               | <b>NEW</b>      |               | <b>MUPPETS FROM SPACE (G) (24.95)</b>             | Columbia TriStar Home Video 03932                               | The Muppets                         |
| 13               | 19              | 7             | <b>THE PRINCE OF EGYPT (PG) (34.99)</b>           | DreamWorks Home Entertainment 84749                             | Animated                            |
| 14               | 10              | 4             | <b>THE THIRTEENTH FLOOR (R) (24.95)</b>           | Columbia TriStar Home Video 02848                               | Craig Bierko<br>Gretchen Mol        |
| 15               | 15              | 11            | <b>ANALYZE THIS (R) (24.98)</b>                   | Warner Home Video 16988   | Robert De Niro<br>Billy Crystal     |
| 16               | 16              | 12            | <b>SHAKESPEARE IN LOVE (R) (29.99)</b>            | Miramax Home Entertainment/Buena Vista Home Entertainment 17492 | Gwyneth Paltrow<br>Geoffrey Rush    |
| 17               | <b>RE-ENTRY</b> |               | <b>BLADE (R) (24.98)</b>                          | New Line Home Video/Warner Home Video N4685                     | Wesley Snipes                       |
| 18               | 9               | 4             | <b>THE DARK CRYSTAL (PG) (24.95)</b>              | Columbia TriStar Home Video 02849                               | Jen Kira                            |
| 19               | <b>RE-ENTRY</b> |               | <b>THERE'S SOMETHING ABOUT MARY (R) (34.95)</b>   | FoxVideo 4112263  | Ben Stiller<br>Cameron Diaz         |
| 20               | <b>RE-ENTRY</b> |               | <b>ENEMY OF THE STATE (R) (29.99)</b>             | Touchstone Home Video/Buena Vista Home Entertainment 0016       | Will Smith<br>Gene Hackman          |

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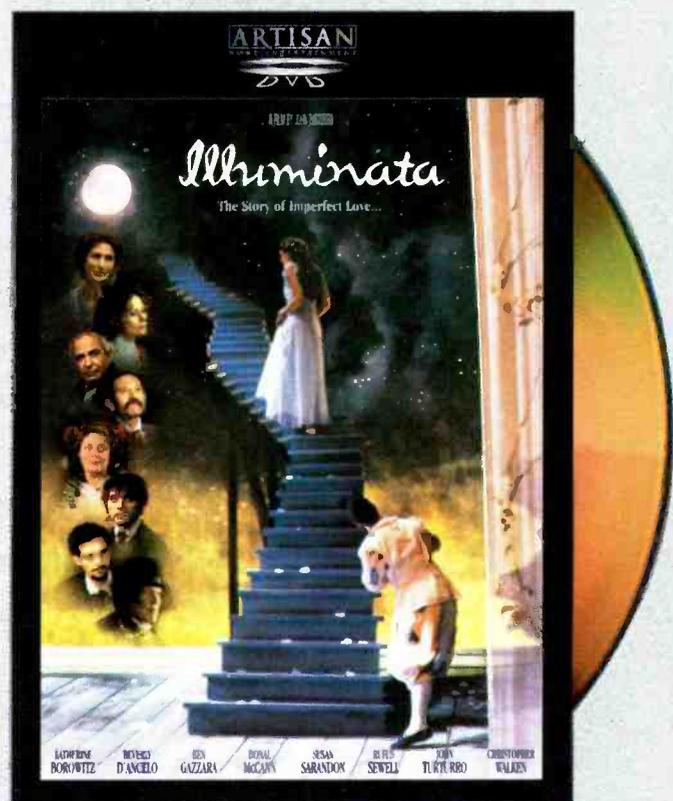
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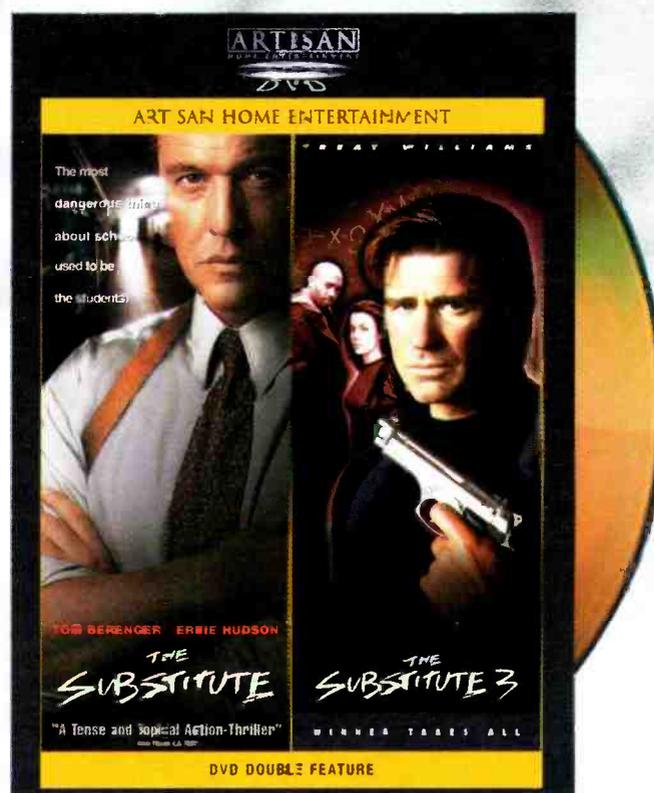
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- ▶ English 5.1 Dolby Digital Audio
- ▶ Spanish 2.0 Dolby Surround
- ▶ Cast & Crew Information



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# Home Video

MERCHANTS & MARKETING

## Tarzan Swings On Buena Vista

**A SWINGIN' DEBUT:** While Buena Vista Home Entertainment has incorporated simultaneous DVD/VHS releases on most of its live-action product, "Tarzan" will be its first animated product to see a day-and-date VHS/DVD debut.

The \$170 million box-office blockbuster will be released Feb. 1, and the supplier promises that all future animated titles will be released simultaneously on DVD/VHS, according to spokesman Martin Blythe.

And, as usual, consumers will pay a premium price for animated DVD titles. Suggested retail price for the video is \$26.99, while the DVD is \$39.99. Buena Vista will also release a "Tarzan" DVD collectors' edition that will street April 18 for \$49.99.

Both the video and DVD include the new Phil Collins music video "Strangers Like Me."

Blythe says Buena Vista designed the standard DVD to appeal to a wide age range. "The fact that it's DVD-ROM-enabled, which is the first of our DVDs to be so, will appeal to teens," he says. "We think they will be playing the DVD on their computers and that they'll be making use of its links to 'Tarzan' Internet sites."

Other ROM enhancements include a look at Collins' recording session, a trivia game, and more. The collectors' edition will contain all these features plus audio commentary by the film's producer **Bonnie Arnold** and co-directors **Kevin Lima** and **Chris Buck**; Collins' original song demos; and behind-the-scenes production material.

"Tarzan," based on **Edgar Rice Burroughs'** classic adventure story "Tarzan Of The Apes," features the voices of **Tony Goldwyn**, **Glenn Close**, **Rosie O'Donnell**, **Minnie Driver**, **Wayne Knight**, and **Nigel Hawthorne**.

Disney's marketing juggernaut encompasses extensive multimedia advertising, including TV spots during the Super Bowl pre-show, the Golden Globe Awards, and the American Music Awards.

A long list of promotional tie-in partners includes McDonald's, Energizer batteries, Activision video games, Kid Cuisine, Disney Interactive, and Walt Disney Records.

McDonald's will offer a series of eight "Tarzan" toys in Happy Meals that can be connected together like a jigsaw puzzle at more than 13,000 locations Jan. 28-Feb. 24.

Energizer will feature a \$2 instant-savings on-pack coupon, redeemable to consumers who purchase the "Tarzan" video or DVD along with any two Energizer Batteries packages. The U.S.-only promotion runs Feb. 1-July 31. The battery company will push the program via a national coupon insert in Sunday newspapers in February, as well as through point-of-purchase materials at retail.

Activision will offer a \$10 mail-in rebate to those who purchase either the "Tarzan" video or DVD along with Activision's Nintendo 64 "Tarzan" video game Feb. 1-April 30.



by *Moira McCormick*

Feb. 1-July 31, Disney Interactive will enable consumers who buy its CD-ROM titles "Tarzan Action Game" or "Tarzan Activity Center," along with "Tarzan" on either video or DVD, to mail in for a free "Tarzan Print Studio," which is a paint-box-style CD-ROM valued at \$9.99.

Walt Disney Records will offer a \$3

rebate to those who purchase the title and the "Tarzan" soundtrack, with songs written and performed by Collins and a musical score by **Mark Mancina**. This program runs for a full year, Feb. 1, 2000-Feb. 1, 2001.

Kid Cuisine will feature free "Tarzan" trading cards inside specially marked packages March 15-May 31, offering a total of eight different movie cards. The entire set can be ordered by mail for \$1.50 plus three Kid Cuisine proofs of purchase.

Plus, there's an unusual video-only promotion from publisher Grolier: Purchasers of the video can send in for a free "Tarzan" book, and with no shipping and handling charges, they

(Continued on page 97)

## Billboard

NOVEMBER 13, 1999

### Top Kid Video

| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Label, Distributing Label, Catalog Number  | Year of Release | Suggested List Price |
|--|------------|---------------|---|-----------------|----------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. |            |               |   |                 |                      |
| ◀ No. 1 ▶  |            |               |   |                 |                      |
| 1  | 3          | 5             | <b>DOUG'S 1ST MOVIE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 17591                  | 1999            | 22.99                |
| 2  | 1          | 5             | <b>THE PRINCE OF EGYPT</b><br>DreamWorks Home Entertainment 84779                                       | 1998            | 26.99                |
| 3  | 2          | 17            | <b>POKEMON: POKEY FRIENDS</b><br>Viz Video/Pioneer Entertainment 0004D                                  | 1999            | 14.98                |
| 4  | 4          | 5             | <b>MARY-KATE &amp; ASHLEY: FASHION PARTY</b><br>Dualstar Video/WarnerVision Entertainment 56502         | 1999            | 12.95                |
| 5  | 10         | 3             | <b>SCOOBY-DOO AND THE WITCH'S GHOST</b><br>Warner Family Entertainment/Warner Home Video 1486           | 1999            | 19.96                |
| 6  | 5          | 9             | <b>POKEMON: SEASIDE PIKACHU</b><br>Viz Video/Pioneer Entertainment 0008D                                | 1999            | 14.98                |
| 7  | 6          | 5             | <b>SONIC THE HEDGEHOG: THE MOVIE</b><br>A.D.V. Films 001D   | 1999            | 19.98                |
| 8  | 25         | 3             | <b>TELETUBBIES FUNNY DAY</b><br>PBS Home Video/Warner Home Video B3946                                  | 1999            | 12.95                |
| 9  | 15         | 3             | <b>POKEMON: FASHION VICTIMS</b><br>Viz Video/Pioneer Entertainment 0008D                                | 1999            | 14.98                |
| 10   | 7          | 47            | <b>POKEMON: I CHOOSE YOU, PICKACHU</b><br>Viz Video/Pioneer Entertainment 0001D                         | 1998            | 14.98                |
| 11   | 8          | 9             | <b>HERCULES: ZERO TO HERO</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 17757            | 1999            | 19.99                |
| 12   | 20         | 45            | <b>MARY-KATE &amp; ASHLEY: BILLBOARD DAD</b><br>Dualstar Video/Warner Home Video 36519                  | 1998            | 19.96                |
| 13   | 16         | 15            | <b>THE KING AND I</b><br>Warner Home Video 17468  | 1998            | 22.95                |
| 14   | 9          | 5             | <b>THE ADVENTURES OF ELMO IN GROUCHLAND SING &amp; PLAY VIDEO</b><br>Sony Wonder/Sony Music Video 51617 | 1999            | 12.98                |
| 15   | 12         | 27            | <b>THE BEST OF THE SIMPSONS: VOL. 4</b><br>FoxVideo 0296  | 1999            | 24.98                |
| 16   | RE-ENTRY   |               | <b>THE TRANSFORMERS: THE MOVIE</b> ♦<br>Rhino Home Video 2089   | 1986            | 14.95                |
| 17   | 14         | 21            | <b>BATMAN BEYOND</b><br>Warner Family Entertainment/Warner Home Video 17252                             | 1999            | 14.95                |
| 18   | NEW ▶      |               | <b>MUPPETS FROM SPACE</b><br>Columbia TriStar Home Video 04251  | 1999            | 21.95                |
| 19   | RE-ENTRY   |               | <b>SCOOBY-DOO ON ZOMBIE ISLAND</b><br>Warner Family Entertainment/Warner Home Video H1424               | 1998            | 19.96                |
| 20   | 13         | 39            | <b>MULAN</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 4773                              | 1998            | 26.99                |
| 21   | 21         | 21            | <b>POKEMON: THE MYSTERY OF MOUNT MOON</b><br>Viz Video/Pioneer Entertainment 0002D                      | 1999            | 14.98                |
| 22   | 19         | 37            | <b>BLUE'S CLUES: BLUE'S BIRTHDAY</b><br>Nickelodeon Video/Paramount Home Video 838873                   | 1998            | 9.95                 |
| 23   | 24         | 9             | <b>BELLE'S TALES OF FRIENDSHIP</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 17481       | 1999            | 19.99                |
| 24   | 11         | 5             | <b>BEAVIS &amp; BUTT-HEAD: BUTT-O-WEEN</b><br>MTV Music Television/Sony Music Video 51723               | 1999            | 9.98                 |
| 25   | 18         | 11            | <b>POKEMON: PSYCHIC SURPRISE</b><br>Viz Video/Pioneer Entertainment 0006D                               | 1999            | 14.98                |

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

## Billboard

NOVEMBER 13, 1999

### Top Internet Album Sales

| THIS WEEK   | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL             | ARTIST                       | BILLBOARD 200 RANK |
|---|-----------|---------------|--|------------------------------|--------------------|
| COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan |           |               |  |                              |                    |
| ◀ NO. 1 ▶   |           |               |  |                              |                    |
| 1   | NEW ▶     |               | <b>NO. 4</b><br>ATLANTIC 83255/AG                        | STONE TEMPLE PILOTS          | 6                  |
| 2   | NEW ▶     |               | <b>SCENES FROM A MEMORY</b><br>EASTWEST 62448/EEG        | DREAM THEATER                | 73                 |
| 3   | 2         | 20            | <b>SUPERNATURAL</b> ▲<br>ARISTA 19080                    | SANTANA                      | 1                  |
| 4   | NEW ▶     |               | <b>THE SCIENCE OF THINGS</b><br>TRAUMA 490483/INTERSCOPE | BUSH                         | 11                 |
| 5   | NEW ▶     |               | <b>LOOKING FORWARD</b><br>REPRISE 47436/WARNER BROS.     | CROSBY, STILLS, NASH & YOUNG | 26                 |
| 6   | NEW ▶     |               | <b>UNDER THE INFLUENCE</b><br>ARISTA NASHVILLE 18892     | ALAN JACKSON                 | 9                  |
| 7   | 5         | 5             | <b>HUMAN CLAY</b><br>WIND-UP 13053*                      | CREED                        | 7                  |
| 8   | 4         | 4             | <b>THE DISTANCE TO HERE</b><br>RADIOACTIVE 111966/MCA    | LIVE                         | 24                 |
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| 17  | 10        | 24            | <b>MILLENNIUM</b> ▲<br>JIVE 41672                        | BACKSTREET BOYS              | 4                  |
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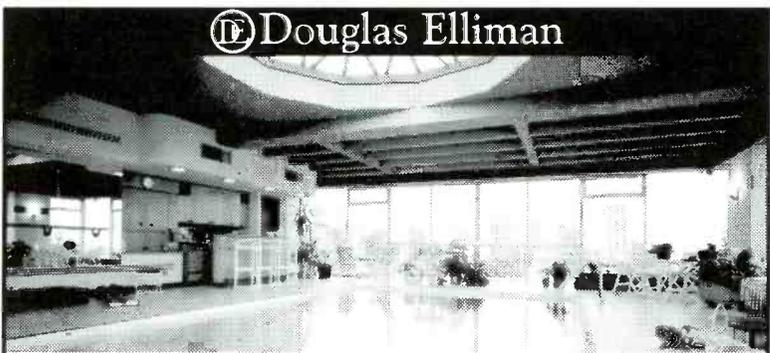
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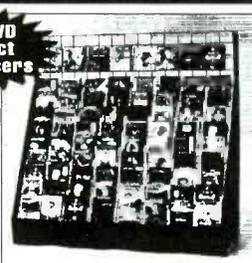
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## CANADA QUIETLY SNAPS UP LOCAL ACTS

(Continued from page 52)

here," adds Taylor.

Artist manager William Tenn of Pandynamonium/William Tenn Management says, "We do almost all of our negotiating in the United States now. As a U.S. signing, the key person supporting your act at the label will be U.S.-based. You will also have a recording budget three or four times higher than in Canada.

"With a Canadian deal, you might get \$100,000 to make an album, of which 10% is an artist's advance," he says. "Well, you can't even buy a van on that advance."

Tenn is seeking U.S.-based signings for several top-caliber Canadian acts, including 19-year-old identical twins and acoustic-based singer/songwriters Tegan & Sara (Kuin) from Calgary, Alberta; singer/songwriter Hawksley Workman of Toronto; and the folk-styled Cash Brothers from Toronto.

Michael McCarty, president of EMI Music Publishing Canada, disagrees with the "U.S. is best" signing philosophy. "I shop in Canada first, and I

don't look down my nose at Canadian offers at all," he says. "In fact, in many situations, I counsel acts it's best [for them] to sign in Canada. Usually, resistance to do so comes from the act. They want that big U.S. deal."

Managers with well-positioned acts increasingly favor signing worldwide deals directly in the U.S. that exclude Canada. "If you tell U.S. A&R you want to keep back Canadian rights, they don't care," says Tenn. "Then I can ask a major label here to make a real commitment as opposed to a company just picking up distribution from their U.S. affiliate."

However, Jake Gold of the Management Trust, which handles the Tragically Hip, Big Wreck, and the Watchmen, cautions that Canadian acts could still be penalized in negotiations by seeking domestic rights from U.S. labels. "Americans will use such a request as a negotiating ploy," he says. "They will then tell you, 'If you want Canada, we can't give you this or that.'"

## TAXIRIDE

(Continued from page 49)

recordings by established bands, reports Claire Meyer, assistant manager at HMV Queen Street in Brisbane. "They've a nice, summery kind of sound," she says.

The band played outside the store Oct. 30. A similar appearance at HMV's flagship Sydney store attracted 1,500 fans and generated immediate sales of 600 albums.

Taxiride is published by Mandarin Music/Mushroom Music for Australia and New Zealand and through Mandarin Music/EMI Blackwood for the rest of the world. Management is by Keith Ridgway and Peter Dacy of RDM in Melbourne.

A new Regurgitator single, "I Want To Be A Nudist," marks the second phase of marketing for the punk rockers' third album, "... Art," which peaked at No. 2 on the ARIA chart. In the first four weeks after its Aug. 23 release, the album sold 55,000 units. It's now close to platinum, and the band's new material has let it expand from its traditional airplay base at Triple J to pick up plays on Triple M. Warner expects "... Art" sales to exceed the 218,000 sales of its last release, "Unit" (1997).

Warner intends to work the release through to Christmas 2000 with three more singles. Says Pope, "There's been a good response from Japan, where they have toured three times, Germany, and the U.K."

Hard-rock act Shihad, which formed in New Zealand before moving to Melbourne, recorded "The General Electric" album in Vancouver with producer Garth Richardson. The Oct. 7 release debuted in New Zealand at No. 1. In Australia, where it's getting strong airplay on Triple J and music TV specialist Channel V Australia, the album debuted at No. 23 on the ARIA Hot 100.

Shihad's touring over three years has established an international following. "The General Electric" has been released by WEA in Germany. The band remains on the road in Australia until February.

Richard Clapton's 17-track "Anthology," released Sept. 27, collects recent material from the pop/rock singer/songwriter along with his '70s material on the Festival label. Spurred by Triple M airplay for new track "Calling For You" and the performer's induction into the Hall of Fame at this year's ARIA Awards, the set is to get extensive TV advertising to push it toward the double-platinum mark. Clapton set up the album with acoustic solo sessions at retail outlets and hits the road December through February with his band.

Another alternative act, the Whitlams, has the anticipated "Love This City" set, released Nov. 1. Through hard touring and support from the HMV chain, and despite no mainstream radio airplay, the band's debut album, "Eternal Nightcap," on independently distributed Yak/Phantom, sold an astounding 182,000 copies and won three ARIAs.

"Our task is to reacquaint the band with those 182,000 buyers and widen its appeal through commercial airplay," says Pope. Working with a larger budget, Whitlams leader Tim Freedman tapped guest performances by jazz players Chris Abrahams and Bernie Hayes, R&B diva Marcia Hines, and electro-dance act Machine Gun Fellatio.

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# Programming

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**'Beauty' Stop.** WKQX Chicago syndicated personality Mancow Muller is joined by the cast of the smash film "American Beauty" during a recent visit to the jock's "Mancow's Morning Madhouse" show. Shown, from left, are Wes Bentley, Kevin Spacey, Muller, Thora Birch, and Mena Suvari.

## Radio Biz Suppliers Ready For Y2K

### Companies Say Their Computer Systems Can Handle Changeover

*This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor, and Airplay Monitor's reporter Frank Saxe.*

News item: "To the Dow's detriment, investors sent shares of IBM tumbling 14% Thursday morning after Big Blue warned that the year 2000 computer bug will pinch profits for the next two quarters."

News item No. 2: "Ninety percent of Americans are aware of the Y2K issue, but only 10% of those who are aware are concerned about it, according to a recent Maritz Poll conducted by Maritz

Marketing Research.

Though they claim little concern, many people are planning to take precautionary measures. Some of the most popular Y2K precautions: Store up food and water; avoid air travel; withdraw money from bank accounts; use a generator or other utility alternatives, such as candles or propane; avoid elevators; avoid public transportation; leave metropolitan areas; store up guns, ammunition, and other weapons; and avoid driving a car.

Despite the apparent paranoia of some of the citizenry, representatives of four companies that use computers to

service the radio and/or record industries—Broadcast Data Systems (BDS); music software provider Radio Computing Services (RCS), parent company of Selector music software; ratings agency Arbitron; and "virtual radio" automation provider Prophet Systems—insist that they identified the potential Y2K problems years ago and, after years of testing, have taken the steps necessary to ensure a smooth transition to the next century.

"We've done everything we can, except physically change the time of year," says RCS VP of sales and marketing Paul McKnight. "We've re-created the situation on our computers, creating scenarios we've heard about and testing certain combinations of dates that have caused some concern. We're very confident that there won't be many surprises come Jan. 1."

#### TWO-DIGIT DANGER

The good news is that most of the companies say that they were able to identify and begin working on the Y2K issue early. "That's why it shouldn't be a problem," says BDS VP of operations Jim Goff. "The two-digit date is 99% of the issue. The original reason for setting two-digit dates in computers was that, years ago, storage was so expensive that you'd cut back in any available area to save space. As time has gone on, storage is much less expensive, so almost all systems written in the last 10 years are written with four-digit dates automatically.

"What's more, because we know where the problems are, it should be relatively easy to find solutions," Goff says. "Most companies should have no problems in identifying potential problems. The only real issue is time and money—how much time you have to correct problems and at what cost."

To correct the two-digit dates that some fear will leave computers unable to distinguish between 1900 and 2000, (Continued on next page)

## newsline...

**RADIO ONE, BET DISCUSS MERGER.** As minority-owned Radio One and Black Entertainment Television (BET) await the Clear Channel/AMF'M \$4.5 billion spinoff frenzy, Radio One CEO Alfred Liggins says his company is weighing a merger with BET. Liggins says he was approached by BET CEO Robert Johnson about a merger, and while no formal discussions are taking place, Liggins says such a deal "can't be anything but good for our shareholders."

Last month, flush with a cash infusion from AT&T's Liberty Media, BET announced its intent to buy \$1 billion worth of radio stations. Liggins says BET will be locked out of the top 10, where Radio One is concentrated. "We've spent a lot of years building markets above 10, and if what [Liberty Media chairman] John Malone has done in the past reflects on his new radio strategy, he'll look to build a platform," Liggins says. "In order to build a national platform, he's going to have to come talk to us, because we have the other piece of it." Malone built the TCI cable TV empire before selling it to AT&T for \$59 billion earlier this year.

Johnson, meanwhile, says he intends to take the BET radio division public to fund its radio station purchases. While he says he wants to create the dominant black media empire, he does not rule out owning non-R&B stations.

"It will be largely urban, but there are some station clusters that you want to get," Johnson says. "Radio works when you have a consolidated position in the market, so you could see us with AOR or other for-

(Continued on next page)

## 'Save GLR' Campaign Starts

*This story was prepared by Jon Heasman, deputy editor/news editor of Music & Media in London.*

LONDON—Creation Records boss Alan McGhee and artists including Tom Robinson, Nick Lowe, Robin Hitchcock, and Dodgy's Andy Miller were among those who attended a packed public meeting held in October to formally establish a campaign to "save" eclectic London station BBC GLR.

GLR's parent corporation has been reviewing the future of the mainstream rock/talk station along with that of other local BBC stations in southeast England. Although full details of the changes to GLR have yet to be revealed, the BBC has already stated there will be a "significant" reduction in music on the station. Most people are taking this to mean the introduction of an all-talk daytime format, with music confined to specialist evening shows.

The meeting, held in a central London church hall, was chaired by broadcaster and frequent GLR contributor Tracy McLeod, who emphasized that she was there "as a listener. Much of

the music in my record collection is there because I heard it first on GLR."

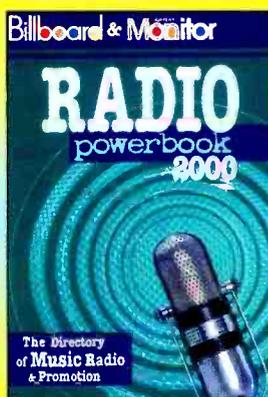
Music journalist David Hepworth, who was recently fired from his weekly show on the station after he protested on the air about the changes, said a change of format at GLR would represent "the end of free-range music and speech radio in this country."

There was much criticism of BBC South East management, which has decided to not hold a public consultative meeting about the changes to GLR, despite the fact that it is doing just that in the areas served by other stations affected by the South East review.

Despite invitations to attend, there were no BBC South East representatives present at the meeting. Robinson said this "shows the BBC's contempt for GLR," while Hepworth said he was "staggered that none of the managers have the nerve or the manners to turn up today."

In addition to coordinating political lobbying efforts, it was agreed at the meeting that a public demonstration outside the BBC's London headquarters should be organized to protest the changes.

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# Adult Contemporary

| T. WK.          | L. WK. | 2 WKS. | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                               | ARTIST                              |
|-----------------|--------|--------|---------|---|-------------------------------------|
| <b>No. 1</b>    |        |        |         |   |                                     |
| 1               | 1      | 2      | 27      | <b>I WANT IT THAT WAY</b><br>JIVE ALBUM CUT †                           | BACKSTREET BOYS<br>6 weeks at No. 1 |
| (2)             | 3      | 3      | 13      | <b>MUSIC OF MY HEART</b><br>MIRAMAX 79245/EPIC †                        | 'N SYNC & GLORIA ESTEFAN            |
| 3               | 2      | 1      | 30      | <b>YOU'LL BE IN MY HEART</b><br>WALT DISNEY 860025/HOLLYWOOD †          | PHIL COLLINS                        |
| (4)             | 4      | 4      | 15      | <b>SHE'S ALL I EVER HAD</b><br>C2 79259 †                               | RICKY MARTIN                        |
| 5               | 5      | 5      | 21      | <b>I COULD NOT ASK FOR MORE</b><br>LAVA ALBUM CUT/ATLANTIC †            | EDWIN MCCAIN                        |
| (6)             | 7      | 9      | 11      | <b>I DO (CHERISH YOU)</b><br>UNIVERSAL ALBUM CUT †                      | 98 DEGREES                          |
| 7               | 6      | 6      | 13      | <b>BLUE EYES BLUE</b><br>COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †      | ERIC CLAPTON                        |
| 8               | 9      | 7      | 28      | <b>THE HARDEST THING</b><br>UNIVERSAL 156246 †                          | 98 DEGREES                          |
| 9               | 8      | 8      | 28      | <b>I WILL REMEMBER YOU (LIVE)</b><br>ARISTA ALBUM CUT †                 | SARAH MCLACHLAN                     |
| (10)            | 18     | 28     | 3       | <b>THAT'S THE WAY IT IS</b><br>550 MUSIC ALBUM CUT/ERG †                | CELINE DION                         |
| <b>AIRPOWER</b> |        |        |         |   |                                     |
| (11)            | 21     | 21     | 5       | <b>I KNEW I LOVED YOU</b><br>COLUMBIA ALBUM CUT †                       | SAVAGE GARDEN                       |
| (12)            | 15     | 17     | 9       | <b>AMAZED</b><br>BNA ALBUM CUT †  | LONESTAR                            |
| 13              | 14     | 11     | 46      | <b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b><br>RCA 65685* †  | 'N SYNC                             |
| 14              | 10     | 12     | 34      | <b>KISS ME</b><br>SQUINT 79101/COLUMBIA †                               | SIXPENCE NONE THE RICHER            |
| 15              | 11     | 15     | 96      | <b>TRULY MADLY DEEPLY</b><br>COLUMBIA 78723 †                           | SAVAGE GARDEN                       |
| (16)            | 20     | 19     | 12      | <b>BAILAMOS</b><br>OVERBROOK 497122/INTERSCOPE †                        | ENRIQUE IGLESIAS                    |
| 17              | 13     | 13     | 52      | <b>ANGEL</b><br>WARNER SUNSET 13621/REPRISE †                           | SARAH MCLACHLAN                     |
| 18              | 19     | 18     | 38      | <b>BELIEVE</b><br>WARNER BROS. 17119 †                                  | CHER                                |
| 19              | 16     | 14     | 16      | <b>YOU'VE GOT A WAY</b><br>MERCURY ALBUM & SOUNDTRACK CUT/DJMG †        | SHANIA TWAIN                        |
| 20              | 17     | 16     | 62      | <b>FROM THIS MOMENT ON</b><br>MERCURY 566450/DJMG †                     | SHANIA TWAIN                        |
| 21              | 12     | 10     | 14      | <b>LOST IN YOU</b><br>CAPITOL 58788                                     | GARTH BROOKS AS CHRIS GAINES        |
| 22              | 22     | 20     | 19      | <b>SOMETIMES</b><br>JIVE ALBUM CUT †                                    | BRITNEY SPEARS                      |
| (23)            | 23     | 24     | 7       | <b>MAN! I FEEL LIKE A WOMAN!</b><br>MERCURY ALBUM CUT/DJMG †            | SHANIA TWAIN                        |
| (24)            | 25     | 23     | 10      | <b>I LOVE YOU</b><br>COLUMBIA SOUNDTRACK CUT †                          | MARTINA MCBRIDE                     |
| (25)            | 24     | 22     | 19      | <b>NO MATTER WHAT</b><br>RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/DJMG † | BOYZONE                             |

# Adult Top 40

| T. WK.          | L. WK. | 2 WKS. | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                             | ARTIST   |
|-----------------|--------|--------|---------|---|--|
| <b>No. 1</b>    |        |        |         |   |  |
| (1)             | 1      | 1      | 19      | <b>SMOOTH</b><br>ARISTA 13718 †                                       | SANTANA FEATURING ROB THOMAS<br>4 weeks at No. 1 |
| 2               | 2      | 3      | 12      | <b>MAMBO NO. 5 (A LITTLE BIT OF...)</b><br>RCA 65842* †               | LOU BEGA   |
| 3               | 3      | 2      | 28      | <b>SHE'S SO HIGH</b><br>COLUMBIA ALBUM CUT †                          | TAL BACHMAN                                      |
| 4               | 4      | 4      | 21      | <b>SOMEDAY</b><br>LAVA 84536*/ATLANTIC †                              | SUGAR RAY  |
| 5               | 7      | 7      | 31      | <b>OUT OF MY HEAD</b><br>HOLLYWOOD ALBUM CUT †                        | FASTBALL   |
| 6               | 5      | 5      | 26      | <b>ALL STAR</b><br>INTERSCOPE ALBUM & SOUNDTRACK CUT †                | SMASH MOUTH                                      |
| (7)             | 8      | 8      | 14      | <b>THERE SHE GOES</b><br>SQUINT/ELEKTRA ALBUM CUT/EEG †               | SIXPENCE NONE THE RICHER                         |
| 8               | 6      | 6      | 21      | <b>BLACK BALLOON</b><br>WARNER BROS. 16946 †                          | GOO GOO DOLLS                                    |
| (9)             | 9      | 9      | 16      | <b>STEAL MY SUNSHINE</b><br>WORK ALBUM & SOUNDTRACK CUT/ERG †         | LEN  |
| 10              | 10     | 10     | 9       | <b>ANGELS WOULD FALL</b><br>ISLAND 562345*/DJMG †                     | MELISSA ETHERIDGE                                |
| 11              | 11     | 11     | 20      | <b>SCAR TISSUE</b><br>WARNER BROS. 16913 †                            | RED HOT CHILI PEPPERS                            |
| (12)            | 12     | 15     | 15      | <b>MEET VIRGINIA</b><br>AWARE ALBUM CUT/COLUMBIA †                    | TRAIN  |
| 13              | 13     | 16     | 59      | <b>SLIDE</b><br>WARNER BROS. ALBUM CUT †                              | GOO GOO DOLLS                                    |
| (14)            | 17     | 24     | 5       | <b>ICE CREAM (LIVE)</b><br>ARISTA ALBUM CUT †                         | SARAH MCLACHLAN                                  |
| 15              | 14     | 12     | 9       | <b>MAN! I FEEL LIKE A WOMAN!</b><br>MERCURY ALBUM CUT/DJMG †          | SHANIA TWAIN                                     |
| 16              | 15     | 14     | 28      | <b>BETTER DAYS (AND THE BOTTOM DROPS OUT)</b><br>WARNER BROS. 16965 † | CITIZEN KING                                     |
| 17              | 16     | 18     | 54      | <b>KISS ME</b><br>SQUINT 79101/COLUMBIA †                             | SIXPENCE NONE THE RICHER                         |
| <b>AIRPOWER</b> |        |        |         |   |  |
| (18)            | 26     | 37     | 3       | <b>THEN THE MORNING COMES</b><br>INTERSCOPE ALBUM CUT †               | SMASH MOUTH                                      |
| 19              | 18     | 13     | 22      | <b>LAST KISS</b><br>EPIC 79197  | PEARL JAM  |
| 20              | 19     | 17     | 27      | <b>I WILL REMEMBER YOU (LIVE)</b><br>ARISTA ALBUM CUT †               | SARAH MCLACHLAN                                  |
| 21              | 21     | 20     | 23      | <b>I COULD NOT ASK FOR MORE</b><br>LAVA ALBUM CUT/ATLANTIC †          | EDWIN MCCAIN                                     |
| (22)            | 30     | 30     | 4       | <b>I KNEW I LOVED YOU</b><br>COLUMBIA ALBUM CUT †                     | SAVAGE GARDEN                                    |
| 23              | 22     | 19     | 26      | <b>I WANT IT THAT WAY</b><br>JIVE ALBUM CUT †                         | BACKSTREET BOYS                                  |
| (24)            | 24     | 26     | 6       | <b>BRAND NEW DAY</b><br>A&M ALBUM CUT/INTERSCOPE †                    | STING  |
| 25              | 20     | 23     | 12      | <b>SHE'S ALL I EVER HAD</b><br>C2 79259 †                             | RICKY MARTIN                                     |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

## RADIO BIZ SUPPLIERS READY FOR Y2K

(Continued from preceding page)

"we went over all of our data and all of their computer source codes, so that any programs written by BDS have been inspected by programmers," Goff says. "We look for data that is stored by two-digit dates and for source codes where dates are being manipulated with two digits."

Source codes? "They are instructions given to the computer in English," he says. "For example, it may use two-digit dates to calculate the number of weeks a song is on the charts and subtract it by the first date that title appeared on a chart to the current date, to see how long the song has been on the chart."

"Using a two-digit date, when '00 rolls over, that calculation might not work properly," Goff says. "So, we either change the source code to handle that, so the computer knows that '00 means 2000 and not 1900, or we go into the data itself and change the dates to a full four digits."

Prophet Systems has come up with its solution to the two-digit problem. "We assumed that [if every computer] gave you a two-digit year, how would we deal with it?" asks Prophet Systems director of engineering Jeff Zigler. "So we set up reference points, where the computer assumes that every year is greater than 1980. That way, '00 and every succeeding year has to be higher than 1980. It will never think it's 1900."

### SOFTWARE UPDATES

Each music-industry company has revised its software, either by changing to a four-digit date or through other mechanisms, to be Y2K compliant. Arbitron spent three years devising a Y2K compliance strategy. "As part of those plans, much of the computing and software systems infrastructure at Arbitron was replaced or upgraded," according to the company Web site.

Prophet has been testing its software "quite a bit," Zigler says. "In fact, we've been running our entire training facility in Nebraska, where we bring in Prophet customers, on year 2027. That's the next time all of the days in the calendar match up with the same days this year."

BDS has been able to test its Y2K efficiency through its redundant systems. "The client sites and field moni-

tors where we identify the music have redundant systems," Goff says. "We've been able to correct any problems in the code by actually setting the clock [on the redundant system] to the [Y2K] rollover, to make it appear as if we're entering the new millennium. In almost all cases, we found no problems."

RCS has conducted two tiers of tests. "First, we tested [Selector] software to see where the problems do occur," McKnight says. "Once problems are identified, the correct fix is applied, then we do a considerable amount of testing to see if the fix has any ramifications on other applications and move on from there."

"Once that's done, we consolidate everything to a Y2K-compliant CD release for anything above [Selector edition] 12.40," he says. "Anything higher than that number, in DOS release, we consider to be Y2K compliant."

### INSTALLATION IS KEY

Within the next few weeks, nearly 4,000 programmers worldwide will be receiving a free upgrade version—Selector 12.42. Selector for Windows, which was released in September and is in wide use, is already compliant.

According to RCS' Tom Zarecki, the key ingredient in clearing the millennium hurdle is installation.

"We're finding most people just don't care about this stuff," he says. "Some people won't install this new version. Odds are, some pretty busy PDs and [music directors] will try to schedule Jan. 2 and something won't work."

But even if you're not able to schedule music, your on-air studio won't shut down, since RCS' Master Control digital automation software is fully Y2K compliant.

McKnight points out another potential Y2K problem: "Not only the software can cause problems," he says. "If you're running Y2K-compliant software on an older computer, you may have to change the computer, too. As software improves, hardware requirements become more demanding. You need to have computers that are able to handle change to year 2000."

Of course, no one can guarantee

that absolutely nothing will go wrong on New Year's Day. Yet many do feel that if any bugs do crop up, they will be able to resolve them without a lot of disruption in service. That's why they aren't bringing on extra manpower to field calls that weekend. Many say their existing 24-hour call-in service will do the job.

Which raises the question: Has the media caused unnecessary concern among the populace, including the radio and record industry?

"Personally, it made for great news stories," Zigler says. "It's not that it couldn't be a big issue for some people, but we've had time and the ability to test it and know exactly how to recreate [the rollover] and test the full scenario. Surely there will be unpredictable things that come into play, but, in general, media has magnified that."

"I don't think the issue has been blown out of proportion, because the issues would have existed if no one had done anything," Goff says. "But in the case of most companies, everyone has taken [the Y2K bug] very seriously and has taken steps required to create a smooth transition."

## NEWSLINE

(Continued from preceding page)

matted stations." He also aims to use BET's TV product as marketing, promotional, and advertising leverage for its radio holdings.

Meanwhile, minority owners will get first crack at the 125 stations to be spun off as part of the Clear Channel/AMFM merger. More than 65 attended a two-day "fly-in" held last month, including former owner Ragan Henry, who is apparently interested in getting back into the radio game. The two days included panel discussions on financing and operating stations, with the intent of helping minority buyers make decisions on which stations to purchase. The companies will be required to submit bids by Nov. 5. During a meeting with FCC and congressional officials last month, Clear Channel/AMFM was strongly encouraged to spin stations to minority and first-time buyers to help make the deal more palatable to regulators.

For its part, Clear Channel is not commenting on its spinoff process. In a conference call with analysts Oct. 28, chairman Lowry Mays would only say that any sale must be approved by the Justice Department. Mays met Oct. 26 with the Rev. Al Sharpton and 20 black and Hispanic broadcasters. "We know his track record; we just wanted to protect the small guy," Sharpton told The New York Post.

**RADIO IS 80% Y2K COMPLIANT.** A report from the Federal Communications Commission shows that radio is considerably further along in preparing for potential Y2K snags than it was when the last survey was conducted in June. With 80% compliance, the FCC believes the industry does not appear to be at risk for "widespread Y2K-induced failure."



**What A Girl Wants.** Hit artist and Pittsburgh native Christina Aguilera made a recent stop at the WBZZ (B94) Pittsburgh third annual Summer Stretch concert at the Starlake Amphitheater, where she performed her No. 1 hit "Genie In A Bottle" and her upcoming "What A Girl Wants." She is shown seated with DJ Nevin Dane at the event, which drew 19,000.

SUMMER '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1999, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table of radio stations in Miami, San Antonio, Phoenix, Tampa, Portland, Sacramento, Kansas City, and other cities. Columns include Call, Format, and ratings for Su '98, Fa '98, W '99, Sp '99, Su '99.

Table of radio stations in Las Vegas, New Orleans, Greensboro, Nashville, Memphis, Raleigh, Charlotte, Orlando, and other cities. Columns include Call, Format, and ratings for Su '98, Fa '98, W '99, Sp '99, Su '99.

Table of radio stations in Jacksonville, Louisville, Oklahoma City, Dayton, Birmingham, Richmond, Albany, and other cities. Columns include Call, Format, and ratings for Su '98, Fa '98, W '99, Sp '99, Su '99.

Table of radio stations in Tucson, Tulsa, Wilkes Barre, Fresno, Grand Rapids, and Knoxville. Columns include Call, Format, and ratings for Su '98, Fa '98, W '99, Sp '99, Su '99.

Even with its overt reference to the ball of fire in the sky, peppy Andrea True Connection sample, and overall perfect-for-a-drive-in-the-Jeep feel, Len's "Steal My Sunshine" has outlasted the lazy days of summer and proved you can't stop the bum rush.

"Sure, it's a good summer song, but we hope it is more than that," says Marc Costanzo (aka Burger-pimp), who shares vocals with sister Sharon on the alternative gem, No. 37 on Modern Rock Tracks. "It's just a fun piece of pop with a bit of rap and disco thrown in. It's like N.W.A meets Spice Girls."

Band member D Rock adds, "The video explains what it is all about. We just want to have a good time, driving and drinking beer with fine-looking ladies.

And men for Sharon, of course. There may be a sample or two on our record, but we aren't an ultra-slick band. We don't take ourselves too seriously."

There was some concern that "Steal My Sun-



'Hip-hop is about brotherhood, elevating your mind, and having fun'

—Marc Costanzo, Len

shine" would represent the band in a poppier light than it felt comfortable with. Marc Costanzo says, "We didn't want people to be mad at us when they bought the album ["You Can't Stop The Bum

Rush"] and expected 13 'Sunshines.'

"There's something for the ravers, for the Adidas-wearing old-school hip-hop heads, and 14-year-old girls," he says. "Which is really what hip-hop is supposed to be about. It isn't about getting a nation to wear one type of shoes or drive one kind of car. It's about brotherhood, elevating your mind, and having fun."

Len is on a U.S. tour. The Canadian act agreed to hit the road here because it felt the Work Group label knew best. Marc Costanzo says, "They got us on the 'Go' soundtrack and really got the party started. And they never once tried to bully us into doing something. They had the balls to believe in us, so we returned the favor."

CHILD'S PLAY

(Continued from page 90)

really mean free. Grolier will circulate a national coupon insert Feb. 13 hitting more than 25 million households.

The media blitz will include network, cable, and spot TV ads, which begin the week of Jan. 17. Outdoor, print, and radio advertising is scheduled, along with an online sweepstakes on Tarzan.com. Corporatewide Disney promotions will include Radio Disney.

Another incentive to buy "Tarzan" is an in-pack coupon booklet filled with discounts on new and upcoming Disney videos, including the new telefilm "Annie," "Inspector Gadget," "An Extremely Goofy Movie," and other first-quarter titles.

**GOOFING AROUND:** Also upcoming from Buena Vista is the direct-to-video animated feature "An Extremely Goofy Movie," which premieres on video and DVD on Leap Day, Feb. 29—or as Buena Vista calls it, "the goofiest day of the year." The title is priced at \$24.99 VHS and \$29.99 DVD. Voice talent includes Pauly Shore, Bebe Neuwirth, and Vicki Lewis. Extra DVD features include a trivia game and a read-along.

The title will be trailed on nearly 25 key Disney fall and spring releases, including "Tarzan," "Mickey's Once Upon A Christmas," "I'll Be Home For Christmas," and "Inspector Gadget."

This month Radio Disney will conduct a "goofiest joke" contest. Buena Vista Home Entertainment will select the winners and place them at the end of "An Extremely Goofy Movie."

Approximately 13,000 McDonald's locations will feature eight different Goofy-related toys in Happy Meals March 3-23. Plus, a \$5 mail-in rebate form will appear on the Happy Meal bags and can be used toward purchase of the video, DVD, or soundtrack CD.

Parkay is offering a \$4 mail-in rebate for those who purchase select products. The rebate will be pushed via a March 12 national coupon insert and via 13 million Parkay packages, which will feature "An Extremely Goofy Movie" trading cards.

Kid Cuisine will push the video title in a half-page national ad scheduled to reach approximately 33 million households Feb. 27. Finally, a \$3 instant coupon off the purchase of "Tarzan" will be included in every "An Extremely Goofy Movie" video and DVD.

**MORE DISNEWS:** Disney's "Valentine's 2000" promotion includes "Winnie The Pooh, A Valentine For You!," the lovable bear's first new Valentine video in five years. To mark the occasion each Pooh video will contain a free Pooh Valentine greeting card.

The title, hitting stores Jan. 11, is priced at \$14.99 and is coupled with a re-promote of "Belle's Magical World." Both titles will be supported by print ads, as well as trailers on Disney videos and ads on United Airlines flights and at Walt Disney World resorts.

Rounding out Buena Vista's first-quarter schedule are the new Easter titles "Sing A Song With Tigger" and "Sing A Song With Pooh," each priced at \$14.99 and due March 7.

A free Tigger lithograph is available to purchasers of eligible Pooh videos, along with Walt Disney Records' "The Tigger Movie Songs And Story." Free Tigger pop-out stamps are included in every video.

Billboard®

NOVEMBER 13, 1999

Mainstream Rock Tracks™

| T. WK. | L. WK.     | 2 WKS. | WKS. ON | TRACK TITLE<br>ALBUM TITLE (IF ANY)                          | ARTIST<br>IMPRINT/PROMOTION LABEL                |
|--------|------------|--------|---------|--|--|
|        |            |        |         | <b>No. 1</b>   |  |
| 1      | 1          | 1      | 10      | HIGHER<br>HUMAN CLAY   | CREED<br>WIND-UP †                               |
| 2      | 2          | 2      | 11      | THE DOLPHIN'S CRY<br>THE DISTANCE TO HERE                    | LIVE<br>RADIOACTIVE/MCA †                        |
| 3      | 3          | 4      | 7       | LEARN TO FLY<br>THERE IS NOTHING LEFT TO LOSE                | FOO FIGHTERS<br>ROSWELL/RCA †                    |
| 4      | 4          | 5      | 8       | THE CHEMICALS BETWEEN US<br>THE SCIENCE OF THINGS            | BUSH<br>TRAUMA †                                 |
| 5      | 5          | 6      | 7       | DOWN<br>NO. 4  | STONE TEMPLE PILOTS<br>ATLANTIC †                |
| 6      | 7          | 8      | 5       | IN 2 DEEP<br>LIVE ON   | KENNY WAYNE SHEPHERD BAND<br>GIANT/REPRISE       |
| 7      | 6          | 3      | 15      | ENEMY<br>DAYS OF THE NEW                                     | DAYS OF THE NEW<br>OUTPOST/INTERSCOPE †          |
| 8      | 8          | 10     | 28      | KEEP AWAY<br>GODSMACK  | GODSMACK<br>REPUBLIC/UNIVERSAL †                 |
| 9      | 9          | 9      | 24      | SCAR TISSUE<br>CALIFORNICATION                               | RED HOT CHILI PEPPERS<br>WARNER BROS. †          |
| 10     | 12         | 18     | 15      | MUDSHOVEL<br>DYSFUNCTION                                     | STAIN'D<br>FLIP/ELEKTRA/VEEG †                   |
| 11     | 10         | 7      | 12      | CAN'T CHANGE ME<br>EUPHORIA MORNING                          | CHRIS CORNELL<br>A&M/INTERSCOPE †                |
| 12     | 17         | 17     | 8       | PUT YOUR LIGHTS ON<br>SUPERNATURAL                           | SANTANA FEATURING EVERLAST<br>ARISTA             |
| 13     | 11         | 12     | 10      | PAPER SUN<br>EUPHORIA  | DEF LEPPARD<br>MERCURY/IDJMG                     |
| 14     | 15         | 14     | 14      | DENIAL<br>HOME   | SEVENDUST<br>TVT †                               |
| 15     | 18         | 19     | 5       | RE-ARRANGED<br>SIGNIFICANT OTHER                             | LIMP BIZKIT<br>FLIP/INTERSCOPE †                 |
| 16     | 16         | 20     | 5       | GUERRILLA RADIO<br>THE BATTLE OF LOS ANGELES                 | RAGE AGAINST THE MACHINE<br>EPIC †               |
| 17     | 20         | 27     | 3       | FEAR THE VOICES<br>MUSIC BANK                                | ALICE IN CHAINS<br>COLUMBIA                      |
| 18     | 13         | 11     | 12      | COWBOY<br>DEVIL WITHOUT A CAUSE                              | KID ROCK<br>TOP DOG/LAVA/ATLANTIC †              |
| 19     | 14         | 13     | 7       | FEARLESS BOOGIE<br>XXX                                       | ZZ TOP<br>RCA                                    |
| 20     | 23         | 25     | 4       | AROUND THE WORLD<br>CALIFORNICATION                          | RED HOT CHILI PEPPERS<br>WARNER BROS. †          |
| 21     | 21         | 15     | 19      | SMOOTH<br>SUPERNATURAL                                       | SANTANA FEATURING ROB THOMAS<br>ARISTA †         |
| 22     | 19         | 16     | 9       | ONE MAN ARMY<br>HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH | OUR LADY PEACE<br>COLUMBIA †                     |
| 23     | 22         | 21     | 9       | WE'RE IN THIS TOGETHER<br>THE FRAGILE                        | NINE INCH NAILS<br>NOTHING/INTERSCOPE †          |
| 24     | 32         | —      | 2       | TAKE A PICTURE<br>TITLE OF RECORD                            | FILTER<br>REPRISE                                |
| 25     | 24         | 22     | 19      | WHEN WORLDS COLLIDE<br>TONIGHT THE STARS REVOLT!             | POWERMAN 5000<br>DREAMWORKS †                    |
| 26     | 29         | 35     | 3       | OH MY GOD<br>"END OF DAYS" SOUNDTRACK                        | GUNS N' ROSES<br>Geffen/INTERSCOPE               |
| 27     | 28         | 30     | 6       | PUSH IT<br>WISCONSIN DEATH TRIP                              | STATIC-X<br>WARNER BROS. †                       |
| 28     | 26         | 29     | 5       | SHOCK THE MONKEY<br>CHAMBER MUSIC                            | COAL CHAMBER FEAT. OZZY OSBOURNE<br>ROADRUNNER † |
| 29     | 25         | 24     | 10      | I WALK ALONE<br>FEBRUARY SON                                 | OLEANDER<br>REPUBLIC/UNIVERSAL †                 |
| 30     | 30         | 23     | 22      | NOOKIE<br>SIGNIFICANT OTHER                                  | LIMP BIZKIT<br>FLIP/INTERSCOPE †                 |
| 31     | 31         | 28     | 23      | THE KIDS AREN'T ALRIGHT<br>AMERICANA                         | THE OFFSPRING<br>COLUMBIA †                      |
| 32     | 35         | 37     | 4       | SHE'S GOT ISSUES<br>AMERICANA                                | THE OFFSPRING<br>COLUMBIA †                      |
| 33     | 27         | 26     | 8       | INSOMNIA<br>RISK   | MEGADETH<br>CAPITOL †                            |
| 34     | <b>NEW</b> | 1      | 1       | FALLING AWAY FROM ME<br>ISSUES                               | KORN<br>IMMORTAL/EPIC †                          |
| 35     | 38         | 40     | 3       | NO TEARS LEFT<br>LOOKING FORWARD                             | CROSBY, STILLS, NASH & YOUNG<br>REPRISE          |
| 36     | <b>NEW</b> | 1      | 1       | KNOCK DOWN WALLS<br>SUGAR                                    | TONIC<br>UNIVERSAL                               |
| 37     | 40         | —      | 2       | SIMON SAYS<br>FREAKS OF NATURE                               | DRAIN STH<br>THE ENCLAVE/MERCURY/IDJMG           |
| 38     | 37         | 39     | 4       | EVERYTHING DIES<br>WORLD COMING DOWN                         | TYPE O NEGATIVE<br>ROADRUNNER                    |
| 39     | <b>NEW</b> | 1      | 1       | HANGINAROUND<br>THIS DESERT LIFE                             | COUNTING CROWS<br>DGC/INTERSCOPE †               |
| 40     | <b>NEW</b> | 1      | 1       | TRUE FRIENDS<br>LOUD GUITARS, BIG SUSPICIONS                 | SHANNON CURFMAN<br>POP SENSE/ARISTA              |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

NOVEMBER 13, 1999

Modern Rock Tracks™

| T. WK. | L. WK.     | 2 WKS. | WKS. ON | TRACK TITLE<br>ALBUM TITLE (IF ANY)                                | ARTIST<br>IMPRINT/PROMOTION LABEL               |
|--------|------------|--------|---------|--|---|
|        |            |        |         | <b>No. 1</b>   |   |
| 1      | 2          | 1      | 8       | THE CHEMICALS BETWEEN US<br>THE SCIENCE OF THINGS                  | BUSH<br>TRAUMA †                                |
| 2      | 1          | 3      | 7       | LEARN TO FLY<br>THERE IS NOTHING LEFT TO LOSE                      | FOO FIGHTERS<br>ROSWELL/RCA †                   |
| 3      | 3          | 2      | 10      | HIGHER<br>HUMAN CLAY   | CREED<br>WIND-UP †                              |
| 4      | 4          | 4      | 11      | THE DOLPHIN'S CRY<br>THE DISTANCE TO HERE                          | LIVE<br>RADIOACTIVE/MCA †                       |
| 5      | 8          | 10     | 6       | RE-ARRANGED<br>SIGNIFICANT OTHER                                   | LIMP BIZKIT<br>FLIP/INTERSCOPE †                |
| 6      | 10         | 14     | 5       | TAKE A PICTURE<br>TITLE OF RECORD                                  | FILTER<br>REPRISE                               |
| 7      | 5          | 5      | 12      | COWBOY<br>DEVIL WITHOUT A CAUSE                                    | KID ROCK<br>TOP DOG/LAVA/ATLANTIC †             |
| 8      | 9          | 13     | 8       | AROUND THE WORLD<br>CALIFORNICATION                                | RED HOT CHILI PEPPERS<br>WARNER BROS. †         |
| 9      | 6          | 6      | 10      | COME ORIGINAL<br>SOUNDSYSTEM                                       | 311<br>CAPRICORN/IDJMG †                        |
| 10     | 12         | 17     | 5       | ALL THE SMALL THINGS<br>ENEMA OF THE STATE                         | BLINK-182<br>MCA †                              |
| 11     | 11         | 11     | 5       | GUERRILLA RADIO<br>THE BATTLE OF LOS ANGELES                       | RAGE AGAINST THE MACHINE<br>EPIC †              |
| 12     | 7          | 7      | 12      | CAN'T CHANGE ME<br>EUPHORIA MORNING                                | CHRIS CORNELL<br>A&M/INTERSCOPE †               |
| 13     | 15         | 16     | 11      | DO RIGHT<br>BRING YOUR OWN STEREO                                  | JIMMIE'S CHICKEN SHACK<br>ROCKET/ISLAND/IDJMG † |
| 14     | 13         | 9      | 7       | DOWN<br>NO. 4  | STONE TEMPLE PILOTS<br>ATLANTIC †               |
| 15     | 16         | 12     | 28      | WHAT'S MY AGE AGAIN?<br>ENEMA OF THE STATE                         | BLINK-182<br>MCA †                              |
| 16     | 14         | 8      | 24      | SCAR TISSUE<br>CALIFORNICATION                                     | RED HOT CHILI PEPPERS<br>WARNER BROS. †         |
| 17     | 19         | 20     | 7       | PUT YOUR LIGHTS ON<br>SUPERNATURAL                                 | SANTANA FEATURING EVERLAST<br>ARISTA            |
| 18     | 17         | 15     | 9       | WE'RE IN THIS TOGETHER<br>THE FRAGILE                              | NINE INCH NAILS<br>NOTHING/INTERSCOPE †         |
|        |            |        |         | <b>AIRPOWER</b>  |   |
| 19     | 21         | 25     | 4       | SHE'S GOT ISSUES<br>AMERICANA                                      | THE OFFSPRING<br>COLUMBIA †                     |
| 20     | 20         | 23     | 11      | MUDSHOVEL<br>DYSFUNCTION   | STAIN'D<br>FLIP/ELEKTRA/VEEG †                  |
| 21     | 24         | 34     | 3       | ALIVE<br>THE SOUNDS OF SCIENCE                                     | BEASTIE BOYS<br>GRAND ROYAL/CAPITOL †           |
| 22     | 23         | 26     | 5       | HANGINAROUND<br>THIS DESERT LIFE                                   | COUNTING CROWS<br>DGC/INTERSCOPE †              |
| 23     | 18         | 18     | 12      | ONE MAN ARMY<br>HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH       | OUR LADY PEACE<br>COLUMBIA †                    |
| 24     | 27         | 28     | 4       | SEXX LAWS<br>MIDNITE VULTURES                                      | BECK<br>DGC/INTERSCOPE †                        |
| 25     | 25         | 27     | 6       | LITTLE BLACK BACKPACK<br>NASTY LITTLE THOUGHTS                     | STROKE9<br>CHERRY/UNIVERSAL †                   |
| 26     | 30         | 30     | 8       | DENIAL<br>HOME   | SEVENDUST<br>TVT †                              |
| 27     | 22         | 19     | 23      | NOOKIE<br>SIGNIFICANT OTHER  | LIMP BIZKIT<br>FLIP/INTERSCOPE †                |
| 28     | 28         | 29     | 5       | THEN THE MORNING COMES<br>ASTRO LOUNGE                             | SMASH MOUTH<br>INTERSCOPE †                     |
| 29     | 26         | 21     | 14      | ZIP-LOCK<br>A PLACE IN THE SUN                                     | LIT<br>RCA †                                    |
| 30     | <b>NEW</b> | 1      | 1       | FALLING AWAY FROM ME<br>ISSUES                                     | KORN<br>IMMORTAL/EPIC †                         |
| 31     | 33         | 39     | 3       | IT'S SATURDAY<br>SHAPESHIFTER                                      | MARCY PLAYGROUND<br>CAPITOL †                   |
| 32     | 34         | 36     | 4       | KEEP AWAY<br>GODSMACK  | GODSMACK<br>REPUBLIC/UNIVERSAL †                |
| 33     | 29         | 24     | 18      | WHEN WORLDS COLLIDE<br>TONIGHT THE STARS REVOLT!                   | POWERMAN 5000<br>DREAMWORKS †                   |
| 34     | 40         | —      | 2       | FAST AS YOU CAN<br>WHEN THE PAWN...                                | FIONA APPLE<br>CLEAN SLATE/EPIC †               |
| 35     | 31         | 31     | 25      | THE KIDS AREN'T ALRIGHT<br>AMERICANA                               | THE OFFSPRING<br>COLUMBIA †                     |
| 36     | <b>NEW</b> | 1      | 1       | SMOOTH<br>SUPERNATURAL   | SANTANA FEATURING ROB THOMAS<br>ARISTA †        |
| 37     | 35         | 32     | 25      | STEAL MY SUNSHINE<br>"GO" SOUNDTRACK & YOU CAN'T STOP THE BUM RUSH | LEN<br>WORK/ERG †                               |
| 38     | <b>NEW</b> | 1      | 1       | PARDON ME<br>MAKE YOURSELF   | INCUBUS<br>IMMORTAL/EPIC                        |
| 39     | 36         | 33     | 20      | YOU WANTED MORE<br>AMERICAN PIE SOUNDTRACK                         | TONIC<br>UNIVERSAL †                            |
| 40     | 37         | 37     | 25      | WHY I'M HERE<br>FEBRUARY SON                                       | OLEANDER<br>REPUBLIC/UNIVERSAL                  |

# Top 40 Tracks™

| T. WK | L. WK | 2 WKS. | WKS. ON | TRACK TITLE<br>IMPRINT/PROMOTION LABEL                 | ARTIST                                   |
|-------|-------|--------|---------|--|--|
|       |       |        |         | ◀ No. 1 ▶  |  |
| 1     | 1     | 1      | 13      | MAMBO NO. 5 (A LITTLE BIT OF...)<br>RCA                | LEU BEGA<br>7 Weeks at No. 1             |
| 2     | 2     | 2      | 16      | SMOOTH<br>ARISTA                                       | SANTANA FEATURING ROB THOMAS             |
| 3     | 4     | 6      | 10      | (YOU DRIVE ME) CRAZY<br>JIVE                           | BRITNEY SPEARS                           |
| 4     | 3     | 4      | 14      | STEAL MY SUNSHINE<br>WORK/ERG                          | LEN                                      |
| 5     | 6     | 5      | 21      | UNPRETTY<br>LAFACE/ARISTA                              | TLC                                      |
| 6     | 9     | 11     | 6       | WAITING FOR TONIGHT<br>WORK/ERG                        | JENNIFER LOPEZ                           |
| 7     | 5     | 3      | 21      | GENIE IN A BOTTLE<br>RCA                               | CHRISTINA AGUILERA                       |
| 8     | 11    | 15     | 10      | BACK AT ONE<br>MOTOWN                                  | BRIAN MCKNIGHT                           |
| 9     | 7     | 7      | 20      | SOMEDAY<br>LAVA/ATLANTIC                               | SUGAR RAY                                |
| 10    | 8     | 8      | 24      | WHERE MY GIRLS AT?<br>MOTOWN                           | 702                                      |
| 11    | 15    | 17     | 13      | I NEED TO KNOW<br>COLUMBIA                             | MARC ANTHONY                             |
| 12    | 13    | 12     | 11      | LARGER THAN LIFE<br>JIVE                               | BACKSTREET BOYS                          |
| 13    | 10    | 9      | 25      | ALL STAR<br>INTERSCOPE                                 | SMASH MOUTH                              |
| 14    | 12    | 10     | 16      | I DO (CHERISH YOU)<br>UNIVERSAL                        | 98 DEGREES                               |
| 15    | 16    | 13     | 23      | SHE'S SO HIGH<br>COLUMBIA                              | TAL BACHMAN                              |
| 16    | 14    | 16     | 12      | THERE SHE GOES<br>SQUINT/ELEKTRA/EEG                   | SIXPENCE NONE THE RICHER                 |
| 17    | 22    | 28     | 4       | I KNEW I LOVED YOU<br>COLUMBIA                         | SAVAGE GARDEN                            |
| 18    | 18    | 18     | 11      | HEARTBREAKER<br>COLUMBIA                               | MARIAH CAREY FEATURING JAY-Z             |
| 19    | 17    | 14     | 19      | BLACK BALLOON<br>WARNER BROS.                          | GOO GOO DOLLS                            |
| 20    | 20    | 23     | 8       | MAN! I FEEL LIKE A WOMAN!<br>MERCURY/JDJMG             | SHANIA TWAIN                             |
| 21    | 23    | 27     | 3       | WILL 2K<br>COLUMBIA                                    | WILL SMITH FEATURING K-CI                |
| 22    | 24    | 26     | 7       | MEET VIRGINIA<br>AWARE/COLUMBIA                        | TRAIN                                    |
| 23    | 19    | 19     | 14      | SCAR TISSUE<br>WARNER BROS.                            | RED HOT CHILI PEPPERS                    |
| 24    | 27    | 25     | 7       | AMERICAN WOMAN<br>VIRGIN                               | LENNY KRAVITZ                            |
| 25    | 26    | 31     | 6       | BRING IT ALL TO ME<br>TRACK MASTERS/COLUMBIA           | BLAQUE                                   |
| 26    | 30    | 37     | 3       | THEN THE MORNING COMES<br>INTERSCOPE                   | SMASH MOUTH                              |
| 27    | 25    | 24     | 23      | OUT OF MY HEAD<br>HOLLYWOOD                            | FASTBALL                                 |
| 28    | 21    | 20     | 16      | SHE'S ALL I EVER HAD<br>C2                             | RICKY MARTIN                             |
| 29    | 37    | —      | 2       | MY LOVE IS YOUR LOVE<br>ARISTA                         | WHITNEY HOUSTON                          |
| 30    | 28    | 21     | 20      | BAILAMOS<br>OVERBROOK/INTERSCOPE                       | ENRIQUE IGLESIAS                         |
| 31    | 29    | 22     | 26      | IF YOU HAD MY LOVE<br>WORK/ERG                         | JENNIFER LOPEZ                           |
| 32    | 34    | 39     | 3       | SATISFY YOU<br>BAD BOY/ARISTA                          | PUFF DADDY FEATURING R. KELLY            |
| 33    | 39    | —      | 2       | I WANNA LOVE YOU FOREVER<br>COLUMBIA                   | JESSICA SIMPSON                          |
| 34    | 33    | 34     | 6       | BACK THAT THANG UP<br>CASH MONEY/UNIVERSAL             | JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE |
| 35    | 32    | 30     | 19      | LAST KISS<br>EPIC                                      | PEARL JAM                                |
| 36    | 36    | 29     | 25      | HEY LEONARDO (SHE LIKES ME FOR ME)<br>PUSH/V2          | BLESSID UNION OF SOULS                   |
| 37    | 35    | 36     | 5       | ANGELS<br>CAPITOL                                      | ROBBIE WILLIAMS                          |
| 38    | 31    | 32     | 8       | ANGELS WOULD FALL<br>ISLAND/JDJMG                      | MELISSA ETHERIDGE                        |
| 39    | NEW ▶ | —      | 1       | SHAKE YOUR BON-BON<br>C2                               | RICKY MARTIN                             |
| 40    | 38    | 35     | 23      | BETTER DAYS (AND THE BOTTOM DROPS OUT)<br>WARNER BROS. | CITIZEN KING                             |

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. 220 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (◻) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# Mercury's Kim Richey Set To 'Come Around' With Triple-A Radio Success

**C**OME AROUND: Listening to Kim Richey is like pouring chocolate sauce over ice cream.

Her thinking woman's songs contribute the main course, replete with compassion, introspection, and vulnerability. Then, for added flavor, there's that voice, a sweet gift from the cosmos, meshing technical idealism with susceptibility and earnestness.

Richey's third album, "Glimmer," on Mercury represents her most personal effort yet, in large part because it's the first project she's recorded with the pure intention of singing her own songs. Long a staple songwriting workhorse in Nashville, she has had two top five songs on Billboard's Hot Country Singles & Tracks chart with "Nobody Wins" for Radney Foster and "Believe Me Baby (I Lied)" for Trisha Yearwood.

"Glimmer" is also her shining moment to date, with lyrics that dust over topics as divergent as holding onto optimism despite the odds in "Can't Lose Them All," harboring pain in "Lay It Down," letting go in "The Way It Never Was," and holding on in "If You Don't Mind." The set was produced by Hugh Padgham, who has worked with the likes of the Police, Melissa Etheridge, Phil Collins, Sting, and Genesis.

"I write a lot about experiences I have, but I try to put them in a way that people recognize their own experiences," Richey says.

"I'm drawn to things that are a little melancholy. I just love sad songs, because when you're feeling down about yourself, the last thing you want is some cheery tune. You want something that feels like you do, so you know you're not the only one in the world that feels that way."

"We positively love her," affirms Wendy Duff, PD of triple-A CIDR (the River) Detroit. "Kim is an artist that the River has supported for a long time, and we really believe that this is the album that's going to do it for her: 'Glimmer' actually made it to my van, and that's no easy feat. There are very few new releases that I listen to repeatedly, but she's one of them."

The first single, "Come Around" (which is also featured on the soundtrack to "For Love Of The Game," starring Kevin Costner), for one, certainly bears recurring investigation. It addresses the struggle to free oneself from a past relationship.

It has hit home with nationwide radio, reaching the top 15 on Airplay Monitor's triple-A airplay chart, while also marking Richey's successful evolution from country to the meatier side of adult mainstream, à la Steve Earle, k.d. lang, Rosanne Cash, and Dwight Yoakam.

"I think I have a lot more in common musically with triple-A; it's what I naturally listen to," Richey says. "I'd meet these program direc-

tors, and they would say, 'How about the new Tom Waits record?,' and I'd say, 'Yeah, man, it's killer.' When I first started in country, they'd say, 'Have you heard that new Billy Joe Bubbah record?,' and I'd just stand



by Chuck Taylor

there smiling. I couldn't relate to it. I moved to Nashville in '88 because of Steve Earle. That's what I thought was going on down there.

"I was in a really odd space when I was writing 'Glimmer,'" she adds. "I was pretty unhappy about a lot of personal stuff, and that kind of freed me up in a way to do whatever I wanted to do. I'd write a song without thinking, 'This isn't even remotely country,' or, 'This is a pop song that is going to get on the radio.' I just didn't care."



RICHEY

"Fortunately, I was lucky enough to have [Mercury Nashville president] Luke Lewis and [label senior VP of A&R] Keith Stegall let me take the risk," she says. She thanks the two "for the chance" in the album's liner notes.

But even if she's now defined as more a pop artist than a country one, Richey shrugs off being pegged.

"The term 'pop music' has become as broad as the term 'country music' now. When you say 'pop music,' you can mean anything from Celine Dion to Fountains Of Wayne. And I'm over in the Fountains zone; that's what it feels like to me," she says.

"Her transition has occurred over the course of three albums," notes Chris Stacey, senior director for Mercury and Richey's label champion at radio for five years.

"First, she was making music in Nashville for other people to record, then realized she wanted to make

music she could record, sounding more and more pop. That second album said, 'I'm a singer/songwriter.' This time, we said, 'Go make whatever record you want,'" he says.

That organic evolution turns out to have been right on target, judging from programmers' response. "The more I listened to 'Come Around,' the more it grew on me," says Lauren McLeash, PD of triple-A KTCZ Minneapolis. "It has a good texture for the radio station, really good production, and it works for adults. That passes the litmus test for us. I've listened to the whole CD, and she's just an incredible singer/songwriter."

Adds Jody Denberg, PD of KGSR Austin, Texas, "We're a roots-based station that leans toward Americana, and Kim fits right in with all of our most popular lone stars, like Lyle Lovett, Lucinda Williams, Robert Earle Keene, and Kelly Willis. Kim has a seductive way on 'Come Around,' both with her voice and the lyrics.

"Her production is certainly updated, but it doesn't obscure the fact that she's still a singer/songwriter," Denberg says. "It still feels like Kim; it's very accessible. There's just something very open and relatable about what she does, and yet, at the same time, there's a depth there."

That musical accessibility is something that Richey says comes naturally to her. "I grew up listening to top 40 and pop music, so I think that naturally, the songs I write tend to be pretty commercial without me trying to do that. And I have a short attention span, so they're not too long," she says with a smile. "After about three minutes, I'm like, 'OK, I've heard enough of that.'"

Career aside, programmers also revel around Richey the individual, sharing stories of how easy she is to bond with, how natural, and what a down-to-earth presence she is.

"Kim and I first bonded over music and sushi, our shared passions," says Denberg. "It was shortly after she'd been visited by President Clinton and Vice President Gore and their wives at a performance somewhere outside of the D.C. area. She related the story in a self-effacing, unassuming manner, and I was blown away by it.

"That's Kim in a nutshell," she says. "She's one of the most ego-less people I've ever encountered."

"She's so much fun to sit down with, one of the most unassuming, wonderful human beings you could come across," seconds Kevin Welch, music director at triple-A KINK Portland, Ore. "She has one of those energies that's just fun to be around. Her future is going to be big, and she has to be somewhat affected by it, but she comes across as just a regular person with an incredible talent."

Adds Mercury's Stacey with a laugh, "We didn't send her to charm school or anything. She's truly just a great person."

# 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 Ol' Dirty Bastard, Got Your Money
- 2 B.G., Bling Bling
- 3 Donell Jones, U Know What's Up
- 4 Will Smith, Will 2K
- 5 Snoop Dogg, B-Please
- 6 Mary J. Blige, Deep Inside
- 7 Dr. Dre, Still D.R.E.
- 8 Brandy, U Don't Know Me
- 9 Warren G, I Want It All
- 10 Ideal, Get Gone
- 11 Pharoahe Monch, Simon Says
- 12 Method Man & Redman, Da Rockwilder
- 13 Mariah Carey, Heartbreaker
- 14 Eve, Gotta Man
- 15 Puff Daddy Feat. R. Kelly, Satisfy You
- 16 Destiny's Child, Bug A Boo
- 17 Montell Jordan, Get It On Tonight
- 18 Lil Wayne, Tha Block Is Hot
- 19 Mobb Deep, Quiet Storm
- 20 Kevon Edmonds, 24/7
- 21 Tamar Braxton, Get None
- 22 Angie Stone, No More Rain
- 23 J-Shin, One Night Stand
- 24 Whitney Houston, My Love Is Your Love
- 25 112, Love You Like I Did
- 26 Sole, 4, 5, 6
- 27 Imx, Stay The Night
- 28 Chico DeBarge, Give You What You Want
- 29 Limp Bizkit Feat. Method Man, N 2 Gether
- 30 Q-Tip, Vivrant Thing

NEW ONS

- Whitney Houston, I Learned From The Best  
 Naughty By Nature, Holiday  
 Sisqo F/Make It Hot, Got To Get It  
 Mariah Carey F/love & 98 Degrees, Thank God I Found You  
 Beverly, You Came Along  
 Sammie, I Like It  
 D.E.X., Paper Chasin'  
 Ja Rule F/Ronald Isley, Daddy's Little Baby  
 Hot Ones F/Cam'ron, Good Morning America  
 Nas, Nastradamus  
 Mr. Vegas, Heads High  
 Magic F/Master P, That's Me/Ice On Wrist



Country music programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Tim McGraw, Something Like That
- 2 Clint Black, When I Said I Do
- 3 Dixie Chicks, Ready To Run
- 4 Shania Twain, Come On Over
- 5 Montgomery Gentry, Lonely & Gone
- 6 Brad Paisley, He Didn't Have To Be
- 7 Martina McBride, I Love You
- 8 George Jones, The Cold Hard Truth
- 9 Jessica Andrews, You Go First
- 10 Alan Jackson, Pop A Top
- 11 John Michael Montgomery, Home To You
- 12 Dwight Yoakam, Thinking About Leaving
- 13 Brooks & Dunn, Missing You
- 14 Yankee Grey, All Things Considered \*
- 15 Lonestar, Smile
- 16 Randy Travis, A Man Ain't Made Of Stone
- 17 Kenny Chesney, She Thinks My Tractor's Sexy \*
- 18 The Mavericks, Things I Cannot Change
- 19 Charlie Robison, My Hometown \*
- 20 Dierriers, The Right Place \*
- 21 Barbra Streisand/Vince Gill, If You Ever Leave Me \*
- 22 Trace Adkins, Don't Lie \*
- 23 Ty Herndon, Steam \*
- 24 Sherrie Austin, Never Been Kissed
- 25 Chris LeDoux, Stampede \*
- 26 Shadyside, This Woman Needs \*
- 27 Mark Willis, She's In Love
- 28 Reba McEntire, What Do You Say \*
- 29 Chad Brock, Lightning Does The Work
- 30 Toby Keith, When Love Fades \*
- 31 Mandy Barnett, The Whispering Wind
- 32 John Berry, Power Windows
- 33 Mary Chapin Carpenter, Wherever You Are
- 34 Alecia Elliott, I'm Diggin' It
- 35 Cledus T. Judd, Coronary Life
- 36 Lisa Angelle, I Wear Your Love
- 37 Gary Allan, Smoke Rings In The Dark
- 38 Steve Holy, Don't Make Me Beg
- 39 Oak Ridge Boys, Ain't No Short Way Home
- 40 Lila McCann, Crush
- 41 Charlie Daniels Band, The Devil Went Down
- 42 Chely Wright, It Was
- 43 Jason Sellers, A Matter Of Time
- 44 Jerry Kilgore, Love Trip
- 45 Lee Roy Parnell, She Won't Be Lonely Long
- 46 Jack Ingram, How Many Days
- 47 Keith Urban, It's A Love Thing
- 48 Shana Petrone, Something Real
- 49 Shane Minor, Ordinary Love
- 50 Mindy McCready, All I Want Is Everything

NEW ONS

- Anne Murray/Dawn Langstroth, Let There Be Love  
 Jim Lauderdale, Still Not Out Of The Woods  
 Jo Dee Messina, Because You Love Me  
 Johnny Cash, Folsom Prison Blues  
 Kenny Rogers, Buy Me A Rose  
 Tracy Lawrence, Lessons Learned



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Blink-182, All The Small Things
- 2 Robbie Williams, Angels
- 3 Backstreet Boys, Larger Than Life
- 4 Mariah Carey, Heartbreaker
- 5 Rage Against The Machine, Guerrilla Radio
- 6 Jennifer Lopez, Waiting For Tonight
- 7 Foo Fighters, Learn To Fly
- 8 Kid Rock, Cowboy
- 9 Dr. Dre, Still D.R.E.
- 10 Macy Gray, I Try
- 11 Eve, Gotta Man
- 12 Juvenile, Back That Thang Up
- 13 Red Hot Chili Peppers, Around The World
- 14 Puff Daddy Feat. R. Kelly, Satisfy You
- 15 Britney Spears, (You Drive Me) Crazy
- 16 Will Smith, Will 2K
- 17 Marilyn Manson, Astonishing Panorama Of The...
- 18 Fiona Apple, Fast As You Can
- 19 Kelis, Caught Out There
- 20 Ricky Martin, Shake Your Bon-Bon
- 21 Garbage, The World Is Not Enough
- 22 Santana Feat. Rob Thomas, Smooth
- 23 Destiny's Child, Bug A Boo
- 24 Bush, Chemicals Between Us
- 25 Static-X, Push It
- 26 Creed, Higher
- 27 Limp Bizkit Feat. Method Man, N 2 Gether
- 28 Lou Bega, Mambo No. 5
- 29 Brandy, U Don't Know Me
- 30 Sugar Ray, Falls Apart
- 31 Staind, Mudshovel
- 32 Enrique Iglesias, Rhythm Divine
- 33 Stone Temple Pilots, Down
- 34 Fatboy Slim, The Rockafeller Skank
- 35 Donell Jones, U Know What's Up
- 36 311, Come Original
- 37 Limp Bizkit, Rearranged
- 38 Whitney Houston, My Love Is Your Love
- 39 'N Sync & Gloria Estefan, Music Of My Heart
- 40 Live, The Dolphin's Cry
- 41 The Offspring, She's Got Issues
- 42 TLC, Unpretty
- 43 Smash Mouth, Then The Morning Comes
- 44 Eminem, Role Model
- 45 Marc Anthony, I Need To Know
- 46 Mariah Carey, Thank God I Found You
- 47 LFO, Girl On TV
- 48 Ol' Dirty Bastard, Got Your Money
- 49 Train, Meet Virginia
- 50 Our Lady Peace, One Man Army

NEW ONS

- Korn, Falling Away From Me  
 Jewel, What's Simple Is True  
 Savage Garden, I Knew I Loved You  
 Imx, Stay The Night  
 Missy "Misdemeanor" Elliott, Hot Boyz  
 Godsmack, Voodoo  
 Guns N' Roses, Welcome To The Jungle  
 Metallica W/Michael Kamen, Hero Of The Day



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Shania Twain, Man! I Feel Like A Woman!
- 3 Lenny Kravitz, American Woman
- 4 Lou Bega, Mambo No. 5
- 5 Smash Mouth, All Star
- 6 Foo Fighters, Learn To Fly
- 7 Macy Gray, I Try
- 8 Ricky Martin, Shake Your Bon-Bon
- 9 Melissa Etheridge, Angels Would Fall
- 10 Jennifer Lopez, Waiting For Tonight
- 11 Robbie Williams, Angels
- 12 Red Hot Chili Peppers, Scar Tissue
- 13 Brandy, U Don't Know Me
- 14 Counting Crows, Hangararound
- 15 Kid Rock, Cowboy
- 16 Train, Meet Virginia
- 17 Whitney Houston, My Love Is Your Love
- 18 TLC, Unpretty
- 19 Mariah Carey, Heartbreaker
- 20 Sixpence None The Richer, There She Goes
- 21 Len, Steal My Sunshine
- 22 Fiona Apple, Fast As You Can
- 23 Sugar Ray, Every Morning
- 24 Garth Brooks As Chris Gaines, Right Now
- 25 Sting, Brand New Day
- 26 David Bowie, Thursday's Child
- 27 Brian McKnight, Back At One
- 32 Chris Cornell, Can't Change Me
- 33 Red Hot Chili Peppers, Around The World
- 34 Sugar Ray, Sometday
- 35 Goo Goo Dolls, Black Balloon
- 36 Everlast, What It's Like
- 37 Savage Garden, I Knew I Loved You
- 38 Marc Anthony, I Need To Know
- 39 Sheryl Crow, The Difficult Kind
- 40 Smash Mouth, Then The Morning Comes
- 41 Jennifer Lopez, If You Had My Love
- 42 'N Sync & Gloria Estefan, Music Of My Heart
- 43 Ricky Martin, Livin' La Vida Loca
- 44 Dicky Barnett W/Dan Wilson, Shake, Rattle...
- 45 Shania Twain, That Don't Impress Me Much
- 46 Backstreet Boys, I Want It That Way
- 47 Eurythmics, Here Comes The Rain Again
- 48 Michael Jackson, Thriller
- 49 Police, Every Breath You Take
- 50 Red Hot Chili Peppers, Under The Bridge

NEW ONS

- Beck, Sexx Laws  
 Celine Dion, That's The Way It Is  
 Eurythmics, 17 Again  
 Jewel, What's Simple Is True  
 R.E.M., The Great Beyond  
 Donell Jones, U Know What's Up  
 Maxwell, Let's Not Play The Game  
 Janice Robinson, Nothing I Would Change  
 Brian Setzer Orchestra, If You Can't Rock Me

## Countdown To Video Conference; Hip-Hop Showcase Moves To MTV

**B**ILLBOARD MUSIC VIDEO CONFAB: This is the last week to register for the 1999 Billboard Music Video Conference, set to take place Wednesday (10) through Friday (12) at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

Friday (5) is the cutoff date for registration by fax, mail, or the Internet. After Friday, walk-up registration will be available at the Loews Santa Monica Beach Hotel. (The conference fee of \$499 per person remains the same.) Walk-up registration at the hotel will begin Wednesday at 12 p.m.

The grand finale to this year's Billboard Music Video Conference is the 1999 Billboard Music Video Awards show, which will take place Friday (12) at the Loews Santa Monica Beach Hotel. The awards show will be hosted by Steven Seagal and will feature presenters Audio Adrenaline, Jim Brickman, Meredith Brooks, Kurupt, Dave Navarro, and U-God.

A limited number of awards show tickets, at \$125 each, are available for people who aren't registered for the conference.

For conference registration or awards show tickets, please contact Michele Quigley at 212-536-5002.

For all other questions, contact me at 212-536-5019.

For a complete conference schedule and list of events, go to [www.billboard.com/events/mvc](http://www.billboard.com/events/mvc).

**T**HIS & THAT: Launch Media has acquired Chicago-based cable TV production company Made in Heaven Entertainment, which produces the Chicago modern rock program "JBTV." Launch will add "JBTV" to its Web site.

Production company Gas, Food & Lodging has signed director J.C. Barros... Director Philipp Stölzl has joined the director roster at production company Oil Factory. He was previously represented by F.M. Rocks.

The Lyricist Lounge, a New York-bred showcase for unsigned hip-hop artists, will become a

series on MTV beginning in January. Eminem, Mos Def, and Slick Rick are among those scheduled to appear on the show. Meanwhile, the Lyricist Lounge is in the midst of its second national tour, which is scheduled to conclude in early December.

College Television Network (CTN) has named Daniel Davenport president of CTN Internet initiatives. He was previously director of business development at THINK New Ideas.

Ken Ehrlich Productions will have three consecutive prime-time music specials on CBS: Celine Dion on Nov. 24, Shania Twain on Nov. 25, and Ricky Martin Nov. 26. The production company has

been behind several other music specials this year, including VH1's "Divas Live '99" and the 41st annual Grammy Awards.

The No Dance Film & Multimedia Festival is accepting applications for independently produced music videos, film shorts, and feature films. The event—the first DVD-based film festival—will take place Jan. 22-Jan. 25 in Park City, Utah. Nov. 19 is the deadline for submissions. Application forms can be



by Carla Hay

found by going to the festival's Web site at [www.6161.com](http://www.6161.com).

**L**OCAL SHOW SPOTLIGHT: This issue's spotlight is on the Louisville, Ky.-based R&B/hip-hop program "Da Urbin."

TV affiliate: WFTE-TV Salem/Louisville, Ky.

Time slot: 1 p.m. Sundays.  
 Program length: 30 minutes.  
 Key staffer: Craig Olmstead, executive producer.

Following are the show's top five videos for the episode that aired Oct. 31:

1. Angie Stone, "No More Rain (In This Cloud)" (Arista).
2. EPMD, "Symphony 2000" (Def Jam).
3. Ja Rule, "How Many Wanna" (Yab Yum/Elektra).
4. Mariah Carey, "Heartbreaker (remix)" (Columbia).
5. TLC, "Unpretty" (LaFace/Arista).

## PRODUCTION NOTES

LOS ANGELES

Hype Williams directed Sisqo's "Gotta Get It" clip.

Clint Black directed his video for "When I Said I Do."

Mint Condition filmed "If You Love Me" with director Bille

Woodruff.

OTHER CITIES

Kenny Chesney's clip "She Thinks My Tractor's Sexy" was directed by Martin Kahan in Springfield, Tenn.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 13, 1999.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

BOX TOPS

- Imx, Stay The Night  
 Dr. Dre, Still D.R.E.  
 Ja Rule, How Many Wanna  
 Lil' Wayne, Tha Block Is Hot  
 DMX, No Love For Me  
 Juvenile, Back That Thang Up  
 Whitney Houston, My Love Is Your Love  
 Warren G, I Want It All  
 Ol' Dirty Bastard, Got Your Money  
 Methods Of Mayhem, Get Naked  
 Puff Daddy Feat. R. Kelly, Satisfy You  
 Destiny's Child, Bug A Boo  
 Mariah Carey, Heartbreaker (Remix)  
 Lou Bega, Mambo No. 5  
 Deborah Cox With R.L., We Can't Be Friends  
 Eve, Gotta Man  
 Nine Inch Nails, We're In This Together  
 Britney Spears, (You Drive Me) Crazy  
 Blink-182, All The Small Things  
 Lil' Troy, Wanna Be A Baller  
 112, Love You Like I Did

NEW

- Beastie Boys, Alive  
 Belle Perez, Hello World  
 Coal Chamber, Shock The Monkey  
 Everlast, So Long  
 Inspectah Deck, Show And Prove  
 Ghostface Killah, Apollo Kids  
 Janice Robinson, Nothing I Would Change  
 M2M, Don't Say You Love Me  
 Macy Gray, I Try  
 Mary J. Blige, Deep Inside  
 Missy "Misdemeanor" Elliott, Hot Boyz  
 Nas, Nastradamus  
 No Motiv, The Waiting Hurt  
 Rage Against The Machine, Guerrilla Radio  
 Stone Temple Pilots, Down  
 Stroke 9, Voodoo  
 The Get Up Kids, Action & Action



Continuous programming  
 1515 Broadway  
 New York, NY 10036

NEW

- Beastie Boys, Alive  
 Guns N' Roses, Welcome To The Jungle  
 Beck, Sexx Laws  
 The Wiseguys, Ooh La La  
 Guano Apes, Open Your Eyes  
 Godsmack, Voodoo  
 Mr. Scruff, Honeydew  
 Jewel, What's Simple Is True  
 Pet Shop Boys, New York City Boy



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Beastie Boys, Alive (new)  
 Barenaked Ladies, Get In Line (new)  
 M2M, Don't Say You Love Me (new)  
 Ben Harper, Burn To Shine (new)  
 Melanie C, Northern Star (new)  
 Will Smith, Will 2K  
 Lou Bega, Mambo No. 5  
 Santana Feat. Rob Thomas, Smooth  
 Matthew Good Band, Hello Time Bomb  
 The Moffats, Misery  
 Backstreet Boys, Larger Than Life  
 Our Lady Peace, One Man Army  
 Mariah Carey, Heartbreaker  
 Limp Bizkit, Re-arranged  
 Live, The Dolphin's Cry  
 Joe, Arriba  
 Jennifer Lopez, Waiting For Tonight  
 Choclair, Let's Ride  
 Red Hot Chili Peppers, Around The World  
 Britney Spears, (You Drive Me) Crazy



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Christine Aguilera, Genie In A Bottle  
 Bob Marley Vs. Funkstar De-Luxe, Sun Is Shining  
 Shaft, Mucho Mambo  
 Mariah Carey, Heartbreaker  
 Ricky Martin, She's All I Ever Had  
 Missy "Misdemeanor" Elliott, All In My Grill  
 Backstreet Boys, Larger Than Life  
 Britney Spears, (You Drive Me) Crazy  
 Lene Marlin, Sitting Down Here  
 Tom Jones & The Cardigans, Burning Down The House  
 Jennifer Lopez, Waiting For Tonight  
 Destiny's Child, Bug A Boo  
 Travis, Turn  
 Ann Lee, 2 Times  
 Red Hot Chili Peppers, Around The World  
 Jamiroquai, King For A Day  
 Robbie Williams, She's The One  
 R. Kelly, If I Could Turn Back The Hands...  
 Macy Gray, I Try  
 Skunk Anansie, You'll Follow Me Down



24 hours daily  
 32 E 57th Street  
 New York, NY 10022

- Burlap To Cashmere, Eileen's Song  
 Our Lady Peace, One Man Army  
 Live, The Dolphin's Cry  
 Destiny's Child, Bug A Boo  
 311, Come Original  
 Moby, Bodyrock  
 Fiona Apple, Fast As You Can  
 Tori Amos, 1,000 Oceans  
 Jamiroquai, Supersonic  
 Foo Fighters, Learn To Fly  
 Smash Mouth, Then The Morning Comes  
 The Cranberries, Just My Imagination  
 Brandy, U Don't Know Me  
 Wyclef Jean & Bono, New Day  
 Creed, Higher



Three hours weekly  
 216 W Ohio  
 Chicago, IL 60610

- Barenaked Ladies, Get In Line  
 Coal Chamber, Shock The Monkey  
 Stone Temple Pilots, Down  
 The Offspring, She's Got Issues  
 Misfits, Screem  
 Underworld, King Of Snake  
 The Creatures, Prettiest Thing  
 Glass Eden, Give Up  
 Macy Gray, I Try  
 Foo Fighters, Learn To Fly  
 Buckhead, Ballad Of Buckhead  
 H-Blockx, Fly  
 Catch 22, Hard To Impress  
 Show Off, Falling Star  
 Our Lady Peace, One Man Army  
 Live, The Dolphin's Cry



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- H-Blockx, Fly  
 Red Hot Chili Peppers, Around The World  
 Foo Fighters, Learn To Fly  
 Limp Bizkit, Re-arranged  
 Our Lady Peace, One Man Army  
 Vertical Horizon, We Are  
 Coal Chamber, Shock The Monkey  
 Stone Temple Pilots, Down  
 Static X, Push It  
 Rob Zombie, Superbeast  
 The Wiseguys, Ooh La La  
 Long Beach Dub Allstars, Trailer Ras  
 Ash, Jesus Says

# Billboard <sup>21st annual</sup> conference & awards MUSIC VIDEO

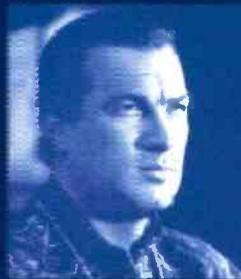
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## 1999 billboard music video awards

hosted by **steven seagal**

guest presenters:



steven seagal



quicio adrenaline



jim brickman



meredith brooks



dave navarro

### contact information

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special events director  
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212.536.1400 fx

carla hay  
music video editor  
212.536.5019 ph  
212.536.5358 fx

### sponsorship opportunities

Phyllis Demo 212.536.5299

### hotel accommodations

Loews Santa Monica Beach Hotel  
310.458.6700

### airline

American Airlines, refer to index #11769  
call 1800.433.1790

## opening night party

sponsored by **Universal Records**  
appearances by:



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stroke 9



cash money  
millionaires

## the box music network annual party



music network

performances by:



blaque



chevelle



warren g



ghostface



pink

## panel highlights

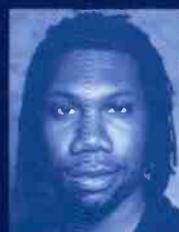
- keynote address - **fred seibert**, president of mtv networks online

panelists include:

- jordan schur - president, gefen
- krs-one - vice president a&r, reprise
- mcg - music video director (the offspring, sugar ray, smash mouth)



fred seibert



krs-one

for latest schedule of events visit  
[www.billboard.com/events/mvc](http://www.billboard.com/events/mvc)

## register . . .

**LAST CHANCE  
TO REGISTER!!**

Fill out form and mail to:

Billboard Music Video Conference, Michele Quigley,  
1515 Broadway NY, NY 10036 or fax to: 212.536.1400  
or online at [www.billboard.com](http://www.billboard.com)

Make all payments to Billboard.

Please allow 10 business days for confirmation of receipt.

This form may be duplicated. Please type or print clearly.

\$499 full-registration - after Oct. 15 & walk up

First name: \_\_\_\_\_

Last name: \_\_\_\_\_

Title: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

E-mail: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

Paying by:  check  Visa/MC  AMEX  money order

Credit Card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

(charges not valid without signature)

Cancellations must be received in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.

Cancellations received on or before Sept. 17 are subject to a \$75 administrative fee.

Cancellations received between Sept. 17 and Oct. 15 are subject to a \$175 administrative fee.

No refunds will be issued after Oct. 15.

## ACTS SCORE BIG WITH VIDEO GAMES

(Continued from page 5)

"This is a great promotional arena for new acts," says Todd Roberts, Astralwerks head of A&R. "It's putting them in front of a buying audience who might not ever get a chance to hear them on the radio due to all the competition."

"We felt like it would be an innovative way to get our music heard by the exact audience that would be interested in us," says Mark McGrath of Sugar Ray, which had its music featured on Electronics Arts' (EA) "Road Rash 3D" last year. "It's easy to license stuff, but there's also an opportunity to be more creative and place newer tracks or write a song to fit a game's theme."

It also feeds into the acts' own obsessions, some say. "Video games are the best modern invention for bands who are stuck on tour buses for weeks. We have competitions and talk game strategy more than we talk about music sometimes," says 311 singer Nick Hexum. "And our fans love this stuff as much as we do."

This current cross-pollination of the music and gaming industries ranges widely from simply licensing existing tracks for titles to the creation of new music for games. Some game companies have sponsored artists' tours and are servicing "music videos" to traditional broadcast channels, while some labels are releasing albums with tracks originally featured on games.

"We have become an entertainment society, and with all these mediums competing for leisure time, it only makes sense for the companies to meet in the middle and combine interests," says Jim Evans, executive creative director at Atomic Pop, which helped create the upcoming Public Enemy game "Armageddon 2000" (available on [www.atomicpop.com](http://www.atomicpop.com) in November).

The new partnerships are being built on a new standard of quality for both games and gaming hardware.

Where once Pac-Man dissolved to the few seconds of bleeps that sounded like a whining baby played through a weak speaker system, now it is normal to pop in a driving game and be treated to such recent rock hits as "Leech" by Eve 6 and "Going Away To College" by Blink 182, both of which are found on Infogrames' "Test Drive Offroad 3."

Up-and-coming DJs or electronica acts like Mix Master Mike, Junkie XL, Chemical Brothers, Daft Punk, and Gearwhore are often hired to create environment music for role-playing, futuristic, and sci-fi games.

And it is par for the course for sports titles like EA's "Madden 2000" or 989's "NHL Faceoff 2000" to feature the same classic rock and rap tracks one might hear when attending a professional sports match.

Additionally, games present continuing scoring opportunities for leading film and TV composers, such as Michael Giacchino (whose work will be heard in the Steven Spielberg-inspired DreamWorks Interactive game "Medal Of Honor"), two-time

Emmy-winner Kevin Manthei (who scored Activision's upcoming "Vampire: The Masquerade"), and Oscar-winner John Williams (whose film scores have been utilized in the recent "Star Wars" titles on LucasArts).

### EXCLUSIVE MATERIAL

A more recent trend in the gaming market is that of bands recording exclusive music for games or putting out previously unreleased material on them.

David Bowie, for example, recently recorded eight songs expressly for use in the Eidos October release "Omikron: The Nomad Soul"—and then added them to his "hours..." album on Virgin.

British DJ Sasha, who was hired as music director for Psygnosis' "Wipeout 3," selected previously released tracks by the likes of the Propellerheads, Orbital, and Underworld but also composed five original tracks for the soundtrack.

Devo member Mark Mothersbaugh, who also scored the "Crash Bandicoot" series, dug up three of his band's unreleased '80s songs for "Interstate '82," due this fall on Activision.

And EA's 1998 "Road Rash 3D" combined new and prerecorded music by Atlantic acts like Sugar Ray, Kid Rock, Tea Party, and Fat Joe.

Another new twist is the rise in the number of games that contain the likeness of a band, use their name and reputation, or find inspiration for story settings in lyrics, as with the aforementioned Public Enemy game.

Bowie appears as a character in "Omikron." In 989's "Twisted Metal 4," a player will be able to select Rob Zombie and Dragula for the demolition derby. Ravensburger Interactive Media launched a new puzzles-in-motion series (putting a band's mixed-up music videos back together) this fall with a Backstreet Boys game. An 'N Sync title will follow this winter.

"Being a subject of an interactive game is certainly an image thing for bands, like having an action figure," says Thomas Kirchenkamp, Ravensburger managing director. "It enables fans to spend virtual time with their favorite stars and develop an even tighter bond."

Perhaps the most complete example of the crossover is Activision's "Wu-Tang: Shaolin Style," an arena-based fighting game due in November for PlayStation that allows players to assume the role of one of the nine Wu-Tang Clan members while listening to three exclusive tracks.

"Wu-Tang Clan lends itself really well to a game because the band has a giant and loyal following. They are also interesting people who have created a whole world with characters, settings, enemies, within their music," says Will Kassoy, a director of global brand management for Activision.

Even the National Academy of Recording Arts and Sciences has gotten hip to the trend: Original interactive music is now eligible for



SUGAR RAY

# Games Have Yet To Yield Hit Soundtrack

BY CARRIE BELL

LOS ANGELES—As game developers dress up video games with more impressive music rosters, unreleased songs, or exclusive tracks, the urge to release stand-alone soundtracks grows. But so does the concern that such decisions be made cautiously and on a case-by-case basis.

But there is also a possible downside. "Stand-alone releases could bring people back to the game who hadn't previously heard of it, but game companies also have to protect their investment," Activision global brand manager Peter Karpas says. "If you make the tracks available elsewhere, you lose your exclusivity."

Despite the rise in the games market, there still have been few game soundtracks released commercially on CD or cassette. Almost all of those have come out within the past two years, including Atlantic's "Road Rash 3D" (with Sugar Ray, Kid Rock, and Big Wreck) and Right Stuff's "Gran Turismo" (with David Bowie, Blur, Placebo, and Garbage).

And the track record of those game soundtracks that have been released isn't very impressive. According to SoundScan, no game soundtrack has reached the gold or platinum level. In fact, none has surpassed 100,000 units in sales.

"Wipeout XL," a 1998 collection

of electronica by the likes of Chemical Brothers, Prodigy, and the Future Sound Of London on Astralwerks, topped off at 68,000 copies. The Robyn Miller score to "Myst," the best-selling CD-ROM game of all time, attracted only 3,000 buyers when Cyan/Virgin released it in 1998. Its sequel, "Riven" (Cyan/Virgin), sold 7,000

VP of visual marketing/licensing/multimedia, admits her company was "ahead of the curve" and didn't do as well as hoped but feels that "somewhere out there, there is a successful video game soundtrack."

"Artists and labels are getting savvy to the trend, and they want to be where the hits are," Sexton explains. "All it will take is one serious soundtrack to be a hit, and then everyone will play catch-up to those with foresight, and it will seem like they always existed. It will mimic the way the film soundtrack market has developed."

Artists, too, are in disagreement about the issue.

"We are totally down with being featured on a skating game. It's a good lifestyle match, and hopefully it will encourage people to buy the game and our music," says Darrin of Mojo/Universal's Goldfinger, who is featured on this month's "Tony Hawk's Pro Skater" (Activision). "But I'm not sure I would want the song on a soundtrack because it would deter kids from buying our full-lengths, which is the point of licensing the song in the first place."

Lava/Atlantic's Kid Rock, however, isn't frightened by competition. "When I gave a song to 'Road Rash,' I wasn't big yet. I feel that it only helped further my career."

*All it will take is one serious soundtrack to be a hit, and then everyone will play catch-up'*

- CYNTHIA SEXTON -

copies.

"We're talking about a concept that is very, very new because the trend is fairly new," says Todd Roberts, head of A&R at Astralwerks. "As with anything new, there's an awkward stage. We have to take small steps before this niche market is fully accepted, and there are bound to be failures, but that isn't a reason to run away from a very viable marketing and licensing tool."

Cynthia Sexton, Virgin senior

awards. "That is a tangible sign of progress," says Michael Land, a composer and the manager of the sound department at LucasArts.

### WHY NOW?

The recent spurt in video game music begs the question, Why now? The simplest answer is constantly improving technology.

"When I first got into this business 10 years ago, we were dealing with machines that just couldn't handle all that music," Land says. "There wasn't room to store it, and, quite frankly, the speaker systems wouldn't do it justice either. Now, these games sound like the movies."

Part of the trend can also be explained by who is now making the games and the music.

"The world is starting to be run by a generation of people who grew up with games—so they understand being addicted to a new game, how long it takes to play a game, and how boring it would be if the whole 80 hours was spent listening to do-do-da-da thousands of time," says Mojo Records president Jay Rifkin, who has encouraged bands like the Ernie's, Goldfinger, and Reel Big Fish to be featured on game soundtracks.

Despite their new enthusiasm,

many game developers initially bumped up against hesitation and dismissal from groups, labels, publishers, and managers when they proposed collaborations.

"There are a lot of examples of this partnership now, but it was a slow process to get them to buy into our ideas," says brand manager Justin Kubiak at Sierra Sports. "Our industry was underappreciated and unknown, so artists were asking for a lot more than we could afford in return for using their music."

Although no one likes to talk specifics, everyone admits the money to write or license music for a game isn't as good as being hired to compose a score or song for a film—and isn't nearly as much as one might make if Tommy Hilfiger decided to license a song for commercials.

The marketing upside seen in these pacts—the free exposure to the gaming fans—helps overcome the money issue in many cases, game companies say. And the fact that many of the targeted acts also happen to be video game junkies has also been enough to push some deals through.

"We got money for [letting "Black" be used in "Test Drive Offroad 2"], but we didn't care either way. We are all video game fans. It was just some-

thing we wanted to be a part of," says Morgan Rose of TVT's Sevendust.

Simultaneously, labels and artists began to realize the game medium was big business.

According to Sony, one in four U.S. homes has a PlayStation. More than 80 million portable Nintendo Gameboys have been sold in the world. In its initial four days of U.S. release, Sega sold 372,000 Dreamcasts.

"We have been growing and maturing over the last five years, but when stats like those come out, people can't help but wake up and smell the coffee," says Peter Karpas, Activision's director of global brand management.

Even those game companies that cannot shell out big bucks for name acts are cutting innovative deals for cross-promotions and tie-ins.

Tracy Lawrence, a country singer who wrote "Up All Night" for Sierra Sports' "Professional Bull Rider," will include the song two months after the game debuts on his next Atlantic release, "Lessons Learned," bowing in January 2000. From the game's main menu, a player can access the entire song and see photos of Lawrence and his albums.

Hollywood Records and EA partnered for "Knockout Kings" in a similar fashion. New rapper O penned the theme "In The Game" for the boxing title; the song which will also appear on O's debut album.

Capitol, meanwhile, will add a Moffatts sampler to copies of Activision's "Teen Digital Diva II."



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## MANN BLOSSOMS ON REPRISE SOUNDTRACK

(Continued from page 5)

album's liner notes, when he began writing the screenplay to "Magnolia," he was listening intensely to Mann's music, which he intended to adapt for the screen much like adapting a book. He even took the opening line of her song "Deathly" and "wrote backwards" in telling the story of central character Claudia—around whom the film's complicated plot line revolves.

Anderson's hotly anticipated follow-up to "Boogie Nights" stars Jason Robards, Julianne Moore, Tom Cruise, and John C. Reilly and opens Dec. 20 in New York and Los Angeles, with national release Jan. 7.

The soundtrack for the New Line film comes out on Reprise Dec. 7 and features eight songs written and performed by Mann, as well as her cover of the Three Dog Night hit "One" from the 1995 "For The Love Of Harry: Everybody Sings Nilsson" Harry Nilsson tribute album. Supertramp's hits "Goodbye Stranger" and "Logical Song" are also included, as are Gabrielle's "Dreams" and Jon Brion's title track.

"In this age where every film, TV show, and video game has a compilation song soundtrack, this is really a pure soundtrack, where all the music is in the film and is closely associated with the story," says Danny Bramson, Reprise Records' senior VP of soundtrack development and the "Magnolia" soundtrack's executive producer. "It's wonderful the way Paul incorporated Aimee's songs into his film. He's one of the rare filmmakers who truly loves music and instinctively knows how to integrate it—rather than force it in to use it as a marketing tool."

Seconding Bramson, Warner Bros. marketing VP Peter Rauh says,

"We're fortunate to have an artist-driven soundtrack project, which is uncommon in these days of strongly compiled soundtrack records. This gives the record a duality atypical of soundtrack marketing. It's almost a stand-alone as the newest Aimee Mann album, as well as the soundtrack to an incredibly powerful film."

The album cover, Rauh notes, identifies the contents as "songs by Aimee Mann." The story behind the soundtrack, he adds, is a large part of its marketing.

"It's brand-new material by a very well-regarded and established artist

**'Her music is so distinctive and lends itself to film'**

- NICOLE SANDLER -

that helped spur the director's thinking as he created his latest work," Rauh says. "We'll make sure we get the story out to press and radio, because it's a really interesting way for people to rethink Aimee's career."

Mann's trouble-plagued career is finally on an upswing with the overlapping arrival of a self-released solo album (see story, this page) and the soundtrack to "Magnolia."

"Early word is that it's the hot film for Christmas," notes Rauh, adding, "People feel Anderson's the hot director of the time."

Anderson became friends with Mann after her husband, Michael Penn, scored "Boogie Nights" and Anderson's first film, the 1997 gambling pic "Hard Eight."

"He heard the record I was work-

ing on and was really excited about some of the songs and started working on a screenplay. Then I would read some of the screenplay and play some music and fit it in thematically," says Mann. "There were a couple songs that were written that way, back and forth."

The songs "Save Me" and "You Do" were written expressly for the movie, Mann adds. According to Rauh, a rather unusual Anderson-directed videoclip for "Save Me" is being sent to radio and retail and other music industry VIPs.

"He created it simultaneously while filming the movie," says Rauh. "He would shoot scenes with the actors in character and then stop and replace them with Aimee and reshoot it as a piece of the video. So there will be a scene in the movie with Julianne Moore and the same scene in the video with Aimee singing, rather than just intercutting film footage into the video."

Warner Bros. is marketing "Magnolia" essentially as "an Aimee Mann record without a film," adds Rauh, though initial efforts will focus on the film's limited release in New York and Los Angeles. He says that New Line is "ecstatic about working the film" and will be "incredibly aggressive" in a national print ad campaign, which follows the notable trailer for the movie that ran in September during MTV's video awards show.

"It was very jarring to see a movie coming out in December being promoted at that event, and it generated incredible word-of-mouth," says Rauh.

Should the movie succeed, it could help Mann's solo disc as well as the soundtrack, notes Bob Douglas, divisional merchandising manager for music at amazon.com.

"How much exposure she gets depends on how big the movie is," he says. "I hope it's hugely successful, because she deserves the exposure and it would auger well for the solo release. Her [soundtrack] songs are vintage Aimee: instrumentally superb and with her keynote plaintive vocal. But her potential has never been tapped during the current wave of lesser women singer/songwriters, who have gone to gold and platinum sales while Aimee's put out great material that's been overlooked."

Here Douglas points to the "whole drama" of Mann's record company tribulations, which Nicole Sandler, music director of Los Angeles triple-A stations KACD and KBCD, echoes. "She's incredibly talented with a uniquely beautiful voice and has put out some magnificent albums," says Sandler. "But she's had a run of bad luck being with the wrong labels at the wrong times."

For the soundtrack to the upcoming indie black comedy "Road Kill," Sandler used a Mann song, "You Can Make A Killing," from her 1995 solo album, "I'm With Stupid."

"Her music is so distinctive and lends itself to film," Sandler says. "I'd love to see 'Magnolia' help propel her to a whole new level."

Mann isn't sure what her role will be in promoting the "Magnolia" soundtrack, other than doing interviews. But she has been performing "Deathly" and "You Do" at her ongoing concert appearances.

## With Her SuperEgo Label's Solo Set, Mann Does It Herself

NEW YORK—Like many artists burned by record company politics, critically acclaimed singer/songwriter Aimee Mann is doing it for herself with her latest album, "Bachelor No. 2," which will initially be made available only via the artist's Web site.

Observers note that attention for the album is likely to be bolstered by Mann's performance on the Reprise soundtrack to the film "Magnolia," which includes some of the same tracks featured on her solo album (see story, page 1).

The much-acclaimed singer/songwriter has seen her share of record company-related woes since striking out on a solo career following the demise of 'Til Tuesday, the late-'80s, Boston-based group she fronted, which is known for the hit "Voices Carry."

Her critically hailed solo debut album, "Whatever," came out in 1993 on Imago Records, which lost its distribution deal with BMG the next year. Her follow-up album, "I'm With Stupid," came out three years later on DGC/Geffen. That label also re-released "Whatever." According to SoundScan, "Whatever" has sold 130,000 units, while "I'm With Stupid" has sold 97,000. When DGC/Geffen was absorbed by Interscope earlier this year during the PolyGram/Universal merger, Mann, who was well into recording her third solo album project, was dropped.

But out of deep disappointment came hope, as the unsigned Mann, now living in Los Angeles, reaped a New York Times Magazine feature in July that detailed her clash with Interscope over the progress of "Bachelor No. 2" (Billboard, Sept. 25). Mann acquired the rights to the unreleased Geffen album and, is releasing it on her own SuperEgo Records label next month.

The 13-track "Bachelor No. 2" includes the song "Nothing Is Good Enough," an instrumental version of which appears on the soundtrack to "Magnolia." Three other soundtrack cuts—"Deathly," "Driving Sideways," and "You Do"—are also on her solo disc. Included, too, is "(The Fall Of The World's Own) Optimist," which Mann co-wrote with past collaborator Elvis Costello.

Material from "Bachelor No. 2" has previously surfaced on a limited seven-song "preview edition" EP, 2,500 copies of which were pressed and sold by Mann at her recent summer acoustic-tour gigs at \$10 a pop. But even then, in keeping with her bad luck, that

tour had unbelievably bad moments.

"It was 'The Tour Of The Almost Violent, Horrible Maiming Death,'" says Mann. "Four of us were driving through Michigan in our van at about 70 miles per hour, and a drunk driver going 100 rammied into us while trying to pass. We fishtailed and slid off the road and flipped over three times—but we played that night. Then the car we had to rent got hit by lightning the next day."

On the plus side, though, Mann discovered a major benefit of going it alone. "Half of the people who come to the shows will buy a record, which is shocking," says the Frank Riley-booked artist. "And I get to keep the money, even though it's not that many

[units sold]. So it's much more satisfying, and I don't mind so much the work of touring."

"Bachelor No. 2," she notes, isn't as electric guitar-based as "I'm With Stupid." "I was going for a vintage Dionne Warwick sound on [album tracks] 'Satellite' and 'Nothing's Good Enough,' but I didn't really hit the mark."

Mann, who is published by Aimee Mann Music (ASCAP), adds that there are songs on the album that deal with "the state of being single and not dating, or dating with the impossibility of ever really having a successful relationship," though she characterizes her current relationship with husband Michael Penn as "great."

"Deathly," deals with "having a crush on someone but knowing it's impossible to see it through under any situation—so it can't really get started."

According to Mann's manager, former 'Til Tuesday drummer Michael Hausman, "Bachelor No. 2" will be available initially through Mann's aimeemann.com Web site, with fulfillment via artistdirect.com. Musicblitz.com will handle marketing and promotion, he says, while myplay.com will offer a free download of the track "Momentum." Liquid Audio is involved in additional Internet promotion.

Hausman says traditional distribution is also in the works, and there will be direct sales to retailers as well.

Touring in December will include performances the first three Tuesdays at Los Angeles club Cafe Largo, where Mann has previously established residency. Tour stops next year will include New York in late January, perhaps in an off-Broadway theater location.

JIM BESSMAN



MANN

## U.S. PAYOLA INVESTIGATION EYES 80 PDS

(Continued from page 10)

Santiso and Gilberto Moreno are now assisting the Justice Department and the IRS in their investigation of radio station employees, according to Robinson. Agents have also subpoenaed payroll data from stations and bank account information for the dozens of PDs suspected of involvement, sources say.

While the case centers on Fonovisa and its station relationships, Robinson says other Latin labels are also under scrutiny.

"Our investigation is focusing on following Fonovisa's payments allegedly made to program directors, and in the course of that we're keeping our eyes open to any evidence that other record companies paid payola to these programmers," he says.

As part of its investigation, agents are examining Billboard's 1997 Hot Latin Tracks chart, sources say. It indicates Fonovisa artists typically accounted for a quarter of chart positions in the first half of the year; after the alleged bribes ceased, Fonovisa's chart presence was cut in half. At present, no artists are under investigation, say sources.

Earlier this year, one Latin music executive told Billboard that payola-related activities at Spanish radio stations have been waning lately (Billboard, July 24). "You can just look at the charts. There is less con-

trol by the labels at the top than there used to be," the executive said.

The Justice Department would not reveal whether a grand jury has been seated in the case, although sources indicate charges will likely be brought within the next few months.

Fonovisa Records, based in Van Nuys, Calif., approached the government in 1997 after it uncovered irregularities within its promotion department.

According to court documents obtained by Billboard, Fonovisa's illegal activities began in 1992, when the label allegedly reported \$1.5 million in promotional expenses that it did not incur. In 1996, a year after Santiso became president of Fonovisa, the label began writing checks totaling \$425,000 to a promotion entity that, in turn, cashed the checks and kicked back the money to Fonovisa, according to court documents.

The kickbacks were then used to "make 'payola' payments to program directors," according to the papers.

Federal law prohibits radio stations from taking money or other payments in exchange for playing a record without disclosing such an arrangement to listeners.

Several radio conglomerates have since begun exploring ways to test those boundaries, including selling identified pay-for-play songs.

## ROCK ACTS WEIGH COST/BENEFIT RATIO OF MUSIC VIDEOS

(Continued from page 5)

to promote their latest albums.

"There's definitely a trend where rock acts aren't making as many videos as they used to," says David Saslow, video promoter at Interscope/A&M/Geffen Records.

The reasons cited for the apparent falloff vary, but for many it boils down to an analysis of the cost/benefit ratio: The price tags for making



CALDERONE

such videos are going up, some acts and label executives say, while the odds of getting serious exposure from rock clips—particularly for baby bands—have gone down.

"I think it has a lot to do with the fact that rock artists don't have an entire [high-profile] national network devoted to them, the way R&B/hip-hop or country acts do," says Saslow.

Mark Weinstein, president of independent video promotion company R 'N R Freelance, agrees. "When you look at the number of rock videos that the labels are willing to make, compared to a few years ago, the genre is really hurting right now.

"Part of the reason is because MTV is playing more R&B, rap, and pop than they did a few years ago," Weinstein says. "MTV is playing less videos in general than they were 10 years ago. So it's gotten much harder for a rock video from a new act to get on MTV."

A Broadcast Data Systems tracking of MTV for the week ending Oct. 17 showed that seven of MTV's top 20 most-played videos for the week were from rock acts. Of those acts, at least two—Kid Rock and Limp Bizkit—are considered hybrid acts whose music combines rock and hip-hop.

Pearl Jam is perhaps the king of the rock-video abstainers. The Seattle band last appeared in its own music video in 1992's "Jeremy," which won numerous awards and received heavy rotation on MTV and other video outlets.

However, Pearl Jam publicly expressed discontent with the subsequent attention the band received because of the video. The band decided not to make music videoclips as a statement against video overexposure and the corporate machinery of the music business.

Pearl Jam made an exception to its music video boycott last year, when the band released a videoclip, "Do The Evolution." However, the video was an animation clip in which the band members did not appear.

For most other rock acts, the reason they choose not to make videos is less political and more financial. They say record companies have become less willing to invest in making rock videos due to the diminishing time allotted to showing videos on MTV and VH1.

The average cost for a video for a

band on the level of Dave Matthews Band or the Red Hot Chili Peppers ranges from \$300,000 to \$500,000. For lesser-known or new acts without a hit single, the average cost of a video is \$50,000 to \$100,000.

"There used to be a time when a new rock act would automatically get a video for their first single, but that's not an automatic thing anymore," says Interscope's Saslow. "Now record companies are waiting to see how the single does at radio, and if it reaches a certain level on the radio charts, that's when the video gets made."

He adds, "Now more than ever, I'm starting to see rock artists following their chart movements so they'll have some idea if they're going to have a chance to make a video or not. Even so, the band has to consider if it's worth it to make a video, if the costs are recoupable." (Most acts are responsible for paying back video production costs out of their royalties.)

Some acts, such as Creed, choose not to make videos simply because they don't want to become overexposed on TV.

Creed's singles have consistently hit the top three of the Mainstream Rock Tracks chart since the release of the band's 1997 debut album, "My Own Prison." That album, on Wind-Up, spawned four hit singles—"One," "Torn," the title track, and "What's This Life For"—but the band decided to make videos for only the latter two songs.

Creed lead singer Scott Stapp says, "If the people at our record label [Wind-Up] had their way, they'd be having us make as many videos as possible. But we got in a band to write songs and play music, not to be all over TV. We felt very awkward making our first couple of videos, and there was a point when we didn't want to make videos anymore. We're not an image-conscious band."

Creed did make a video for "Higher," the first single from the band's current album, "Human Clay." The video received more exposure on MTV and VH1 than did Creed's previous videos, and the "Higher" clip was released to video outlets prior to the release of "Human Clay." The album subsequently debuted at No. 1 on The Billboard 200; it was the first time Creed had achieved this milestone.

### NEW ACTS ARE ABSENT

Nowhere is the trend of music video abstinence more noticeable than with new and developing rock acts. Even if the band's single makes it on the radio charts, it's become increasingly common that there won't necessarily be a video for the song.

Acts whose singles have reached the top 40 of the rock radio charts in the last several months but who didn't make videos for the songs include Oleander, Drain sht, Loudmouth, New American Shame, and Splendor.

For many new rock acts entering the marketplace, a video is never made for the band's first single.

Such was the case with Aware/Columbia Records band Train. The group's self-titled debut album was released in February 1998, but the first single, "Free," didn't chart until later that year. Although "Free" reached No. 12 on the Mainstream

*'Sometimes the band has to choose whether they use the money for a video or tour support'*

— PATRICK MONAHAN —

Rock Tracks chart in the Feb. 13 issue, there was never a video made for the song.

Says Columbia Records senior director of marketing Greg Linn, "There wasn't a video for 'Free' because we wanted Train to have a video for a track that would have the greatest opportunity for exposure. We really weren't sure if it was worth the investment."

Train lead singer Patrick Monahan says, "Videos are extremely important to us because when you're a new artist, people have to match a face to the music. But a record company has a pool of money set aside for marketing and promotional support, and there's only a certain amount of that money that the band will get to make a video.

"Sometimes the band has to choose whether they use the money for a video or tour support," he says.

It's difficult to know whether Train's record sales would have increased at a faster rate if there had been a video for "Free." But the impact from making a video for Train's next single, "Meet Virginia," is evident: VH1 chose the "Meet Virginia" video to be part of its Inside Track promotion, which spotlights artists that VH1 considers to be on the rise.

The "Meet Virginia" video was added to MTV's playlist, as well as other playlists of numerous TV and video outlets. With radio airplay and

*'It doesn't make sense to make a video for a song if it's not charting and may not see the light of day on MTV'*

— MARY ELLEN MASON —

touring also playing important roles, the song became a top 40 hit on The Billboard Hot 100.

Before the video, Train's album had been holding steady on the Heatseekers chart for months. After the video, the album graduated from that chart and rocketed into the upper half of The Billboard 200 (Billboard, Oct. 30).

"We're thrilled at how it worked out with the 'Meet Virginia' video," says Columbia's Linn. "In order to make a video happen, the opportunities for the video have to be at a premium."

### PICKING THE HITS

Although MTV Networks launched an all-rock channel last year called MTV "X" as part of a digital-cable package, MTV "X" has yet to develop a significant presence on TV. MTV Networks estimates that MTV "X" is available in only a few thousand U.S. households, compared to more than 70 million for MTV.

MTV, VH1, and the Box are the largest national music networks for rock, with VH1's U.S. household reach at over 60 million and the Box at approximately 24 million, according to the respective networks.

Among the rock acts that MTV has recently embraced are Limp Bizkit, Kid Rock, and Blink 182. The channel frequently chooses rock videos for Buzzworthy rotation. Recent examples are Buckcherry's "Lit Up" and Static-X's "Push It." MTV's long-running "120 Minutes" weekly series is also a showcase for rock acts.

MTV senior VP of music Tom Calderone says the network has an approach to choosing new or developing acts to support. "We try to pick artists who we're excited about, but there's no science to it. A lot of it is based on the music and gut instinct. It's a risk to take a chance on any new artist, but our goal is to develop new music stars beyond the first single."

MTV may be sometimes be criticized for not playing enough rock, but Calderone says, "MTV's musical diversity is something we're really proud of."

MTV sister channel VH1 usually champions rock artists with a more pop-oriented sound, such as Eagle-Eye Cherry, Shawn Mullins, Tal Bachman, and Sixpence None The Richer. Earlier this year, VH1 also debuted the late-night hard rock/heavy metal series "Rock Show," a programming mix of older clips and current videos that airs Mondays through Fridays.

VH1 executive VP of talent and music programming Wayne Isaak says, "Like talent scouts, we consider all the criteria in choosing a new artist to play, especially for Inside Track. We consider the music, the artist's look, and potential longevity."

Meanwhile, the Box's rock support tends to lean to the heavier side of the genre. (In 1997 The Box launched on digital cable a modern rock spinoff channel called Box Edge. However, The Box declines to reveal distribution numbers for the spinoff channel.) The Box senior VP of programming Peter Cohen cites Staind, Static-X, and System Of A Down as recent examples of rock acts that received early national TV exposure on the Box.

Cohen says, "For a new artist, we have to like the video and the music. We rely on understanding our audience and what their preferences are, we have a dialogue with the record companies, and we trust our instincts."

Many in the music industry believe that the chances of a rock video getting made are still largely dependent on MTV, which is generally considered the most influential music video network for breaking rock acts.

Saslow says, "VH1 is starting to

play more rock acts, but MTV is still the channel everyone wants to be on. If you get artists on MTV, they have the ability to increase their sales to a new level."

Mary Ellen Mason, Atlantic Records director of video production, notes, "It's generally true that it's harder for a new rock act to get on MTV. MTV is such a reflection of



SASLOW

radio. Sometimes a new act can be launched through a video, but that's the exception. It doesn't make sense to make a video for a song if it's not charting and may not see the light of day on MTV."

As for the impact local music video shows may have on an artist's career, Saslow notes, "There's an inherent value in the local shows in that they will play almost anything from underground stuff to superstar acts. With MTV, you can usually see a pattern of increasing sales once they start playing the video. Tracking the effect of local shows is much harder."

### VIDEOS SOMETIMES KEY

Despite the reluctance of some rock acts and record labels to invest in making videos, there are some artists who believe that making videos—and having MTV play those videos—is essential to taking a band to a higher commercial level.

One band that has enjoyed the support of MTV is Rage Against The Machine, which has consistently made videos for its singles. The band's guitarist, Tom Morello, says emphatically, "I defy someone to name a band that's come along recently and sold over 1 million records without a video on MTV. MTV is where young rock fans go to listen to and watch their music."

The Red Hot Chili Peppers is another band that has embraced music videos to its benefit, even before the band reached platinum sales.

"I love music videos," says lead singer Anthony Kiedis. "It's a great medium, and making videos has always been a collaboration with my band and the director."

Of course, multi-platinum, established bands like the Red Hot Chili Peppers and Rage Against The Machine have the clout to get high-quality videos regularly played on influential outlets like MTV.

For newer rock acts struggling for a breakthrough, making a music video as a way to gain exposure has increasingly become a closed door, they say, either through choice or circumstance. Will this trend change in the near future?

Answers Saslow, "Only if we start seeing more national outlets for rock videos. Or if MTV starts to play more rock."

## RETAILERS SEEK LEVEL PLAYING FIELD WITH NET SELLERS

(Continued from page 5)

digitally with exclusive value-added material—will be in violation. Albums in violation are subject to penalties, including higher initial shelf prices and a prohibition from in-store positioning.

Moreover, if a manufacturer still wants to advertise such an album in a Newbury program, it will have to pay double the going rate.

The prior day, Columbia, S.C.-based Manifest Discs & Tapes put out a press release for 29 independent merchants with a combined total of 65 stores, saying that each of the merchants had adopted its own level-playing-field policy.

The Manifest policy states that if an album is available as a download or in a hard-goods format online before it is made available to the seven-unit chain, it will be excluded from the chain's positioning programs, in-store play, listening stations, advertising, point-of-purchase displays, and promotional pricing.

Carl Singmaster, president of Manifest, complains that if albums are available two weeks early on the Internet, "then you are driving customers to online and teaching them that stores are not cool and [are] passé. That is foolhardy, because no matter what they do for the Internet, the bulk of sales will come from retail

for the foreseeable future."

Singmaster says that the Manifest policy is not designed to penalize albums or hurt any artists but to create a dialogue with the labels.

Other merchants listed in the Manifest press release have their own policies, says Singmaster.

For instance, Alayna Hill, co-owner of the two-unit, Rochester, N.Y.-based Record Archive, says that she doesn't mind if the online sector gets an album two weeks before street date, as long as the Record Archive online store gets a chance to participate. "I wasn't asked to participate in the Bowie download until I complained," she says. "Whoever is brainstorming these comprehensive marketing campaigns, you have to offer it to everyone."

Similarly, Paul Epstein, co-owner of Twist & Shout Records in Denver, has adopted a level-playing-field policy but says he is in a quandary over whether to penalize albums that are available on his own online site prior to being available in his brick-and-mortar store.

Chuck Adams, executive VP of the 80-unit, Nashville-based Central South chain, says he has not adopted any level-playing-field policy and would rather have a dialogue with labels on the issue first. But even so,

he says he is bewildered by labels' allowing albums to be sold online prior to brick-and-mortar street date—which they so staunchly police.

Mike Dreese, CEO of the 19-store Newbury chain, says that when one considers the labels' actions with regard to different street dates for online and brick-and-mortar, "you have to wonder how confused they want the customer to be." With the value-added tracks, he adds, they are teaching the customer that they "have to be careful where they shop, because they may only get a truncated version" of an album.

Executives at Virgin and EMI Music (which released the Bowie album) were unavailable for comment.

Kristin Lieb, VP of business development at Atomic Pop, says the company has done everything it can to reach out to retailers. She notes that Atomic Pop's most recent releases, albums by Ice-T and the Gas Giants, had the same street dates online and offline.

Additionally, the company has built a business-to-business site that provides merchants with "everything you need to build a page" for your online store, she says.

# newsline...

**THE WHITE** House says President Clinton is considering a veto of pending legislation that would outlaw cyber-squatters from appropriating U.S. trademarks, service marks, and even the names of celebrities, saying such policing would be best handled by an international body because of the Internet's global reach. "We have concerns about the legislation," said White House spokesman Joe Lockhart at an Oct. 27 press briefing. "We think that there is a better way to do this. There is an organization called the Internet Corporation for Assigned Names and Numbers who are going through a process, doing it on a global scale." The veto threat follows the passage Oct. 26 of the House version of the cyber-squat bill, the Trademark Cyber-Piracy Prevention Act, H.R. 3028. That bill allows owners to sue a person "who, in bad faith, registers, traffics in, or uses a domain name that is identical or confusingly similar to" the protected marks (Billboard, Oct. 23). The House bill, unlike a Senate counterpart passed in August, also includes language to protect the names of individuals if a name "rises to the level of a service mark." It dodged questions about the constitutionality of such a provision by leaving it up to courts to decide whether a particular name is famous enough to stand as a service mark. Both bills have been sent to a joint Senate and House conference committee to be forged into a final version this month. Insiders believe the "famous name" provision will be included in the final bill.

BILL HOLLAND

**JUPITER COMMUNICATIONS**, a provider of research on Internet commerce, reports a net profit of \$788,000 for the third quarter, compared with a profit of \$24,000 in the same period a year ago. Revenue for the three months that ended Sept. 30 rose 149% to \$12.7 million from \$5.1 million. The New York-based company says that revenue from conferences it sponsors, such as the Plug.in music event, increased 127% over the previous year. Shares rose \$3.875, or 10.7%, in Nasdaq trading and closed at \$39.875 on Nov. 4.



DON JEFFREY

**BERLIN-BASED** independent music production firm Jack White Productions (JWP) has launched a U.S. label, JWP/USA. Wally Roker, an industry veteran who has worked with Scepter, Warner Bros., and PolyGram, is CEO of JWP/USA and an owner in the venture, along with JWP chairman Jack White. Among the acts on JWP/USA, which is distributed by San Francisco-based City Hall Records, are dance/pop female artist Chris Moutas, urban pop group First Love, and alternative rock/pop group 7 Sins. The start-up is part of JWP's international expansion plans, funded by an initial public offering in September.

GAIL MITCHELL

**SONY/ATV** Music Publishing is in advanced negotiations to acquire the copyrights of Atlanta-based independent publisher the Bill Lowery Group. It had been understood over the past year that owner Bill Lowery was attempting to sell a minority interest in his 45-year-old company. At one time, BMG Music was considered to be a likely buyer because it represents the catalog internationally.

IRV LICHTMAN

**A DEAL WAS** finalized this week bringing Canadian rock band Serial Joe to the Epic label for the world outside of Canada. In that country, the group's first album, "Face Down," appears on the Aquarius label, a unit of Montreal-based the Donald K. Donald Group, a multitiered music company chaired by Donald Tarlton. The album has reportedly sold 75,000 copies since its release last July.

IRV LICHTMAN

**TRANS WORLD** Entertainment Corp. has formed an alliance with hip-hop Web site SOHH.com (SupportOnlineHipHop) to launch an Internet boutique called ShopOnlineHipHop. The music retailer says that visitors to its Web site (twec.com) will have access to the boutique, which will incorporate SOHH news, product selections and reviews, and other content. In exchange, Trans World will get exclusive positioning for the sale of music, video, and games on SOHH.com. The companies will split the revenue from product sales. The companies will also co-produce and co-promote hip-hop-related content for the online store, including live chats and streaming audio and video.



DON JEFFREY

**MICROSOFT** has selected MusicMatch as its preferred jukebox player and will support the company's 4.2 player upgrade under a new marketing alliance. Microsoft will include the player on a "Play Pack" CD-ROM shipping with Windows '98 Second Edition as part of the non-exclusive pact. The player, which utilizes the Windows Media Audio and MP3 formats, is only available on the CD-ROM, which also contains 14 songs from BMG Entertainment acts as well as four tracks from other labels; links to artist Web sites are included. Microsoft will make the player available for download on its two Web sites at the end of the year.

EILEEN FITZPATRICK

**JAMDOWN**, a U.K.-based management/publishing company, has set up shop in the U.S. The 13-year-old firm, based in Middlesex, England, has opened an office in Beverly Hills, Calif. Management clients include Inter-scope act Louchie Lou & Michie One, Icelandic singer Alda, Jamaican producer Jazzwad, and London dance collective Black Masses.

## WOMEN, MINORITIES GET INDUSTRY AID

(Continued from page 10)

siveness must be factors if the industry is to grow in the next century.

Fritts said there is "no other business that has voluntarily offered this amount of money," and he referred to critics of the industry's historically "old boy" network as "some cynics who said this day would never come."

The announcement follows NAB members' discussions in July 1998 with FCC chairman William Kennard about what could be done to foster minority ownership of television and radio stations.

In a prepared statement, Kennard reacted positively to the investment fund, saying, "All too often, women and minorities run into a glass ceiling when it comes to ownership and management opportunities in the broadcast industry. Last year, I challenged the broadcast industry to shatter these barriers. Today, the industry is taking a first critical step to meet that challenge."

Said Mays, "Today, the broadcast industry is following through on a promise."

Both CBS and Clear Channel are awaiting FCC approval of their pending mergers with Viacom and AMFM, respectively. Karmazin also applied the term "cynical" to questioners who asked if the recent move had anything to do with the companies' FCC evaluations. Viacom has proposed a purchase of CBS (Billboard, Sept. 18), and Clear Channel is proposing to buy AMFM Partners (Billboard, Oct. 16).

"I thought that cynical question would be the first asked," Karmazin said. "There's no relationship to any decision at the FCC," he added, and pointed out that the incubation of the investment fund idea preceded the deals. He also said that the CEOs of

competitor companies standing with him at the dais "couldn't care less" about the deal approvals.

Of the FCC's DAB announcement two days earlier, NAB's Wharton said that the trade group was generally pleased with the announcement, "but we have concerns about the mention of DAB compatibility with [projected] low-power FM stations and the mention of using Channel 6," a new spectrum relocated from the TV spectrum.

## EMI PARTNERS WITH PREVIEW

(Continued from page 10)

that marketplace."

While the music and computer software industries have a number of overlapping needs and desires when it comes to electronic distribution of goods, there are some unique aspects of the music industry that Preview had to address, Pluvineage says, including competing compression/decompression schemes, or codecs.

"In [computer] software, you don't have codecs, of course, or soft players like Winamp and Real," he says. "And then you also don't necessarily transfer the information, the bits, to a playback device like you do in music."

According to Pluvineage, Preview's technology is designed to support multiple codecs, players, and hardware devices, although he declines to comment on which are already on board. "We want to enable other people to leverage our capabilities without giving up certain things they feel strongly about," Pluvineage says.

In July, EMI selected Liquid Audio to encode its library for digital delivery. That pact remains in force, Silver

Leading DAB proponent USA Digital Radio responded to the FCC announcement with glee in a prepared statement. "We are extremely pleased that the commission crossed this historic milestone toward making digital audio broadcasting a reality for listeners in the United States," said Robert Struble, president/CEO.

He added that the company is "looking forward" to submitting results of its own laboratory and field tests in the middle of December.

says, as do previous alliances EMI has struck with companies including Digital On-Demand and musicmaker.com, in which it also owns a stake.

"In the current market conditions, this is our preferred solution, but they're not the only solution," Silver says. "There are too many players and too many options, and no one knows yet where this thing is going to go, so it's too early for anyone to put all their eggs in one basket."

Pluvineage declines to detail Preview's business relationship with EMI, but says that, in general, the company licenses its technology in a number of ways: to publishers that want to sell direct; to service providers that aim to provide turnkey solutions to those publishers; and to distributors and resellers (retailers).

Each pays what Pluvineage describes as a "modest annual license fee" for the server component as well as a transaction fee for each of the goods sold on the system.

EMI is expected to announce additional pieces in its digital-distribution strategy in the coming weeks.

## R.E.M. SCORES ANDY KAUFMAN FILM

(Continued from page 15)

everything else concerning the heavily promoted film and soundtrack, with only the quote changing to announce "my soundtrack," "my advance CD," "my poster," "my T-shirt," and "my marketing plan."

"Our efforts are to rekindle a spark for the 'Man On The Moon,' but we're aggressively working to make an association with 'The Great Beyond,'" says Nan of Kaufman, whose untimely death in 1984 from cancer at age 35 was considered by many to be just another hoax, as his best friend and collaborator Bob Zmuda recounts in his recently published biography, "Andy Kaufman Revealed!"

Nan says that Warner Bros. has sent out movie trailers and Kaufman video programs to accounts and will participate in college movie screening programs in close conjunction with the studio. Joint-

ly promoting the film and soundtrack, R.E.M. is set to appear on "Late Show With David Letterman" on Dec. 13 during a week-long "Man On The Moon" focus also featuring Carrey, Love, and DeVito. The group also appears on the Dec. 11 edition of "Saturday Night Live," which will be hosted by Carrey.

"The Great Beyond" shipped to alternative rock, triple-A, and modern rock formats on Oct. 26; a video debuts Tuesday (9), on MTV, following a "Making Of The Video" feature. Also upcoming is a national radio contest, with winners flying to the movie's premiere in Los Angeles.

One of Kaufman's strangest turns was his stint wrestling women, and Nan says that strategizing is under way to incorporate some sort of wrestling element

into the promotion. Playing off another unforgettable Kaufman goof, the label will give out free milk and cookies to everyone who comes into select retail stores on the day of the soundtrack's release.

"We certainly expect to benefit from all the publicity and hype surrounding the movie," says Bob Bell, senior rock buyer for the Warehouse chain. "Like a lot of people of my generation, I'm a big Andy Kaufman fan. I think there

will be a great deal of curiosity about the movie, and it sounds like everything's in place for the soundtrack to be successful. R.E.M.'s music is the perfect match for the Andy Kaufman story."

## SAVAGE GARDEN GROWS BACK

(Continued from page 15)

enlisted producer Walter Afanasieff, famed for his work with Ricky Martin, Celine Dion, and Mariah Carey. Hayes, who is the act's lyricist and singer, transplanted himself from his home in Australia to New York in 1998 for a year of intensive writing.

"I was intent on making a record that could be a soundtrack not just to my life but to everybody's lives," he says. "I experienced very real things where I had to make new friends, to miss my family, to carry six bags of groceries from the corner market to my apartment without a car or a trolley—just the normal day-to-day struggle of being in a new place."

Hayes believes the result of such an exercise is an album with deeper themes than the act's first set. Many of the songs deal with loss and emptiness but "hopeful sadness," he notes. "These songs look beyond the darkness," he says.

Once Hayes and Jones wrote a batch of songs, they headed to San Francisco to lay down tracks with Afanasieff. It was a collaboration that Hayes says "allowed us to widen our horizons, in terms of sound." The result is a collection that seamlessly merges elements of rock ("Chained To You"), techno ("Gunning Down Romance"), uptempo pop ("The Best Thing"), and power balladry ("Two Beds And A Coffee Machine").

"Creatively, this is an act that exists head and shoulders above the rest," says Josh Ziemann, VP of prod-

uct marketing at Columbia. "Not only can they consistently have hit songs, they write them. This is an act with a long career ahead."

The recording of the album was documented on the act's Internet site ([www.savagegarden.com](http://www.savagegarden.com)), with Hayes and Jones providing weekly diary entries and studio photos over the course of four months.

On Sept. 27, an acoustic, non-album mix of "I Knew I Loved You" was offered as a timed-out download on Microsoft's MSN WindowsMedia.com. The site also offered the track's videoclip, directed by Kevin Bray. The clip, which is getting active play on both MTV and VH1, features

actress Kirsten Dunst.

Beyond the Internet, the marketing of "Affirmation" includes an 11-city "album playback" tour, in which Hayes and Jones premiere the album for 50-100 fans in intimate settings like recording studios and cafes. The audiences for the events—which began Nov. 1—were largely chosen via radio contests.

The coming weeks will also bring two performances by the act in New York, hosted by WHTZ and WPLJ, respectively. It will also make several high-profile television appearances, including "The Rosie O'Donnell Show" on Tuesday (9) and "The View" on Friday (12).

## KEEPING SCORE

(Continued from page 38)

held 'Iberia' as the greatest piano literature of the 20th century, next to the works of Debussy," he says (going on to recommend the Claudio Arrau recording in the Philips series). "It is an extremely beautiful, extremely difficult work and one that I've been playing since I was 10. I hope to one day play it well enough to record."

**IN PRINT:** Daniel Barenboim's ties with Arthur Rubinstein were close, his relationship with the legendary pianist starting as a starstruck young fan and family friend in late-'40s Buenos Aires. Citing Rubinstein's influence as "strong, both on a practical and musical level," Barenboim had formative encounters

with Rubinstein as a prodigious piano protégé in Paris and Israel, before finally conducting the elder artist in one of his last recording projects, a Beethoven concerto cycle with the London Philharmonic in 1975. Along with master producer Max Wilcox and others, Barenboim is one of several former colleagues to offer his reminiscences in the gorgeous hardbound book accompanying RCA's deluxe 94-CD boxed set devoted to Rubinstein (Keeping Score, Billboard, Sept. 11).

Not as personal as the "Rubinstein Collection" tome but also less specifically tied to its boxed set is the 247-page hardbound book that accompanies Teldec's beautifully presented 153-disc "Bach 2000" edition. Published by Teldec Hamburg with J.B. Metzler Verlag of Stuttgart, "Twenty-Four Variations On Johann Sebastian Bach" by Wolfgang Sandberger is a handsome, interesting gloss on things Bach, with an astute introduction from conductor Nikolaus Harnoncourt, whose performances with both baton and bow feature prominently in the set. A limited number of promo copies of "Twenty-Four Variations" are available, although there are no plans to publish the book separately, at least in the U.S. It seems a shame not to maximize such texts (the book that came with Deutsche Grammophon's "Complete Beethoven" being another). You certainly couldn't design a more persuasive selling tool for a major boxed set than these well-wrought books.

Another stand-alone classical book/music combo comes from renowned music scholar Joseph Kerman, professor emeritus of the University of California, Berkeley. He has collected his 1997-98 Harvard Charles Eliot Norton Lectures into "Concerto Conversations," just published by Harvard University Press (\$24.95, 174 pages). The book comes with a CD featuring exemplary performances from the likes of pianist Martha Argerich, fortepiano scholar Robert Levin, and Belgian violinist great Arthur Grumiaux, all licensed from the Universal Classics catalog.



by Silvio Pietroluongo

**DECADE OF DION:** Celine Dion, who first hit The Billboard Hot 100 in December 1990 with "Where Does My Heart Beat Now," caps off a successful decade with the Hot Shot Debut this issue. Coming in at No. 74 is "That's The Way It Is" (550 Music/ERG), Dion's 17th Hot 100 single. During the past 10 years, Dion has had four No. 1 songs and nine top 10 hits. Her longest running No. 1 singles were "Because You Loved Me" (550 Music/Epic) from 1996 and her duet with R. Kelly from earlier this year, "I'm Your Angel" (Arista), both of which spent four weeks at the top of the chart. However, the song that Dion will arguably be most associated with thus far is "My Heart Will Go On," the theme song from "Titanic." "Heart" peaked at No. 1 for two weeks in February 1998 but would have stayed on top longer if the retail single had not been limited.

"That's The Way" already ranks top 10 at 21 adult contemporary radio stations and is the most added record at that format this issue. "Way" is one of seven new songs on Dion's album "All The Way . . . A Decade Of Songs," which will hit retail Nov. 16. The set also includes nine of her greatest hits.

**TOP 10 FOCUS:** Continuing airplay growth widens the lead at No. 1 for "Smooth" (Arista) by Santana Featuring Rob Thomas. For the first time in its chart run of 16 weeks, "Smooth" earns the Greatest Gainer/Airplay designation with an audience gain of seven million, which also moves the title to No. 1 on the Hot 100 Airplay chart.

Brian McKnight's "Back At One" (Motown) climbs from 8-6 on the Hot 100 with an increase of 6.5 million listeners. This move pushes Marc Anthony's "I Need To Know" (Columbia) down 6-7, although it increases in points and maintains its bullet.

Britney Spears leaps 14-10 with "(You Drive Me) Crazy" (Jive), her second top 10 single off the "... Baby One More Time" album. The title track peaked at No. 1 in January, and the follow-up "Sometimes" reached No. 21 in July.

**STEADY SIMPSON:** With recent weekly singles sales totals declining, there has been only one top 10 title on the Hot 100 Singles Sales chart to post gains in each of the last two issues. Last issue, Jessica Simpson's "I Wanna Love You Forever" (Columbia) held at No. 10 with an increase of 4,000 units. This issue, "Forever" ups its total by 10,000 units, moving 10-5 on the sales chart and 25-15 on the Hot 100 while earning the Greatest Gainer/Sales title. "Forever" also makes its debut on the Hot 100 Airplay chart at No. 73 with a gain of 3.5 million listeners.

**DON'T BE MISLED:** A press release touting the first-ever appearance on the Billboard charts for a single commercially available only via download is erroneous in its tone. The single in question, "Something . . . (For The DJs)" by Chris Cox & DJ Irene ([takeoutmusic.com](http://takeoutmusic.com)) debuts on the Hot Dance Music/Club Play chart this issue at No. 42. The Club Play chart ranks songs based on their popularity as they are played in dance clubs. "Something" was serviced to the DJs on our panel as a vinyl promo single and has charted solely due to the play of that promo copy in clubs, not because of the amount of times that song was downloaded.

## EMI Buys Hit & Run Stake

U.K. Publisher Has Collins, Genesis Songs

NEW YORK—Its acquisition of a 51% stake in London-based Hit & Run Music Publishing is the second move on the indie publishing field for EMI Music Publishing, which acquired the U.S. catalog of Windswept Music three months ago.

"This all fits in with our long-term strategic plan to acquire music that has survived its original creation," says Martin Ban-dier, chairman/CEO of EMI Music Music Publishing.

Hit & Run Music Publishing administers a catalog largely composed of copyrights by Genesis and Phil Collins, as well as works by Kula Shaker, Right Said Fred, and Julian Lennon. For its majority stake, EMI Music says it has paid 11.5 million pounds (\$18.9 million), including the assumption of debt (**Billboard Bulletin**, Nov. 3).

Hit & Run's founders, chairman Tony Smith and Jon Crawley, who operates the 12-year-old company

on a day-to-day basis, will continue in their respective roles. Others keeping their responsibilities are Michelle De Vries, head of A&R in the U.K.; Donna Slack, manager of film and advertising; and Suzan Koc, head of A&R for the U.S.

Not affected by the deal are Hit & Run Productions and the Hit & Run management company, which represents Collins, Genesis, and Mike + the Mechanics.

Bandier tells Billboard that EMI can acquire the rest of the company "down the road." Among Hit & Run's top-selling song rights are Phil Collins' solo hits "Another Day In Paradise," "One More Night," and "In The Air Tonight." Genesis' hits include "I Can't Dance" and "Invisible Touch."

In late July, EMI Music acquired the U.S. catalog of Windswept Music, which contains many seminal rock'n'roll songs of the '50s and '60s, for \$200 million (Billboard, Aug. 7). IRV LICHMAN

# 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



NOVEMBER 13, 1999

| THIS WEEK              | LAST WEEK  | 2 WKS AGO | WKS ON CHART | ARTIST  | TITLE  | PEAK POSITION |
|------------------------|------------|-----------|--------------|---|--|---------------|
| 1                      | 1          | 1         | 20           | <b>SANTANA</b> ▲ <sup>3</sup> ARISTA 19080 (11.98/17.98) 3 weeks at No. 1                                       | <b>Supernatural</b>  | 1             |
| <b>Hot Shot Debut</b>  |            |           |              |   |  |               |
| 2                      | <b>NEW</b> |           | 1            | <b>MASTER P</b> NO LIMIT 50092/PRIORITY (11.98/17.98)   | <b>Only God Can Judge Me</b>                                   | 2             |
| 3                      | 4          | 4         | 10           | <b>LOU BEGA</b> ▲ RCA 67887 (10.98/16.98)   | <b>A Little Bit of Mambo</b>                                   | 3             |
| 4                      | 2          | 3         | 24           | <b>BACKSTREET BOYS</b> ▲ <sup>8</sup> JIVE 41672 (11.98/17.98)  | <b>Millennium</b>  | 1             |
| 5                      | 5          | 5         | 42           | <b>BRITNEY SPEARS</b> ▲ <sup>8</sup> JIVE 41651 (11.98/17.98)   | <b>...Baby One More Time</b>                                   | 1             |
| 6                      | <b>NEW</b> |           | 1            | <b>STONE TEMPLE PILOTS</b> ATLANTIC 83255/AG (10.98/16.98)  | <b>No. 4</b>   | 6             |
| 7                      | 3          | 2         | 5            | <b>CREED</b> WIND-UP 13053* (11.98/17.98)   | <b>Human Clay</b>  | 1             |
| 8                      | <b>NEW</b> |           | 1            | <b>LEANN RIMES</b> CURB 77947 (10.98/17.98)   | <b>Leann Rimes</b>   | 8             |
| 9                      | <b>NEW</b> |           | 1            | <b>ALAN JACKSON</b> ARISTA NASHVILLE 18892 (10.98/17.98)  | <b>Under the Influence</b>                                     | 9             |
| 10                     | 6          | 8         | 19           | <b>LIMP BIZKIT</b> ▲ <sup>4</sup> FLIP 490335*/INTERSCOPE (11.98/17.98)   | <b>Significant Other</b>                                       | 1             |
| 11                     | <b>NEW</b> |           | 1            | <b>BUSH</b> TRAUMA 490483/INTERSCOPE (11.98/17.98)  | <b>The Science of Things</b>                                   | 11            |
| 12                     | 7          | 7         | 44           | <b>KID ROCK</b> ▲ <sup>4</sup> LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS   | <b>Devil Without a Cause</b>                                   | 5             |
| 13                     | 8          | 6         | 10           | <b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 67690 (10.98/16.98)  | <b>Christina Aguilera</b>                                      | 1             |
| 14                     | 9          | 13        | 52           | <b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)  | <b>400 Degreez</b>   | 9             |
| 15                     | 10         | 12        | 6            | <b>BRIAN MCKNIGHT</b> ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)   | <b>Back at One</b>   | 7             |
| <b>Greatest Gainer</b> |            |           |              |   |  |               |
| 16                     | 21         | 30        | 3            | <b>SOUNDTRACK</b> COLUMBIA 69924/CRG (11.98 EQ/17.98)   | <b>The Best Man</b>  | 16            |
| 17                     | 11         | 11        | 9            | <b>DIXIE CHICKS</b> ▲ <sup>2</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)                             | <b>Fly</b>   | 1             |
| 18                     | 14         | 19        | 22           | <b>BLINK-182</b> ▲ <sup>2</sup> MCA 111950 (11.98/17.98)  | <b>Enema of the State</b>                                      | 9             |
| 19                     | 12         | 14        | 7            | <b>EVE</b> ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)   | <b>Let There Be... Eve—Ruff Ryders' First Lady</b>             | 1             |
| 20                     | 15         | 10        | 5            | <b>METHOD MAN/REDMAN</b> DEF JAM 546609*/DJMG (11.98/18.98)   | <b>Blackout!</b>   | 3             |
| 21                     | 18         | 18        | 104          | <b>SHANIA TWAIN</b> ◆ <sup>13</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)                                    | <b>Come On Over</b>  | 2             |
| 22                     | 19         | 20        | 25           | <b>RICKY MARTIN</b> ▲ <sup>5</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)                                      | <b>Ricky Martin</b>  | 1             |
| 23                     | 13         | 17        | 5            | <b>MARC ANTHONY</b> ● COLUMBIA 69726*/CRG (11.98 EQ/17.98)  | <b>Marc Anthony</b>  | 8             |
| 24                     | 17         | 15        | 4            | <b>LIVE</b> RADIOACTIVE 111966/MCA (11.98/17.98)  | <b>The Distance to Here</b>                                    | 4             |
| 25                     | 16         | 16        | 5            | <b>GARTH BROOKS</b> CAPITOL 20051 (10.98/17.98)   | <b>In...The Life of Chris Gaines</b>                           | 2             |
| 26                     | <b>NEW</b> |           | 1            | <b>CROSBY, STILLS, NASH &amp; YOUNG</b> REPRISE 47436/WARNER BROS. (11.98/17.98)                                | <b>Looking Forward</b>   | 26            |
| 27                     | 22         | 28        | 21           | <b>SMASH MOUTH</b> ▲ <sup>2</sup> INTERSCOPE 490316 (11.98/17.98)   | <b>Astro Lounge</b>  | 6             |
| 28                     | 23         | 27        | 10           | <b>PUFF DADDY</b> ▲ BAD BOY 73033*/ARISTA (11.98/17.98)   | <b>Forever</b>   | 2             |
| 29                     | 20         | 23        | 3            | <b>ERIC CLAPTON</b> CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98) | <b>Eric Clapton</b>  | 20            |
| 30                     | 24         | 22        | 5            | <b>STING</b> A&M 490443/INTERSCOPE (11.98/17.98)  | <b>Brand New Day</b>   | 15            |
| 31                     | 30         | 32        | 14           | <b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)   | <b>The Writing's on the Wall</b>                               | 6             |
| 32                     | 35         | 34        | 11           | <b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)  | <b>Mary</b>  | 2             |
| 33                     | 37         | 39        | 26           | <b>TIM MCGRAW</b> ▲ CURB 77942 (10.98/17.98)  | <b>A Place in the Sun</b>                                      | 1             |
| 34                     | 31         | 29        | 21           | <b>RED HOT CHILI PEPPERS</b> ▲ <sup>2</sup> WARNER BROS. 47386* (10.98/17.98)                                   | <b>Californication</b>   | 3             |
| 35                     | 36         | 37        | 22           | <b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)   | <b>On the 6</b>  | 8             |
| 36                     | 33         | 36        | 53           | <b>98 DEGREES</b> ▲ <sup>3</sup> MOTOWN 530956/UNIVERSAL (11.98/17.98)  | <b>98 Degrees and Rising</b>                                   | 14            |
| 37                     | 26         | 26        | 6            | <b>BARBRA STREISAND</b> ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)   | <b>A Love Like Ours</b>  | 6             |
| 38                     | <b>NEW</b> |           | 1            | <b>ROB ZOMBIE</b> GEFEN 490349*/INTERSCOPE (11.98/17.98)  | <b>American Made Music to Strip By</b>                         | 38            |
| 39                     | 34         | 31        | 29           | <b>LIL' TROY</b> ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS  | <b>Sittin' Fat Down South</b>                                  | 20            |
| 40                     | 29         | 21        | 3            | <b>WARREN G</b> G-FUNK 73710*/RESTLESS (10.98/16.98)  | <b>I Want It All</b>   | 21            |
| 41                     | <b>NEW</b> |           | 1            | <b>CHICO DEBARGE</b> MOTOWN 153263/UNIVERSAL (11.98/17.98)  | <b>The Game</b>  | 41            |
| 42                     | 46         | 35        | 3            | <b>DONELL JONES</b> UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)  | <b>Where I Wanna Be</b>  | 35            |
| 43                     | 42         | 40        | 14           | <b>VARIOUS ARTISTS</b> ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)   | <b>Now 2</b>   | 3             |
| 44                     | 27         | 9         | 3            | <b>311</b> CAPRICORN 546645/DJMG (10.98/16.98)  | <b>Soundsystem</b>   | 9             |
| 45                     | 28         | —         | 2            | <b>98 DEGREES</b> UNIVERSAL 153918 (11.98/17.98)  | <b>This Christmas</b>  | 28            |
| 46                     | 38         | 24        | 4            | <b>MELISSA ETHERIDGE</b> ISLAND 546518*/DJMG (11.98/17.98)  | <b>Breakdown</b>   | 12            |
| 47                     | 25         | —         | 2            | <b>EURYTHMICS</b> ARISTA 14617 (11.98/17.98)  | <b>Peace</b>   | 25            |
| 48                     | 40         | 41        | 15           | <b>POWERMAN 5000</b> ● DREAMWORKS 450107/INTERSCOPE (10.98/16.98)   | <b>Tonight the Stars Revolt!</b>                               | 29            |
| 49                     | 32         | —         | 2            | <b>VARIOUS ARTISTS</b> HYBRID 63770/EPIC (19.98 EQ/24.98)   | <b>Woodstock 99</b>  | 32            |
| 50                     | <b>NEW</b> |           | 1            | <b>VARIOUS ARTISTS</b> SPARROW 51703 (19.98/19.98)  | <b>WOW-2000: The Year's 30 Top Christian Artists and Songs</b> | 50            |
| 51                     | 45         | 46        | 11           | <b>MOBB DEEP</b> ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)  | <b>Murda Muzik</b>   | 3             |
| 52                     | 49         | 44        | 36           | <b>TLC</b> ▲ <sup>4</sup> LAFACE 26055*/ARISTA (11.98/17.98)  | <b>Fanmail</b>   | 1             |
| 53                     | 39         | 25        | 3            | <b>MOS DEF</b> RAWKUS 50141*/PRIORITY (10.98/16.98)   | <b>Black on Both Sides</b>                                     | 25            |

| THIS WEEK                | LAST WEEK  | 2 WKS AGO | WKS ON CHART | ARTIST   | TITLE                                       | PEAK POSITION |
|--------------------------|------------|-----------|--------------|--|---|---------------|
| 54                       | 47         | 43        | 20           | <b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 19049 (11.98/17.98)                               | <b>Mirrorball</b>                           | 3             |
| 55                       | 55         | 53        | 10           | <b>LFO</b> ● ARISTA 14605 (10.98/16.98)  | <b>LFO</b>                                  | 21            |
| 56                       | 48         | 42        | 92           | <b>DIXIE CHICKS</b> ▲ <sup>8</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS         | <b>Wide Open Spaces</b>                     | 4             |
| 57                       | 66         | 59        | 77           | <b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)                                 |   | 5             |
| 58                       | 52         | 48        | 28           | <b>B.G.</b> ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)  | <b>Chopper City in the Ghetto</b>           | 9             |
| 59                       | 60         | 56        | 25           | <b>SNOOP DOGG</b> ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)                                     | <b>No Limit Top Dogg</b>                    | 2             |
| 60                       | 57         | 51        | 116          | <b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41589 (11.98/17.98)                                | <b>Backstreet Boys</b>                      | 4             |
| 61                       | 53         | 47        | 14           | <b>HOT BOYS</b> ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)                                    | <b>Guerrilla Warfare</b>                    | 5             |
| 62                       | 54         | 45        | 7            | <b>MARTINA MCBRIDE</b> ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)                               | <b>Emotion</b>                              | 19            |
| 63                       | 59         | 55        | 84           | <b>'N SYNC</b> ▲ <sup>2</sup> RCA 67613 (11.98/17.98)  | <b>'N Sync</b>                              | 2             |
| 64                       | 56         | 49        | 7            | <b>OL' DIRTY BASTARD</b> ELEKTRA 62414*/EEG (11.98/17.98)                                      | <b>N***A Please</b>                         | 10            |
| 65                       | <b>NEW</b> |           | 1            | <b>GENESIS</b> ATLANTIC 83244/AG (10.98/16.98)   | <b>Turn It On Again — The Hits</b>          | 65            |
| 66                       | 43         | 33        | 6            | <b>NINE INCH NAILS</b> ▲ NOTHING 490473*/INTERSCOPE (19.98/24.98)                              | <b>The Fragile</b>                          | 1             |
| 67                       | 41         | —         | 2            | <b>PHAROAEH MONCH</b> RAWKUS 50137*/PRIORITY (10.98/16.98)                                     | <b>Internal Affairs</b>                     | 41            |
| 68                       | 61         | 60        | 43           | <b>GODSMACK</b> ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS                                   | <b>Godsmack</b>                             | 22            |
| 69                       | 69         | 68        | 42           | <b>SUGAR RAY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83151*/AG (10.98/17.98)                          | <b>14:59</b>                                | 17            |
| 70                       | 64         | 62        | 22           | <b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/16.98)  | <b>Lonely Grill</b>                         | 28            |
| 71                       | 65         | 57        | 58           | <b>GOO GOO DOLLS</b> ▲ <sup>2</sup> WARNER BROS. 47058 (10.98/16.98)                           | <b>Dizzy Up the Girl</b>                    | 15            |
| 72                       | 62         | 61        | 109          | <b>CREED</b> ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) HS                                     | <b>My Own Prison</b>                        | 22            |
| 73                       | <b>NEW</b> |           | 1            | <b>DREAM THEATER</b> EASTWEST 62448/EEG (11.98/17.98)  | <b>Scenes from a Memory</b>                 | 73            |
| 74                       | 67         | 64        | 36           | <b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)                    | <b>The Slim Shady LP</b>                    | 2             |
| 75                       | 50         | —         | 2            | <b>AMY GRANT</b> A&M 490462/INTERSCOPE (11.98/17.98)   | <b>A Christmas to Remember</b>              | 50            |
| 76                       | 74         | 78        | 14           | <b>STAINED</b> FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS   | <b>Dysfunction</b>                          | 74            |
| 77                       | <b>NEW</b> |           | 1            | <b>KEVON EDMONDS</b> RCA 67704 (10.98/13.98)   | <b>24/7</b>                                 | 77            |
| 78                       | 72         | 72        | 50           | <b>WHITNEY HOUSTON</b> ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)                              | <b>My Love Is Your Love</b>                 | 13            |
| 79                       | 63         | 54        | 14           | <b>SOUNDTRACK</b> ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)  | <b>Runaway Bride</b>                        | 4             |
| 80                       | <b>NEW</b> |           | 1            | <b>INCUBUS</b> IMMORTAL 63652/EPIC (11.98 EQ/16.98)  | <b>Make Yourself</b>                        | 80            |
| 81                       | <b>NEW</b> |           | 1            | <b>A TRIBE CALLED QUEST</b> JIVE 41679* (11.98/17.98)  | <b>The Anthology</b>                        | 81            |
| 82                       | 77         | 70        | 18           | <b>VARIOUS ARTISTS</b> ● RAZOR & TIE 89024 (11.98/17.98)                                       | <b>Monster Ballads</b>                      | 27            |
| 83                       | 76         | 81        | 16           | <b>TRAIN</b> ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS                                    | <b>Train</b>                                | 76            |
| 84                       | <b>NEW</b> |           | 1            | <b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)   | <b>Smoke Rings in the Dark</b>              | 84            |
| 85                       | 44         | —         | 2            | <b>PRIMUS</b> INTERSCOPE 490414* (11.98/17.98)   | <b>Anti Pop</b>                             | 44            |
| 86                       | 51         | —         | 2            | <b>SOUNDTRACK</b> TVT SOUNDTRAX 8300/TVT (10.98/17.98)   | <b>Buffy the Vampire Slayer — The Album</b> | 51            |
| 87                       | 82         | 75        | 5            | <b>CLINT BLACK</b> RCA (NASHVILLE) 67823/RLG (10.98/16.98)                                     | <b>D'lectrified</b>                         | 75            |
| 88                       | 90         | 96        | 35           | <b>KENNY CHESNEY</b> ● BNA 67655/RLG (10.98/16.98)   | <b>Everywhere We Go</b>                     | 51            |
| 89                       | 68         | 38        | 4            | <b>INSPECTAH DECK</b> LOUD 1865* (10.98/16.98)   | <b>Uncontrolled Substance</b>               | 19            |
| 90                       | 80         | 76        | 33           | <b>GINUWINE</b> ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)                                       | <b>100% Ginuwine</b>                        | 5             |
| 91                       | <b>NEW</b> |           | 1            | <b>B*WITCHED</b> EPIC 63985 (11.98 EQ/17.98)   | <b>Awake and Breathe</b>                    | 91            |
| 92                       | 58         | —         | 2            | <b>U-GOD</b> WU-TANG 50086*/PRIORITY (10.98/16.98)   | <b>Golden Arms Redemption</b>               | 58            |
| 93                       | 86         | 82        | 51           | <b>CHER</b> ▲ <sup>3</sup> WARNER BROS. 47121 (10.98/17.98)                                    | <b>Believe</b>                              | 4             |
| <b>Heatseeker Impact</b> |            |           |              |  |   |               |
| 94                       | 108        | 113       | 5            | <b>ANGIE STONE</b> ARISTA 19092 (10.98/16.98) HS   | <b>Black Diamond</b>                        | 94            |
| 95                       | 83         | 80        | 27           | <b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)                          | <b>Ruff Ryders: Ryde or Die Vol. 1</b>      | 1             |
| 96                       | 70         | 52        | 3            | <b>KENNY WAYNE SHEPHERD BAND</b> GIANT/REPRISE 24729/WARNER BROS. (10.98/16.98)                | <b>Live On</b>                              | 52            |
| <b>Heatseeker Impact</b> |            |           |              |  |   |               |
| 97                       | 122        | 137       | 6            | <b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) HS  | <b>Ideal</b>                                | 97            |
| 98                       | <b>NEW</b> |           | 1            | <b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 42220 (11.98/15.98) | <b>Mountain Homecoming</b>                  | 98            |
| 99                       | 98         | 104       | 22           | <b>JA RULE</b> ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS                             | <b>Venni Vetti Vecci</b>                    | 3             |
| 100                      | 79         | 63        | 6            | <b>ADAM SANDLER</b> WARNER BROS. 47429 (11.98/17.98)   | <b>Stan and Judy's Kid</b>                  | 16            |
| 101                      | <b>NEW</b> |           | 1            | <b>IMX</b> MCA 112061 (11.98/17.98)  | <b>Introducing IMX</b>                      | 101           |
| 102                      | 81         | 65        | 6            | <b>CHRIS CORNELL</b> A&M 490412/INTERSCOPE (11.98/17.98)                                       | <b>Euphoria Morning</b>                     | 18            |
| 103                      | 101        | 77        | 20           | <b>STEVEN CURTIS CHAPMAN</b> SPARROW 51695 (11.98/16.98)                                       | <b>(Speechless)</b>                         | 31            |
| 104                      | 96         | 93        | 10           | <b>FILTER</b> REPRISE 47388/WARNER BROS. (10.98/16.98)   | <b>Title of Record</b>                      | 30            |
| 105                      | 75         | 66        | 6            | <b>TORI AMOS</b> ATLANTIC 83230/AG (19.98/24.98)   | <b>To Venus and Back</b>                    | 12            |
| 106                      | 88         | 73        | 6            | <b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)                                | <b>Tight Rope</b>                           | 31            |
| 107                      | 94         | 91        | 63           | <b>KORN</b> ▲ <sup>2</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)                               | <b>Follow the Leader</b>                    | 1             |
| 108                      | 84         | 71        | 7            | <b>THE BEATLES</b> ● APPLE 21481/CAPITOL (11.98/17.98)   | <b>Yellow Submarine Songtrack</b>           | 15            |

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

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| THIS WEEK             | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST  | TITLE   | PEAK POSITION |
|-----------------------|-----------|-----------|--------------|---|---|---------------|
| 109                   | 85        | 85        | 18           | KENNY G ● ARISTA 19085 (11.98/17.98)  | CLASSICS IN THE KEY OF G                              | 17            |
| 110                   | 73        | 58        | 4            | VARIOUS ARTISTS<br>RAP-A-LOT 50119/PRIORITY (1.9.98/24.98)  | J PRINCE PRESENTS R.N.D.S.                            | 58            |
| 111                   | 95        | 84        | 19           | K-CI & JOJO ▲ MCA 111937* (10.98/17.98)   | IT'S REAL   | 8             |
| 112                   | 99        | 94        | 33           | CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)  | VOICE OF AN ANGEL                                     | 28            |
| 113                   | 107       | 105       | 4            | POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)   | A CHRISTMAS STORY                                     | 52            |
| 114                   | 71        | 50        | 4            | PAUL MCCARTNEY MPL 22351/CAPITOL (10.98/17.98)  | RUN DEVIL RUN   | 27            |
| 115                   | 110       | 144       | 14           | BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)  | STAYING POWER   | 43            |
| 116                   | 104       | 112       | 46           | FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) [HS]   | YOU'VE COME A LONG WAY, BABY                          | 34            |
| 117                   | 92        | 90        | 50           | THE OFFSPRING ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98)  | AMERICANA   | 2             |
| 118                   | 91        | 86        | 20           | LEN ● WORK 69528/EPIC (11.98 EQ/16.98) [HS]   | YOU CAN'T STOP THE BUM RUSH                           | 46            |
| 119                   | 135       | 143       | 25           | SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) [HS]   | THE WHOLE SHEBANG                                     | 77            |
| 120                   | 78        | 67        | 5            | SOUNDTRACK JIVE 41692 (11.98/17.98)   | DRIVE ME CRAZY  | 44            |
| 121                   | 100       | 97        | 5            | GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)   | PLAINS  | 76            |
| 122                   | NEW       | 1         | 1            | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS<br>SPRING HOUSE 42221 (11.98/15.98)                              | I'LL MEET YOU ON THE MOUNTAIN                         | 122           |
| 123                   | NEW       | 1         | 1            | ALICE IN CHAINS COLUMBIA 69580/CRG (49.98 CD)   | MUSIC BANK  | 123           |
| 124                   | 103       | 87        | 32           | SILK ● ELEKTRA 62234/EEG (10.98/16.98)  | TONIGHT   | 21            |
| 125                   | 89        | 74        | 5            | INDIGO GIRLS EPIC 69914 (11.98 EQ/17.98)  | COME ON NOW SOCIAL                                    | 34            |
| 126                   | 97        | 83        | 12           | VARIOUS ARTISTS ● VIOLATOR/DEF JAM 55894*/[DJMG (10.98/16.98)]  | VIOLATOR THE ALBUM                                    | 8             |
| 127                   | 120       | 145       | 10           | STATIC-X WARNER BROS. 47271 (10.98/16.98) [HS]  | WISCONSIN DEATH TRIP                                  | 120           |
| 128                   | 87        | 69        | 9            | SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98)   | BLUE STREAK — THE ALBUM                               | 31            |
| 129                   | 105       | 98        | 31           | SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)  | THE MATRIX  | 7             |
| 130                   | 121       | 108       | 19           | MISSY "MISDEMEANOR" ELLIOTT THE GOLD MINE/EASTWEST 62232*/EEG (11.98/17.98)   | DA REAL WORLD   | 10            |
| 131                   | 111       | 102       | 24           | SOUNDTRACK ▲ WALT DISNEY 860645 (11.98/17.98)   | TARZAN  | 5             |
| <b>— PACESETTER —</b> |           |           |              |   |   |               |
| 132                   | 173       | 150       | 14           | MACY GRAY EPIC 69490* (11.98 EQ/16.98) [HS]   | ON HOW LIFE IS  | 97            |
| 133                   | 117       | 117       | 85           | JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)   | I'M ALRIGHT   | 61            |
| 134                   | 142       | 132       | 7            | SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) [HS]  | SYSTEM OF A DOWN                                      | 125           |
| 135                   | 132       | —         | 2            | CECE WINANS WELLSRING GOSPEL 51711/SPARROW (11.98/15.98)  | ALABASTER BOX   | 132           |
| 136                   | 129       | 115       | 57           | JAY-Z ▲ ROC-A-FELLA 558902*/[DJMG (11.98/17.98)]  | VOL. 2... HARD KNOCK LIFE                             | 1             |
| 137                   | 127       | 124       | 80           | FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790/WARN (10.98/16.98)  | FAITH   | 7             |
| 138                   | 106       | 100       | 5            | EVERYTHING BUT THE GIRL ATLANTIC 83214*/AG (10.98/16.98)  | TEMPERAMENTAL   | 65            |
| 139                   | 102       | 79        | 5            | LOST BOYZ UNIVERSAL 153268 (10.98/16.98)  | LB IV LIFE  | 32            |
| 140                   | 119       | 95        | 6            | TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)  | THE ALBUM   | 22            |
| 141                   | 109       | 107       | 26           | VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)   | MILLENNIUM HIP-HOP PARTY                              | 63            |
| 142                   | 116       | 122       | 18           | SOUNDTRACK ● KOCH 8901 (11.98/16.98)  | POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES | 90            |
| 143                   | 112       | 88        | 4            | VARIOUS ARTISTS HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)   | THICKER THAN WATER                                    | 64            |
| 144                   | 125       | 118       | 10           | VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)  | JOCK JAMS VOLUME 5                                    | 51            |
| 145                   | 114       | 103       | 36           | LIT ▲ RCA 67775 (10.98/16.98) [HS]  | A PLACE IN THE SUN                                    | 31            |
| 146                   | 126       | 121       | 62           | LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)  | THE MISEDUCATION OF LAURYN HILL                       | 1             |
| 147                   | 133       | 123       | 51           | 112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)   | ROOM 112  | 20            |
| 148                   | 115       | 109       | 18           | WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)  | RUNNING WITH SCISSORS                                 | 16            |
| 149                   | 147       | 161       | 15           | ROBBIE WILLIAMS CAPITOL 97726 (10.98/16.98)   | THE EGO HAS LANDED                                    | 63            |
| 150                   | 93        | —         | 2            | BIG BAD VOODOO DADDY COOLSVILLE 490387/INTERSCOPE (11.98/17.98)   | THIS BEAUTIFUL LIFE                                   | 93            |
| 151                   | 118       | 110       | 10           | SEVENDUST TVT 5820 (10.98/16.98)  | HOME  | 19            |
| 152                   | 123       | 101       | 10           | NOREAGA ● PENALTY 3097*/TOMMY BOY (11.98/17.98)   | MELVIN FLYNT — DA HUSTLER                             | 9             |
| 153                   | 131       | 106       | 20           | VARIOUS ARTISTS ● WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS<br>INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98) |   | 70            |
| 154                   | 140       | 138       | 76           | DMX ▲ RUFF RYDERS 558227*/[DJMG (11.98/17.98)]  | IT'S DARK AND HELL IS HOT                             | 1             |

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

|  |  |   |   |
|--|--|---|---|
| 112 147<br>2Pac 182<br>311 44<br>702 168<br>98 Degrees 36, 45<br>Christina Aguilera 13<br>Alice In Chains 123<br>Gary Allan 84<br>Tori Amos 105<br>Marc Anthony 23<br>Backstreet Boys 4, 60<br>The Beatles 108<br>Lou Bega 3<br>Eric Benet 171<br>B.G. 58<br>Big Bad Voodoo Daddy 150<br>Clint Black 87<br>Blaque 161<br>Mary J. Blige 32<br>Blink-182 18<br>Andrea Bocelli 156<br>David Bowie 165<br>Brooks & Dunn 106<br>Garth Brooks 25, 197<br>Buckcherry 178<br>Bush 11 | B*Witched 91<br>Mariah Carey 200<br>Case 184<br>Steven Curtis Chapman 103<br>Cher 93<br>Kenny Chesney 88<br>Charlotte Church 112<br>Eric Clapton 29<br>The Clash 193<br>Coal Chamber 198<br>Phil Collins 158<br>Chris Cornell 102<br>Creed 7, 72<br>Crosby, Stills, Nash & Young 26<br>Days Of The New 157<br>Chico DeBarge 41<br>Destiny's Child 31<br>Dixie Chicks 17, 56<br>DMX 154, 160<br>Dream Theater 73<br>Dru Hill 195<br>Kevon Edmonds 77<br>Missy "Misdemeanor" Elliott 130<br>Eminem 74<br>Melissa Etheridge 46<br>Eurythmics 47 | EVE 19<br>Everything But The Girl 138<br>Filter 104<br>Kenny G 109<br>Warren G 40<br>Bill & Gloria Gaither And Their Homecoming Friends 98, 122<br>Genesis 65<br>Ginuwine 90<br>Godsmack 68<br>Goo Goo Dolls 71<br>Amy Grant 75<br>Macy Gray 132<br>Ben Harper And The Innocent Criminals 199<br>Faith Hill 137<br>Lauryn Hill 146<br>Hot Boys 61<br>Whitney Houston 78<br>Ideal 97<br>Enrique Iglesias 192<br>iMx 101<br>Incubus 80<br>Indigo Girls 125<br>Inspectah Deck 89 | Alan Jackson 9<br>Jay-Z 136<br>Donell Jones 42<br>George Jones 187<br>Juvenile 14<br>Kane & Abel 189<br>K-Ci & JoJo 111<br>R. Kelly 185<br>Kid Rock 12<br>Korn 107<br>Lenny Kravitz 57<br>Len 118<br>LFO 55<br>Lil' Troy 39<br>Limp Bizkit 10<br>Lit 145<br>Live 24<br>Lonestar 70<br>Long Beach Dub Allstars 180<br>Jennifer Lopez 35<br>Lost Boyz 139<br>Mac 186<br>Ricky Martin 22<br>Master P 2<br>Dave Matthews Band 170<br>Dave Matthews/Tim Reynolds 172 |
|--|--|---|---|

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST   | TITLE   | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|---|---------------|
| 155       | 156       | 165       | 6            | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) [HS]             | WHO NEEDS PICTURES                                    | 155           |
| 156       | 139       | 134       | 31           | ANDREA BOCELLI ▲ POLYDOR 547222 (12.98/18.98)                      | SOGNO   | 4             |
| 157       | 124       | 114       | 9            | DAYS OF THE NEW OUTPOST 030037/INTERSCOPE (11.98/17.98)            | DAYS OF THE NEW                                       | 40            |
| 158       | 170       | 168       | 56           | PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)          | ...HITS   | 18            |
| 159       | 146       | 140       | 5            | SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) [HS]               | SKIN DEEP   | 127           |
| 160       | 145       | 153       | 45           | DMX ▲ RUFF RYDERS 538640*/[DJMG (11.98/17.98)]                     | FLESH OF MY FLESH BLOOD OF MY BLOOD                   | 1             |
| 161       | 168       | 170       | 22           | BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)           | BLAQUE  | 79            |
| 162       | 149       | 147       | 62           | ROB ZOMBIE ▲ GEFEN 425212*/INTERSCOPE (11.98/17.98)                | HELLBILLY DELUXE                                      | 5             |
| 163       | 128       | 125       | 7            | PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)                | GHETTY GREEN  | 52            |
| 164       | 187       | —         | 2            | ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98) [HS]           | HOW BIG'A BOY ARE YA? VOLUME 6                        | 164           |
| 165       | 113       | 89        | 4            | DAVID BOWIE VIRGIN 48157 (12.98/17.98)                             | HOURS...  | 47            |
| 166       | 186       | 176       | 7            | SOUNDTRACK ● MIRAMAX 67861/EPIC (11.98 EQ/17.98)                   | MUSIC OF THE HEART                                    | 51            |
| 167       | 137       | 120       | 20           | VARIOUS ARTISTS ● EPIC 63653 (11.98 EQ/17.98)                      | NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES    | 18            |
| 168       | 151       | 139       | 20           | 702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)                        | 702   | 34            |
| 169       | 150       | 158       | 18           | SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) [HS]                   | SLIPKNOT  | 112           |
| 170       | 148       | 133       | 79           | DAVE MATTHEWS BAND ▲ RCA 67660* (11.98/17.98)                      | BEFORE THESE CROWDED STREETS                          | 1             |
| 171       | 157       | 135       | 27           | ERIC BENET WARNER BROS. 47072 (10.98/16.98)                        | A DAY IN THE LIFE                                     | 25            |
| 172       | 141       | 129       | 41           | DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)        | LIVE AT LUTHER COLLEGE                                | 2             |
| 173       | 160       | 152       | 35           | GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)                 | ALWAYS NEVER THE SAME                                 | 6             |
| 174       | 153       | 155       | 35           | SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/16.98) [HS]         | SIXPENCE NONE THE RICHER                              | 89            |
| 175       | 152       | 130       | 20           | EDWIN MCCAIN LAVA/ATLANTIC 83197/AG (10.98/16.98)                  | MESSENGER   | 59            |
| 176       | 143       | 119       | 7            | LUIS MIGUEL WEA LATINA 29288 (10.98/16.98)                         | AMARTE ES UN PLACER                                   | 36            |
| 177       | 130       | 92        | 3            | YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)                     | AGAINST DA GRAIN                                      | 92            |
| 178       | 134       | 126       | 30           | BUCKCHERRY ● DREAMWORKS 450044/INTERSCOPE (10.98/16.98) [HS]       | BUCKCHERRY  | 74            |
| 179       | NEW       | 1         | 1            | VARIOUS ARTISTS RHINO 75923 (11.98/16.98)                          | MILLENNIUM '80S NEW WAVE PARTY                        | 179           |
| 180       | 144       | 116       | 5            | LONG BEACH DUB ALLSTARS DREAMWORKS 450213/INTERSCOPE (10.98/16.98) | RIGHT BACK  | 67            |
| 181       | 154       | 141       | 11           | VARIOUS ARTISTS UTV 564891/[DJMG (10.98/17.98)]                    | THE SOURCE HIP-HOP MUSIC AWARDS 1999 — THE ALBUM      | 53            |
| 182       | 171       | 167       | 49           | 2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)            | GREATEST HITS   | 3             |
| 183       | 161       | 127       | 6            | TYPE O NEGATIVE ROADRUNNER 8660 (10.98/16.98)                      | WORLD COMING DOWN                                     | 39            |
| 184       | 174       | 182       | 26           | CASE ● DEF SOUL 538871*/[DJMG (10.98/16.98)]                       | PERSONAL CONVERSATION                                 | 33            |
| 185       | 165       | 151       | 51           | R. KELLY ▲ JIVE 61625* (19.98/24.98)                               | R.  | 2             |
| 186       | 138       | 99        | 5            | MAC NO LIMIT 50109*/PRIORITY (10.98/16.98)                         | WORLD WAR III   | 44            |
| 187       | 192       | 179       | 19           | GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)                        | COLD HARD TRUTH                                       | 53            |
| 188       | NEW       | 1         | 1            | SOUNDTRACK MAVERICK 47538/WARNER BROS. (11.98/17.98)               | MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME | 188           |
| 189       | 155       | 128       | 6            | KANE & ABEL EASTWEST 62450/EEG (10.98/16.98)                       | RISE TO POWER   | 61            |
| 190       | 159       | 149       | 24           | SOUNDTRACK ● ISLAND 546196/[DJMG (12.98/18.98)]                    | NOTTING HILL  | 19            |
| 191       | 169       | 163       | 30           | VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) [HS]        | THE PARTY ALBUM!                                      | 86            |
| 192       | 167       | 154       | 22           | ENRIQUE IGLESIAS ● FONOVISA 0517 (10.98/16.98)                     | BAILAMOS  | 65            |
| 193       | NEW       | 1         | 1            | THE CLASH EPIC 65747 (11.98 EQ/17.98)                              | FROM HERE TO ETERNITY — LIVE                          | 193           |
| 194       | 136       | —         | 2            | SAVE FERRIS STARPOOL/DAYLIGHT 69866/EPIC (11.98 EQ/16.98)          | MODIFIED  | 136           |
| 195       | 183       | 181       | 53           | DRU HILL ▲ DEF SOUL 524542/[DJMG (10.98/17.98)]                    | ENTER THE DRU   | 2             |
| 196       | 181       | 175       | 20           | MOBY V2 27049* (16.98 CD) [HS]                                     | PLAY  | 125           |
| 197       | 179       | 173       | 50           | GARTH BROOKS ● CAPITOL (NASHVILLE) 97424 (19.98/26.98)             | DOUBLE LIVE   | 1             |
| 198       | 163       | 148       | 8            | COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)                         | CHAMBER MUSIC   | 22            |
| 199       | 172       | 156       | 6            | BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)  | BURN TO SHINE   | 67            |
| 200       | 188       | 191       | 50           | MARIAH CAREY ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)                | # 1'S   | 4             |

|   |  |   |   |
|---|--|---|---|
| Martina McBride 62<br>Edwin McCain 175<br>Paul McCartney 114<br>Tim McGraw 33<br>Brian McKnight 15<br>Sarah McLachlan 54<br>Roy D. Mercer 164<br>Jay-Z 185<br>Kid Rock 12<br>Luis Miguel 176<br>Mobb Deep 51<br>Moby 196<br>Mos Def 53<br>Nine Inch Nails 66<br>Noreaga 152<br>'N Sync 63<br>The Offspring 117<br>O' Dirty Bastard 64<br>Brad Paisley 155<br>Pharoahe Monch 67<br>Point Of Grace 113<br>Powerman 5000 48<br>Primus 85<br>Project Pat 163<br>Puff Daddy 28 | Red Hot Chili Peppers 34<br>LeAnn Rimes 8<br>Ja Rule 99<br>Adam Sandler 100<br>Santana 1<br>Save Ferris 194<br>Sevendust 151<br>Shedaisy 119<br>Kenny Wayne Shepherd Band 96<br>Silk 124<br>Sixpence None The Richer 174<br>Fatboy Slim 116<br>Slipknot 169<br>Smash Mouth 27<br>Snoop Dogg 59<br>Sole 159<br>SOUNDTRACK<br>More Music From Austin Powers:<br>The Spy Who Shagg 188<br>The Best Man 16<br>Blue Streak — The Album 128<br>Buffy The Vampire Slayer — The Album 86<br>Drive Me Crazy 120<br>The Matrix 129<br>Music Of The Heart 166<br>Notting Hill 190 | Pokemon: 2.B.A. Master — Music From The Hit TV Series 142<br>Runaway Bride 79<br>Tarzan 131<br>Thicker Than Water 143<br>Britney Spears 5<br>Staind 76<br>Static-X 127<br>Sting 30<br>Angie Stone 94<br>Stone Temple Pilots 6<br>George Strait 173<br>Barbra Streisand 37<br>Sugar Ray 69<br>System Of A Down 134<br>Terror Squad 140<br>TLC 52<br>Train 83<br>A Tribe Called Quest 81<br>Shania Twain 21<br>Type O Negative 183<br>U-God 92<br>VARIOUS ARTISTS<br>Jock Jams Volume 5 144<br>Music Of The Heart 166<br>Millennium '80s New Wave Party | 179<br>Millennium Hip-Hop Party 141<br>Monster Ballads 82<br>No Boundaries — A Benefit For The Kosovar Refugees 167<br>Now 2 43<br>Ruff Ryders: Ryde Or Die Vol. 1 95<br>The Source Hip-Hop Music Awards 1999 — The Album 181<br>Violator The Album 126<br>Woodstock 99 49<br>WoW:2000: The Year's 30 Top Christian Artists And Songs 50<br>WoW Worship: Today's 30 Most Powerful Worship Songs 153<br>Vengaboys 191<br>Barry White 115<br>Robbie Williams 149<br>CeCe Winans 135<br>George Winston 121<br>Weird Al Yankovic 148<br>Youngbloodz 177<br>Rob Zombie 38, 162 |
|---|--|---|---|

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OF THE EARTH, AMERICA'S PRODIGAL SONS  
HAVE COME HOME

# TOTO

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A THOUSAND CITIES,  
30 MILLION RECORDS,  
6 GRAMMY AWARDS LATER,  
5 LEGENDARY MUSICIANS  
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LEGACY RECORDINGS  
PRESENTS

## "MINDFIELDS"



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## REPLICATORS FACE HIGH DVD DEMAND

(Continued from page 5)

"DVD is a great new product that has caught on with consumers, and it's understandable that we've had increased demand," Kern says.

Replicators report that demand for new DVD releases has "exploded" over the past two months. Titles that normally would have shipped 250,000 to 500,000 units are now shipping between 1 million and 1.5 million. "The Matrix," which shipped approximately 1.5 million units, is said to have back orders of up to 2 million, according to sources.

Warner Home Video, which distributes "The Matrix," was unavailable to comment.

"When you get an order for 1 million on a title that was forecasted at 250,000 units, that's a curveball," says one replication source, who asked not to be identified. "No one anticipated this a few months ago."

Unlike VHS, DVD is a difficult product to make because of its complicated technical specifications.

In addition, many production lines are not automated, making the risk of human error greater. Those errors include putting the wrong disc into the wrong package or placing the wrong inserts into the wrong package. "There have been packaging screw-ups because of the high demand to get the product out," says one supplier source.

In order to get a handle on DVD's rapid development, replicators have dramatically increased their output by sourcing out product and adding new production lines. In some cases, replicators are holding staff meetings three times a day to keep track of minute-to-minute order changes.

Columbia TriStar Home Video senior VP of sales Marshall Forster says his company has increased production from two facilities to six additional plants. "By mid-November we will be out of our back-order problems," says Forster.

Technicolor executive VP Bob Headrick says that both of the company's U.S. plants and two European plants are working 24 hours a day, seven days a week, to pump out enough product to fulfill orders.

"Back in August and September we didn't know what was going to happen for the fourth quarter. Then initial orders came in, and our clients kept bumping and bumping the order," Headrick says. "It's going to be nip and tuck because DVD has gone to the next level. There are huge releases coming out, but it's all good news."

Technicolor's major clients include Universal Studios Home Video, DreamWorks Home Entertainment, and Buena Vista Home Entertainment.

Few expect any shortages on new-release product, but some catalog titles have been pushed back later in the fourth quarter.

Columbia's Forster says the supplier pushed back the release of "The Last Picture Show" on DVD from Nov. 16 to Nov. 30 to ensure that enough copies of "Big Daddy," which arrived in stores on Nov. 2, would arrive on time.

WEA's Kern says that older catalog titles are "running low" at distribution, but he does not anticipate

that it will create out-of-stocks at retail.

He says the replicator has expanded its domestic capacity by 25% and added a West Coast facility in October to meet fourth-quarter demand. Worldwide, its three plants can produce 300,000 DVD discs a day, he says. In the next year, he says, WEA will expand by 100%.

WEA's client list includes Warner Home Video, New Line Home Video, Artisan Entertainment, Image Entertainment, and GoodTimes Home Video.

"If you're buying Warner, Artisan, or any of our clients' product, you're going to be fine," says Kern.

Artisan president of sales and distribution Jeff Fink says that while the initial shipment and reorders for "The Blair Witch Project" have ballooned to nearly 1 million units, the company has not experienced a shortage for the title.

He says the company began ramping up production of its catalog titles during the summer in anticipation of heavy production demands for new releases during the fourth quarter.

Headrick also acknowledges that there "have been back orders for catalog titles" and that some have been shifted to later ship dates to accommodate the increased demand for new releases. "On new releases, we haven't missed a [ship] date yet," he says.

But retailers say that DVD demand continues to exceed supply.

"There are an awful lot of releases

that have been pushed back," says Tower Video VP John Thrasher. "Some of the delays are caused by authoring problems, but there have been across-the-board delays."

Thrasher says, though, that on new-release product, meeting street date has not been a problem.

"Fill on catalog titles has gone down, and it's problematic," he says. "We're fighting for every piece because it's in one day and gone the next."

Musicland VP of video merchandising Peter Busch says the chain "continues to be plagued by missed street dates" but would not elaborate on which titles arrived late.

"We strongly advocate to the studios to keep day-and-date titles as their first priorities," he says, "and to re-evaluate the release schedule for any catalog titles that could potentially be moved into next year."

Thrasher admits that the chain could lose incremental sales on some out-of-stock catalog titles.

"But with 4,000 titles out there now, there's a wide enough selection," he says. "The customer should be happy."

On the other hand, a representative for Amazon.com says the online retailer has "done its homework" in preparing for the holiday rush.

"We have spent a lot of time forecasting our product needs with the studios," says Amazon's DVD and video GM Jason Kilar, "and we do believe we'll be able to meet our customers' demand for DVD and other video product."

## BLOCKBUSTER, AOL PACT FOR JOINT PROMOTIONS

(Continued from page 10)

is expected to be the first of several such strategic investments. Archambeau says the goal is to raise more than \$100 million through these deals, but she adds that Blockbuster will retain a 90% stake. "We are in discussions with other companies," she adds. Executives decline to quantify AOL's stake, but it is believed to be less than 10%.

"We're not doing it for the money," Archambeau says. "We don't need the cash. We want to create strategic partnerships with companies that share a vision with us and have assets, capabilities, and skills that complement our own."

The AOL investment will be used to create broadband content and delivery systems, the companies say. They indicate that these could include video-on-demand systems via cable or satellite, video streaming, and content provided by the movie studios.

The new blockbuster.com site will offer the top 50 videos for sale at "competitive prices," says Archambeau. Customers making a purchase online during the quarter will receive coupons good for a free rental at a local store in addition to American Airlines frequent-flyer miles.

Over the next year, blockbuster.com will offer titles for rental as well. Customers will place and pay

for orders online and then pick up the video at a store. Executives also say they are testing the home delivery of videos rented online but decline to offer specifics.

Music will also be part of the new blockbuster.com. Blockbuster sold its music stores to Warehouse Entertainment last year, but a spokeswoman says music is still sold in about 1,000 video stores.

Executives say that only soundtracks will be sold on the site at first, but that a wider range of product will be made available after that, including catalog titles.

Video games will also be sold online, but initially just the Nintendo and Sony PlayStation platforms.

On the day the news was announced, Blockbuster's shares rose \$1.375, or 11%, to \$13.875 in New York Stock Exchange trading. America Online's shares increased \$5.75, or 4.3%, to \$138.875.

## FOR THE RECORD

In the story headlined "Witch Transforms Artisan's Luck" (Billboard, Nov. 6), Jeff Fink's title was incorrect. He is president of sales and marketing for Artisan Entertainment.

## BETWEEN THE BULLETS



by Geoff Mayfield

**BELIEVE IT OR NOT:** If I had predicted at the start of the year that teen-oriented acts would be a big deal in 1999, most Billboard readers would have readily agreed. Had I suggested the rock'n'rap movement would pick up steam during the year, a lot of pundits would have concurred. But if I had told you that a 52-year-old rocker who had not had a top 10 album for 18 years would rule The Billboard 200 for three weeks, maintaining that streak during the competitive fourth quarter, even withstanding a challenge from a rapper whose last two albums had average first-week sales of 377,500 units, you would have thought I was nuts. Yet **Carlos Santana** has pulled off that unlikely feat—while maintaining an equally unpredictable monthlong stay at No. 1 on The Billboard Hot 100.

Although Santana's "Supernatural" began its reign with a relatively light 169,500 units—the fourth lowest total for a No. 1 album this year—the album has pulled off the impressive accomplishment of continuing to grow since reaching the top. This time, with an assist from a "Tonight Show With Jay Leno" rerun and continued exposure from his "Hard Rock Live" concert special on VH1, the album rings up 199,000 units, a gain of 15,500 over the prior issue.

Left looking at Santana's taillights is **Master P**, whose last album racked up 495,500 units in 1998 during its first full week of sales. The rapper becomes the latest proof of Mayfield's '99 maxim—that it's hard to stay hip in hip-hop—as his "Only God Can Judge Me" starts with 153,000 units.

**SHY:** **Master P** isn't the only artist who falls short of previous heights, and the trend extends far beyond rap. **Stone Temple Pilots**, whose last two albums averaged opening-week sales of more than 207,000 copies, score this issue's second highest debut with 120,500 units. While that's a lot less than the 252,000 units that made 1994's "Purple" a No. 1 album, one could argue that the new "No. 4" dwarfs the band's splinter projects: "12 Bar Blues," the 1998 solo album by vocalist **Scott Weiland**, peaked at No. 42, and the self-titled 1997 set by **Talk Show**, formed by STP's instrumentalists, crested at No. 131.

**LeAnn Rimes**, whose last three albums have averaged 169,500 units in their first weeks—including a pair of No. 1's on The Billboard 200—starts at No. 8 with 115,000 copies. The lower sum comes despite Rimes' TV double-header, which had her visit both **David Letterman** and **Rosie O'Donnell**. At No. 11, we find **Bush** with 106,000 pieces, a far cry from the 293,500 units that made its last studio album a chart topper in 1996.

While the trade is accustomed to seeing artists' popularity wind down after a while, what is troubling here is that we're not talking about a particularly grizzled pack of acts here. All four began their careers in the '90s. The Pilots have the longest chart history, dating back to 1992. P and Bush saw their first chart ink in '95, and Rimes got rolling in '96.

Resisting the tide is **Alan Jackson**, who first charted in 1990. He starts at No. 9 with 114,000 units, his biggest opener for an album of all-new recordings. Jackson's 1995 hits set was the only one to start with a larger sum, at 115,000 copies.

**MOST VALUABLE PLAYERS:** Look for **Rage Against The Machine** to break the half-million mark in the next issue, which would be the biggest sales week in the rock band's career, while **Mariah Carey** will flirt with the 300,000-unit mark. Early retail action also suggests that rapper **Lil' Wayne** and a new World Wrestling Federation collection from Koch will exceed 200,000 units, while **Counting Crows** and **Foo Fighters** may surpass 100,000 units . . . The reunion of **Crosby, Stills, Nash & Young** scores by far the veteran ensemble's highest chart rank of the SoundScan era (No. 26, 48,000 units). "After The Storm," recorded without **Neil Young**, peaked at No. 98 in 1994, while the boxed set "CSN" reached No. 109 in '92 . . . It is the combination of touring and MTV Buzzworthy play that generates a 50% sales increase for Pacesetter winner **Macy Gray** (173-132). She recently played New York; Buffalo, N.Y.; Pittsburgh; Detroit; Chicago; and several New England markets, including Boston. Epic reports sales swells in each of the cities in which she has performed . . . With a 5% gain, **Buena Vista Social Club** returns to No. 1 on Top Pop Catalog Albums. It's only the second non-English album to top that list in its eight-year history. The first was **Selena's** "Mis Mejores Canciones," which soared on the chart after the Tejano star was slain in 1995 . . . **Bill Gaither**, in different vehicles, has placed more than a dozen titles on the Top Contemporary Christian album list over the years but had not dented The Billboard 200 until this year. Now, **Bill & Gloria Gaither & Their Homecoming Friends** have hit the big chart three times, including two that bow simultaneously at Nos. 98 and 122. The new albums, "Mountain Homecoming" and "I'll Meet You On The Mountain," prove the reach of TNN, as a special titled the same as the former set aired Oct. 23 on the country station. Another, titled after the latter album, will be cablecast on Nov. 13. Neither are scheduled to repeat on TNN until sometime in the new year—or should I say millennium?

## MTV STUDY TRACKS TRENDSETTERS' TASTES

(Continued from page 5)

Cunningham says the research subjects were not told that they were participating in an MTV study because "we've found that when people are told that they're part of a study for MTV, they act differently. We wanted answers that were real."

The survey participants were 55%

**'They've told us that the Internet hasn't displaced the excitement they have going into a music store'**

- VAN TOFFLER -

Caucasian, 20% African-American, 15% Hispanic, and 10% other. The survey also divided the demographics into three separate age groups that received the same surveys: 14-18, 19-24, and 25-30.

Last year, MTV conducted a similar study, in which the findings showed that the MTV audience wanted to know more about their favorite artists (Billboard, Sept. 26, 1998).

Cunningham says that the results of those findings were directly related to MTV developing shows like "FANatic," "Biorhythm," and "Total Request Live."

This year's study also can be expected to have an impact on programming, MTV executives say, both in the short and long terms.

Lauryl Hill and Beastie Boys were named as the two most-respected

acts by the '99 survey participants. Hill was named as the music artist they'd like to see running the country (Hill received 22% of the votes), followed by Beastie Boys at 17%. Hill was also among the acts named as the one that "best defines your generation" and the one participants "most admire in music today."

Beastie Boys led the list of acts named by respondents as the most influential person/group in music today.

Cunningham adds that the most-admired artists are those whom the MTV audience considers authentic. "They respect artists who are being themselves."

Hip-hop/rap was named as the favorite music genre (named by 18% of respondents), followed closely by "alternative" music (16%).

But while the MTV trendsetters were saying what they wanted, was MTV actually delivering at the time?

According to Broadcast Data Systems (BDS), of MTV's top 20 most-played videos (see chart, this page) Hill's "Ex-Factor" ranked at the bottom (No. 20), while none of the videos by Beastie Boys ranked, even in the top 50.

Meanwhile, Backstreet Boys, Puff Daddy, and 'N Sync led the list of acts named as the least-liked by the survey participants, who said that they would like to "nonviolently dispose" of these acts. Backstreet Boys received 29% of the votes, while Puff Daddy and 'N Sync were tied at 13%.

"The boy-band phenomenon is still in full effect," notes Cunningham, who says that MTV makes a distinction between the "mainstreamers" (MTV's audience that tends to like pop music) and the trendsetters, who didn't rank pop as their favorite form of music in this year's survey.

"A lot of trendsetters are into artists who fuse sounds together," explains Cunningham. "Lauryl Hill is a massive phenomenon with them. The Beastie Boys get a lot of respect from this audience."

"Last year, we saw much more fragmentation of music tastes, and the gap has been narrowing," Cunningham says. "We're seeing the trendsetters liking more of the same music as the mainstreamers."

Pleasing both the trendsetters and the mainstreamers may not be an easy task. But the BDS data show that hip-hop and pop videos have the edge, since they make up the majority of MTV's top 20 most-played videos during most of 1999.

One of the most striking findings in the study is an apparent mistrust of major labels for finding out about new music: 73% of the survey respondents say that the best new music comes from clubs and local venues instead of major labels.

"If there was anything I would tell record companies based on the results," says Cunningham, "it's that this audience is saying, 'Stop making so many new artists seem disposable.' There's a perception that record companies keep cranking out artists that they hype, and then they move on to some other artist they want to be the next big thing."

"The good news is that the audience wants their artists to have a longer shelf life," Cunningham says. "They embrace artists who they per-

| Rank | Song Title               | Artist                   | Detections |
|------|--------------------------|--------------------------|------------|
| 1    | Changes                  | 2Pac                     | 599        |
| 2    | No Scrubs                | TLC                      | 509        |
| 3    | My Name Is               | Eminem                   | 489        |
| 4    | Angel Of Mine            | Monica                   | 450        |
| 5    | Livin' La Vida Loca      | Ricky Martin             | 445        |
| 6    | What's It Gonna Be       | Busta Rhymes Feat. Janet | 409        |
| 7    | Every Morning            | Sugar Ray                | 403        |
| 8    | Bawitdaba                | Kid Rock                 | 367        |
| 9    | ... Baby One More Time   | Britney Spears           | 364        |
| 10   | Why Don't You Get A Job? | Offspring                | 361        |
| 11   | Sometimes                | Britney Spears           | 336        |
| 12   | I Want It That Way       | Backstreet Boys          | 332        |
| 13   | Sweet Lady               | Tyrese                   | 328        |
| 14   | Wild Wild West           | Will Smith               | 327        |
| 15   | Where My Girls At        | -702-                    | 326        |
| 16   | Heartbreak Hotel         | Whitney Houston          | 325        |
| 17   | Slippin'                 | Dmx                      | 303        |
| 18   | Freak On A Leash         | Korn                     | 301        |
| 19   | I Drive Myself Crazy     | 'N Sync                  | 292        |
| 20   | Ex-Factor                | Lauryl Hill              | 288        |

Above are MTV's most played videos from Jan. 1, 1999, to Aug. 30, 1999, as measured by Broadcast Data Systems.

ceive as having longstanding value."

As for the online experience, the '99 results show an increasing interest in the medium as compared with last year, but they suggest that there is still a lot of room for growth.

**'This audience is saying, "Stop making so many new artists seem disposable"'**

- TODD CUNNINGHAM -

Fifty-three percent of respondents said that they had not used technology to download music from the Internet. Even with free music on sites like MP3.com, respondents expressed concern that the quality may not always be top-notch.

The results suggest that when going online, getting music information is judged more important than getting music through online buying or downloading.

MTV GM Van Toffler explains, "They've told us that although the Internet furthers the connection to music, it hasn't displaced the excitement they have going into a music store."

When asked if they hear more about music online than from music stores, 68% said no.

Among the other findings from this year's study: Listening to music (excluding music videos) is the MTV trendsetters' favorite pastime, getting 47% of the vote, with reading books a distant second at 12%. Although 51% think that music television is a good way to find out about music, watching music videos and watching television ranked among the lowest for their favorite pastimes, at 5% and 4% respectively.

When it comes to finding out about new music, nearly half (49%) of respondents said that friends are the most important resources, compared with MTV, which ranked second at 12%.

For larger social issues in relation to music, 69% of the respondents said that it is not the responsibility of musicians to address issues of violence. Meanwhile, 59% said musicians today are not better role mod-

els than they were 10 years ago.

Respondents in all age groups named Marilyn Manson as the music artist with the most negative impact on society today. The late Tupac Shakur (aka 2Pac) was the second-most named artist in the category. Interestingly enough, 2Pac's video for "Changes" was the most played on MTV for most of 1999.

Cunningham explains that MTV's support of acts like 2Pac and controversial rapper Eminem (the third most-played artist) is a reflection of the MTV audience's desire for artists who are perceived as being authentic. "With an artist like Eminem, he may not be considered a positive role model, but the audience respects him because they think he's being true to himself."

In this year's study, MTV has identified three noticeable overall trends, or "macro trends," for its audience. MTV labels the three macro trends as "Finding My Religion," "Human Touch," and "Techno-gee."

Cunningham says the "Finding My Religion" trend means "positive messages rule" for the MTV audience in general. He adds, "This generation of young people has nothing to rebel against. They've become more concerned about spirituality."

The "Human Touch" trend comes from "the MTV audience's desire to touch, feel, explore, and examine the music that they're passionate about," says Toffler.

"That means the audience wants more access to the artists, whether it be through online chats, concerts, or a music experience that is unique to the audience," Toffler says. "We're going to have several new shows that respond to this desire."

Among the new series that MTV is planning based on this year's find-

ings is "Diary," a documentary program in which artists reveal what happens in their lives for a given period of time; "Homecoming," a show in which artists go back to their hometown to perform a concert; and "Bare Witness," a series in which fans describe their firsthand experiences with an artist or music event.

Finally, "Techno-gee" means that technology—particularly the Internet—has become increasingly important to how MTV's audience experiences music. According to MTV, the trendsetters' Internet music activities have more than doubled since last year's survey.

But based on the study's other results, the trendsetters' growing interest in technology doesn't necessarily translate into them seeing the Internet as the most important way to spend their time or find out about new music.

But in response to the growing interest in technology, Toffler says, "We're going to accelerate our effort toward the convergence of technologies, whether it be having events with artists where people can go online and watch TV at the same time or having live online chats."

"Web Riot"—an interactive music-trivia game show that debuts Nov. 29 and will have simultaneous participation from Web users—is, according to Cunningham, a "flagship show based on our findings about what the viewers want: more information about music and more interaction on the Internet."

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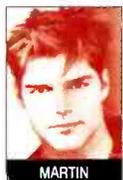
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## Superstars To Perform At Billboard Awards Show

Ricky Martin, Britney Spears, Jennifer Lopez, and the Red Hot Chili Peppers are set to perform at the 10th annual Billboard Music Awards, to be held Dec. 8 at the MGM Grand Hotel in Las Vegas.

Other artists scheduled to appear at the final Billboard awards show of the century include 98 Degrees, Christina Aguilera, Mary J. Blige, Blink 182, Juvenile, 'N Sync, Aerosmith, and Emmylou Harris, who will receive this year's Century Award, Billboard's highest honor for artistic



MARTIN

achievement.

The awards honor the top artists and recordings of the year as determined exclusively by the year-end Billboard charts. The awards show will air live on FOX from 8-10 p.m. ET.

Bob Bain will serve as executive producer of the show for the fourth time. Bruce Gowers will direct and Greg Sills will serve as supervising producer. Paul Flattery and Michael Levitt are producers and Wyleen May is the executive in charge of production.



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## Y2K Latin Awards In Works

Next year's Billboard Latin Music Awards Show is scheduled for April 27 and will be held at the Jackie Gleason Theater in Miami Beach. The awards honor Latin music's hottest stars of the year. Once again the show will be broadcast by Spanish-language network

Telemundo.

The awards show will close the Billboard Latin Music Conference, to be held April 25-27.

Watch Homefront for more details on the conference. For more information, call Michele Quigley at 212-536-5002.

## AB Encores Arena Guide

Amusement Business has published the 2000 AudArena Stadium International Guide & Facility Buyer's Guide, the most comprehensive booking and buying source in the live entertainment and amusement industries.

The directory includes over 4,700 listings of arenas, auditoriums, stadiums, theaters, amphitheaters, performing arts facilities, exhibit halls, concert halls, convention sites, and other mass entertainment sites worldwide. Facilities are listed by seating capacity at the beginning of each state or country section. The facilities are then listed city by city with addresses, phone numbers and contact names, as well as data on size and square footage of exhibit and performance areas, seating capacities, concession and catering availability, lighting and

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The Facility Buyer's Guide section lists companies providing products and services to facilities. Listing categories include services, consultants and management companies, promotional products, food and drink equipment and supplies, sound and lighting equipment, special effects equipment, sports equipment, fixtures, and furnishings.

Copies of the 2000 AudArena Stadium International Guide & Facility Buyer's Guide are available for \$95, postage and handling included. For orders outside the U.S. or Canada, add \$12 per directory for airmail. Orders should be prepaid and sent to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 800-407-6874 or 615-321-4250 for more information.

### Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999  
For more information, contact Sylvia Sirin at 212-536-5100

### Billboard Music Video Conference & Awards

Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

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## Once The Boss, Ross At Loss In The U.S.

IN AMERICA, DIANA ROSS just can't get arrested. It's been so long since she charted on The Billboard Hot 100 that you don't even need the current edition of Joel Whitburn's "Top Pop Singles" to look up her discography. In fact, you don't need the previous edition. Or the edition before that. Her last single to appear on the chart was "Chain Reaction," an international No. 1 smash that faltered at No. 66 in May 1986. Her last top 10 single in the U.S. was "Missing You," a tribute to the slain Marvin Gaye. And that was back in April 1985.

Whatever Ross has done to alienate radio programmers or the American public hasn't affected her career in the U.K., where she continues to be a consistent hitmaker. In fact, she holds the record for charting at least once a year for the most consecutive years. As a member of the Supremes or as a solo artist, she had at least one chart single every year from 1964 to 1996.

Despite the first two-year break in her career, Ross is back in the British top 10 this issue, as the first U.K. single from her "Every Day Is A New Day" set (on EMI in the U.K. and Motown in the U.S.) debuts at No. 9. "Not Over You Yet" is the diva's second-biggest single of the '90s; it's the runner-up to her No. 2 single "When You Tell Me That You Love Me" from 1991.

In the U.K., where Diana *can* get arrested, her most recent top 10 hit before "Not Over You Yet" was "One Shining Moment," which reached No. 10 in 1992. And she's had a number of top 20 singles this decade, including "If We Hold On Together," "Your

Love," and a remake of Gloria Gaynor's "I Will Survive."

"Not Over You Yet" is the 26th top 10 hit of Ross' career in the U.K. Among female artists, she is second only to Madonna, who has 48. In third place is Mariah Carey, who garners her 16th U.K. top 10 hit this issue with the No. 5 debut of "Heartbreaker."

So what does Diana have to do to get back on the Hot 100? Her duet with Brandy, "Love Is All That Matters," could have been a contender, but record company politics prevented its release. If I were choosing which track to release as a single in the U.S. next, I'd go with "He Lives In Me," her version of the song from the Broadway production of "The Lion King." This could also be a U.K. hit, with the show opening in London later this year. Short of a body search at New York's JFK Airport, that's the way to go.

**FIVE IS ONE:** The Top 40 Tracks chart hasn't been around long enough to have much of a history, but even given its short existence, it's worth noting that Lou Bega's "Mambo No. 5 (A Little Bit Of...)" (RCA) ties Shawn Mullins' "Lullaby" as the second-longest running No. 1. "Mambo" is in pole position for a seventh week, surpassed only by the 10-week reign of Ricky Martin's "Livin' La Vida Loca."

Bega will have to settle for topping this chart; as his label elected not to release a commercial single, his "Mambo" has only danced to No. 3 on the Hot 100.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 10/31/99

### YEAR-TO-DATE OVERALL UNIT SALES

|         | 1998        | 1999                  |
|---------|-------------|-----------------------|
| TOTAL   | 609,399,000 | 619,214,000 (UP 1.6%) |
| ALBUMS  | 515,238,000 | 548,369,000 (UP 6.4%) |
| SINGLES | 94,161,000  | 70,845,000 (DN 24.8%) |

### YEAR-TO-DATE SALES BY ALBUM FORMAT

|          | 1998        | 1999                   |
|----------|-------------|------------------------|
| CD       | 413,624,000 | 464,702,000 (UP 12.3%) |
| CASSETTE | 100,286,000 | 82,413,000 (DN 17.8%)  |
| OTHER    | 1,328,000   | 1,254,000 (DN 5.6%)    |

### OVERALL UNIT SALES THIS WEEK

13,947,000

### LAST WEEK

13,373,000

### CHANGE

UP 4.3%

### THIS WEEK 1998

13,288,000

### CHANGE

UP 5%

### ALBUM SALES THIS WEEK

12,590,000

### LAST WEEK

11,939,000

### CHANGE

UP 5.5%

### THIS WEEK 1998

11,772,000

### CHANGE

UP 6.9%

### SINGLES SALES THIS WEEK

1,357,000

### LAST WEEK

1,434,000

### CHANGE

DOWN 5.4%

### THIS WEEK 1998

1,516,000

### CHANGE

DOWN 10.5%

### DISTRIBUTORS' MARKET SHARE (10/4/99 - 10/31/99)

|                | UMVD  | BMG   | INDIES | WEA   | SONY  | EMD   |
|----------------|-------|-------|--------|-------|-------|-------|
| TOTAL ALBUMS   | 26%   | 18.1% | 16.4%  | 15.2% | 13.8% | 10.5% |
| CURRENT ALBUMS | 26.5% | 22.8% | 15.6%  | 12.7% | 14.7% | 9.9%  |
| TOTAL SINGLES  | 11.6% | 35.7% | 6.4%   | 11.3% | 26.7% | 8.3%  |

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