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Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 4, 1999

For Brick & Mortar Retail, Biz Is Solid But Buzz Is Silent

BY DON JEFFREY and BRIAN GARRITY

NEW YORK—Amid all the noisy talk this year about companies selling music on the Internet, one quiet fact may have gotten lost: Brick-and-mortar music merchants are performing better than ever.

Album unit sales in the U.S. are up 6.4% over last year, and retailers are reporting profits in quarters other than the fourth. Some observers are even predicting dramatic growth in overall music sales in coming years.

"If you look at the retailers through the '90s, they are probably [now] in the healthiest financial shape of the decade," says Henry Droz, chairman of Universal Music and Video Distribution (UMVD).

Gone for the most part are the days of overexpansion, loss-leader pricing strategies, and bankruptcy filings. A wave of consolidations and

greater focus on inventory management have contributed to much healthier balance sheets for brick-and-mortar retailers.



But Wall Street couldn't care less about brick-and-mortar retailing, leaving stocks lagging their success. And some top retail executives are worried about the sluggish growth in revenue and profit margins in their business. Some also say that, consolidation notwithstanding, there are

still too many stores out there.

Ever since notions of Internet commerce and digital downloads caught the collective fancy, pleasing

Starbucks Brews Music Plans With Purchase Of Hear Music Chain

Page 10

the investment community has become almost impossible if buying music doesn't include the use of a mouse.

Which is frustrating for a chain like Musicland Group, operator of more than 1,300 stores, such as Sam Goody and Media Play. The company



has reported 11 consecutive quarters of improved earnings, with net income of \$728,000 in the third quarter compared with a loss of \$3.8 million the same time a year ago. The stock, however, which has traded as high as \$18 a share in the last 52 weeks, has been in steady decline for

much of the year, recently hitting a low of \$7.25.

"[Investors] don't necessarily believe that the stores are out of business," says Keith Benson, vice chairman/CFO of Musicland. "But they have enough uncertainty that they say, 'Well, I think I'm not going to buy that stock yet.' So, as a result, you have uncertainty in the marketplace."

In an effort to instill investor confidence, Musicland recently announced a stock buyback program of up to 3 million shares over two years and has already repurchased 300,000 shares.

Trans World Entertainment Corp.—with 1,000 stores, such as Coconuts and Record Town—hasn't fared much better in the face of success. Its net income rose 116% in the third quarter, to \$8 million, but its stock, which traded close to \$25 at

(Continued on page 137)

Do MDs Still Call The Shots At Radio?

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—The changing coun-



Country 99.5

try radio landscape has left some label promotion executives contending that many music directors (MDs)—and even some PDs—who are passionate about music are either being downsized out of a job or having all the music decisions taken away from them.

(Continued on page 149)

Disney's Bet On Buena Vista Paying Off

Music Group's Hollywood Records Finally Turns A Corner

BY MELINDA NEWMAN

LOS ANGELES—Although Disney-owned Hollywood Records turned 10 this year, its principals look at the record company as brand-new.

That's because the battered label finally seems to be turning itself around under its new head, former artist manager Bob Cavallo.

Cavallo, who took the reins in March 1998 as chairman of the newly established Buena Vista Music Group and Hollywood Records president, also supervises country imprint Lyric Street, Mammoth Records, Walt Disney Records, and Walt Disney Music Publishing (see story, at right).

While many industry observers feel Hollywood is still finding its footing, Walt Disney Co. chairman/CEO Michael Eisner believes the overall division's transition is complete. "Under Bob Cavallo, Buena Vista Music Group is now one of our stars," he says. "They've turned around Hollywood



CAVALLO



EISNER

Records, they're now running Walt Disney Records, they're looking after our publishing operation. Bob Cavallo is doing a great job. The [division] is well-run, it's intelligently managed, and it fits comfortably in the company and gives us more value."

The Universal Music and Video

(Continued on page 138)

Other Divisions Revamped

BY MELINDA NEWMAN and CHET FLIPPO

LOS ANGELES—While revamping Hollywood Records has been more than a full-time job for Buena Vista Music Group chairman Bob Cavallo, in his 18 months with the company, Cavallo has also overseen renovations in the other Disney divisions that come under his purview.

After years under the consumer products division, family-oriented Walt Disney Records was brought under Cavallo's fold, as was Walt Disney Music Publishing. Additionally, Mammoth Records has undergone some changes, and country label Lyric Street Records has begun to feel its first blush of success since its 1997 birth.

(Continued on page 139)

Congress Adjourns On A Mixed Note

BY BILL HOLLAND

WASHINGTON, D.C.—When federal lawmakers adjourned the first session of the 106th Congress on Nov. 18, they left behind some unfinished business of great interest to the U.S. entertainment industry. Among the thorny issues that will be awaiting Congress when it returns are several pending media-violence proposals and dueling Internet taxation bills.

Congress, however, was able to finish work on a groundbreaking anti-cyber-squatting measure, the Cyber-Piracy Prevention Act, de-

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A BILLBOARD SPOTLIGHT: PAGE 33

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Billboard Music Group

New Media Boosts EMI's Bottom Line

Company In Talks For More Internet Pacts; Will Sell HMV Stake

BY BRIAN GARRITY

NEW YORK—In a busy reporting period for the industry's only major pure-play music company, EMI Group Plc reported its first profits from Internet investments, trumpeted an ambitious online partnering/investing strategy, announced that it would be selling off its 42.6% stake in HMV Media, introduced a new finance director, and even hinted it might reduce its involvement in—or even completely get out of—the manufacturing and distribution business in the future.

"We are working on several strategic projects to reduce our back-office cost base, improve the efficiency of the supply chain, prepare for the digital distribution of our product, and adapt to a consolidating customer base across rapidly changing markets," said chairman Eric Nicoli in a statement.

"Also, we are leveraging our impressive back catalog in transactions with emerging new media companies in which we consequently own valuable equity stakes," he said.

The statement accompanied EMI's half-year results, released Nov. 23, which showed a 22% increase in half-year earnings in a year-over-year comparison, exceeding expectations thanks to strong sales in Asia. But it also posted flat-to-declining sales and market share in Europe and North America.

EMI's stock was up almost 4% on the London stock exchange Nov. 23, closing at 503.5 pence.

INSIDE THE NUMBERS

Adjusted diluted earnings, which exclude one-time items and write-offs, beat Wall Street's forecasts, increasing to 6.2 pence per share, or 48.7 million pounds (\$79 million) for the first six months ending Sept. 30. It was up from a level of 5.1 pence, or 39.8 million pounds (\$64.5 million), a year ago. Analysts were calling for first-half earnings of 5.5 pence.

Pre-tax profits were up 72% to 86.5 million pounds (\$140.2 million) from 50.4 million pounds (\$81.7 million) overall, thanks to the company's investment in online music company musicmaker.com and a reduced seasonal loss from its stake in HMV Media.

Excluding EMI's HMV and Internet holdings, pre-tax profits were up 9.9% to 75.4 million pounds (\$122.2 million) from 68.6 million pounds (\$111.2 million) last year.

Sales increased to 1.08 billion pounds (\$1.63 billion) from 994 million pounds (\$1.61 billion) over the same period last year—a gain of 8.7%.

EMI said its overall share of the global music market increased slightly to 12.8%, led by strength in Asia, most notably a 10% gain in its Japanese share. However, EMI reported that its numbers slipped in the U.S. to 10% from 13% the same time a year ago, while Europe remained flat.

The recorded music division's revenues rose by 8.8%, or 74.2 million pounds (\$120.3 million), to 921.4 million pounds (\$1.5 billion). Music publishing, meanwhile, increased 8.1%, or 11.9 million pounds (\$19.3 million), to 158.7 million pounds (\$257.3 million).

Analysts praised EMI's gains in Japan, which were carried by Utada Hikaru's debut album, "First Love"—which has sold 9 million units, according to the company—and in the emerging markets of Latin America and Asia. They remain concerned, however, about its weak performance in the key markets of Europe and North America.

"We've not been breaking acts over the last few years that we'd like to break at the rate we'd like to be breaking them," admits Ken Ferry, president/CEO of EMI Record-

ed Music Worldwide.

While he says he doesn't think that EMI's full-year market share numbers in places like North America will be decidedly different than they are at the half-year mark—even with key releases from acts like Beastie Boys and Garth Brooks—Berry adds that the company is investing heavily in new A&R resources and new music for the future.

THE INTERNET

And that is not the only place the company is investing. Buoyed by 24.8 million pounds (\$40.2 million) in additional revenue from its investment in public company Musicmaker.com, and with an eye on the future, the company said it is also aggressively pursuing its online music strategy.

EMI is spending "tens of millions" of pounds this year to convert its music catalog into a digital format and on other projects related to new media.

"These are not business opportunities that necessarily we could generate inter-

nally, so we are making relationships with [Web companies]," says Berry. "Downloading as a big business is still probably some few years away, but that doesn't mean that new media can't have a material impact on the financial performance of music companies in 1999 and the year 2000."

As part of that strategy, the company says, it is involved in discussions with as many as 30 Internet partners with businesses connected to the music industry.

But while EMI sees such transactions as an "integral" part of its business, that doesn't mean there won't be a degree of hit-and-miss to its investing efforts.

"Not every single business will work," Berry says. "We think we will have a lot of success in identifying business strategies and partners that we can really bring success, but there is some big pioneering work going on right here."

EMI also said it is ultimately considering unloading its manufacturing and distribution operations in North America and

(Continued on page 143)

BMG Stands Firm On Desire For Davis Succession Plan

BY MELINDA NEWMAN

LOS ANGELES—Despite an outpouring of industry support for Arista founder and president Clive Davis, BMG is not backing down on its need for a succession plan to be in place for Davis to stay at the company.

"BMG is not going to have this guy die at his desk," says a source. "He doesn't own Arista, BMG does, and if you tell the world you're never stepping down, it doesn't leave them with a lot of choice."

According to sources and a statement released by Davis' PR agency on Nov. 22, contract negotiations between Davis and BMG continue.

Davis' future at the 24-year-old Arista Records was thrown into doubt when it appeared that his renegotiations had gone awry, because the 66-year-old Davis resisted having a successor in place as part of his new contract (Billboard, Nov. 27).

The likely heir is L.A. Reid, co-founder/co-president of LaFace Records, which is run as a joint venture with Arista.

Davis' contract is up at the end of June.

Sources say that BMG is continuing with its plan to buy the 50% of LaFace that it doesn't already own for between \$100 million and \$125 million. However, there is no timetable on the deal.

Although Davis has denied being consulted about a succession plan until a few weeks ago, sources say he has known of BMG's desire to have a successor in place for years.

"L.A. Reid was the only person he'd mentioned, but as soon as he got an inkling that BMG might be interested in him a year and a half ago, he immediately turned on him," says a source. "There are zero choices for a successor within Arista."

Davis declined to comment beyond the press statement, citing a confidentiality agreement.

As news of Davis' predicament leaked to the press, many of Davis' biggest artists, including Whitney Houston and Barry

(Continued on page 143)



Zevon Plays NYC. Artemis recording artist Warren Zevon recently played New York's Irving Plaza. In the special acoustic show, Zevon played his classic tunes and previewed material from his forthcoming album, "Life'll Kill Ya," due out Jan. 25. Shown after the performance, from left, are Zevon; Danny Goldberg, president/CEO of Artemis Records; and Michael Krumper, executive VP of Artemis Records

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PHOTO BY DAVID GAHR

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Doug Sahm, Tex-Mex Pioneer, Dies At 58

BY RAMIRO BURR

SAN ANTONIO—Doug Sahm, a noted Texas rock, blues, and country musician, is dead, but, said fellow Texas Tornados band member Freddy Fender, "people will never forget his musical contributions or his place in our Tex-Mex music."

"He was one of the most talented guys I have ever seen," Fender said. "He was a rebel; he was always talking and moving. We loved him, and we're going to miss him."

Sahm, 58, a founding member of the Sir Douglas Quintet and the Grammy Award-winning Texas Tornados, was found dead Nov. 18 in a Taos, N.M., hotel room. Sahm was vacationing in the area, according to Virgin/Mas Entertainment label officials.

In a medical examiner's report prepared by the New Mexico State Office of Medical Investigators, the cause of death was listed as arteriosclerotic cardiovascular disease.

"They said it was the equivalent of a

heart attack," said Sahm's oldest son, Shawn, 34, a guitarist who frequently worked with his father.

Funeral services with burial at Sunset Memorial Park in San Antonio were scheduled for Nov. 23.

"We had a lot of plans: to go on a European tour, to do a movie soundtrack," said bandmate Flaco Jiménez. "There were a lot of things in store for us."

In a storied career that spanned five decades, Sahm was a central figure in the world of Tex-Mex. Born here on Nov. 5, 1941, Douglas Wayne Sahm learned to play guitar, steel guitar, fiddle, and mandolin at a young age, and he won a children's talent contest on local radio station KMAC.

He also appeared on the "Louisiana Hayride" radio show as a teen. He began recording for a procession of small labels—Harlem, Warrior, Renner, and Personality. His first hit came in 1955 with the honky-tonk single "A Real American Joe," under the name Little Doug Sahm.

Mixing blues and rock into his Tex-Mex, Sahm scored a few more singles, including "Crazy Daisy" (1959), "Sapphire" (1961), and "If You Ever Need Me" (1964). In 1965, as Beatlemania launched the British Invasion into American pop, Sahm formed the Sir Douglas Quintet, which included keyboardist Augie Meyers, a fellow San Antonian whose Farfisa organ gave them a pseudo-British sound. They scored with the national hit "She's About A Mover" and followed up with "The Rains Came" and "Mendocino."

In 1971 Sahm retired the quintet and began recording a succession of blues/rock/country albums, most notable of which was 1973's "Doug Sahm And Band," recorded in New York with Bob Dylan and accordionist Jimenez. The album produced the single "(Is Anybody Going To) San Antonio."

Sahm continued collaborating with a diverse range of acts, including Willie Nel-

(Continued on page 149)

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REC-38 JUN 12 1996

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As this confidential document clearly shows, Live365.com's Internet radio scheme just may be the brainchild of the Freemasons (the government behind the government).



Intelligence sources will "neither confirm nor deny" the so-called ~~insidious~~ insidious Brain-Devolution associated with repeated exposure to said "broadcasting" procedure (Live365.com.)

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FACT 2

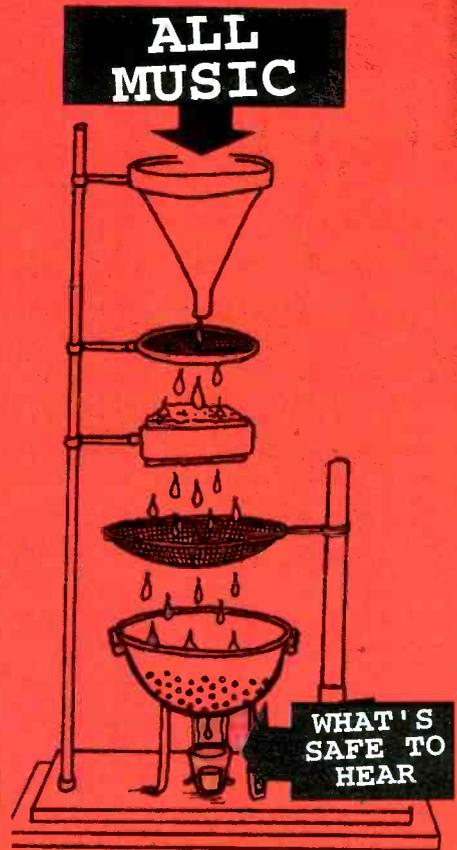
Live365.com is FREE to broadcasters and listeners alike. Hmmm, can you think of any other place where everything is free? Say, Russia for example!!!!

FACT 3

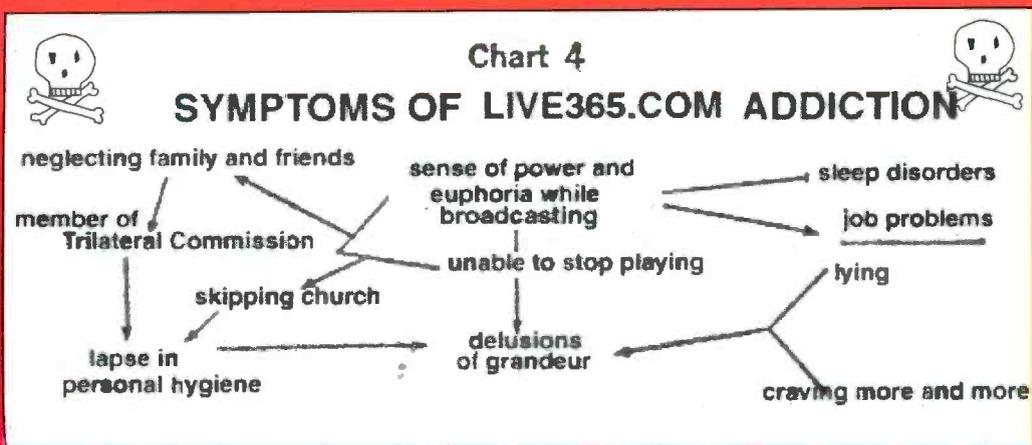
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"...and then he wept ..."



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Starbucks Buys Hear Music Chain

BY EILEEN FITZPATRICK

LOS ANGELES—Having sold its own music compilations since 1995, Starbucks Coffee is now pouring more money and resources into becoming a music retailer with the acquisition of San Francisco-based Hear Music.

The five-store chain was recently acquired by the coffee giant for \$10 million, and it will be made a wholly owned subsidiary (*Billboard Bulletin*, Nov. 18).

Hear Music's nine-person staff has also been absorbed by Starbucks, and eight—including founder Don MacKinnon—have relocated to Starbucks' Seattle headquarters.

One Hear Music executive, Gail Countryman, will remain in the Bay Area to oversee store operations.

MacKinnon and the Hear Music staff join four existing Starbucks staffers who have supervised the coffee company's successful compilations.

"The whole crisis in the music industry is how to help people discover new music beyond the top 40," says MacKinnon, who has been named VP of music entertainment for Starbucks. "Starbucks gets people in their stores every day and [is] a proven success at selling music."

The 10-year-old music retailer, which originated in Boston, will

continue to operate under the Hear Music moniker. MacKinnon says there are no immediate plans to incorporate Starbucks coffee bars into Hear Music locations. "That's not why they bought us," he says.

A Starbucks representative says the chain wants instead to incorporate Hear Music's skill at reaching

'Starbucks [is] a proven success at selling music'

— DON MACKINNON —

alternative and new music consumers, who it says correspond to the Starbucks coffee buyer. Starbucks' success in selling its proprietary compilations also prompted the music expansion.

Since 1995, the java brewer has released 36 CD compilations, with a new one hitting every six weeks. Cumulative sales of the compilations are more than 500,000 units, according to MacKinnon, or less than 1% of Starbucks' total sales.

Hear Music's San Francisco store, located in the Metreon Sony Entertainment Complex, has a Starbucks coffee bar, and its Chicago

store is adjacent to a Starbucks.

Hear Music has three other California stores—in Berkeley, Santa Monica, and Palo Alto.

Starbucks has more than 2,500 stores worldwide that it says are visited by more than 10 million customers a week.

For the holiday season, Starbucks is offering for sale in 800 of its stores 18 titles from artists such as Ibrahim Ferrer, Diana Krall, and Ella Fitzgerald. MacKinnon says, though, that the program was developed prior to the Hear Music acquisition.

MacKinnon was not specific on how Starbucks plans to incorporate more music titles into its locations. But he says the expanded music division will attempt to capitalize on the time customers have to wait for their latte.

"There's all that wait time, and the challenge will be to find a way to let them know what they're listening to, and if they like it, selling it to them," says MacKinnon.

He says the coffee chain is a "powerful distribution tool that wants to up their commitment to music."

Testing of various merchandising and marketing concepts is expected to begin after the holidays, MacKinnon says.

San Fran Man Sues eBay Web Site Over Alleged Bootlegs

BY FRANK SAXE

NEW YORK—Online auction site eBay.com has been sued by a San Francisco man who charges that it knowingly sells illegally made recordings (*Billboard Bulletin*, Nov. 22).

The suit, filed on behalf of the general public by Randall Stoner, claims that a significant portion of the CDs, records, and cassettes of live performances or unreleased studio material auctioned on eBay's Web site are "illegal audio recordings, commonly referred to as 'bootleg' or 'pirate' recordings. Often such materials are sold with packaging that fails to disclose the true artist or manufacturer."

The suit also alleges that the recordings are typically sold for a "final value price that is significantly higher than a comparable legal release." Stoner further alleges that eBay has refused to use monitoring technology "to control its illegal and unfair conduct."

The suit asks the court to force eBay to stop selling the alleged bootleg recordings, in addition to seeking an unspecified amount of monetary damages and legal fees.

Stoner could not be reached for further comment. His attorney, Alec H. Boyd of the San Francisco law firm Murphy, Pearson, Bradley & Feeny, declined comment on the filing.

Under California law, a lawsuit participant does not need to have a vested interest in a case to file a suit.

(Continued on page 136)



Arnold Honored. Phoenix House and Musicians' Assistance Program (MAP) recently honored entertainment industry members for their humanitarian work at Los Angeles' Universal City Hilton and Towers Hotel. Buddy Arnold, founder and CEO of MAP, was presented with the Phoenix House's Phoenix Rising Award. Other honorees included Gary LeMel, Hilary Rosen, and Eric Clapton. Shown at the ceremony, from left, are Arnold; Dr. Mitchell S. Rosenthal, president of Phoenix House; Bonnie Raitt; and Quincy Jones.

Thai Scandal Focuses Attention On Piracy Problems There

BY JOHN CLEWLEY

BANGKOK, Thailand—Issues of copyright protection and counterfeiting continue to muscle their way onto the agenda of Asia's political leaders. Thailand has become the latest state in which piracy has made headline news, following the arrest and indictment of a Malaysian businessman with connections to Prime Minister Chuan Leekpai.

The Thai scandal comes only weeks after senior international music executives took their concerns about piracy in Hong Kong to that territory's chief executive, Tung Chee-Hwa, in a delegation led by International Federation of the Phonographic Industry (IFPI) chair-

man/CEO Jason (Jay) Berman (*Billboard*, Nov. 20).

In Thailand, the relatively new twist is piracy's impact on domestic repertoire and artists. In previous years, international repertoire has been the counterfeiters' primary target, and only when multinational record companies warned the government of a reduction in outside investment was any action taken.

The latest developments began Oct. 17, when Malaysian businessman Liew Chee Kong made what was described as a "routine" visit to Pitsanulok House, the official residence of Chuan. It was his 40th such visit since June on unspecified business. This time, after saying he was

FUTURE FOCUS

INDUSTRY OUTLOOKS ON 21st CENTURY ENTERTAINMENT

Billboard's ongoing millennium feature offers capsule commentaries from key industry figures on the entertainment business as it heads toward 2000. This week's subject is Mel Lewinter, chairman of the Universal/Motown Records Group.

What is the biggest challenge that you see ahead for the music business as you look into the future?

The challenge in our business always remains the same: Discover the very best in emerging music, nurture it, and then market it to the consumer effectively. And within that creative process, to ensure that the music always comes first. We have at Universal/Motown a simple mantra: The business always follows the music and not vice versa. This approach to the industry has yielded significant results, as we are now enjoying one of our highest shares of the market.

What excites you most about the future for the record business?

Simply, what got me into the business in the first place: great music. The difference now is a question of access. The rapid technological evolution of this decade had provided the industry and music fans alike with more access. Now more than ever, music fans have access to a much greater quantity of music that covers broader categories.

Conversely, it has provided a platform for artists and styles of music that would have slipped through the cracks to be discovered, and in some cases, to enter the market commercially.

How quickly do you think things will really change?

The heart of our business will not change dramatically. It will always be a question of discovering, nurturing, and distributing the very best in new music and building catalog, all the while keeping an eye on balancing our roster and A&R resources.

What will change, or rather expand, is the means by which we do this. For instance, using the Internet

to find and break new talent will complement the stand-alone model of selling through brick-and-mortar.

So, it is important that our artists are positioned properly to facilitate their growth and take advantage of the numerous opportunities the Web offers. We are fortunate that Doug Morris—chairman/CEO of the Universal Music Group—has taken the lead on this front.

You know, there is much talk about new-media convergence. But the truth is that we are doing it now, leveraging our global resources with the myriad grass-roots and distribution applications of the Internet.

And what will determine how quickly these aspects change will be the marketplace's own inertia, influenced by a number of factors, including costs, convenience, and consumer satisfaction.

What mistake/misjudgment that the music industry made in the 20th century would you change if you could?

The misjudgment that I would most like to correct is the underestimation of piracy and the fact that we did

not create adequate contingency plans early enough to stall its global proliferation. Happily, though, we are making up for this oversight through a more focused and exhaustive effort in bringing pirates—both bootleg and digital—to justice.

What five things would you put in a time capsule to sum up the music business this century?

Not my paycheck! But I have always been partial to antiques and the sense of history you can derive from them. So I would include the hardware that best represents the evolution of music—though that would mean more than five items—from the first phonograph, to the gramophone, turntable, jukebox, stereo, 8-track, Walkman, CD, DVD, and digital music players.

Of course, you would need great music to accompany them, so I would also include the available format-appropriate music.

MARILYN A. GILLEN



Mel Lewinter is chairman of the Universal/Motown Records Group



Billboard Bulletin®

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY •

Report: Online Holiday Sales Will Double

Online retail research firm Jupiter Communications predicts that Internet shopping over the upcoming holiday season will double from last year. The... which did not break

Musicmaker Inks \$20 Mil. Deal With America Online

Custom CD company musicmaker.com has forged a \$20 million deal to sell compilations and digital downloads on America Online's AOL.com, Netscape Netcenter, and ICQ sites and via its Winamp music player service. Musicmaker already provides custom CDs to America Online's Spinner radio custom (Bulletin, May 27)

ARTISTdirect, Ticketer Ready Public Offerings

Online music company ARTISTdirect has filed for an initial public offering with the Securities and Exchange Commission (SEC). The terms have not been disclosed

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QBQ Buys Principal Artist Group

Company Formed To House Agencies; Other Buys Planned

This story was prepared by Ray Waddell, a reporter for Amusement Business.

NASHVILLE—Talent agency QBQ Entertainment has acquired Principal Artist Group (PAG) and formed a new company, Artist Group International (AGI), to house both firms.

The moves are only the first of what will be numerous international booking agency acquisitions, according to Dennis Arfa, president of QBQ, now a wholly owned subsidiary of AGI.

"We're going to acquire agents and agencies in North America and around the world," Arfa says. "The first is Principal Artists Group. Rob Prinz has a great track record and superstar artists."

Arfa is chairman of AGI, which will be headquartered in New York. QBQ acts include Billy Joel, Metallica, Luther Vandross, Hole, and Everlast. Veteran agent Arfa formed QBQ in 1986. The Marquee Group acquired QBQ in 1997, and Arfa bought the company back earlier this year after Marquee was acquired by SFX Entertainment.

"SFX did not want to expand my business the way I wanted to," says Arfa. "With the consolidation that has taken place over the past three years in the concert industry, it has been a goal of mine to bring together the talents of many agents and agencies to form a competitive global artist representation agency. It's going to be a long journey and very exciting."

The acquisition of PAG is the first step in that direction. PAG was founded by Prinz, who will continue to run the company. It boasts a client roster that includes Celine Dion, Ricky Martin, and Van Halen.

Prinz formed PAG in August after stints with the William Morris Agency and most recently the Creative Artists Agency (CAA). His first job in the business was at Arfa's Home Run Agency in the 1970s.

Arfa and Prinz declined to name the figure it took to acquire PAG. "Believe me, he's comfortable," says Arfa.

"I knew there would be new opportunities out there when I left [CAA], and I explored them and talked to a lot of people before I made a decision," says Prinz. "This was the best situa-

tion for myself and my clients, and it will help me move forward from a strength position in the market."

Prinz says his situation is the best of both worlds. "I get to run my own company as a division and let it be guided by the vision I have, while at the same time be associated with a group and be on the ground floor of building something and be part of the change is affecting our business.

"The competition in our business has never been quiet; it has always been intense," he adds. "There has been so much change from the promoters' side, and we need to try and solidify relationships on a global basis. To offer our clients worldwide coverage and knowledge will be important as the millennium turns."

The focus will be truly global, Arfa stresses: "We're not going to be booking from New York into Europe; we're looking to have agencies and agents that live and compete in these parts of the world." Many more announcements will be forthcoming, Arfa adds.

"The agency business has functioned a certain way for 30 years, and this agency will be open to changes in the new millennium," Arfa says. "Consolidation is something any agent or agency has to deal with. It's a different kind of promoting, and it takes a different kind of agency. We're going to create our own destiny as opposed to sitting on the sidelines."

Philosophically, Prinz says he does not lean toward or against national touring as an alternative. "It's a case-by-case scenario," he says. "Not every artist is offered a national tour, and not every artist offered one wants to go that route. More and more national tours are being offered. It comes down to timing, each artist's and manager's desire, and, of course, what the offer is."

Prinz does not think national tours lessen the role of the agent. "As long as there is competition in the marketplace at any level, most artists see the value in having an agent on the team to evaluate the pros and cons," says Prinz. "Unless someday one promoter buys for the whole world, I don't think agents will be on

WMI Head Shrimpton Readies 2000 Plans

BY ADAM WHITE

LONDON—One of the few executives to have held senior major-label management posts in Europe and Asia will lead Warner Music International (WMI) into the year 2000. And he's getting his tool kit ready.

"We know our flat tires," says Stephen Shrimpton, who was confirmed Nov. 23 as the new, London-based chairman/CEO of WMI, effective Jan. 1.

He will advance from his current post as the company's president, succeeding chairman/CEO Ramon Lopez when he retires Dec. 31 (Billboard, Nov. 27). Australian-born Shrimpton, 56, will report to Warner Music Group chairman/CEO Roger Ames.

"There's a lot of work to be done," Shrimpton says, particularly in the fields of global marketing and domestic-repertoire development. "This is not a perfect world.

Ramon has set the path, set the standard, and now with Roger leading from the front, there is no reason to believe that we won't see significant improvement in these areas.

"There are plans to put significant effort behind this," he adds, declining to be more specific. "Everything is under review about how we might ramp up our whole marketing and A&R approach internationally."

Meanwhile, Shrimpton says he is optimistic about business prospects in such key markets as Germany and Japan next year.

Shrimpton joined WMI in 1986 as senior VP in charge of international marketing and artist development, subsequently holding the top posts in Europe and Asia-Pacific before being named president in 1995.

He says there are good examples of the international division's effectiveness in global marketing, "but because we have been fairly weak in domestic repertoire, it has been significantly harder for us. You must have the repertoire [to cross borders]. The flat tire for us is that we haven't done that as well as other record companies."

Shrimpton reiterates that WMI has only become a fully rounded operation over the past decade, as a result of the strategy originally laid out by Lopez when he took over from the late Nesuhi Ertegun, the division's first chief executive.

Moreover, he says, WMI's growth has been largely organic, since it did not acquire the likes of Virgin, A&M, Island, and Chrysalis when those companies came on the block.

Such organic development has "added enormously to our margins," Shrimpton says, "but now, inevitably, we have to grow our business."

The world's second-largest music market, Japan, is one that has proved tough for Warner Music over the past 10 years (at one point, Shrimpton was acting chairman of that company). "We see Japan coming right for us in the year 2000. It's been a company which has underperformed, but now we've repositioned it from a purely U.S. repertoire-driven company to a creative unit.

"That took incredible time and effort, including almost rehiring a whole new senior management team," he says. "But that's done and in place, and the company is traveling a whole lot better. It will make a significant contribution." (Continued on page 140)



SHRIMPTON

Universal Buys Into Eritmo.com

Music Site Seen As Entry To Latin American Market

BY JOHN LANNERT

Universal Music Group (UMG) has embarked on its initial foray in the Latino online music world by making a strategic investment in Hispanic music Web site Eritmo.com.

Terms of the deal were not disclosed. However, UMG did acquire what it terms "a minority stake" in Eritmo, according to Larry Kenswil, president of UMG unit Global Electronic Commerce and Advanced Technology.

Kenswil says UMG chose Eritmo because "it is a great site for promoting artists, and with our help, it will grow even faster. Eritmo recognizes, as we do, that if we have great artists, they will want to feature

them on the site."

Kenswil views Latin America as an up-and-coming territory for online marketing projects involving recording artists. In addition, he notes that the region's Web climate is rapidly developing.

"Latin America is a step behind the U.S. but nowhere near as far behind as everyone six or eight months ago," says Kenswil. "Things are happening very rapidly around the world, and there is a great advantage to be aligned with the early movers in these areas. And we saw Eritmo as being an early mover."

UMG is the second major to acquire a stake in a Latino Web site. In (Continued on page 140)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joe Long is named president and executive producer of A Major Label Ltd. in Los Angeles. He was staff producer and principal at Casablanca Records.

Russ Regan is named president of Code Green Records in Los Angeles. He was VP of the soundtrack division at PolyGram Records.

Arista Records names Carolyn Wright VP of sales in New York. Arista also promotes Emio Zizza to senior director of business and legal affairs in New York. They were, respectively, VP of sales for BMG Classics and director of business and legal affairs.

Richard Chamberlin is named managing director of Tommy Boy U.K. in London. He was GM of Go!



WRIGHT



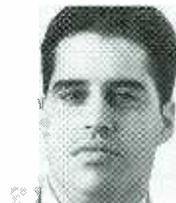
ZIZZA



SOWERS



ROSEN



DIAZ



TOMASSO

Beat Records.

Becky Sowers is named director of artist development for Sparrow Records in Brentwood, Tenn. She was senior manager of marketing for the Country Music Assn.

Craig Rosen is promoted to director of A&R administration for Atlantic Records in New York. He was associate director of A&R administration.

BMG Classics promotes Nicole

Dean to director of marketing for soundtracks, Broadway, and crossover and Rob Plotz to director of marketing for RCA Red Seal in New York. They were, respectively, manager of marketing for soundtracks, Broadway, and crossover and marketing manager for RCA Red Seal.

Pablo Diaz is named label manager for Prestigio Recordings in New York. He was North-

east promotions manager for BMG.

PUBLISHERS. Fox Music Publishing promotes Dale Melidosian to counsel and Jonathan Watkins to creative director in Beverly Hills, Calif. They were, respectively, contract administrator and associate director.

RELATED FIELDS. Chris Tomasso is

promoted to senior director of marketing and productions for Hard Rock Cafe International in Orlando, Fla. He was director of productions.

Icon Lifestyle Marketing names Troy White director of entertainment, Richard Priest associate director of special events, and Valerie Ferguson account director of advertising and marketing in New York. They were, respectively, promotions/marketing director for Red Ant Records, freelance event coordinator, and account supervisor for Mad Dogs and Englishmen.

Amanda Cagan is promoted to senior account executive for the Mitch Schneider Organization in Sherman Oaks, Calif. She was an account executive.

B

illboard honors Emmylou Harris with its highest accolade, the Century Award, for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious regard their achievements deserve. It is a gesture unique in Billboard's history and one that is informed by the heritage of the publication itself.

Billboard editor in chief Timothy White describes Harris as "both a truly venture-some, genre-transcending pathfinder and a provocative guardian of country music's living heritage." White adds that "Emmylou Harris has uncompromisingly advanced the cause of roots music in our nation and its artistic and cultural resonance around the world."

White also notes that "besides possessing an exquisite voice that's immaculate in its spirit yet deeply seasoned in its poignancy, Emmylou has also proven herself as a gifted instrumentalist, eloquent songwriter, and incomparable bandmaster. After touring with

the Flying Burrito Brothers and with Gram Parsons until 1973, she drew new generations of fans to classic country from the mid-'70s onward by recording startlingly fresh interpretations of vintage material. And her later recordings with country's elder statespeople reminded young and old alike that heartfelt music erases all boundaries of time and space.

"Emmylou's respect for Parsons' music and importance also kept his pioneering alloy of country and rock in the cultural forefront, where insurgent country devotees could discover it," White continues, "just as her conviction for country's new traditionalism protected the music's integrity when many sought to dilute it. And those familiar with her 1996 Reprise Archives 'Portraits' boxed set—one of the best such anthologies ever—know the breadth of her stunning legacy.

"Harris' recordings are the sound of a brave, honest, intelligent heart, digging deeper to help us all grasp music's ability to alter our inner and outer worlds for the better," White concludes. "Anyone who thinks music and those who

make it cannot change and even revolutionize the way our culture sees itself should acquaint themselves with her remarkable body of work. Such ongoing achievements are the reason why Billboard can think of no artist more deserving of the 1999 Century Award than Emmylou Harris."



Previous Century Award Honorees:

- George Harrison - 1992
- Buddy Guy - 1993
- Billy Joel - 1994
- Joni Mitchell - 1995
- Carlos Santana - 1996
- Chet Atkins - 1997
- James Taylor - 1998

EMMYLOU HARRIS

1999 RECIPIENT OF THE CENTURY AWARD

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art, as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them, Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "A symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes every year in order to personalize the honor for each recipient. In honor of Harris, this year's lyre was fashioned at her request from Southern ash, fine crystal, and an ingot of red hematite iron ore drawn from the mines of Birmingham, Ala., her birthplace, and was kindly donated to Billboard by Bode Morin of the Sloss Museum. Iron is found in the earth's core as well as in many stars, including the sun. Being a lustrous, malleable, and sturdy metal that is an excellent conductor of heat and electricity, as well as a substance predisposed to magnetism, it seems a fitting emblem for Emmylou Harris' own enthralling traits as an artist.

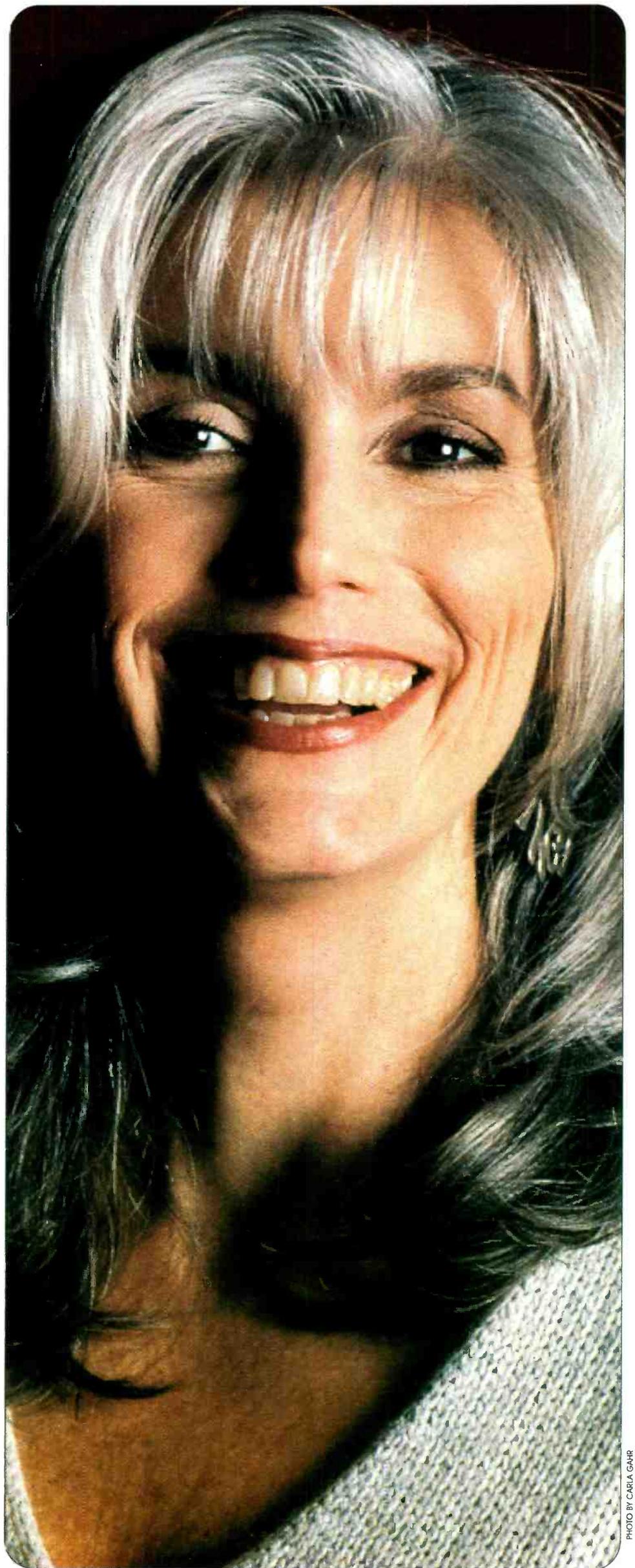
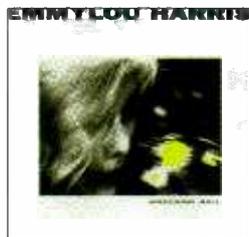
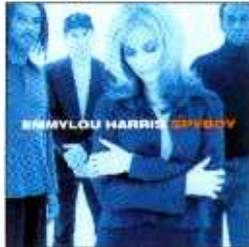


PHOTO BY CARLA GAHR

*"There's a river of darkness in my blood,
And through every vein I feel the flood,
There is no bridge for me to cross,
No way to bring back what is lost."*

— "Prayer In Open D,"
Emmylou Harris,
as sung on
her live 1998
"Spyboy" album.



Facing the wintry last days of the century, with three rich decades as a recording artist behind her and the providential hope of three more ahead, 51-year-old Emmylou Harris has changed American popular music every bit as much as it has affected her.

As a musician, bandleader, and industry leader, she has both preserved and deepened this nation's awareness of its vital roots music, making hits out of all but lost country treasures like the Louvin Brothers' "If I Could Only Win Your Love" (1975), helping restore respect for giants like Buck Owens (whose "Together Again" was a No. 1 smash on Billboard's Hot Country Singles chart in 1976), or fulfilling fallen mentor Gram Parsons' bold aim of making traditional country music an urgent, inalienable part of the cultural mainstream. Throughout her career, Harris has done things others once deemed impossible.

As a vocalist and songwriter, Harris identified a plaintive but proud new platform for women in contemporary song and showed the tensile strength her own records promised in her mutually dignifying dealings with her colleagues. She's demonstrated touching deference and dazzling power in her collaborations with such legends as Roy Orbison, Willie Nelson, George Jones, Don Williams, Merle Haggard, Bonnie Owens, and Bill Monroe. She's also been caring and wise enough to nurture talents like Rodney Crowell, Ricky Skaggs, Glen D. Hardin, Vince Gill, Emory Gordy Jr., Tony Brown, Albert Lee, Hank DeVito, the Whites, Buddy Miller, Jon Randall Stewart, and Julie Miller. Indeed, for irrefutable evidence of her emotional investment in the best work of others, one need only consult Emmylou's vocals with Julie Miller on the title track of the latter's fine new album, "Broken Things."

Invited (a bit tardily) to join the ranks of the Grand Ole Opry in 1992, Harris has shown that venerable country music institution what it means to keep passion,



They had terrible maneuverability, and the Japanese knew it too. It took a lot of courage to get into one of those Corsairs.

Yes, I think so. Later, he was shot down in Korea [in the Korean War], and he was tortured as a prisoner of war. Being a major, the senior officer in the POW camp, they put him in one of those boxes where he couldn't stand up. But he exhibited great courage during the 10 months he was a prisoner and was awarded the Legion of Merit afterward for valor.

While your dad was in the service, didn't you move around a lot?

I recall standing up in the crib in our house on 54th Street in Birmingham, watching my father coming in the front door. I do remember I started the first grade in Birmingham, but I believe that midway through the first grade my father was transferred to North Carolina, where I lived from ages 6 to 9. See, my brother was born while my father was overseas. He's Walter Rutland Harris Jr., and then I was born in 1947, on April 2. I was about 5 when my father was shot down in Korea and at first he was missing in action for three months, but my mother was very strong during that time and reassured us he'd be all right. They were married very happily for 50 years. My father died six years ago, in 1993; he was 72. Now, my mom and I live together.

You got your first guitar from your cousin?

Well, my cousin had gotten a guitar for Christmas. We would do our Christmases up in Maryland where my father's family was, or down in Birmingham where my mother's family was—those were our two vacation destinations. And that particular Christmas we happened to be up in Maryland, and my cousin had gotten a guitar, a gut-string guitar, and I spent the whole time I was up there just playing around on it. Apparently I had a talent for music, but before that I never really shook hands with an instrument; I mean, I was one of those people who hated piano lessons. And when I got into late grade school, I dutifully went to clarinet lessons, but my fingers were too small to close the holes, so they put me on saxophone. And I did it, but I didn't love it.

It was not something that I really enjoyed. It was just something I thought you were supposed to do.

But with the guitar, you've got to understand that back then in '64 or so there was a program from Dick Cerri out of WAMU at American University where from 7 to 12 he played five hours of folk music, from the old stuff like the Carter Family to new stuff then like Tom Rush and Ian & Sylvia. Rock 'n' roll kinda passed me by, but I loved folk music and was intrigued by the idea of playing it myself, so I wanted a guitar of my own.

And my first guitar was one my grandfather actually got for me in a pawn shop in Birmingham for \$30, a Kay; the strings were about an inch and a half off the fretboard. [Laughs] So I had to love it, because it was extremely painful to make a C chord.

What were the first songs that you struggled to play on the Kay?

Probably "Where Have All The Flowers Gone" and "Blowin' In The Wind." I'd gotten turned on to Peter, Paul & Mary, which was like something I'd never heard before, being a protected child living just off a Marine base where they were really no culture, no sense of one's own roots. And so I thought that that was just the most incredible stuff. But then I thought, "Who wrote this song, 'Blowin' In The Wind'?" and I saw it was this guy named Bob Dylan.

Gradually you'd take steps deeper and deeper and discover that Woody Guthrie had influenced Bob Dylan, and you'd go down further and further to the roots.

How old were you when you became a semi-serious player?

I was 16 when I got my guitar and I was buying Joan Baez records and learning the old [Francis James] Child ballads [that he collected between 1882 and 1898 for his landmark anthology "English And Scottish Popular Ballads"]. Then I discovered the new writers, and obviously Bob Dylan was a huge influence on me, learning things like "The Lonesome Death Of Hattie Carroll" and finding there was a world outside of Garfield High School in Woodbridge, Va. At the time, my father was stationed at Quantico in the Air-Sea Rescue Unit [of the Marine Corps Combat Development Command].

What were you doing with your friends when you weren't listening to this music?

That was pretty much it. I didn't have much of a social life; there were no malls in those days. You would have to go into Washington to see music by yourself—unless you had a date—but you weren't allowed to drive by yourself if you were a girl.

You weren't allowed to drive by yourself? Would that be a manifestation of Southern propriety?

Yeah, to protect and to reinforce the idea that you shouldn't go out by yourself, because I would have had to go into D.C. Otherwise, there was no place to go. And if there was, you had to have a bunch of girlfriends with you, and even with a bunch of girlfriends, as far as I recall, we never went anywhere! [Laughs] I don't mean to make it sound like prison or anything, but I didn't know what else was out there.

A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE

innovation, and rule-breaking artistic revivalism on the front burner in a genre that must always seem both ancient and anticipatory if it is to survive.

A mother tempered by worry, a wife who's tasted weary heartbreak, and a wayfaring stranger still attuned to the nearness of new friends, Emmylou Harris is tough and tender and true to her ideals in a world too destination-obsessed to see we're only here to learn to love the process. What follows, in candid conversation that accumulated between summer '98 and autumn '99, is an explanation of how "a road dog" like Emmylou Harris forsook all things familiar and dared to find home.

Do you know much about your family background?

My mother's maiden name was [Eugenia] Murchison, and her family was descended from farmers in south Alabama, down around Clanton and Wetumpka.

On my dad [Walter's] side, his family had acres of farmland and cattle in Howard County, Md. His father, who died when he was 2 years old, worked for Tide-water Oil. My father worked for the state of Maryland, as a chemist, testing gasoline, but before that he was in the service for 30 years, in the Marines.

See, my father had joined the service during World War II; he was a veterinary student at the University of Virginia, and like most young men during World War II, he went into the service, and it was at that time that he met my mother. It was love at first sight; they were in Pensacola [Fla.], where my mother had gone with some girlfriends, and my father was there in officer training school.

They wrote very polite letters to each other. There was no mention of what they were both feeling. When he got his orders, he wrote to her and said, "Could I come through Birmingham just to see you?" It took



everybody by surprise, and he proposed to her in the living room of my grandparents' house, which is where she was living.

The next day, she dressed like she was going to work—because he was Yankee, you have to understand, from Glen Ridge, N.J.; this was a mixed marriage—and they basically eloped. They had a civil ceremony, and then they got on the train and went off to Texas, where he was stationed, and started their life together. They were there a few months and then he got sent overseas. He was a fighter pilot, and flew Corsairs, which were the hardest plane to fly.



Photos
by
David
Gahr

You played in the school band?

Yeah, I played saxophone, but as I say, once I got into the guitar, I left that way behind. I was more interested in working up a song by Son House, and that was just the difference between day and night—there was just no going back.

But I was a really good student. I don't think I learned very much, but I was a good student. So I was in the Beta Club, which was like the honors society, and I was in the Drama Club. I wanted to be an actress, so I did plays. We did "Dial M For Murder," and I lost out to some other girl for the lead part of the bedridden invalid, so I played the telephone operator. "Number, please," was my big line. [Laughs]

I went to the University of North Carolina at Greensboro [starting in 1968] for three semesters; I had gotten a drama scholarship. But once again, when I got into serious drama classes in college, I discovered that in terms of my passions, there was nothing that could come close to music. But I didn't want to study music—I just wanted to sing it!

What did you do musically while in college?

I started singing at this place called the Red Door on campus, where they would unplug the jukebox and you would stand up there amongst the drunk college boys, and you'd get \$10. I sang all the Dylan and Simon & Garfunkel stuff and things I'd learned off of Judy Collins records that I'd listened to. Then I met this guy named Mike Williams who played 12-string, and we had this little folk duo, like an Ian & Sylvia thing, right before I quit college. We did some gigs in Virginia Beach, and I ended up meeting a group of musicians from Boston University.

I wound up quitting school halfway through my second year, and so I worked for a while and actually earned enough money to go take some drama classes at Tanglewood in Massachusetts. But I couldn't even get through those six weeks of classes, which I was paying for myself. I eventually ended up going to New York,



thinking I could become the next Judy Collins. But once I got up there I realized that all the folk clubs were closed to me, at least; unless you had a record contract, there was no folk work for you. At that point, only psychedelic rock was happening in clubs.

You had also made a demo for a friend at A&M Records, right?

Oh, yeah, yeah, I did that. It was just for a friend I'd met who was a lawyer for A&M, and he told me to call this other guy, so I just went up to this office with all this zebra-skin furniture. And that's when they gave me a bunch of Claudine Longet records and told me to come back when I could sing like her.

And it's funny, because the songs I put down on the demo were Jesse Colin Young's "Get Together," before it was a hit; Jerry Jeff Walker's "Mr. Bojangles" before it was a hit; I did Doug Kershaw's "Louisiana Man" and Dylan's "Hard Rain's A-Gonna Fall"—I had a pretty interesting repertoire, but it went right over their heads; they just didn't have a clue.

I ended up having to wait tables at a place called the Flick on Second Avenue, and then I got married [in 1969 to songwriter Tom Slocum], and I got pregnant to where I couldn't do the waitressing work, it was just too difficult for me.

It was a bit of a struggle, and we were poor, but when you're young you don't think about poverty when you haven't lived in poverty, and you think everything's gonna be all right.

Didn't you sing in Gerde's Folk City during this time?

I did sing in Gerde's, in 1968, and Gerde's was great. In fact, I went back to Gerde's when I was very, very pregnant because I was in need of money, and I actually sang there when I was quite pregnant. But I was doing OK, I had done some TV shows and things.

How did the Jubilee album deal for the obscure



1970 "Gliding Bird" album come about?

That was a bit later. At some point I had gotten a manager and he got me that record contract, and I thought the only thing out there was Jubilee Records, and by that time I had started writing songs, so half the record was my own songs [including "Fugue For The Ox," "Clocks," "Black Gypsy," "Bobbie's Gone," and "Waltz Of The Magic Man"].

How long did it take to make that record?

About three hours! [Big laugh] Or maybe it was three days, something like that. The label ended up being bought by that gangster, Morris Levy [of Roulette Records]. Do you know that I'm the only person who ever successfully sued him and won [in 1984]?

So you got the record pulled from circulation?

Right. I just wanted to stop him from putting that record back out because I didn't feel it was indicative of the artist that I became, and I didn't think it was fair. The suit was not for money, it was for principle. You know, he hid behind about 50 different organizations and titles, but we got him on a technicality because he hadn't gotten the publishing on this one song because they hadn't done the paperwork. And so I ended up successfully suing him.

When the record first came out, you left New York, didn't you?

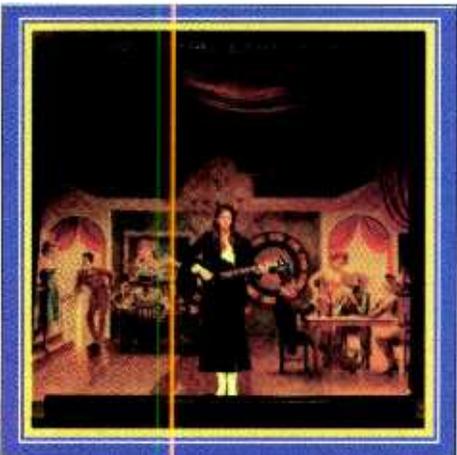
Once the baby was born, New York started to frighten me. It never seemed to be a dangerous place before, but once I had a baby [daughter Hallie, born in 1970], my husband and I moved to Nashville because I thought it would be easier—but then I just ended up working as a waitress in a Polynesian restaurant.

At this point you're living in Nashville, and then your first marriage ended?

Yeah, it pretty much ended in Nashville, and then like the sensible girl I was, I came home to mother.

I came back up to Washington, D.C., to live with my parents. But there was a real nice music scene in D.C., with people like Bill and Taffy Danoff, who were Fat City and then they became the Starland Vocal Band. They had just met John Denver, and Bill had written "Take Me Home, Country Roads" with him, and this was just before everything broke for them. And they took me under their wings and got me gigs in all the places that they played, 'cause they were the superstars of the Washington, D.C., folk scene and just the nicest people you'd ever want to meet and really supportive.

So I started playing by myself and then eventually got a bass player named Tom Guidera and a guitar player named Gerry Muié. It was a struggle; we'd have to work six nights a week, three shows a night, to clear



maybe a hundred dollars a week—hard work. But that's what I was doing when I met Gram Parsons.

But it was Kenny Wertz and Rick Roberts of the Flying Burrito Brothers who had first seen you?

Yeah, the Burrito Brothers came to town and saw me at Clyde's, and the next night Chris Hillman came back with them and invited me to come down to play with them at the Cellar Door, which was down the street. So I sat in with them and played the guitar. Then the next night they were in Baltimore, which is about 15 miles away, and afterward Gram just showed up at Clyde's. He and Chris had been talking—and this was later verified by Chris Hillman—and Gram was talking about the fact he was going to be doing a solo record and he wanted to find a girl to do Conway Twitty/Loretta Lynn-type duets with.

Chris had said, "Well, we heard this girl last night who's pretty good, but we don't know how to get in touch with her!" At which point a woman who baby-sat for my daughter and was a big music fan who went to every show in a 100-mile radius, she was standing backstage and overheard the conversation and said, "I baby-sit her daughter, and I've got her phone number!" The next day I got the call from Gram Parsons.

But I had always been a serious folkie and I had no idea who Gram Parsons was, and I had vaguely heard of the Flying Burrito Brothers. But when they came to see me I had to admit I was hazy on what was happening in the rock world.

After the show he came to see, you and Gram went over to Walter Egan's house?

Well, Walter Egan was part of the music scene in Washington, and he was in a group called Sageworth & Drums, and they were a pretty popular bar band around D.C., so that's where that friendship came from. So we went over to Walter's after Gram came and sat in with me on my Monday-night gig—we had sat downstairs on the beer kegs and worked up some stuff for a few songs. But at the end of the whole evening of hanging out he just said, "Well, I'll be in touch" [laughs], and it took about a year! It didn't happen right away, because Merle Haggard was supposed to produce ["GP," Parsons' first solo] record and then Gram was going through some personal problems. But every once in a while I might hear from Gram's manager, and I didn't think anything was going to happen. I was old and cynical at that point, at the age of 24-25.

At this point I was living in the city in a place on Connecticut and 19th, a nice neighborhood with a lot of ex-Georgetown students that was near the Childe Harold, a place I played once a week where they'd named a sandwich after me. [Giggles] But then one day I got this round-trip ticket to Los Angeles—and I figured I'd better get on the plane before they changed their minds. I'd never been to L.A. before, and I thought it was a strange place; I headed straight to the Chateau Marmont. We sat around singing, and soon after we went into the studio with Rick Grech and Barry Tashian. Gram gave me a tape of Carl & Pearl Butler singing "We'll Sweep Out The Ashes In The Morning" and some Louvin Brothers stuff. I had never heard the Louvin Brothers before, and that really melted my butter; I thought they were one of the greatest things ever, and I thought Ira Louvin was a girl! But I loved their harmony singing.

So how long did the recording for "GP" take?

I think it was a couple of weeks, and I thought it was really disorganized. I couldn't believe that a record was actually gonna come out of it. I really didn't. I thought the other musicians were professional, but I didn't think Gram was very professional, 'cause he was drinking, and I'd never been around that. I wasn't that naive, but everything seemed untogether to me. But the record came out [in 1972], and the next thing I knew, they wanted to go out on the road.

I thought, "Sure, I'll give it a shot!" but I was still real cynical, and I didn't realize how great Gram was. It wasn't until I was out on the road that I really started to hear him, 'cause once he was out there he got stronger and more disciplined. His singing was so extraordinary, and I was learning so much from him that I just became a total country-music convert. I had been a bit of a purist folk-music person, and I looked down my nose at country music, and then when I did, I didn't hear it with my heart. But once [Parsons] got me into listening to it and I heard what George Jones was doing, for example, I finally got it.

In singing with Gram [and his band, the Fallen Angels], I feel that he really taught me how to use my voice. I didn't abandon the other music that I loved, like Dylan, but Gram was combining that kind of music with his own. He was a poet for his own time, combining the passion and the blood of country music. Gram felt that you can't just play Hank Williams, Webb Pierce, or even George Jones; you have to bring your own poetry to it. So he was pushing me in a way nobody else was.

He never told me what to do, he more suggested things. He'd say, 'You can go up and sing that high note, but maybe it's more effective if you actually go down and lower the harmony.' And one of the things that I learned subliminally from working with Gram is that there's an economy of emotion in the music, a restraint, that is essential to the country style of music.

Can you think of a certain song in particular that epitomized this for him?

Well, "Sin City" was his archetypal song. It's got all the structure of something that the Stanley Brothers

might have done, yet it's not apocryphal, because every generation has a common primal experience, and it's up to the poets to come up with the lines as well as what's between the lines. I think that's what Gram was doing. And I read somewhere, when somebody was talking about poets, that restraint intensifies emotion.

So how did Gram's second solo record, "Grievous Angel" [1974], come to pass?

Well, you know, we worked up so much of the material on the road. That record was conceived, born, on the bus. Our vocals on "Love Hurts" were something we worked up on that bus and did every night. "Hearts On Fire," I brought that because I loved Walter [Egan's] song, and by that time, boy, we had our phrasing down. I knew exactly how Gram was gonna move before he moved, and I knew when he was gonna zig and gonna zag. So it was a completely non-mental thing.

"Grievous Angel" was done in L.A. at Wally Heider's studios, and I guess it was in August. Gram was singing great, had cut down on the drinking, and cleaned up his act. He was on his way to recovering his whole, healthy self. And that's why his death [on Sept. 19, 1973] was such a surprise to me. See, I was naive about the dangers of that lifestyle and how weak you can be. When you decide to get healthy, that's when you can be the most vulnerable.

How did you hear he had died?

It took me completely by surprise. At the time I was unsure whether I should move to Los Angeles. So I was at my parents' house. My grandmother had fallen and broken her hip. We had to do 24-hour surveillance of her because she was senile and always trying to get out of bed. I was pulling one of those shifts watching her when I got the call from Gram's manager, Eddie Tickner, and I was completely unprepared. I was planning on coming out to L.A. as soon as my grandmother was OK, because we intended to put together a band and take the new record on the road. We loved that record, and Gram was so proud of it, so excited. He was in a really

A DIGITAL RECORDING



positive frame of mind.

Gram died at 33 from a mixture of morphine and tequila while on a retreat in the desert in Joshua Tree, Calif. You think that his bad habits caught up with him while in a vulnerable state?

Yes, I think that's exactly what happened.

And everything changed as a result. So what happened next for you?

At that point it was like somebody had whacked my arm off. I fortunately had a fantastic group of friends in Washington, D.C., in particular a fellow named John Starling who was in a group called the Seldom Scene. All the time I had been living in Washington, I was going over to his house for jams after they would play once a week at this place called the Red Fox Inn. We'd drink coffee and play till all hours of the night, and it was a wonderful experience because these people, they didn't do drugs; they drank coffee, and they all had serious day jobs: John Starling is a surgeon, another was a cartographer, and another was a commercial artist. These people played music just for the pure, absolute joy. It was one of my healthiest periods of time musically.

So John sat me down, and he said, "Listen, Emmy, I'll tell you what you should do. You need to put a band together." Because there was no way I was gonna go back to playing folk clubs. I was on fire to play country music. I wanted a pedal steel and bass and drums—and this was from somebody who used to think drummers were the antichrist [laughs] because they destroyed the lyrics! I was one of the worst folk purists you can imagine. But after Gram, I understood the beauty of the shuffle, the beauty of the groove, of what you can do with a five-piece band.

But I didn't know how to do it because my teacher was gone. I couldn't go back. So I had to go forward.

John said, "You could go to L.A., but you have friends here who are musicians; you have a reputation in the clubs here, so you could get work; and you can

figure out who you are musically and what you want to do in a friendly place where people are gonna be supportive and where you can experiment."

This was probably the best advice that anyone ever gave me. I just set to work, and I had a group of people I knew, musicians who were "paralleling" at the same I was, meaning people who had been into folk who were discovering country music. The drummer had a place that was available to us, a little shack. It was in the middle of winter, and these people gave it to us, and we bought insulation and went over with big staple guns and space heaters and created a place to rehearse in suburban Maryland. We started doing gigs at the Red Fox Inn and, gradually, in all the clubs I had played in around town as a folk trio. I now started playing with what was called the Angel Band.

I think it was the guitar player, Bruce Archer, who came up with the name, because "Angel Band" was the archetypal song that represented all we loved about bluegrass or country and those kinds of harmonies, the spooky, high-lonesome stuff, the stuff that Gram loved. He had one foot in that stuff and one foot in rock'n'roll. That was how he came up with songs like "Sin City." The Angel Band almost represented a holy place you would visit, like a pilgrimage; when you did that song, "Angel Band," you were going to a holy place. The name had the double-entendre of a band, an angel band. It was actually a brilliant idea.

So we started playing, and that was when Eddie Tickner brought Mary Martin from Warner Records down to hear us, and Mary Martin—who I owe so much to—she then brought Brian Ahern down. So Mary and Ed and Brian got me the deal with Warner Bros. In addition to that, I had this audience overseas that was just absolutely over the top for Gram; they looked on him as being just the greatest thing since sliced bread—and anybody that had anything to do with Gram was of immediate interest.

The British audience has always been adept at appreciating America's best music and essentially selling it back to us.

Well, they don't have to go through the American top 40, and so they see us with a clearer eye and have a better overview—at least for those of us who don't fit into a particular category. So when our first record, "Pieces Of The Sky," came out [in 1975], there was an enormous response there, because Eddie was smart and he understood the importance of the European market, I think before anybody, in terms of anything that had to do with country. So we pretty much went overseas almost before we did anything else, and the interest that came back to us was phenomenal.

"Pieces Of The Sky" was an important, moving record of a kind that had gotten a lot of attention but was not yet in the rock'n'roll mainstream. There was a clarity and an austerity to it that was uncommon for the time.

"Pieces Of The Sky" had a lot of things going on in it. Gram left me so many things. First of all, he gave me a musical vision, but I didn't know how to make records. I didn't have a clue. But I think I had an inner barometer for what he liked. I also felt I had to surround myself with anything that had touched him in any way. So I had to have his musicians—as many of them as I could—that had worked on his records with him.

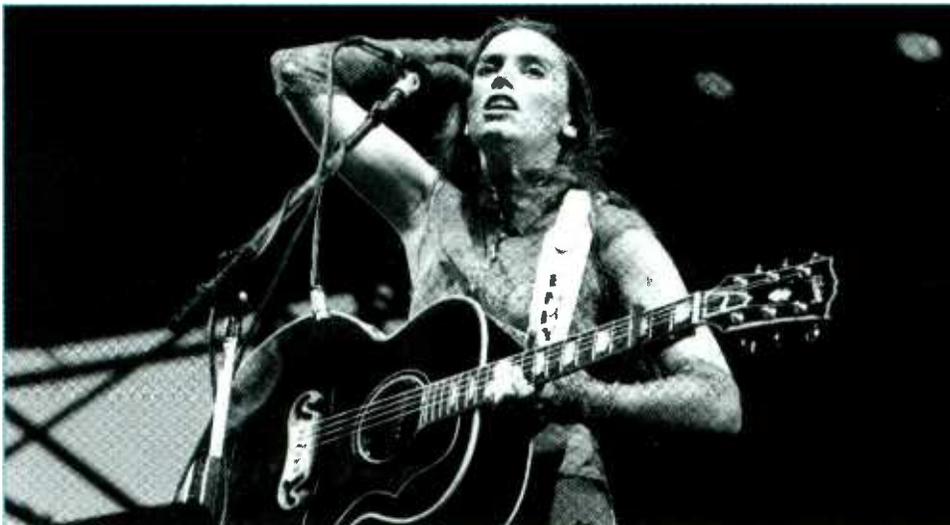
And of course I had gotten Brian Ahern, who'd worked with Anne Murray in Canada. But one of the musicians who liked my music was very concerned about Brian and said, "You're no Anne Murray." He meant that Anne Murray's great, but he's gonna turn you into her, and she's not what you are. And I did worry about that because I didn't know if I was gonna be able to resist what could happen in the studio. So I armed myself with those musicians [who knew Gram], and I had some songs that I was interested in doing.

Then, in meeting with Brian to look at material, we spent an entire day listening to stuff that I absolutely hated. After a while he said to me, "You know, Emmy, you don't have to listen to the whole song to hate it [laughs] because you know whether you like things right away!" But he said, "I've got one more thing I have to play you. I just signed this guy, I've never heard him, I signed him purely on the recommendation of someone whose taste I respect." Brian played "Bluebird Wine," and we immediately started trying to contact this guy; it was Rodney Crowell, and he just blew my mind. I said, "I don't know who this guy is, but he's obviously listened to George Jones."

A few days later, Brian and Rodney and I met in D.C., and the first thing he played me was this new song he had written called "Till I Gain Control Again." So I had this bonding experience with Rodney, who was on for being part of the band. We were about the same age, I had this feeling that he was like a soul mate. So I had these really supportive people, these good, talented musicians, and a producer who understood that what you have to do is allow the artist to become who they are and to optimize what you bring out of the other musicians.

Rodney had become my friend and was the young blood, and something happened—and this might seem kind of small—but we were doing a song called "Sleepless Nights" [written by Boudleaux and Felice Bryant], which Gram and I recorded but had not used; it was an outtake. But I trusted the song because it had come

from Gram and was a song he loved, and therefore anything that had to do with Gram, I was going to bring into the mix. So we were playing it, and one of the musicians suggested this chord—what I call a "muso" chord now, but an interesting chord. I didn't really like it but I always questioned myself, because I never thought of myself as much of a musician. I only knew three chords, I'm a girl—that whole kind of thing that I grew up in. So we did a few takes with this chord, and I couldn't take it, so finally, very sheepishly, very apologetically, I said, "I really don't like that chord very much." And even the musician who suggested it said, "Oh, we'll have to go back and change it. You have to be happy." I suddenly understood that for my opinions to be known, it was real



important for me to speak up!

Working with Brian as a producer, I found that our working relationship became so good, and personally too. [Harris and Ahern were married in January 1977 in Halifax, Nova Scotia.] I knew that every idea I had was not going to be a workable idea but that he respected me enough to balance them all and choose what would work and what wouldn't, so I was completely comfortable in not censoring myself at all, and there was never any kind of ego thing going on whatsoever. We had total respect for each other's opinions, and I trusted him to be in charge. That to me is the ultimate producer/artist relationship.

I was able to learn to make records under this very nurturing, very professional situation, where I was able to discover what it was I wanted to do next. You see, I still believe that no one should know what a record's going to be. If you go in with a complete vision, then you're completely cutting yourself off from the magic that can take place when you get a bunch of people together. The first record was that way, and I think all of the records had that from then on; but you don't try to re-create, ever, because, as Thomas Wolfe said, "You can never go home again."

If you could summarize in one statement what you wanted "Pieces Of The Sky" to be, what would you say?

I think at that point in my life I wanted it to be an *hommage*, and to say

this record happened because of this person and what this person taught me—and that I'm the person I am because of Gram and what he gave me.

The album felt that way, as if it was both a wistful tribute and a generous thank-you, even if you didn't know the story behind it.

I had this huge constituency in Washington who knew the whole story, and I think it was because the record sales in D.C. were so astonishing that Warner Bros. sat up and took notice and smelled the fact that there was potential there. In fact, I think it's one of the reasons they agreed to put the money into the Hot Band, because they had to commit to half a million dollars, and back then that would be tantamount to a couple of million dollars now. I ended up paying every cent of that back through record royalties—but we created something, we took a chance, believed in something.

The Hot Band was formed as a serious, top-drawer touring band for you after the success of "Pieces Of The Sky," with many of the stars who played on the album, like James Burton on guitar, Glen D. Hardin on piano. You also had Emory Gordy Jr. on bass, Hank DeVito on pedal steel, and John Ware on drums.

We were working with a band where the guitar player got more a week than I made in a single night's concert receipts! [Laughs]

Meanwhile, though "If I Could Only Win Your Love" wasn't the first single, it still was accepted very quickly by the country audience too. Up until

that point, Nashville wasn't so interested in hippie country bands or those approaching the music from odd angles.

And I don't know why! But I think that we got a really serious pop A&R guy who didn't even know who Dolly Parton was, a guy named Gary Davis, because when the first single came out, "Too Far Gone," it reached No. 73 [on Billboard's Hot Country Singles chart] with a parachute and a lead balloon on it.

But at that point there was some real aggressive marketing that came into it, and they said, "OK, forget about the country promotion people, we're gonna go with a guy who's a real bulldog, and you give him the football

and tell him that we need a first down—it doesn't even matter what team he's playing for!" And Gary said, "OK, this is my assignment," and he did it. Plus, I think that it was a very special record.

I'll tell you a little story that goes back to John Starling. I played him the rough [of "If I Could Only Win Your Love"], and he said, "Man, that's great. I'll tell you the only thing it needs. It needs a real, old-fashioned mandolin solo," 'cause at that point we just had pedal steels and electric guitars, so we got Byron Berline on it, and I think that after that there was something so charming and perfect about it. Plus, the track is so sweet, and Herb Pedersen's harmony [vocal] part is perfect. It's like a perfect record, and it was so astonishing to hear something that pure and yet that well-made. But Brian makes beautiful records. He knows to keep the purity, and yet they're polished. There was not a single note that wasn't necessary.

But I do think the timing was significant. Gram was so far ahead of his time, and I came later.

Didn't you record "Till I Gain Control Again" around the time of the "Pieces" record?

Yes, it was recorded on those same sessions, but it didn't come out until the second record ["Elite Hotel," 1976].

And "Elite Hotel" proved you weren't a fluke. The album was a No. 1 success on both the Top LPs & Tapes chart and the Hot Country LP's chart and won a Grammy for best country vocal performance, female. Things were going great.

Everything had come together, and I had this fabulous band that was my live band and my recording band, because pretty much we came right off the road and went in and did "Elite Hotel." It was just always a work in progress; there was never any downtime. And I was young—I could do it.

And I had input like Rodney Crowell sitting me down and saying, "You should record 'Pancho & Lefty'" [for the 1977 "Luxury Liner" album] because we were both huge Townes Van Zandt fans. We were on the road, and neither of us could remember anything but the chorus. So we would sit around and sing the chorus, over and over again. When we got back home, the first thing we did was get the record and learn the words, and we were off and running.

In 1976, around the time that "Together Again" and your version of the Beatles' "Here, There And Everywhere" were becoming hits, when did Dylan reach out for you to sing on the "Desire" sessions?

I was living in Hermosa Beach [Calif.] in the most godawful little house with that kind of orange shag carpeting that looked like it needed to be mowed, and it was not only on the floors but also the poles that held the house up, as if it was growing like kudzu. So I was living in his little house down there and the phone rang. I got this message that Dylan wanted me to sing on his record! If you can think back to all I said about Dylan earlier, he and Gram were the two biggest influences on my music and who I am as an

artist. So to think that Dylan wanted me was incredible, but it turned out that he didn't have a clue who I was. He'd asked Don DeVito, who's a big friend of Mary Martin, and Don DeVito was a fan of mine and the executive producer for Dylan, and so when Dylan said, "I want a girl to sing," Don just got me.

So I show up thinking that Dylan has heard my record and is a fan, and he didn't have a clue [laughs], which I suppose is great because it's always good "not to get above your raisin'," as they say in bluegrass. And basically I had no time to think about the fact I was singing with Dylan because I had to sit down, and the lyrics were there, and I was sitting next to him, and then *bang!*, he was off, and you just had to keep up with him.

It was just a fantastic experience. Think about the songs on that record, like "Joey" and "Mozambique." If Dylan at some point doesn't win every prize for literature, it will make no sense, because he's changed the way we think about everything as far as the English language is concerned. Everything he's ever done has been a part of the journey, and just the fact that I was able to be a part of that was too cool. [Giggles] I mean, forget about high school—all those things that happened to me in high school are nothing! This was so much better than being homecoming queen! Who needs that?

Then, after the "Desire" record came out, Dylan called me in this place in Hermosa Beach, and he was gonna start this little tour called the Rolling Thunder Revue, and he wanted me to join it! And, of course, how do you turn Bob Dylan down, but I was so committed to my "Luxury Liner" album that was just coming out, and I had this big European tour all booked!

I don't ever regret not doing the Dylan tour; it wasn't the thing for me to do then. It was really important for me to keep riding that pony that I was on.

Now, I think that there's a point when you have to get off that pony and try something different, and in my career I think I have stayed on the pony too long at times. But at that period of time, no, absolutely not; I think that I reached the peak of the Hot Band probably with "Luxury Liner," as a touring band.

After that, I think that things needed to change—and I wasn't really ready to let go.

Starting with the subsequent "Quarter Moon In A Ten Cent Town" in 1978, what had you thought your albums should be about?

It's so hard to figure out beforehand what your hindsight is, and I love all my records. But I think on "Quarter Moon," I tried too hard.

Well, you got three beautiful country hits from the record: "To Daddy," "Easy From Now On," and the No. 1 single, "Two More Bottles Of Wine."

I think the songs are great. But I learned that sometimes I need too much in the studio, and I was going for getting everything exactly perfect. I tried to get too

much on the record. Brian, out of respect for me, tried to rein me in as much as he could. I think the record suffered from over-mixing. Brian said, when we finished the record, "I think this one might have gotten away from us." Of course, I was horrified, but you've got to understand that sometimes those things happen. I think we went past the record, and I think if I never had anything else to do [chuckles] and Brian and I went back and put out those rough mixes, it would be a nice thing to have. It still is a pretty good damned record.

For many of us, it has favorite songs like your version of Jesse Winchester's "My Songbird."

But even the rough mix of "My Songbird" was a lot warmer. I think that album was a transitional record, and after that I made a decision to pull myself back. I was getting above my raisin' again, and I was believing the critics and selling enough records that I thought I was making pop records. I thought it was important that I go back to where I started from and make a statement to prove to myself that the reason I was selling records was not because I did Beatles songs—not that I regretted doing them—but because I made country records.

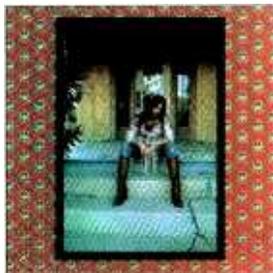
And that's why you did "Blue Kentucky Girl" [1979].

I did a record that, in the words of Waylon Jennings, "couldn't go pop with a mouth full of firecrackers." So we did this record that nobody knew what to do with. The record company almost broke out in hives when they heard it. They actually did a big cardboard cutout of me for stores [i.e., a blowup of the album cover art of Harris in front of a stage scrim of an old-time gambling parlor, attired in a black jacket and long matching skirt with white boots, holding a black guitar with a big red rose painted on it], and it was recalled! Do you know if that's ever happened to anybody else?

Why'd they recall that retail promotional image? Did it seem "too country"?

They didn't know how to promote the record! The people in the field weren't excited about it; nobody was excited about it.

Huh? It was your sixth album in a row to go gold at a time when a country-rooted artist like you



couldn't expect such mainstream acceptance, and it won a Grammy.

Well, after it won a Grammy, they got excited about it. Anyway it went on to become what everybody says—"My favorite record of yours"—but the critics panned it. They said, "She hasn't got anything different." And here I'd gone out of my way to get back to country. Thus was born the attitude where Brian said, "O-kay, they don't think this is country, we're gonna go so far back in the country, nobody'll ever find us!" [Booming laughter]

"Roses In The Snow" in 1980 was the result.

Right. And from a business standpoint, that's when the confusion really started. You've got to understand that I went from being an "extra" artist who was signed when nobody had any expectations, including myself, to where I was on the pop and country charts and selling so many records as a country artist that somebody decided I couldn't possibly be a country artist [because of the crossover factor]. See, because of the initial country sales of "Quarter Moon In A Ten Cent Town," it should have charted at No. 1 on the country charts. But somebody decided I was selling too many records, so they split the sales reports between country and pop, so I ended up charting really low on country and really low on pop.

This was the pre-SoundScan days of manual, categorical store reports rather than computerized point-of-sale data.

And there was a confusion about who I was and what my music was, plus there was this enormous expectation that if she's selling this many albums, therefore she should be selling this many records. And then, they get this "country" record from me, and they can't take it forward [in both marketplace genres]. But we felt that it was more important with "Blue Kentucky Girl" and "Roses In The Snow" to make an artistic statement. I mean, I was literally told by someone at Warner Bros., point-blank, when they knew that I was gonna do a bluegrass album, that it was the end of my career. Part of me believed him, and there was another part of me that said, "If I can't sustain an artistic statement that I believe in, then if my career's over—it's over. 'Cause this is what I have to say right now." But they saw it as an absolute marketing nightmare and mistake.

Again, both albums went gold.

I have to say, as much as I love the second of those albums, that I had a difficult time with how one-dimensional it was, because I thrive on eclecticism, and even I wanted to dilute it a little bit. In the last moments, in the midnight hour, I said, "Brian, I wanna put [a cover of James Taylor's] 'Millworker' on this record," because we already had that track. But he said, "It's so important, Emmy, that we not detour here; if you give them one bit of compromise here, they're gonna lose the whole point of this record." I just bit the bone and said OK, and he was absolutely right. The only thing he let me have on that record that was slightly left field was the Willie Nelson gut-string guitar solo on "Green Pastures." [Laughs]. I wanted that so bad.

But you've got [a cover of Simon & Garfunkel's] "The Boxer" on "Roses In The Snow" too!

It's done in such a traditional way, it becomes like an old folk song.

That's the allure of your warm, distilled approach to most material.

But the thing about "Millworker" is that it was a very pop-sounding record, and it's James Taylor, but "The Boxer" is so disguised like a blues that there's no way that anybody could mistake it as something else. Ultimately, "Millworker" would have stood out way too much; it was way over the line pointing toward pop; anything that's not country is pop. [Laughs]

And then you did the lovely 1980 Christmas record, "Light Of The Stable"—one of the few holiday records with an identifiable texture but which wasn't so successful.

Oh, it's the best-kept secret in the music business! But I was pregnant, and there was nothing I could do but make records. I couldn't go on the road—although I did until I was six months pregnant [with second daughter, Meghann, born in September 1979], and then I spent the last three making that record.

It was a very fertile time, pardon the pun, and we did so much recording. Actually we had done the title track back in 1976, but in 1979 we were doing so much work with [multi-instrumental string player] Ricky [Skaggs] and [vocalists] Sharon [Hicks] and Cheryl [Warren] that it gave us the opportunity to extend that acoustic thing we were in into traditional Christmas songs, to do "Silent Night" with a mandolin and show we love these songs because of how simple in texture they are.

Then you came back strong in 1981 with "Evangeline," which went gold and had "Millworker" on it, as well as the hit "Mr. Sandman."

I think it did well as a carry-over from "Roses In The

Snow," which, comparatively, shot through the roof in terms of my usual sales—going gold faster than anything previous, and that was supposed to be my "kiss of death" record. You've got to understand, I've never had a platinum record on my own, ever.

"Evangeline" was about riding that pony too long. I was at a point where there was something else I needed to be doing, and what I needed to do was write. And it took me a couple more records ["Cimarron," 1981; "Last Date," 1982; and "White Shoes," 1983, after which Harris and Ahern parted professionally and personally] before I actually realized that I had to do my "Ballad Of Sally Rose" record. The records in between weren't bad records, but I had already plowed that ground; you have to work different muscles, you have to. It's a rule, it's natural law.

Also, a record came out that so blew my mind that I thought, "If I don't take a chance, then they should just take my license away from me."

What record?

It was "Nebraska" [1982], the Bruce Springsteen record. I was so blown away by the writing on the record, and to this day it would still be in my top 10 albums. You listen to that record, that is some powerful song-writing. And here is a guy who's one of the top artists in the world, and he makes a folk record—he puts out his demos. And he survived it!

What are your thoughts in retrospect regarding your decision to write and produce "The Ballad Of Sally Rose" [with collaborator Paul Kennerley, released in 1985]?

I don't have any regrets. It was important to me to put on the writing hat and prove to myself that I could do it. I don't think I had realized how far away I had gotten from my constituency and whatever kind of momentum that I might have had as an artist, because basically the record stiffed [despite a No. 14 country hit with "White Line"]. I mean, I can't tell you how that record stiffed. [Laughs]

I still stand by it, but perhaps we should have gone about it differently, instead of going on the road with it, and there was never any video done. Even though I had made one of the first music videos [in 1981] for "Mr. Sandman," I didn't realize the importance of music videos. In retrospect, we should have done a long-form video and seen what happened. But I'm just a road dog; I think you make a record, you go on the road. I just tried to re-create the record exactly onstage, and it cost me a fortune. I ended up being about a quarter of a million dollars in debt.

Still, critics loved those concerts, and Highway 101 later cut "Woman Walk The Line" on its gold debut record. Next came your 1986 album, "Thirteen."

At that point, country radio had stopped playing me, and I was in this horse race where I didn't belong anymore.

But after "Thirteen" a couple of cool things happened: I did the [1987] "Trio" record [with Dolly Parton and Linda Ronstadt], which went platinum. And I'd also done "Angel Band."

Which was an earlier, unissued project, right?

"Angel Band" was done right after "Sally Rose," and it was done purely as a tape to give away to friends, but it didn't come out until [1987] after "Trio." I wound up marrying Paul Kennerley [in 1985; they were divorced in 1992], and he had a little studio in his house. And we just got together over about four or five days with Vince [Gill] and Carl [Jackson] and Emory [Gordy Jr.], and we just cut things. It was more to chase away the studio ghosts of "Sally Rose," whose workload was enormous—it was like giving birth to quintuplets. Paul had said, "I just wanna hear you sing!" [Laughs] Play the guitar and sing, and we'll just record it!

We didn't think it was anything anybody would want to put out; we did it more for an exercise. I realized I was gonna leave Warners soon, and I needed to give them more records, and I listened to it and thought it sounded pretty good. Oddly enough, I think it's one of my best records!

True, and it got you back on country radio for your solo work with "Someday My Ship Will Sail," and it contained a beautiful version of the title track, the traditional song that had always been so profound for you.

Oh, well, the most profound stuff is usually hidden somewhere.

As for "Trio," which got a country Grammy for duo or group, you had worked with Dolly and Linda before, but how did you come to make that long-threatened record when you did?

We started trying to work on one together back in

'77 with Brian [who produced the "Mister Sandman" track with Ronstadt, Parton, and Harris that first surfaced on "Evangeline"], but we didn't have a focus on what we wanted to do. I think it's a beautiful record, but what happened with that first one is that people figured, "We got these three great chick singers! We can't just do simple songs!" But that's what we did best: really simple stuff. It's only three women singing together, and while I think we make a beautiful sound, that's all it was, so we started thinking, "Oh, maybe we need to do pop stuff."

You finally got it done with George Massenburg producing, Herb Pedersen doing vocal arranging, and John Starling serving as the disc's musical director.

[Firmly] All we needed to do are those simple songs like "My Dear Companion" and "Making Plans." It's just about the sound our three voices make.

In 1989 you did well on radio with the "Bluebird" album, which had "Heartbreak Hill," a No. 8 country hit, and the No. 16 single "Heaven Only Knows." Then came the 1990 retrospective "Duets" [the first of three Reprise releases, including "Brand New Dance"]. But the next big statement was your 1992 live project "Emmylou Harris & The Nash Ramblers At The Ryman," which won a Grammy.

Yes, I was very proud of it, and the fact that we won as a group [in the country duo or group category]. It's a great record, and that band, those guys were part of another example of where I had to change. And once again, John Starling, God bless him, who's still a surgeon and a musician, he knew I'd been on the road since 1974, pretty much, and it'd got to be 1990. And I was tired, and I was talking with John Starling and saying, "I think I might actually have to take some time off. Either that, or I'm gonna put an acoustic band together." He said, "That's it, the new band, that's the ticket, and I'll tell you what you should do." [Laughs] He's so great. He said, "Sam Bush has just left the New Grass Revival. You get Sam Bush, and you're home free; you can build a whole band around him."

It was perfect because John and Carl Jackson were doing a record that won a Grammy called "Spring Training" on Sugar Hill Records, and they came down to Nashville and worked with [mandolinist/fiddler] Sam Bush and [acoustic bassist] Roy Huskey Jr. and [pedal steel player] Al Perkins, and they were the seeds of the Nash Ramblers.

And so, because I was tired of singing over electric instruments, I put this band together, and Carl couldn't do it, so he found Jon Randall Stewart for me, and then Sam got Larry Atamanuik as our drummer, who was so great—he could play great grooves with brushes! The material we worked out for the Ryman [Auditorium] show proved there's no limit to what can be done with acoustic instruments. And that record was really live—we tried to overdub but couldn't.

Your album was the symbolic beginning of the restoration of that historic building—which was the original site of the Grand Ole Opry but had fallen into disuse and disrepair—as well as the subsequent revival of the rest of downtown Nashville.

And we hadn't planned to record [April 30-May 2, 1991] at the old Ryman! But a friend, Bonnie Garner, suggested it, and there was nothing happening there at that time. It was dusty and all but forgotten. She had a good idea there.

"Cowgirl's Prayer" in 1993 was a wonderful record.

I really thought it was great, and it was another of those transitional records, and it started to go into a folk thing, and there was the excitement of now being on the [Nashville division of] Asylum Records, and they were gonna try to get the alternative folk thing on the radio. It didn't work. Do you know what they said about "High Powered Love"? They said it was "too traditional."

Yet the record, which also featured Trisha Yearwood and Alison Krauss, was talked about for the quality of the singing. Also, it had worthy material, including one of the finest things you've ever written, "Prayer In Open D."

[Sighs] Well, I believe that out of every negative comes a positive, and the non-success in terms of our expectations for "Cowgirl's Prayer" created a situation in which it was realized that as far as current country, I'm not invited to the party. And so since I really like living in left field, I'm gonna go live there full time. And I also got great support from Asylum, especially [label president] Kyle Lehning, who said, "Look, why don't you just do whatever you want?" I think I

would have anyway, but it really jump-started me. And they also said, "Why don't you think about a completely different producer?" There always comes a point where you have to make a change.

You couldn't have made a bigger change than to choose Daniel Lanois for what became "Wrecking Ball," and it won a Grammy for best contemporary folk album. Yet by then you were gone from the label!

Well, you see, I left Elektra/Asylum. We talked, and it was amicable. I just felt that we were philosophically so opposed that if they didn't get "Wrecking Ball," they weren't about to get what came next!

I mean, there was nothing I could give them that they would have liked, that they would understand, so what was the point? It would just be frustration on my part and on their part.

Chronologically, did you win the Grammy before or after you left?

I won it afterwards. I never heard anything from them [giggles], and in fact I never even got a Grammy Award-winning album sticker on it afterwards.

Then came the "Spyboy" record.

Once again, good came out of negative. After "Wrecking Ball," when I decided to leave the label, I had been on the road for two years with the Spyboy band. And one of the requirements for Elektra in order for me to leave early was to give them a piece of the next two albums that I did. I decided I was gonna write songs for my next album, and so I let my management go and let my band go so I wouldn't have that pressure. But my ex-manager, Monty Hitchcock, had decided to start a label, Eminent Records, and he came to me and said, "Look, we've got these live tracks that you've recorded."

I'd recorded them on my last tour, after I left Elektra, because I had wanted to get a live version of "The Maker" for my next record, but obviously we recorded in their entirety all of my last 15 shows or something like that. I knew the neat new arrangements of the range of material I worked out with the fantastic Spyboy band—with Brian [Blade] on drums, Daryl [Johnson] on bass, and Buddy Miller on guitars, mandolin, and vocals—were amazing to me and spanned my whole career.

So Monty said, "Why don't you put out a live record? It'll just be a one-off deal, and it'll satisfy one of the overrides with Elektra." I listened to the stuff, and it was really good!

Good enough to get a Grammy nomination.

And that was pretty gratifying too. Psychologically, it's all part of me calling my own shots, which is something I should have been doing before.

So what comes next?

We'll I've been working with Malcolm Burn, who did a lot of recording and mixing work on "Wrecking Ball." He's got his own studio, and I have a few songs I've written, and we'll be starting on a new record, but I don't have a strict timetable. But the fact is, I have a lot of product out now, including the new "Trio II" album and "Western Wall: The Tucson Sessions," with Linda [Ronstadt].

There's also tracks of mine on several film soundtracks, and I sing on the new John Prine record ["In Spite Of Ourselves"]. And I'm very happy with the new benefit tribute album to Gram ["Return Of The Grievous Angel"] on Almo Sounds, which a lot of people worked hard on. I did "She" with the Pretenders and "Sin City" with Beck—and I've got related concert dates [Dec. 1-5] coming up in support of the Campaign for a Landmine-Free World, with Steve Earle and others. I'll also be playing New Year's in Boulder, Colo., with Buddy Miller and Daryl Johnson. I've invited Buddy's wife, Julie Miller, to join us, and I hope she does.

So you're busy.

Oh yeah [big laugh], but whenever I find myself whining, I try to remember Patsy Montana. Do you remember Patsy Montana?

As I recall, Patsy Montana [1914-96] was a great yodeler and did "I Want To Be A Cowboy's Sweetheart" in the mid-1930s—one of the first big hits by a female country artist.

Exactly. Well, some years ago Patsy and I were doing something together at the Gene Autry Museum in Los Angeles, and we had to get to the gig. She was about 80 at the time, still touring, and she had to get on a plane later that night to get to a show somewhere else, traveling all by herself! But I had to drive her to the Gene Autry Museum gig, and she hopped into the car with me. Then Patsy looked at me, and she said something that made me think it doesn't get much better than that moment with her, and that I shouldn't be a whiner. She said, "Well, I don't know where I'm going, but I got company!"



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Warner Releases Live Schimmel Set

BY JIM BESSMAN

NEW YORK—Robert Schimmel's sex-centered comedy is so risqué, only HBO can really do it justice. But can it play in Kalamazoo?

Yes, in a big way, as evidenced by Schimmel's third album, "Robert Schimmel: Unprotected," which Warner Bros. releases Dec. 7.

The disc is a slightly longer version of the comedian's like-titled first HBO special—an hourlong yuckfest taped in September at Michigan's Kalamazoo



SCHIMMEL

State Theater—which premiered Nov. 13.

"They probably had to cut 20 minutes from the special because of all the cheering, laughter, and standing ovations," says Tony Gates, operations manager of the WLAV classic rock and WKLQ active rock stations in Grand Rapids, Mich. The Kalamazoo/Grand Rapids/Battle Creek market has proved a surprising Schimmel stronghold.

"He was so moved by the support

(Continued on page 148)

Emily Curtis 'Radiates' On Debut

New Yorker Releases In-Your-Face Set On Own Fumfer Label

BY MICHAEL PAOLETTA

NEW YORK—In 1994, after graduating from the State University of New York in New Paltz, where she majored in women's studies, Emily Curtis found herself playing drums in local band the Harmonica Virgins—even though she had no experience playing drums.

"Oh, it was an artsy band," Curtis says, laughing. "I could get away with not really knowing how to play the drums."

After performing with the band for two years, Curtis packed her bags and high-tailed it to Tempe, Ariz. Almost immediately she formed the Emily Curtis Band, along with

bassist Jamal Ruhe and drummer John O'Reilly. At the same time, she supplied background vocals and keyboard parts to an album by local band Deadhot Workshop.

Last year the native New Yorker high-tailed it back to New York and, with a clear mind and a clearer vision, embarked on a solo career. "Being in a band taught me a lot," Curtis says. "But it's so different going it alone. And while I loved the family spirit of a band, I just needed to pursue my own path. There were times when my musical vision was getting lost in the whole band thing. That's when I came to the realization that it was time to go

my own way."

In more ways than one, it should be noted.

Not only did Curtis embark on a solo career, she also opened the doors to Fumfer Records. Like Jane Siberry, Wendy & Lisa, Ani DiFranco, and Jonatha Brooke before her, Curtis was now singer, songwriter, musician,

and label owner.

Curtis confirms she made minor attempts to get signed to a label. "When it didn't happen, I thought, 'While we're waiting for a deal, let's do it at a grass-roots level,'" she

(Continued on page 148)



CURTIS



Scratchie Records Is Back In The Game With New Releases

BY MOIRA McCORMICK

CHICAGO—Scratchie Records is back in the groove. Formerly a joint venture with Mercury Records, the 4-year-old label—started here by a coalition of alternative-music colleagues, including Smashing Pumpkins founding members James Iha and D'Arcy Wretzky and Fountains Of Wayne principal Adam Schlesinger—had been off the radar, release-wise, since 1998.

Amid the merger between Universal and Mercury's parent company PolyGram, Scratchie had been through a year of legal wrangling to end the Mercury pact.

An agreement was reached in November 1998, at which point Scratchie partners Iha, Wretzky, Schlesinger, Wretzky's husband, Kerry Brown, and Jeremy Freeman moved label headquarters from Chicago to New York and

hired a locally based label manager, Steve Yegelowell.

The label then signed with independent wholesaler Alternative Distributing Alliance (ADA).

Work began anew on albums that had been held up by the legal maneuvering. The first of these, actress/singer/songwriter Eszter Balint's "Flicker," was released in October. Next up is Toronto native Dan Bryk's "Lovers Leap," due in February. It will be followed by new albums from fulfej and the Frogs, two bands whose 1996 albums were among Scratchie/Mercury's first projects.

Initial releases for Scratchie, which launched in 1995, included dancehall reggae compilations and 7-inch singles and EPs by fulfej and Chainsaw Kittens, which Freeman says "we sold out of. Then we started getting calls from the majors."

In 1996, Scratchie signed the three-year joint-venture agreement with Mercury. "Initially," says Freeman, "I thought we were in a great situation. We had absolute creative control. There were aspects of our label that



BRYK

fit both the mass market and the independent audience, and I thought we could cover both bases. But we couldn't."

"We were frustrated for a long time before the merger," adds Schlesinger; "and Mercury was probably frustrated with [us]: We weren't delivering the next Hanson and had no intention of doing so."

In late 1997, "we got a call from Mercury," says Freeman. "They'd

heard our complaints; we'd heard tell of a merger. They agreed that [the joint venture] wasn't working, and that something had to change."

Once free of the PolyGram contract, Scratchie transplanted itself to New York. Label manager Yegelowell came on board from Atlantic Records, where he was an A&R executive and worked with Schlesinger on Fountains Of



Wayne (whose Scratchie recording contract enjoys a separate deal with Atlantic) and Schlesinger's second band, Ivy.

Joining Scratchie is especially rewarding now, says Yegelowell, "at a time when major labels are far less willing to take a chance on new, unproven

acts."

Scratchie has also recently signed with EastWest France for overseas distribution and has arranged with Cductive to sell digital downloads.

Bryk's album had its genesis when he handed demos to Schlesinger following a Fountains Of Wayne concert. "Adam called me back," says Bryk, a singer/songwriter/keyboardist who has drawn Ben Folds comparisons, "and then [Iha] called."

A deal was struck, and though the Universal merger delayed the album's release, Bryk says he's pleased with the results.

"Obviously, Scratchie wants to reach people with my record, and I want to build my career," he says. "But I get the sense that it's all about the music with them. And I know kids who buy Scratchie records because they're on Scratchie."

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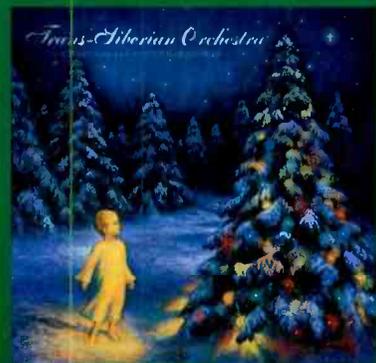
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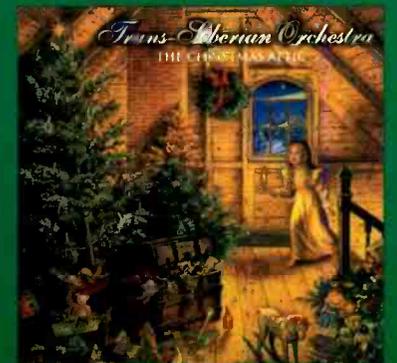
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'Sessions At West 54th' Attracts Big Names To Public TV

BY LARRY FLICK
and IAN PERCIVAL

NEW YORK—Dixie Chicks turned down two major network specials to do it. Sheryl Crow insisted on doing it three times in two weeks. And Willie Nelson would have continued to do it all night—if the producers hadn't called "time."

The "it" in question is the eclectic music television program "Sessions At West 54th"—which has just entered its third season. This season, the producers of the show are hoping to attract a younger, hipper audience to the PBS show by including such acts as Macy Gray, Cibo Matto, Jewel, G. Love & Special Sauce, Henry Rollins, and Wilco.

The season will also pay homage to more seasoned veterans like Iggy Pop, Marianne Faithfull, John Prine, and Ruben Blades.

Since its inception, "Sessions At West 54th" has attracted strong support from within the music community, and producer Jeb Brien says the hardest part is saying no to credible artists who don't fit the parameters of "Sessions."

"You would be surprised at the artists who are put up for consideration by record companies, managers, and even artists themselves. They may have huge success elsewhere, but our aim is very clear. We want to offer television time primarily to artists who would never normally be given their own half-hour special," says Brien.

He adds that when artists like Jewel or Sheryl Crow appear, they always do so by bringing an unusual dimension to their craft. For example, Jewel will this season be

seen performing a live version of her Atlantic Christmas album, "Joy: A Holiday Collection"—complete with full orchestra and choir, conducted by legendary producer Arif Mardin.

The "Sessions" philosophy seems to be paying off. The program will be honored with the ASCAP Award for Excellence in Music Programming.

"Sessions At West 54th" is hosted this season by singer/songwriter John Hiatt—who also conducts interview segments during the program. He replaces David Byrne, who hosted the show last year. As a performer on the previous season, Hiatt caught the attention of the producers as a potential host.

"When it became clear that David wasn't going to host again this season, we looked to see if any of our previous performers might be right for the job. All of us agreed at once that John Hiatt would fit the bill perfectly," says Brien.

And Hiatt, who has a new album due early next year, says he is "having a ball," and he often jokes with the audience that "this is the first regular gig I've ever had."

He adds, "I didn't know how I would feel going into it, but the artists are responding very positively—they're telling me the entire experience is very smooth, an extremely comfortable interview. Maybe it's because I have walked a mile in their shoes."

"Sessions At West 54th" is produced by Automatic Productions, which provides the show to PBS free of charge as part of its commitment to expose new and devel-



IGGY POP AND JEB BRIEN

oping music talent to viewers. "In the case of the Dixie Chicks,

we know that there were at least two major networks looking to have them perform, but the band held out for 'Sessions,'" says series executive producer Monica Hardiman.

She agrees with John Hiatt that what distinguishes "Sessions" from other live music performance programs is the intimacy of the performance: "It is the combination of the intimate concert setting and the feeling of getting up close and personal with the artists."

This season, to expose even more music fans to artists on "Sessions," the show has partnered with Bor-

ders Books & Music stores nationwide. There will be dedicated "Sessions" listening posts featuring artists from current and previous seasons, as well as "Sessions" signage throughout the 300 Borders stores.

The retail tie-in is an obvious win-win situation, according to Jody Kohn, Borders' director of national promotions.

"The show is so compatible with our customer base," says Kohn. "It's eclectic, with an incredible mix of jazz, world, and adult contemporary—it's the perfect fit."

Billy Joel Joins New Year's Concert Crowd; Chef's Book Helps You Eat Like McLachlan

SAY GOODBYE: Among the many artists playing high-profile and high-dollar gigs on New Year's Eve is Billy Joel (Billboard's 1994 Century Award winner), who's playing at the most famous arena in the world on Dec. 31: New York's Madison Square Garden.

"I wasn't sure I wanted to do it. Then when they told me how much money I'd make, I said, 'OK,'" the singer says with a laugh. The high price of some tickets—2,000 are going for \$999—bothered him at first. "I didn't want to screw people," he says. "I'm sure some people are bugged, but I was looking at some other people's prices and some are \$2,500!"

Joel is warming up for the gig by playing some Midwest and Southern dates, which will serve as the end of his last tour. "We didn't play that much in those areas on the tour, so we just thought we'll finish it out down the year, and that will lead us up to the slam-bang finish at the Garden."

But Joel's gig is different from those of many other artists performing for the holiday, in that he says he really doesn't know when he'll take the stage again in the next millennium. "I haven't made the grand statement or some farewell, because something tells me that somewhere out there there's another gig but not another tour," he says. "I might do some special gigs, some one-offs, but my years of actual tours are over. I just have this suspicion that I wouldn't be very good at it, and the desire is gone, if I have to keep performing Billy Joel pop songs, to be away from home. I'm just not interested."

What does interest Joel is his continuing focus on composing classical pieces, which are too difficult for even him to play well. "I can write a lot better than I can play," he confesses. "I can play my own [pop] songs great, I can play some piano things OK, but you can't fool around on classical."

Joel is also busy with his boat-building business. He's already received more than 20 orders for a 38-foot picnic boat he's designed. "One of the reasons I got involved in this is out here on the east end of Long Island [N.Y.], aside from fishing and farming, one of the key industries was boat building, but the big production guys put them out of business. These are built by guys here."

SET YOUR CALENDAR: The American Music Awards (AMA) will be broadcast Jan. 17 on ABC. Given that the date is Martin Luther King Day, AMA has commissioned an oil painting by British artist Roni Stretch, titled "I Have A Dream," to be featured on the program cover. The original will be auctioned off at a later date with all proceeds going to charity.

COOKING IN THE KITCHEN WITH SARAH: It certainly turned out well for Oprah Winfrey's chef, and now Sarah McLachlan's touring chef, Jaime Laurita, is taking his turn. Published by Madrigal Press, "Plenty: A Collection Of Sarah McLachlan's Favourite Recipes" features some of McLachlan's top eat treats from the road. The recipes are interspersed with candid shots of McLachlan on the



by Melinda Newman

road and at home.

RAINN SHOWER: Tori Amos' Rape, Abuse, and Incest National Network, better known as RAINN, will be the beneficiary of the fund-raising premiere for actor Tim Roth's directorial debut, "The War Zone." The Dec. 7 screening, hosted by Roth and Amos, will include an after-party at the Lava Lounge in New York. Tickets are \$250.

STUFF: Following the Seagram/PolyGram merger, newly formed divisions continue to refine their staffs. To that end, Paul Pontius has been named senior VP of A&R for the Island/Def Jam Music Group. Pontius, who will be based in Los Angeles, was formerly VP of A&R at Immortal/Epic. He joins former MTV VP of programming Lewis Largent, who has joined the company as VP of A&R. . . In other Island/Def Jam news, Ken Lane, former Arista VP of promotion, has been named senior VP of promotion for the group. He replaces David Leach, who was executive VP of promotion. . . Blues Traveler has hired bassist Tad Kinchla, brother of band guitarist Chan Kinchla, to replace Bobby Sheehan, who died of a drug overdose earlier this year. . . Touring executive Shelley Lazar has been named president of Bill Graham Special Events, a division of the San Francisco-based concert promotion company that will concentrate on special events and corporate parties.

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Billboard Music Awards Preview

December 8, 8 p.m., MGM Grand, Las Vegas

Music Is The Main Event

BY CLAY MARSHALL

LOS ANGELES—The 10th annual Billboard Music Awards, the final music awards ceremony of the millennium, will emanate from Las Vegas on Dec. 8.

Ricky Martin, Britney Spears, Jennifer Lopez, and the Red Hot Chili Peppers will be among the featured acts performing during the live broadcast, which takes place at 8 p.m. EST from the Grand Garden Arena of the MGM Grand Hotel and Casino.

This is the fourth year that the Billboard Music Awards will originate from Las Vegas, and the third consecutive year it will be presented from the MGM Grand.

"It's a terrific venue that combines a larger-than-life feel with a certain amount of intimacy that allows the audience to feel like they're right next to the artist," says executive producer Bob Bain. "We get the advantage of the bigness without alienating the live audience and making them feel like they're completely removed from the proceedings."

The event will be produced by Paul Flattery and Michael Levitt. "We've had incredible success with the MGM," says Flattery. "It gives it more of a unique, event status."

The Billboard Music Awards are presented annually to the No. 1 acts of the year as well as the acts with the year's top albums and singles, which is based on sales and radio airplay. Winners are determined by the 1999 year-end charts compiled from Billboard's weekly charts published from December 1998 to November 1999; sales data for these charts are supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

Willie Nelson will present singer/songwriter Emmylou Harris with the 1999 Century Award, Billboard's highest honor for creative achievement (see story, page 13).

Christina Aguilera, Blink 182, 98°, Lou Bega, Mary J. Blige, Celine Dion, Everlast, Kathy Griffin, Juvenile, Sugar Ray, ZZ Top, and 'N Sync will also serve as presenters.

"One of our big philosophies is for the show to be non-exclusion-

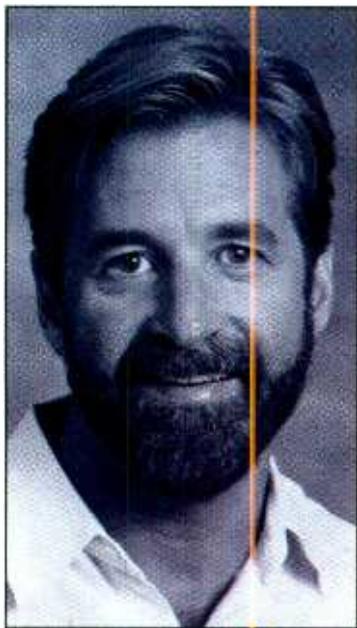


ary," Flattery says.

Aerosmith will also be present to receive the Artist Achievement Award for its lifetime body of work.

The ceremony has earned a reputation for its unique off-site productions—last year, Betie Midler's rendition of "One Monkey Don't Stop No Show" led her through a casino—and both Bain and Flattery say a special performance for this year's event is in the works.

Lopez will perform her hit "Waiting For Tonight" live, and the Red Hot Chili Peppers will play "Scar Tissue," the smash single that broke the record for weeks



'One of our big philosophies is for the show to be non-exclusionary'

— BOB BAIN —

atop the Modern Rock Tracks chart. Also, Spears will be backed by dancers during her live rendition of "From The Bottom Of My Broken Heart."

"Our philosophy has always been to try to give entertaining and appealing performances that will hopefully not drive people away and keep them with the show," Flattery says.

Accordingly, this year's awards will take a step in a new direction, away from the themed shows of past broadcasts.

"I think the best way to summarize what we're trying to do this year is to create a musical event," Bain says. "The focus is not on an overriding theme but on staging performances so it makes them one-time-only events, staged in a way they've never been seen before—making them unique and custom-built for our program."

To accomplish this vision, Flattery, Bain, Levitt, supervising producer Greg Sills, and six-time Billboard Music Awards director Bruce Gowers have turned to set designer Bruce Rodgers, who recently worked on Martin's tour and the Sheryl Crow and Friends special in Central Park, New York.

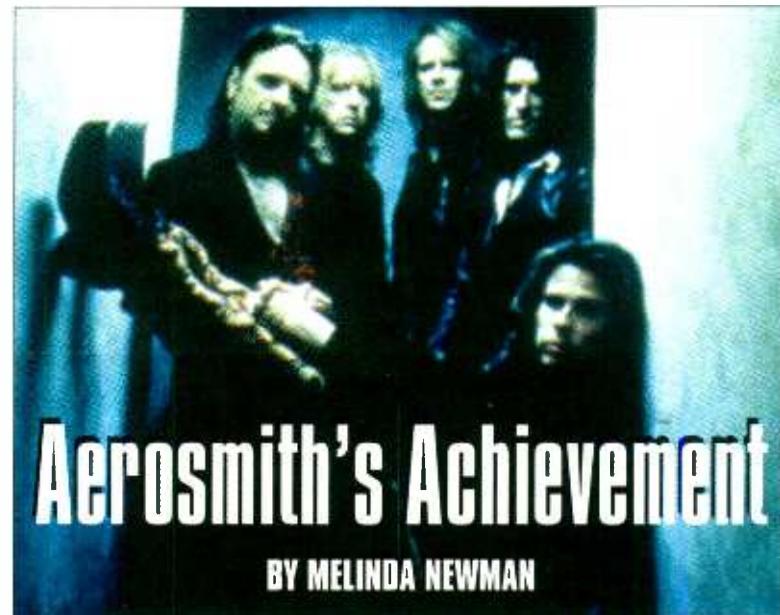
"It's somewhat futuristic," Bain says, "but not designed to pigeonhole the presentation of the performances. It gives us a blank canvas to do whatever we want."

Defining the design as "clean" and "modern," Flattery notes, "It's got striking key elements that haven't been used on awards shows before."

This year's show will also mark the first time the Artist of the Decade Award will be presented.

The Artist of the Decade Award honors the male and female artists, as well as the duo or group, with the best overall performance on The Billboard 200 and The Billboard Hot 100 charts.

The 1999 Billboard Music Awards will be broadcast live on Fox at 8 p.m. EST and tape-delayed on the West Coast. Bain estimates it will reach an international audience of up to 300 million viewers. The show will air on Canal Fox in Latin America and Hong Kong-based Channel Z through much of Asia.



Aerosmith's Achievement

BY MELINDA NEWMAN

If asked their greatest feat, members of this year's Artist Achievement Award winner, Aerosmith, would undoubtedly reply, "Surviving."

Indeed, the band members have seen each other through marriages, divorces, chemical addictions, tremendous infighting, and more calamities than are imaginable. As guitarist Brad Whitford told Billboard last year when asked if he ever envisioned the band lasting this long, he replied, "We couldn't even imagine living this long."

Happily, the band members have lived long enough to become the first act to have the award bestowed upon them. "We didn't want to leave this century without honoring a group," says Paul Flattery, the show's co-producer.

Past honorees include Rod Stewart, Garth Brooks, Madonna, Janet Jackson, and Eric Clapton.

"This award is truly about achievement; it's to acknowledge someone who has been truly appreciated by the fans who have bought their records and attended their concerts," says Flattery. "For an act like Aerosmith to still be at the height of their popularity and talent after more than 25 years is truly an achievement in and of itself."

While lead singer Steven Tyler says, "Everybody has had to be talked into staying here," the undeniable attraction that has kept five such disparate characters locked together in the dance is the music.

Over its three-decade career, Aerosmith has gone from merely imitating its heroes, such as the Yardbirds, Rolling Stones, and Led Zeppelin, to creating its own indelible brand of rock'n'roll. Joe Perry's opening guitar riff to "Walk This Way" has become as much a part of rock'n'roll

history as any signature lick by the Stones' Keith Richards or the Who's Pete Townshend.

According to the Recording Industry Assn. of America, Aerosmith has sold more than 55 million albums in the U.S. Despite those impressive numbers, the band got off to a slow start when it released its self-titled Columbia Records debut in 1973. "A lot of people took a look at us and said, 'They're like a Kmart version of the Stones,'" bassist Tom Hamilton told Billboard.

Of course, that all changed with 1975's "Toys In The Attic," which burst the band wide open.

Aerosmith's popularity continued to climb even higher in the late '80s when the band switched to Geffen and began working with pop-oriented outside writers. It returned to Columbia in the mid-'90s.

Yet it took until last year for the band to land a song at the top of The Billboard Hot 100 chart. The winner was the Diane Warren-penned "I Don't Want To Miss A Thing," featured in the movie "Armageddon."

At press time, Aerosmith was in the studio working on the follow-up to 1997's "Nine Lives."

It's hoped the band's tough times are behind it, but even if the waters get rough again, Hamilton told Billboard, "I don't think this band could break up if it wanted to. Well, we could say, 'OK, we're breaking up, I hate you. I don't ever want to see you again.' But a year later, six months, two years later, some guy would call: 'Look, I got this great idea for a string of dates in the Midwest. What do you think?'"

"And I guarantee, no matter what we were doing, it would be so enticing that we wouldn't be able to resist it," Hamilton said.



TYLER



Martin Stokes Latin Fires

BY CHUCK TAYLOR

The manic level of success that Ricky Martin has experienced since releasing his first English-language album this year is perhaps best exemplified by his May 15 feat with "Livin' La Vida Loca." In just the course of a month, the uptempo Latin jam set a record by topping four Billboard singles charts simultaneously: The Billboard Hot 100, Hot Latin Tracks, Top 40 Tracks, and Hot Dance Music/Maxi-Singles Sales.

His eponymous album, meanwhile, rang the No. 1 bell on The Billboard 200 the same week.

Martin is undoubtedly the biggest breakout performer of 1999. He scored back-to-back top five hits on C2/Columbia; moved 5 million units of his album, the biggest-selling Latin artist album in history; graced the cover of every consumer magazine known to corner newsstands; and started a radio revolution that paved the way for other Latin artists like Marc Anthony, Enrique Iglesias, and Jennifer Lopez, possibly helping to rejuvenate the career of rock stalwart Carlos Santana in the process.

Overall, Latin music sales in the U.S. were up 6.5 million units, an 18% increase over the previous year, as of October.

Martin's upcoming performance at the Billboard Music Awards caps a year that has garnered a sold-out fall worldwide tour, graced him with staple status at MTV and VH1, and earned the Puerto Rican artist three Billboard Music Video Awards nominations and the award for Best New Artist clip in the dance categories. "Needless to say, I can't complain," Martin said in an interview earlier this year in *Billboard*. "This has been a hell of a journey so far. I am truly blessed."

On the eve of the Billboard Music Awards, the third single, "Shake Your Bon-Bon," is riding the charts, accompanied by a music video that brings his signature hip-swaying, broad-smile antics into clear view. Martin is slated to perform the song live at the Billboard Music Awards.

It was through a February performance of "La Copa De La Vida" (The Cup Of Life) at the Grammy Awards that Martin ignited America's passion for the electrifying entertainer. In the week following, his previous album, the Spanish "Vuelve," increased 500% in sales over the week before, according to SoundScan.

"Two and a half years ago, I was crossing over in Europe," he says. "Then I crossed over in Asia. Now, it's America. Crossing over has pretty much been a part of my career since the beginning." Martin has also sung in French and Portuguese.

For 2000, C2/Columbia will continue to work various singles from his album as Martin continues his whirlwind tour of the world. However, to

avoid the public's burnout on the artist, his personal appearances are likely to quiet somewhat.

"The demand for him [has been] insatiable," said Tom Corson, senior VP of marketing at Columbia, in an earlier interview. "He'll focus on doing a handful of the right things rather than do a zillion things."

In the meantime, Martin is still trying to absorb the phenomenal level of success he has lived over the past year. "I've always had dreams of this kind of success, but I never knew how exhilarating it would be," he says. "It's been an insane life so far, but it's been a great opportunity to get to know myself fully."

**'This has been
a hell of a
journey.
I am truly
blessed'**

- RICKY MARTIN -

Lopez Fulfills Music Dreams

BY CARLA HAY

She can sing, she can dance, she can act. And although she may have first gotten widespread recognition as an actress, Jennifer Lopez says her first love has been music. It's music she'll be highlighting when she performs "Waiting For Tonight" at the Billboard Music Awards.

Lopez's debut album, "On The 6"—released in June on Sony label the Work Group—has been the fulfillment of a "lifelong dream" of being a recording artist, she says.

The title of the album is a nod to Lopez's days as an unknown entertainer, when she had to take the No. 6 subway train from her Bronx, N.Y., neighborhood to Manhattan for auditions.

After spending time as part of the Fly Girls dance group on the comedy series "In Living Color," Lopez landed roles in such films as "Jack" and "Anaconda."

But it was Lopez's starring role in the 1997 film "Selena" that took her to a new level. By portraying the late Tejano singer in the movie, Lopez became the highest-paid Latina actress in film history, and her performance also gave the general public a glimpse into Lopez's abilities as a musical performer.

Lopez describes her music as "Latin soul." Although Latin music artists have been getting much more attention recently, she says that when she first proposed the idea to make a Latin soul album, her record company was somewhat skeptical.

"I had gotten a record deal based on a demo I had recorded in Spanish. When I told the record company that I wanted to do an album that was a combination of Latin music, R&B, and pop, they were like, 'What?' This was two years ago, before all of this recognition for Latin music artists became mainstream."

Lopez joined a select group of artists whose first single became a No. 1 hit, when her song "If You Had My Love" rocketed to the top of The Billboard Hot 100. The song stayed at No. 1 for five weeks.

The follow-up single, "Waiting For Tonight," has also been a top 40 hit. And Lopez's Spanish-language duet with Marc Anthony, "No Me Ames," became a No. 1 smash on Billboard's Hot Latin Tracks chart.

Meanwhile, "On The 6" has sold 1.6 million copies in the U.S. to date, according to SoundScan.

Lopez says that she didn't doubt her instincts to make the kind of

music that she wanted.

"You have to follow your heart," she notes. "If I had made an album of music that wasn't a reflection of me and it had done well, that would kill me more than if I had done this album and it didn't do well. I don't want to look back on my life when I'm 50 or 60 years old and have regrets if I compromised my music or didn't take this chance to become a [recording artist]. I'm happy and pleasantly surprised at all the success I'm having as a singer. Even though I have a lot of demands on my time, I'm definitely not complaining."

Polly Anthony, president of Epic Records Group, says, "Jennifer wanted to [make a record] for a long time, and it was a deliberate process on our part to make a record about Jen-

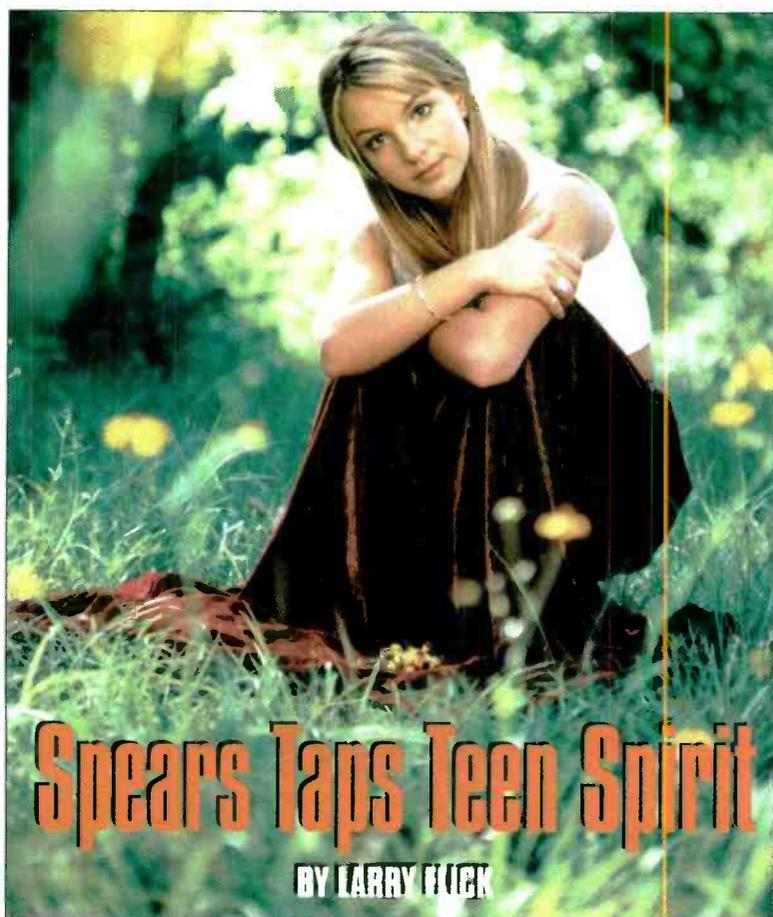


nifer's spirit. And she wanted to take the time to herself out there as a singer. Not everyone can change careers, but she has a driving passion for singing and dancing."

Because of Lopez's busy film schedule (she has three movies planned for release next year), she hasn't had time to tour. But the multitasking entertainer says, "I really want to tour, and maybe it will happen next year."

In the meantime, Lopez is looking ahead to her next album, which she says "will probably be released by the end of next year." She reveals that on her second album she plans to work again with "On The 6" executive producer Cory Rooney.

"Hey, if it ain't broke, don't fix it," she says, laughing. Lopez adds that she hopes to eventually find a film role that will combine her acting and singing talents "like Whitney Houston in 'The Bodyguard' or Bette Midler in 'The Rose.' I just want to keep growing as an artist."



Spears Taps Teen Spirit

BY LARRY NICK

Britney Spears' trendsetting Jive debut, "... Baby One More Time," stands among the more creatively marketed albums in recent years. In fact, the project's strategy has become a blueprint carefully followed by countless other acts.

And with good reason. Less than a year after its Jan. 12, 1999, release, the album has sold 8.3 million copies, according to SoundScan. It's a breakthrough built on extensive teen lifestyle marketing that began months before the title cut was issued as a single.

The setup for "... Baby One More Time" began in June 1998, when the label established a toll-free number offering samples of Spears' music and interview snippets. "We put that number on postcards and circulated them to the fan clubs of several major pop artists," says Kim Kaiman, director of marketing at Jive. She says the label then set up an Internet site for Spears that offered photos, videotaped interview footage, and snippets of several songs from the album.

"The response was tremendous, without even having a single in the market," she says. "Kids were intrigued by Britney."

Three months before the single's Oct. 23, 1998, release, Spears took to the malls of middle America—à la '80s teen queen Tiffany—performing a four-song set with two dancers and handing out goody bags containing cassette samplers.

"We knew people would go for her once they saw her," says Kaiman.

The tour was co-sponsored by

YM, Teen, Seventeen, and Teen People magazines. Soon after the single started to connect at radio in November, Spears joined 'N Sync's tour, eventually embarking on her own headlining tour of theaters and arenas this past summer.

"Opening for 'N Sync's a great learning experience," Spears told Billboard earlier this year. "It hasn't always been easy, since there are all girls in the audience. But I ultimately am able to win them over."

She won them over with a repertoire that nicely straddled the line between smooth pop and percussive, hip-hop-derived anthems. Her kitchenish vocal style

proved to be a fine match for red-hot producer/tunesmith Max Martin, best known for his work with the Backstreet Boys and Robyn.

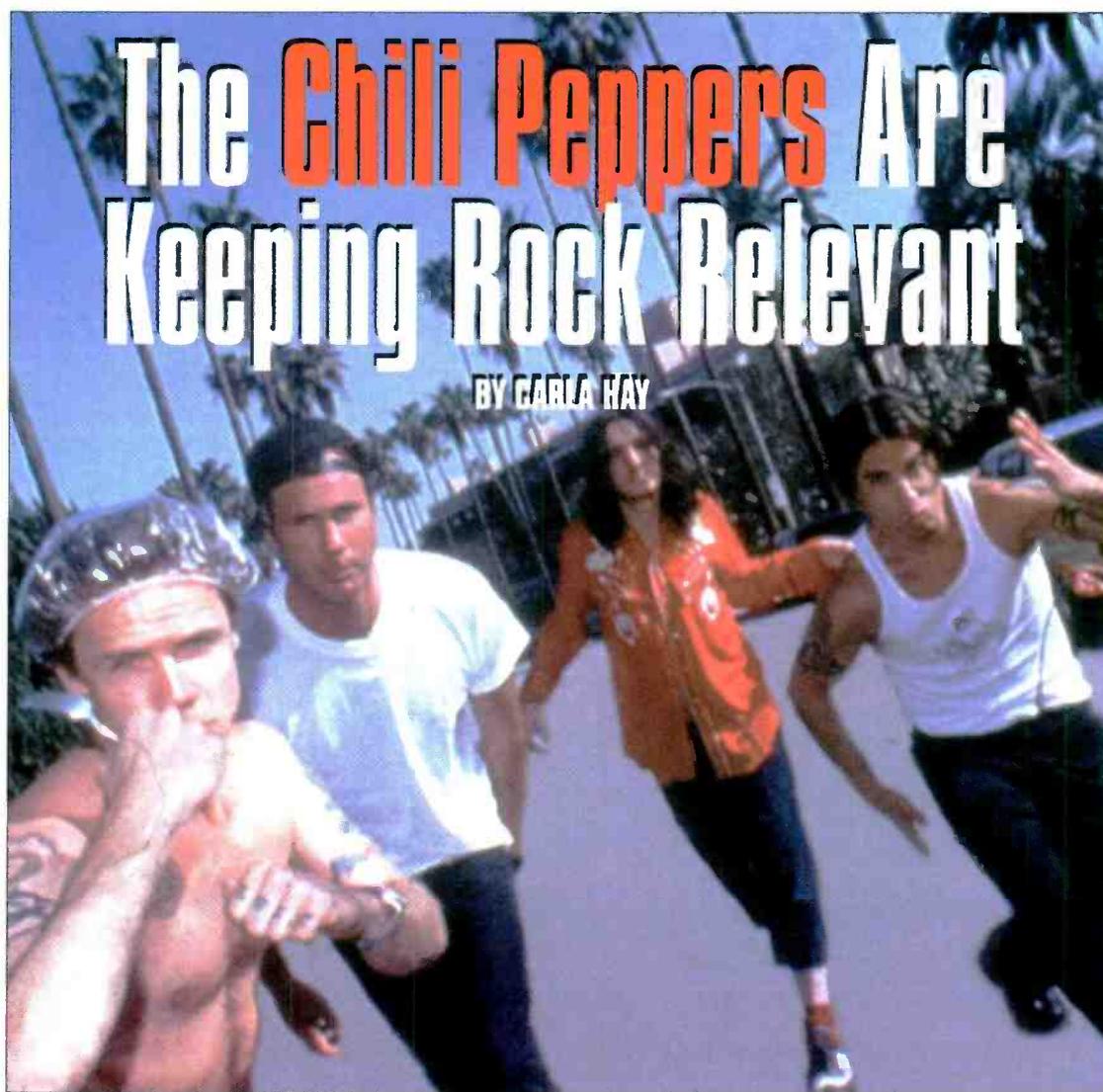
Before 1999 closes, the album will have spawned two more top 10 hits: The rhythm ballad "Sometimes" and the bouncy "(You Drive Me) Crazy," which is also featured on the soundtrack to the Melissa Joan Hart film "Drive Me Crazy."

"I've been working toward this moment for a long time," Spears says of her success, referring to a history that includes a stint as a member of the Mickey Mouse Club and a string of TV commercials. "It's what I always wanted to do since I was little."

To that end, Spears is aiming to keep the fire burning by issuing a second album in early 2000. "I just want to keep on building and building. There are many things I want to do and express in my music. I feel like I've just begun."

'Opening for 'N Sync's a great learning experience'

— BRITNEY SPEARS —



The Chili Peppers Are Keeping Rock Relevant

BY CARLA RAY

Of all the rock bands that emerged in the '80s, the Red Hot Chili Peppers are one of the few to remain relevant to fans and the music industry.

In fact, the band's commercial popularity has increased in the '90s: The group's singles didn't break into The Billboard Hot 100 until this decade, with hits like "Give It Away," "Under The Bridge," "Soul To Squeeze," and the recent modern rock smash "Scar Tissue," which the act will perform at the Billboard Music Awards.

Lead singer Anthony Kiedis explains the group's longevity: "If we didn't make music that's relevant and vital, we wouldn't exist as a band today. I don't know if I'm surprised the band has lasted this long, but nothing really surprises me anymore. We're not just a bunch of independent entities that come together once in a while to make music. We're very close on many levels, like a family."

Having risen from the Los Angeles rock scene, the Red Hot Chili Peppers quickly developed a reputation for their wild stage antics and funk-influenced music. In addition to Kiedis, the band's lineup consists of bass guitarist Flea, drummer Chad Smith, and guitarist John Frusciante.

The band's infamous revolving door of guitarists has stopped for now with Frusciante, who originally joined the Red Hot Chili Peppers in 1988 and left in 1992. Frusciante rejoined the band with the recording of the Warner Bros. album "Californication," which was released in June and debuted at No. 3 on The Billboard 200.

According to SoundScan, "Californication," has sold more than 1.7 million copies in the U.S. to date. Outside the U.S., the album has sold 2.5 million to date, according to Warner Bros.

The Red Hot Chili Peppers are also among the rare acts that have simultaneously reached No. 1 on Billboard's Mainstream Rock Tracks chart and Modern Rock Tracks chart.

The song that achieved this feat was "Scar Tissue," the first single from "Californication." The song topped the Modern Rock Tracks chart for 16 weeks.

The "Scar Tissue" video was also a staple on MTV and VH1. The band's current single and video is "Around The World."

The Red Hot Chili Peppers' sound has evolved over the years, from in-your-face funk/thrash-inflected rock to a more diverse repertoire that includes ballads, East Indian influences, and experimental music.

Kiedis says that the songwriting and recording of "Californication" were affected by "the large backlog of experiences that I had since we recorded the previous album [1995's "One Hot Minute"]."

With John back in the band again, he frees up that connection to outer space which is reflected in the songs on 'Californication.' It's a lot easier to write with John back in the band."

He adds with a laugh, "We weren't really thinking about how people were going to react to this album, but one of the biggest compliments is that one of my best friends is a 2½-year-old boy named Cash, and he won't stop playing it, he gets upset and won't let them."

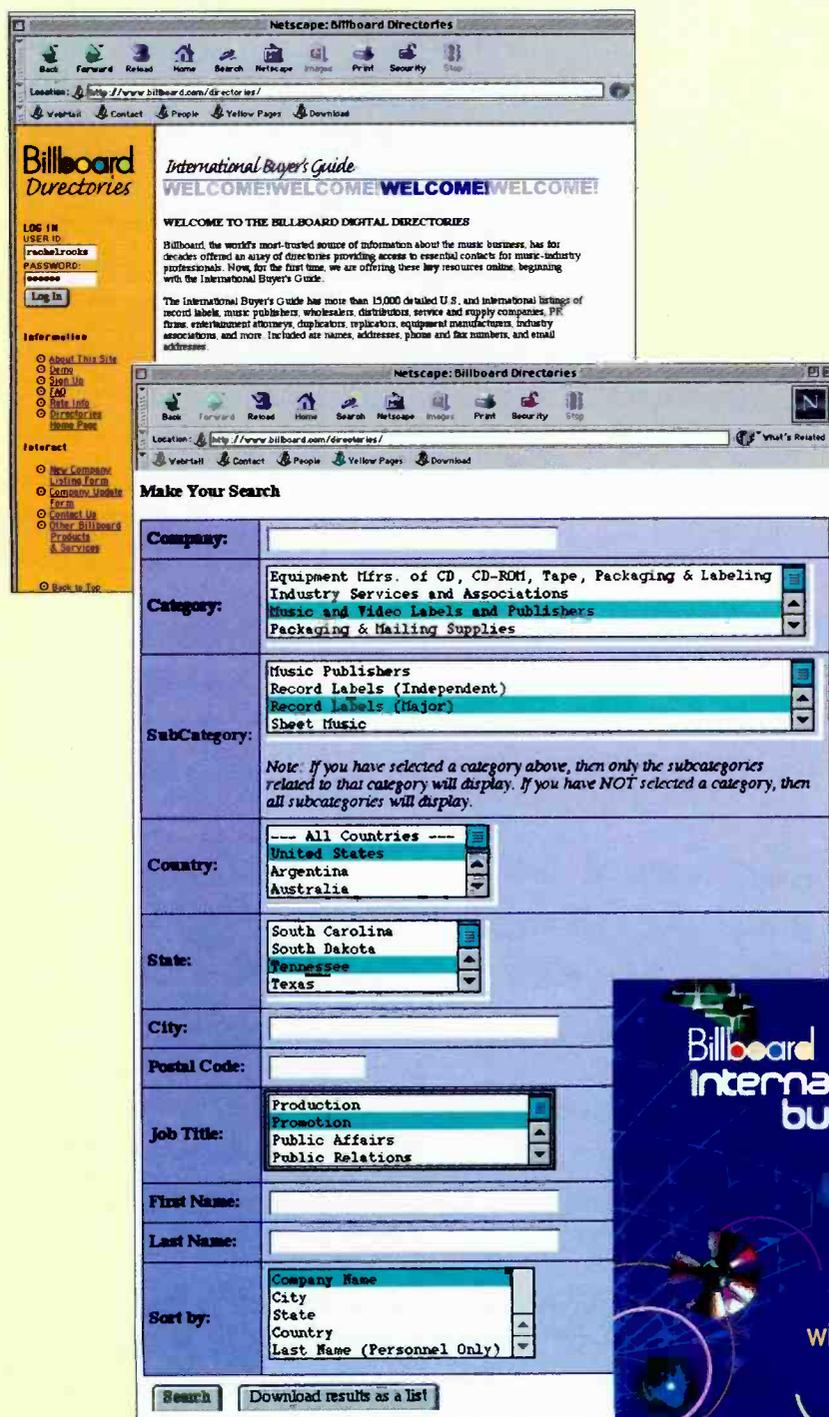
Following November tour dates in Europe, the Red Hot Chili Peppers will embark on a concert trek through February of Japan, Australia, and New Zealand. The band is expected in March to launch a North American tour.

Having accomplished more than most bands ever dream about, the Red Hot Chili Peppers still have more that they'd like to do, says Kiedis.

"Our goals musically are to do things we've never done before, whether it be electronic sounds or changing the textures of our songs. We've been known as a rock band, but we've only scratched the surface. All I know is that we make music not to please everybody but to be honest with ourselves."

The band's sound has evolved over the years

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Culture Club Shows 'Growth' On Virgin Set

NEW YORK—With "Don't Mind If I Do," Culture Club's first set of new material in over a decade, front man Boy George is out to prove that he's more than merely fodder for '80s nostalgia.



BOY GEORGE

He says the Virgin collection—released Nov. 8 in the U.K. and due Feb. 1 in the U.S.—is "a whiplash of musical styles,"

ranging from the R&B flavor of a tune called "Shrink Wrap" to "Less Than Perfect," a seven-minute, Queen-meets-David Bowie rock cut. "It's a self-empowering song that you can sing to yourself," he says.

Of course, there's an ample dose of the reggae-inflected pop that was the band's early trademark, as evidenced by the first U.K. single, "Your Kisses Are Charity."

"I think this album illustrates the growth each member of the band has experienced," George says. "We're not retreading the same old ideas."

When he's not working with Culture Club, George is maintaining his red-hot club DJ career as well as dabbling in remix work with pal/musician Kinky Rolland, producing material for longtime protégé Eve Gallagher ("We've just done a wicked cover of Billy Preston's 'Nothing From Nothing'"), and hosting a weekly syndicated dance music radio program in the U.K.

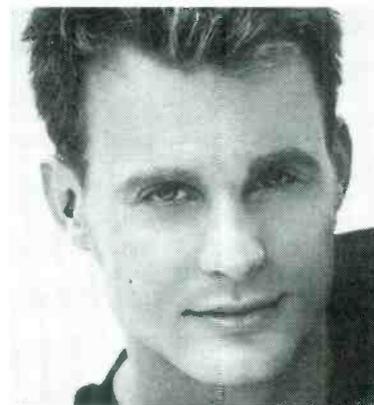
"It's a mad and exhausting period in my life," he says. "But it's brilliant. I'm at my best when I'm busy."

Ultimately, he says, nothing is more important now than being the front man of Culture Club, which recently previewed material from "Don't Mind If I Do" for a club filled with fans and industry execs. They saw the band—which now combines original band members Jon Moss, Mickey Craig, and Roy Hay with three backing singers and four musicians—blend new tunes with several of its classic hits. George finished the set with a cover version of David Bowie's "Starman."

"It's always fitting for us to close with a Bowie tune," George says. "He has and always will be a

primary reason why I wanted to be a pop star in the first place." George adds that he's looking forward to getting on the road early next year.

LARRY FLICK



One Room, One Voice. Evan Olson is rehearsing for a tour to support his Cherry Entertainment/Universal debut, "One Room." The set is bolstered by the single "So Much Better," which is building an audience at top 40 and triple-A radio. A former member of Bus Stop, Olson cut the entire album in his home studio in Greensboro, N.C. He also wrote the entire set, except for the cover of America's "Tin Man."



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Artists & Music

N.Y.'s Umbrella Hopes To Take U.S. By Storm Sinus Records Act Blends Pop, Jazz, Blues/Rock On Its Debut Set

BY LARRY FLICK

NEW YORK—With its eponymous Sinus Records debut, due Dec. 14, six-piece New York outfit Umbrella is striving to parlay its loyal East Coast following into a national audience.

Formed by lead singer/songwriter Naomi Kukoff and guitarist/songwriter Jason Moscartolo—college friends who came together after attempting solo careers—the band has built a large and loyal following throughout New York.

"Whenever they play a gig, people come in and look for a CD," says Joe Small, manager of Rock & Soul, a New York indie retail shop. "That's the sign of a band that's going to do well once they put something out."

The band signed with Sinus earlier this year, which will distribute the album to indie shops and major chains nationwide via its deal with Fort Lee, N.J.-based National Music Distributors. The album will also be issued to college and commercial rock stations in early December.

Among the key cuts will be "Bored," a guitar-driven jam that builds from subtle, acoustic verses into full-throttle rock choruses.

"Bored" is one of 10 original pop songs and ballads tinged with jazz

arrangements and blues/rock rhythms. Kukoff is an aggressive front woman, conjuring images of an early Ann Wilson or Sheryl Crow.

As a teenager, Kukoff was trained in classical voice and had an interest in reinterpreting old standards from the 1930s and 1940s. Her passion for those songs landed her a run of solo shows at the Village Gate in New York, and she quickly went on to win two cabaret-industry MAC Awards (best newcomer and outstanding pop vocalist in 1998) and a Backstage Bistro Award for outstanding female vocalist.

Yearning to combine her passion for standard vocal styles with a more contemporary sound, Kukoff connected with Moscartolo in '98 and started writing more rock-edged material. "I was tired of singing other people's songs and thought I had something to say on my own," she says. "I wanted a unique combination of musicians that had the chops and the experience with jazz but could

still sound pop."

Her timing was perfect, as Moscartolo had just left his Boston-based band, Mystery Jones, and was ready for something new as well.

The two started writing together, and their musical chemistry became the force behind Umbrella. They gathered an accomplished group of musicians, most from the Manhattan School of Music, and quickly started performing shows, eventually attracting the attention of the fledgling, Hoboken, N.J.-based Sinus label, which was formed 18 months ago.

Produced by Moscartolo and Kukoff, "Umbrella" was recorded at Hillside Studios in Englewood, N.J. It features Marc Ciprut on lead guitar, Jonathan Smith on piano and keyboards, David Ambrosio on bass, and Tobias Ralph on drums and percussion.

The band will close out 1999 with gigs in several cities along the East Coast. A national trek that will combine live dates with radio and retail appearances is planned for the first quarter of 2000.

The project's profile will be supplemented by the use of the album cut "Funny Feeling" on a forthcoming episode of WB TV series "Felicity."



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Artists & Music

Victory Records' Snapcase Has 'Designs' On Rock Mainstream

BY LARRY FLICK

NEW YORK—With "Designs For Automotion," Victory Records act Snapcase will be aiming to expand beyond its hardcore punk following into the rock mainstream.

The set, due Jan. 25, shows the band building upon the aggressive, guitar-charged sound of its 1997 effort, "Progression Through Unlearning."

"We approached this album with more of an open mind," notes singer Daryl Taberski. "With the last album, I think we were kind of concerned about how we were perceived and what people expected."

He adds that "Designs For Automotion" holds a few surprises for loyalists who have been following the band progress since its 1993 debut, "Lookinglasself."

"We get lumped into the hardcore category, but we're really a combination of things," he says. "When you hear us, you also hear metal, jazz, and

other forms of punk."

More than anything, the new set shows the band—which also includes drummer Tim Redmond, bassist Dustin Perry, and guitarists Jon Salemi and Frank Vicario—opting for tighter, more accessible song structures. They're also offering smarter, more personal lyrics. That said, their trademark instrumental blend of aggressive guitars and stomping rhythms remains intact.

"It's always a little dangerous when a band like this tries to get a little mainstream," says Seth Simvetta, manager of Golddigger, an indie retail outlet in Minneapolis. "But they're doing it gradually, which shouldn't alienate too many of their longtime fans. Also, the music is still pretty hard. It's not like they're doing a complete turnaround."

"Designs For Automotion" will be ushered in with an extensive mar-

(Continued on page 29)



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Artists & Music



Williams Goes Gold. Capitol artist Robbie Williams was recently presented with a gold record for his debut disc, "The Ego Has Landed," while he was in Los Angeles to perform his single "Angel" on "The Tonight Show With Jay Leno." Williams is slated to perform at a series of radio-sponsored Christmas concerts in December, including WHTZ New York's "Jingle Ball" Dec. 16. Pictured, from left, are Stacy Conde, VP of marketing, Capitol; Jay Krugman, senior VP of domestic and international marketing, Capitol; Burt Baumgartner, senior VP of promotion, Capitol; Williams; Roy Lott, president/CEO of Capitol; and Joe McFadden, senior VP of sales, Capitol.



Shades Of Reed. Francine Reed is touring in support of her Platinum Records release "Shades Of Blue." The singer, who is well-known as a singer in Lyle Lovett's touring band, cut the album with producers Bryan Cole and Edd Miller. She tackles a broad range of material, balancing original R&B and dance tunes with pop standards like "The Man That Got Away." Reed says she takes pride in her ability to nail material quickly in the studio. "Since I'm constantly working, I usually don't have the luxury of setting aside time to record. It has to happen quickly. As a result, I always try to go with first takes."



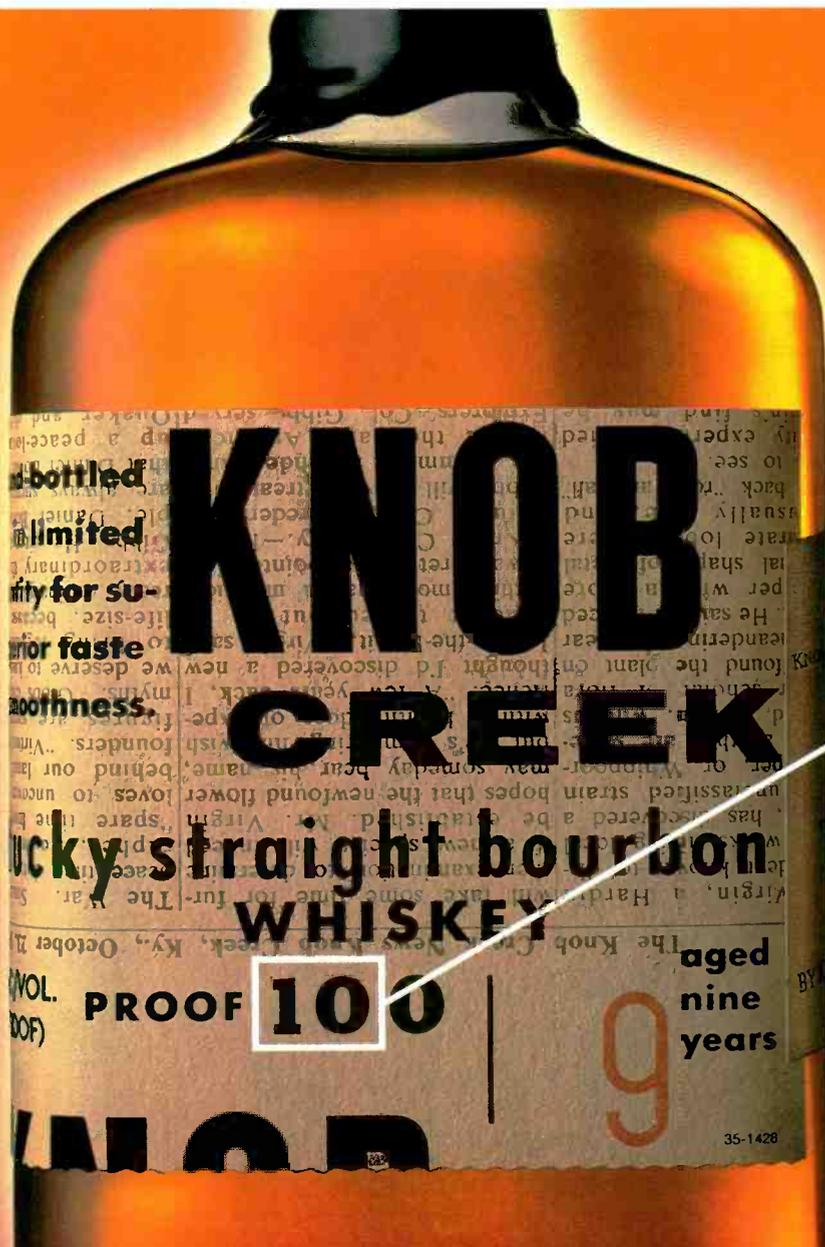
Beautiful Daddy. Big Bad Voodoo Daddy has just issued its second major-label set, "This Beautiful Life," on Coolsville/Interscope. It follows a 1998 eponymous set that earned a Grammy nomination. "This Beautiful Life" continues that project's thematic thread, with a decidedly optimistic perspective. "We wanted to make an album that makes you smile every time," says band member Scotty Morris. Pictured, from left, are group members Morris, Dirk Shumaker, Andy Rowley, Glen Marhevka, Karl Hunter, Joshua Levy, and Kurt Sodergren.



Parsons Party. Rockers David Pack and Al Stewart were among the well-wishers visiting Alan Parsons after the venerable artist's recent gig at the Fillmore in San Francisco. Parsons is currently trekking the U.S. in support of his new Miramar set, "The Time Machine." Shown, from left, are Russ Martin, Miramar; Stewart; Parsons; Pack; and George Nunes of Miramar.



Crazy Gifts. Columbia act Crazy Town is in the midst of a promotional tour for its debut, "The Gift Of The Game." Produced by Josh Abraham and band member Bret "Epic" Mazur, the set combines elements of hard rock and hip-hop. "With this album, we wanted to paint a picture of what's going on with kids today," says the act's Shifty Shellshock. Pictured are Crazy Town members Mazur, Shellshock, Faydoedeelay, Rust Eique, Trouble Valli, DJ AM, and JBJ.



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SNAPCASE*(Continued from page 27)*

keting plan. "This will be the biggest setup we've ever created for one of our bands," says Victory president Tony Brummel.

The marketing strategy for the set will be steeped in touring. Snapcase spent much of the last two years on the road, headlining clubs, playing the Warped tour, and opening a portion of the Deftones' stateside tour. The band has already begun gigging in support of the new album and will tour the U.S. through the end of 1999. A slate of European dates is planned for early 2000.

"This is a band that plays to have fun, and the kids love them," says Simveta. "They bridge the gap that unifies the audience with the band. It's fun to watch them connect."

In addition to touring, Snapcase will be shooting its first video. Although a director is still to be determined, Brummel says it will likely combine live-performance footage with extreme-sports footage. The video won't be completed in time for inclusion on the enhanced-CD pressing, though the clip for "Caboose" (from "Progression Through Unlearning") will be featured.

Radio promotion for "Designs For Automotion" will begin in early December, when a three-song CD sampler will be serviced to commercial and college radio stations. Brummel notes that the samplers are intended to "whet programmers' appetites for the project," which will be followed by the single release of "20th Nervous Breakdown" early next year.

The label has also created cassette samplers of tunes from the album, which will be circulated during a variety of ongoing high-profile tours—including those by Kid Rock, Incubus, Limp Bizkit, Megadeth, and Rage Against The Machine.

Other lifestyle marketing for the project includes servicing samplers for in-store play at skate shops, clothing stores, and other retail outlets throughout the States.

In terms of the Internet, Victory has linked with E-Music.com to make snippets of several cuts from the album available to visitors of the Web site throughout November and December. Also, the full version of the song "Ambition Now" is available for a five-week timed-out download.

Additionally, Brummel says, the Buffalo, N.Y.-based band is spending a lot of time on Victory's site (www.victoryrecords.com) posting messages on bulletin boards and interacting with fans. "There's nothing better than a band getting down in the trenches with their fans," he says. "This is a band with a message, and they want to bring it directly to their audience."

According to drummer Redmond, Snapcase strives to encourage individuality and self-realization via its music.

"We want to unlearn everything that society has taught us about race, gender, dietary habits, economic pursuits, and personal behavior—and to think and develop opinions for ourselves," he says.

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			DECEMBER 4, 1999	
			No. 1	
1	1	33	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
2	5	8	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
3	4	16	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
4	3	22	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
5	2	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
6	6	21	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
7	17	3	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
8	7	6	STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
9	NEW		THE CATHEDRALS SPRING HOUSE 42223 (11.98/15.98)	A FAREWELL CELEBRATION
10	11	3	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
11	33	5	CHILDRIN OF DA GHETTO HOO-BANGIN' 50020/PRIORITY (10.98/16.98)	CHILDRIN OF DA GHETTO
12	10	25	MOBY V2 27049* (16.98 CD)	PLAY
13	9	2	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
14	12	5	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
15	13	31	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
16	20	4	BANDA EL RECODO FONOVISA 0769 (7.98/11.98)	LO MEJOR DE MI VIDA
17	RE-ENTRY		BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
18	16	37	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
19	21	33	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
20	31	2	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
21	22	4	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
22	15	2	PERRY FARRELL WARNER BROS. 47544 (11.98/17.98)	REV
23	19	24	IBRAHIM FERRER WORLD CIRCUIT/NOESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
24	18	8	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
25	23	8	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE

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	14	13	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
27	30	5	RAHSAAN PATTERSON MCA 111915 (11.98/17.98)	LOVE IN STEREO
28	45	17	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
29	28	9	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
30	32	2	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
31	25	10	IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
32	29	27	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
33	41	2	RICARDO ARJONA SONY DISCOS 83592 (9.98/15.98)	RICARDO ARJONA VIVO
34	35	61	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
35	27	15	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
36	26	12	WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
37	44	24	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
38	NEW		PLAYA FLY SUPER SIGG 1005 (11.98/16.98)	DA GAME OWE ME
39	39	23	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
40	NEW		KABAAL STREET PRIDE/PRIVATE 1417090/IDJMG (10.98/16.98)	WALKING 1/2 DEAD
41	NEW		OLGA TANON WEA LATINA 80048 (9.98/15.98)	OLGA VIVA VIVA OLGA
42	42	15	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
43	36	17	BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
44	NEW		STAVESACRE TOOTH & NAIL 1140 (14.98 CD)	SPEAKEASY
45	24	3	FIVE IRON FRENZY 5 MINUTE WALK 65248/SARBELLUM (11.98 CD)	LIVE: PROOF THAT THE YOUTH ARE REVOLTING
46	40	8	YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
47	NEW		MARGARET BECKER SPARROW 51716 (15.98 CD)	WHAT KIND OF LOVE
48	RE-ENTRY		SILK-E RONLAN 3769 (10.98/14.98)	URBAN THERAPY
49	48	8	VICENTE FERNANDEZ SONY DISCOS 83186 (8.98 EQ/13.98)	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
50	RE-ENTRY		THE W'S 5 MINUTE WALK 25245/FOREFRONT (15.98 CD)	TROUBLE WITH X

POPULAR UPRIISINGS

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

CLINTON IN THE HOUSE: Music fans may recall British modern rock band **Cornershop** from the group's 1998 U.S. hit "Brimful of Asha." Now **Cornershop** members **Tjinder Singh** and



'Laced' Up. Hard-rock band **Reveille** is on tour in support of its Elektra debut album, "Laced," which includes a guest appearance by Cypress Hill's B-Real. The band—which hails from Harvard, Mass.—is the opening act through Saturday (4) for Godsmack in a U.S. theater tour. **Reveille** tour dates include Saturday (4) in New York; Dec. 10 in Providence, R.I.; Dec. 11 in Nashua, N.H.; Dec. 17 in Old Bridge, N.J.; and Dec. 18 in New London, Conn.

Benedict Ayres have undergone a musical reincarnation by forming the dance act **Clinton**. **Clinton's** debut album, "Disco & The Halfway To Discontent" is due for a

Jan. 26 release on Luaka Bop/Astralwerks Records.

The album, not surprisingly, is more electronica-oriented than what people might expect from **Cornershop**.

Singh says, "The reason why so much of the album's about disco is that I've always thought that it was something that people got excited about and put a lot of their energy into, at the expense of being socially and politically aware. I want people to take the energy they produce on the dance-floor outside onto the streets."

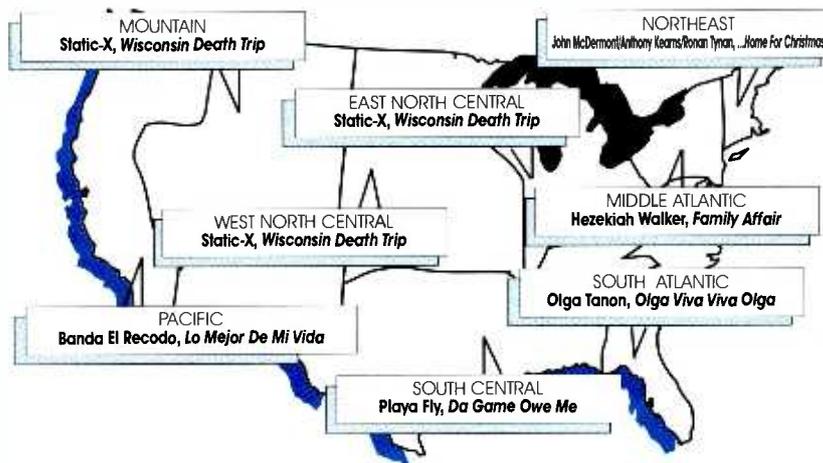
He notes of the album's musical departure from **Cornershop**, "What we've done is totally different to any technique of how other people are doing music, in terms of technology. I think it has an appreciation for different styles of music."

LATIN HIP-HOP: **Conejo** is a Latin rapper whose album, "City Of Angels," was released Nov. 23 on Aries Music Entertainment/BMG U.S. Latin. Prior to the album's release, he was part of the



Solo Groove. **Amel Larrieux**, the voice behind alternative R&B act **Groove Theory**, makes her solo debut with the album "Infinite Possibilities." due Feb. 15 on 550 Music. The album's first single is "Get Up," which has already entered the Hot R&B Singles & Tracks chart, where it stands this issue at No. 80.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Static-X Wisconsin Death Trip	1. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors Home For Christmas
2. System Of A Down System Of A Down	2. Sole Skin Deep
3. Brent Jones And T.P. Mobb Brent Jones And T.P. Mobb	3. Static-X Wisconsin Death Trip
4. Brad Paisley Who Needs Pictures	4. System Of A Down System Of A Down
5. Banda El Recodo Lo Mejor De Mi Vida	5. Rahsaan Patterson Love In Stereo
6. Sole Skin Deep	6. Guster Lost And Gone Forever
7. Slipknot Slipknot	7. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors
8. Childrin Of Da Ghetto Childrin Of Da Ghetto	8. Beth Hart Screamin' For My Supper
9. Kottonmouth Kings Royal Highness	9. Slipknot Slipknot
10. Beth Hart Screamin' For My Supper	10. Brent Jones And T.P. Mobb Brent Jones And T.P. Mobb

Loud and **Brown** concert tour, which traveled throughout the Southwest and concluded in September. **BMG** has also distributed mailings to lowrider clubs in all major markets, particularly in the Southwest and on the West Coast, which the company considers the strongest potential sales areas for the album. **BMG** has also set a developing-artist price for "City Of Angels," which has a suggested retail price of \$14.98.

TAYLORMADE FOR GOSPEL: **Kathy Taylor-Brown & Favor** make their album debut with "Taylor-made" (Aleho International Music). The group—which regularly performs in concert—has been on the same bill with acts such as **Kirk Franklin**, **the Winans**, **Tramaine Hawkins**, and **Shirley Caesar**.

AZTEX NATION: Tejano roots band **Aztec** has been steadily touring in support of its latest **Hightone Records** album, "Short Stories." The group, which has roots in Buda, Texas (a suburb of Austin), consists of singer

Sarah Fox, accordion player **Joel Guzman**, guitarist **Keyv Rojas**, and drummer/percussionist **Brian Sebastian**. "Short Stories" was produced by **Steve**



'Vertigo' Spin. London-based dance act **Groove Armada** has already reached silver status in the U.K. with its album "Vertigo," which has sold more than 68,000 copies to date, according to the record company. "Vertigo" is set for a U.S. release Feb. 22 on **Jive Electro**. The mostly instrumental music includes jazz, funk, and hip-hop. **Groove Armada** member **Tom Findlay** says, "Someone said that we reminded them of **Sly & the Family Stone**. Obviously, we're not as good, but I think there's a similar vibe."

Berlin (Los Lobos). **Aztec** will play Austin's Millennium Celebration Dec. 31.

Slipknot

Has Arrived

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—KEDJ Robin Nash



"I haven't seen this kind of
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—KDOT Jave Patterson

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12/14 Amsterdam
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12/16 Paris
12/17 Cologne
12/19 Munich

12/20 Hamburg
12/21 Copenhagen
12/22 Stockholm
02/04 Osaka

02/06,07 Tokyo
02/10 Brisbane
02/11 Sydney

02/12 Melbourne
02/13 Adelaide
02/15 Perth

 Worldwide Management: Steve Richards for No Name Management



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Big Pun

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Brat

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Cypress Hill

California Cannabis Club



Jermaine Dupri

AKA JD-Big Spender



Fugees

Most Likely To Score



Glaze New York

Most Likely To Set Off The Metal Detector



Lauryn Hill

Most Likely To Succeed



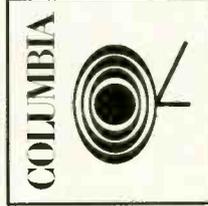
Jaz-Ming

Show-off



Wyclef Jean

Preacher's Son



Lil' Bow Wow

Rookie Of The Year



Madd Rapper

Playa Hater Extraordinaire



Marie Antoinette

AKA Free / Miss Congeniality



Mista Raja

President, Neighborhood Watch



Mobb Deep

The Infamous



Nas

Most Hated



Nature

Smooth Operator



Nitro

Hustle Supreme



Pras

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Q.B. Finest

Most Likely To Cut Class



Raekwon

Winner: Wu School Cookoff



R.O.C. (Rugit OutCome)

4 Richer Or Poorer



Ski

Bandleader



Will Smith

Most Popular



Sporty Thievez

"We Don't Want No Pigeons!"



Tash

Likwit Pimp



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Rap
3
Hip-Hop

The
Billboard
Spotlight

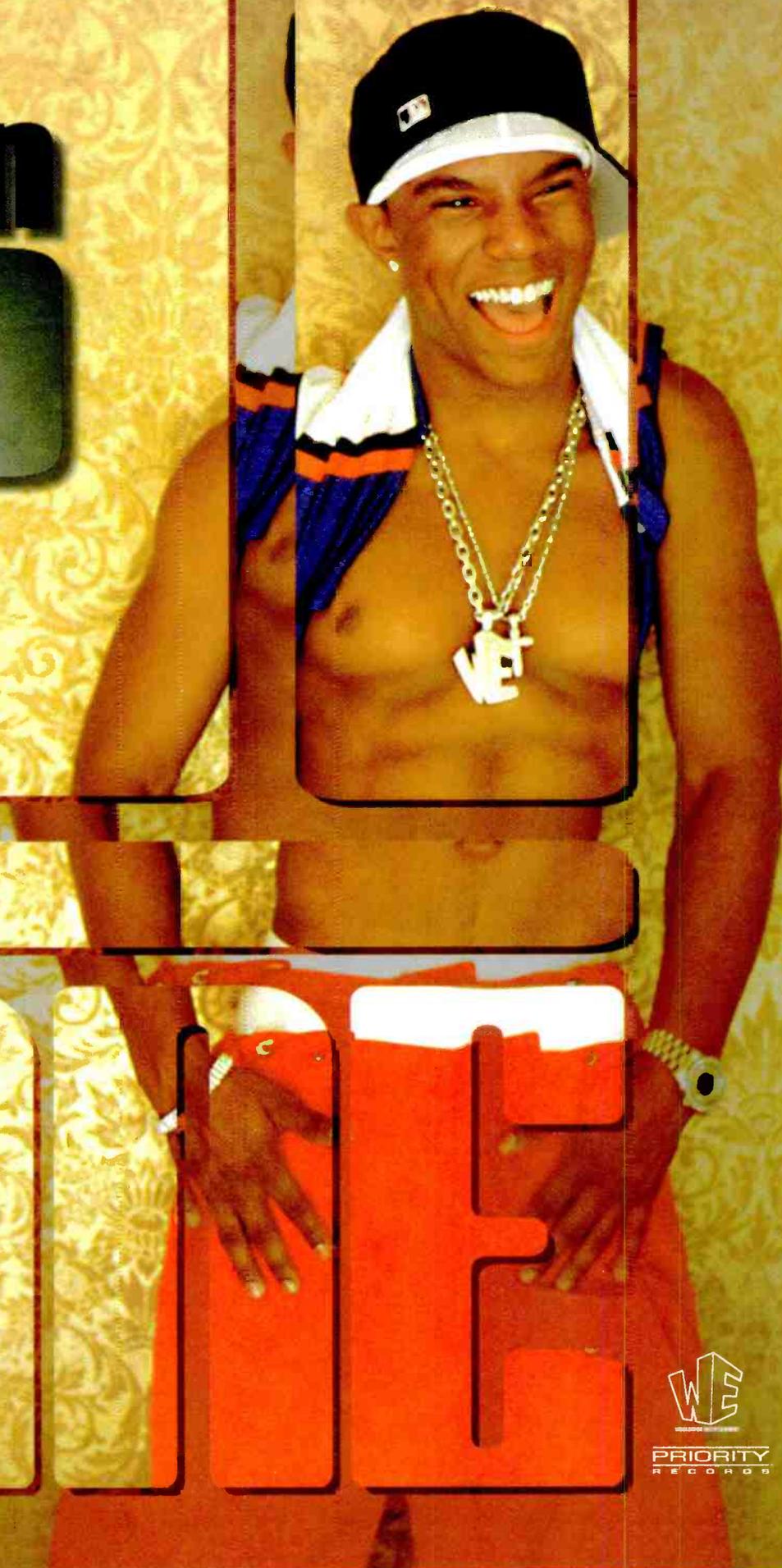
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AND ON HIS DEBUT ALBUM
YOUNG WORLD.

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BIG TYMERS feat. LIL' WAYNE and MACK10 • EMINEM
AALIYAH • WYCLEF JEAN • KRAYZIE BONE • LIL' ZANE
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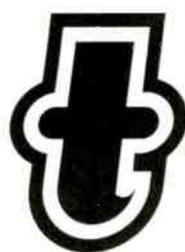
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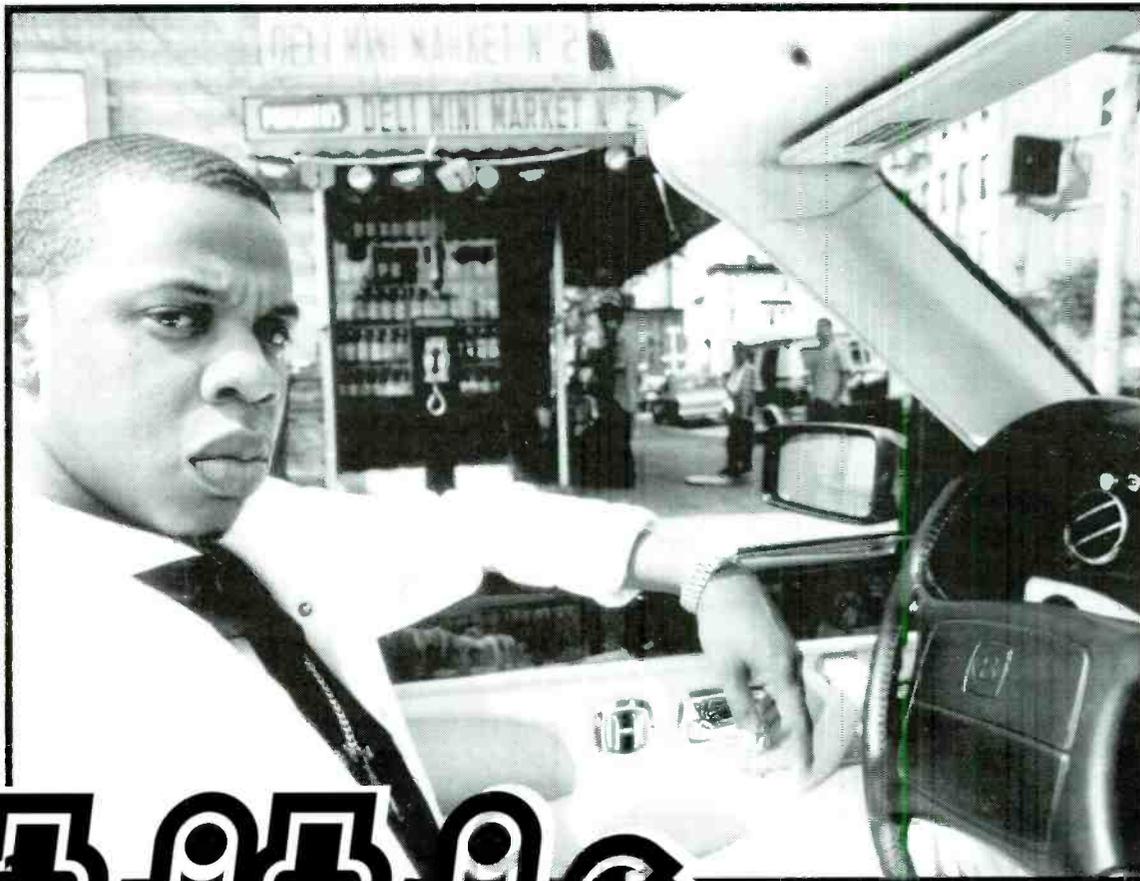
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Rap & Hip-Hop



Twenty years after being dismissed as a fad, a surprising thing happened. The rap "fad" took a mainstream turn—beating its way out of the underground, spreading to both coasts and points in between, and then hip-hopping into the international marketplace. Now books, fashion, television shows, movies and Web sites are being powered by this influential, cultural force that shows no signs of abating. At the same time, rap is forging alliances with other mainstream genres. The lines of demarcation are definitely blurring as Mariah Carey teams up with Jay-Z, Santana trades licks



Jay-Z

What It Is

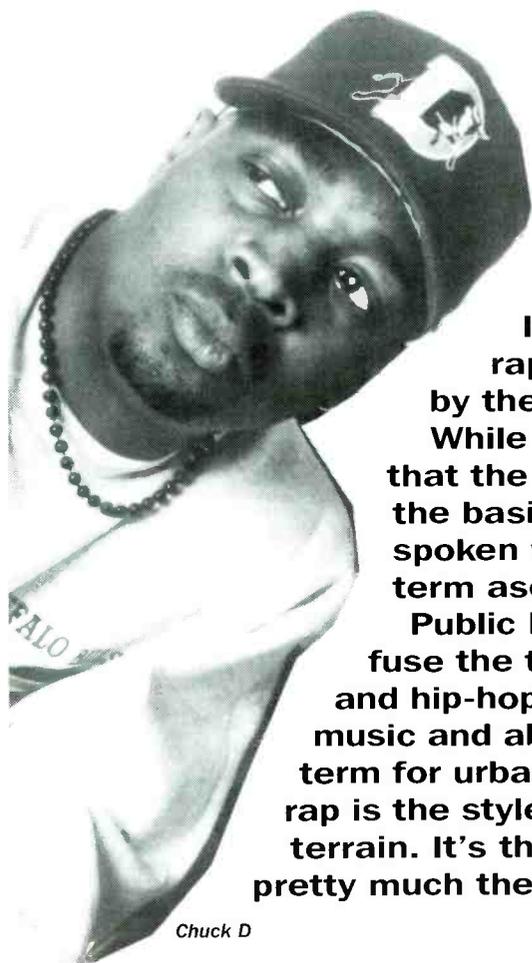
The Lines Continue To Blur Between Rap And R&B, Hip-Hop And Pop

BY GAIL MITCHELL

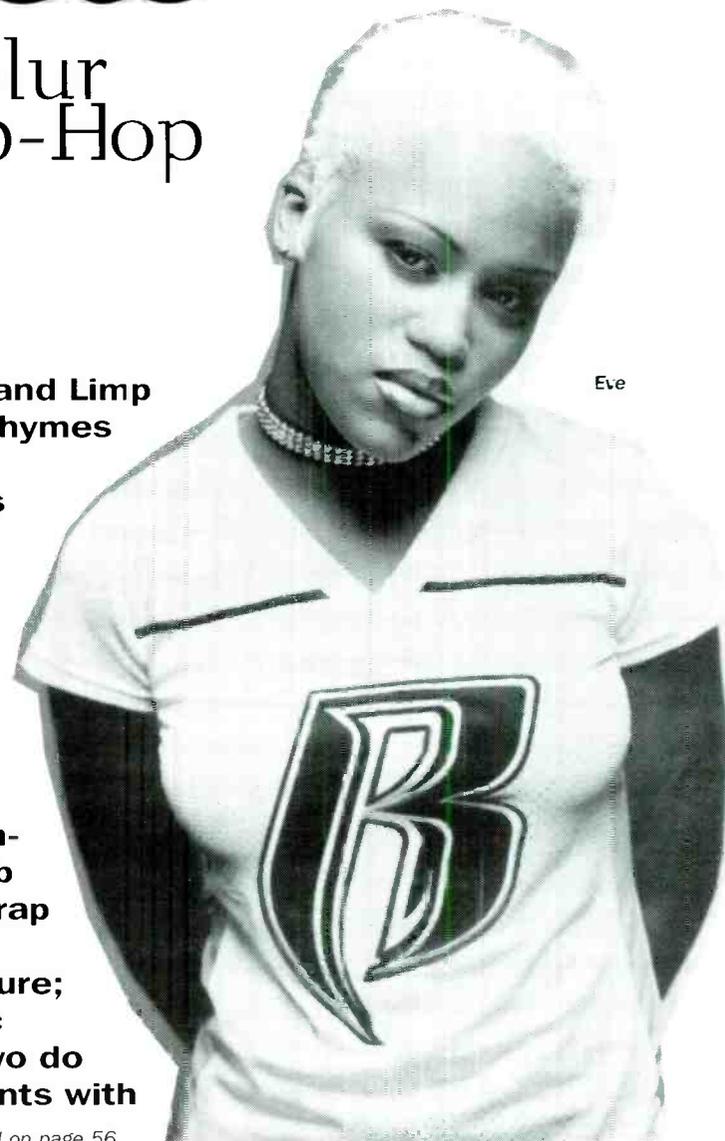
with Lauryn Hill and Cee-Lo, Kid Rock and Limp Bizkit rock and rap, and Eve bounces rhymes with The Artist and Will Smith. So the same question crops up again 20 years later—with a twist: Has the definition of rap changed now that it's being embraced by the mainstream?

While most industry players acknowledge that the lines are blurring, they contend that the basic definitions remain the same: Rap is spoken words over a music bed; hip-hop is the term ascribed to the culture. A few outtakes:

Public Enemy's Chuck D: "Many times, folks confuse the two, but there is a difference between rap and hip-hop. There have been 20 years of recorded rap music and about 25 years of hip-hop. Hip-hop is the term for urban-based creativity and expression of culture; rap is the style of rhythm-spoken words across a music terrain. It's the antithesis of country music, but the two do pretty much the same thing: reflect upon the environments with



Chuck D



Eve

Continued on page 56



D.I.T.C.

THE ALBUM

**JAN.
2000**



SCREWBALL

Y2K THE ALBUM

**FEB.
2000**

**Tony
TOUCH**

THE PIECEMAKER

**MAR.
2000**

CAPONE -N- NOREAGA

THE REUNION

**APR.
2000**

de la soul

ARTOFFICIAL INTELLIGENCE

**MAY
2000**



BUILDING CLASSICS

TB



FIVE MIC HIP-HOP

Rap & Hip-Hop

The hip-hop culture began in the streets a quarter of a century ago. Those were rough and rowdy, but essentially innocent, times. Braggadocio might have been the order of the day, but the four elements of hip-hop culture—rap, graffiti, breakdancing and DJing—were mostly about unification, good times and positivity.

In the '80s, East met West, hardcore emerged, political and social commentary angered the authorities, and gangsta rap scared them. More than the culture splintered, as warring factions split the East and West. As an art form, rap moved to embrace other genres, from rock to reggae, from jazz to gospel.

In the '90s, money and power, death and rebirth became the buzzwords. As rap became all-powerful at the labels' bottom lines, many artists bottomed out. Ultimately, a look back at rap cements the thought that youth will be heard—even if the message rips and rocks the world.

THE '70s

Part of the legend that would turn music history on its hip-hop ear started when 13-year-old Clive Campbell moved to the U.S. from Jamaica, bringing memories of the turntables and monster-sized speakers the DJs called "sound systems." Young Campbell loved the "toasting" or fast talking the DJs used over the intros of each record. Clive started building his own sound system. It is said that the shorty would scour the neighborhood looking for abandoned cars. Parts of the speakers in those autos found their way into Clive's mighty distortion-free speakers at the about-to-become-legendary Bronx block parties.

Campbell became Kool DJ Herc, embracing all elements of the fledgling culture. Many subway cars rumbled out of the west Bronx bearing the graffiti

"Kool DJ Herc." In 1973, he gave his first block party. At 18, he became the first break-beat DJ, reciting rhymes over the instrumental break in the record. He had two turntables going and two copies of each record, so he could repeat the break, on one turntable and then the next.

One of hip-hop's myths was born out of Herc's great gift for taking the funk and pumping it up while his b-boys danced through the breaks.

After watching Herc, Joseph Saddler sat in his Bronx bedroom and figured out a way to listen to one turntable on his headphones while



Sugarhill Gang



Run-DMC.

the other turntable was revving up the crowd. This way, he figured, a DJ could keep two records spinning seamlessly, over and over again. As Grandmaster Flash, he became the Jimi Hendrix of DJs—playing his turntables like a master showman, cuing records with his elbow, his feet and behind his back. One of the storied tales about Flash is that he could throw a record up in the air and catch it (handcuffed), throw it on the turntable and extend the breakbeat—all without working up a sweat.

Afrika Bambaataa flat out says he gave the name "hip-hop" to the culture. In the Bronx, a seminal DJ named Lovebug Starski was pumping up the parties hard in 1974 and would rap, "Hip hop, you don't stop." Bam says he spread the message outside the neighborhood and, the next year, tossed the First Annual Universal Zulu National Tribute To James Brown And Sly & The Family Stone.

Between 1976 and 1979, street parties featuring rapping DJs became the rage in the New York area, and DJ antics got ever wilder. Flash and Grand Wizard Theodore started scratching during this time.

Historians mark 1979 as the beginning of rap because—like other cultural phenomenon—

Continued on page 62

Old School is in Session

Voices Blast From The Past, As Labels Release Decades Of Classic Rap

By Ruth Robinson

If there's nothing like a true voice from the past, then one boxed-set series should be required listening and reading for anyone wanting to know the rich and varied world of hip-hop. "Kurtis Blow Presents The History Of Rap: Vol. 1: The Genesis" was inspired by Kool DJ Herc's playlist. "Vol. 2: The Birth Of The Rap Record" chronicles songs that spread the message beyond the hood and "Vol. 3: The Golden Age" spotlights 12 beats and rhymes heard 'round the world. "Millennium Hip Hop Party" is chock-full of old standards, such as "Funky Cold Medina," "Parents Just Don't



Heavy D And The Boyz

Understand," "Bust A Move" and "Now That We Found Love" by the original artists Tone-Loc, DJ Jazzy Jeff And The Fresh Prince, Young MC, Heavy D & The Boyz and more. Find MC Hammer, Snoop and Dr. Dre back in the day.

Rhino also is home to the Sugarhill catalog, and "Rapper's Delight: The Best Of The Sugarhill Gang" is pressed from the original master tapes. Wonder Mike, Master Gee and Big Bank Hank take a trip back into hip-hop history.

Continued on page 64

HIP-HOP HISTORY

By Ruth Adkins Robinson

The 20-Year-Old Genre Has Evolved From Underground Street Scene To Anti-Establishment Fringe To Mainstream Entertainment

GOODIE MOB.



WORLD PARTY

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Sex, drugs, and violence are controversial topics in the music industry, but rap seems to have experienced the majority of the recent controversy. Much of the criticism is aimed at the visual images portrayed in rap videos, and those images have come under intense scrutiny. Many in the industry believe that rap videos are being more harshly judged than they were a few years ago, and some believe that there's an ongoing double-standard when it comes to judging rap videos, with artists from other genres of music being able to get away with more explicit content in their videos.



Mark Weinstein, R 'N R Freelance

With rap having explicit lyrics that often must be edited out, rap videos are routinely rejected by networks and returned to record companies for further editing. With these standards and practices, many artists have decided to make two versions of their videos: a censored version (for broadcast and basic-cable TV) and an uncensored version (for pay cable, public-access cable, nightclubs and home video).

"I definitely

Sex, Guns & Videotape

Music-Video Outlets Clean Up The Acts, Establishing Stricter Guidelines About What Can Be Aired

BY CARLA HAY

think it's gotten harder for rappers to get away with things in their videos," says Justin "Tyme" Prager, music director of the Box Music Network, the TV outlet that plays more rap videos per day than any other national network. "In the last three to four years, I've seen a change, where things that used to get on the air just aren't going to fly anymore."

Sex and violence seem to be the most sensitive areas where rap videos are routinely edited and criticized.

Elton Flint, director of video promotion at Houston-based Rap-A-Lot Records, says that the label's videos are routinely edited for content. "Editing is good for videos; otherwise, they wouldn't get played," he says. "Normally, the label is going to have to do edits, whether they be audio or visual, before we submit the video to the networks."

Mark Weinstein, president of New York-based independent video-promotion company R 'N R Freelance, notes, "It's easier to have uncensored and censored versions of videos. That way, people can pick their poison, and it saves time in having to constantly do re-edits."

Flint adds, "What gets edited depends on the artist. A big-name artist can get away

with a lot more than an unknown artist."

CASE-BY-CASE CONTEXT

The Box's Prager has a different point of view: "We treat every video the same, and we don't let the name of the artist affect our decision. Everything boils down to the context. When Missy Elliott says the word 'bitch' in her song 'She's A Bitch' and repeats it many times in the song, it's not the same thing as if a male rapper were to do that."

One of the more controversial rap clips that never made it on most networks was a video from Dogday recording artist the Coup. The video—called "Me And Jesus The Pimp In A '79 Granada Last Night"—had a storyline in which a boy sees his prostitute mother getting beaten up and killed by her pimp. The boy later grows up and takes revenge on the pimp by killing him. The pimp is also the boy's father. Rather than being a shoddy mess of gratuitous violence, the video had acting and visual images that were considered poignant and posed disturbing moral questions. Prager says of the video, "Although it was a great video and a great song, we couldn't air it because the subject matter was too

strong." He adds, "When we look at videos and decide whether or not they can be shown on the Box, we always have to consider the entire video. A lot of the visuals of that video would be taken out of context."

Prager says that, as a general rule, the Box doesn't show videos "where people are shooting each other." The standards-and-practices issue becomes a little more vague if guns are in the video but aren't being used on people. He adds, "If guns are in a video, we won't necessarily ban the video. It has to be considered in context. If someone is holding a gun or if a gun is lying around, that doesn't mean we're automatically going to ban the video." With so much of rap music depicting gang activity and "thug" life, it becomes inevitable that "violence is more of an issue than anything else in rap videos," says Prager.

Rap-A-Lot's Flint believes that the recent increase in mass murders and random violence committed by teenagers—with subsequent blame for the violence put on the entertainment industry—have caused an atmosphere in which "television is making decisions about videos that might be more politically motivated. These networks have a lot of kids watching, and the networks don't want to be blamed for glorifying violence."

MCA Records' national director of video promotion, Dwayne McClary, says, "A lot of what gets accepted or rejected depends on the overall criteria of the [TV outlet]. I think the standards have gotten a lot more stringent, compared to five years ago. It's partly because advertisers want to uphold an image when they associate themselves with a rap show. I also think people have gotten more spiritual. It's also easier for R&B videos to be accepted than rap videos because R&B music gets more radio air-play."

WHO OR WHAT'S RESPONSIBLE

The Box's Prager agrees that the "atmosphere has become a lot more tense," when it comes to judging videos, particularly rap videos. He adds, "But networks and music videos aren't responsible for creating violence. When people are violent, it has a lot to do with their family, their upbringing and their surroundings. People take things in different ways, but videos themselves don't cause violence."

Veteran rapper Ice Cube, no stranger to controversy and racy videos, doesn't mince words when he discusses how rap videos are judged: "I think rap videos have gotten more tamed and controlled by the establish-

ment. Rap videos get rejected all the time, but I still see a lot of rock videos, like from Marilyn Manson, get away with a lot more." Ice Cube's video for "Fuck Dying," released earlier this year, featured a censored version in which the words in the song's title weren't said in the video. Instead, the video heavily featured the lines, "Join the party, I can provide the army."

"I did a video [in 1992] called 'True To The Game,' and I was able to do damn near everything in that video—I had a gun, I was tying people up—but now I don't think that video would make it on the air without a lot of editing," says Ice Cube. "I think there's more criticism of rap videos because people are scared of our image. I'm not going to go as far as to say that the people judging our videos are racist, but I will say that it's easier for them to blame rappers for what's wrong in society."

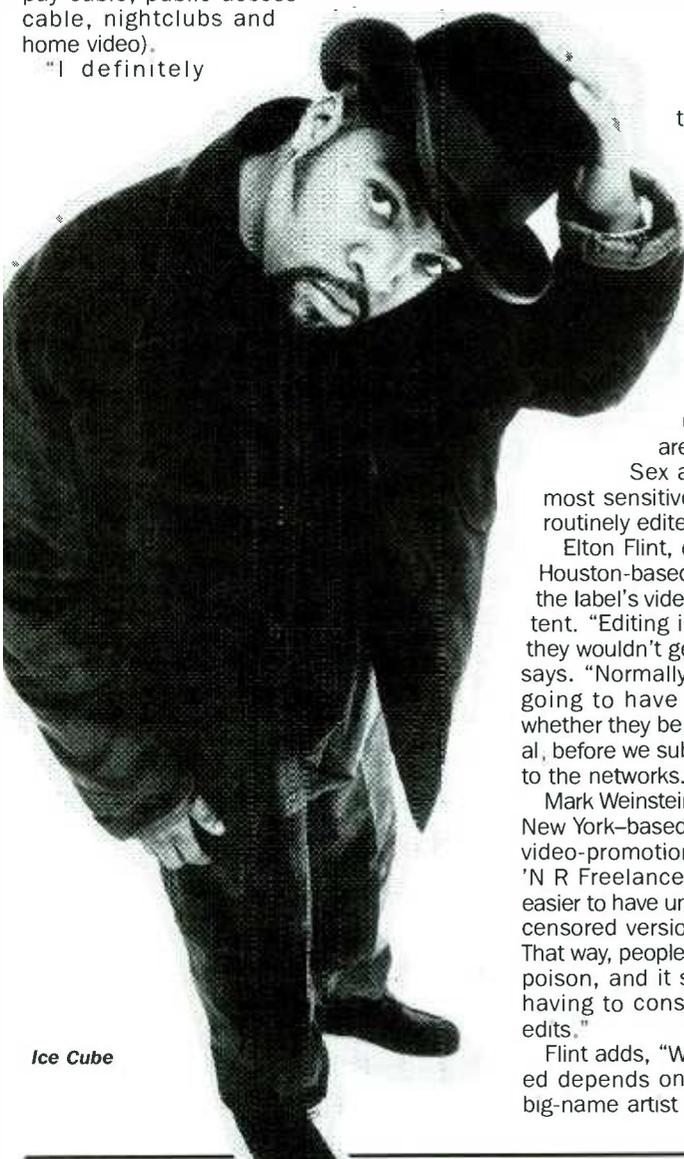
As the Box's Prager concludes, "We take everything on a case-by-case basis. What it really all boils down to in judging videos is not just the videos' content but also their context." ■



Justin "Tyme" Prager, The Box



Dwayne McClary, MCA Records



Ice Cube

COMING SOON
FROM THE HOUSE THAT BROUGHT YOU
SPORTY THIEVZ, FUGEES, LAURYN HILL,
WYCLEF JEAN, PRAS, KRIS KROSS,
AND CYPRESS HILL

A fresh, new talent can change hip-hop style as suddenly as a shift in a summer wind. With a little luck and the right marketing, the following debut mike rockers may alter the face of rap for the coming millennium.

Philly's Most Wanted

The City of Brotherly Love's unique flavor is epitomized by Interscope's *The Last Emperor*, an artist preceded by a heavy street buzz and originally signed to producer/MC Dr. Dre's *Aftermath* label, and Atlantic Group's *Philly's Most Wanted*, a pair of 19-year-old rappers. "I think they'll put Philadelphia on the map to compete with NYC and L.A., when it comes to hardcore street hip-hop," says Atlantic Group senior director of A&R Rich Christina of Philly's. "Until recently, there was a fear to sign a group from Philly, but they were so strong and unique. They were only 17 when they came in and freestyled for me and another A&R [staffer], and we were blown away. They even have their own slang in Philly, and it was fresh to hear an act that was original, not ripping off some other territory."

"Get Down Or Lay Down," the duo's debut skedded for the first quarter of 2000, will feature tracks by such hitmakers as the Neptunes (who were originally set to helm one track "but

loved the group and wound up doing eight tracks," says Christina), *Epitome*, *Grease* and *Bink Dog*. A limited-release white-label vinyl of set-up single "Suckas" went out to mix-show and tape DJs the week of Oct. 11. "We're concentrating first on Philly and then working our way out," says Christina. "Philly's Most Wanted has a fresh perspective, star quality and huge talent. They're hungry to succeed, they're focused, and they just know they're going to be stars. They're really proud of Philly, and they want to be part of that outgrowth."

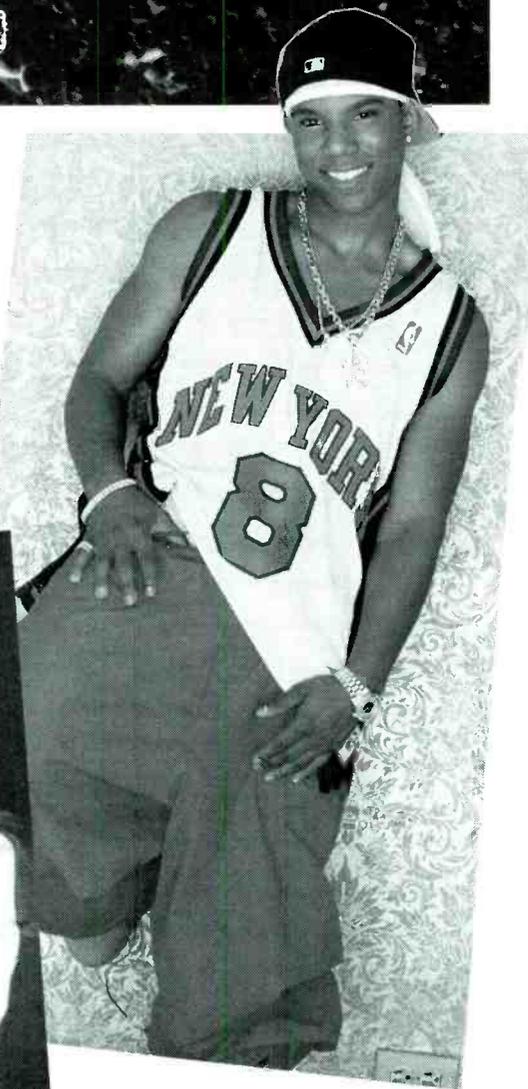
Lil Zane

Other early-2000 debuts suggest that Philly's Most Wanted is part of a teen-rapper trend that includes *Worldwide Entertainment/Priority's* 16-year-old Lil Zane, signed through *Worldwide* but promoted and distributed through *Priority*.

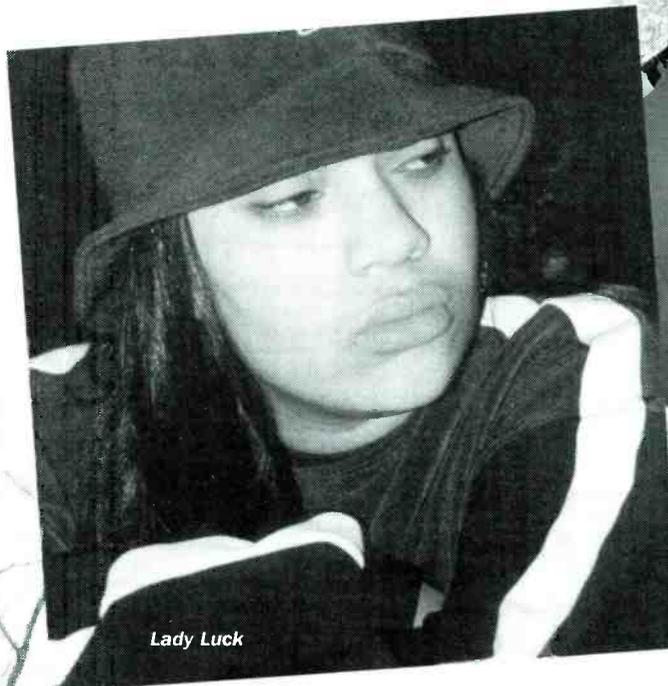
"He's been rapping since he was 12," says *Priority* marketing manager Nile Kiara. "He was brought to us by [Worldwide CEO] Kevin Whales, who also discovered *Monica*, *112* and *ABC*." As a pop-styled rapper, "Zane will definitely get broad acceptance because his

music crosses several demographics," says Kiara. Zane's as-yet-untitled debut set is to be released in March 2000, but the buzz started with his spot on *112's* "Anywhere" track off the platinum-selling "Room 112" soundtrack.

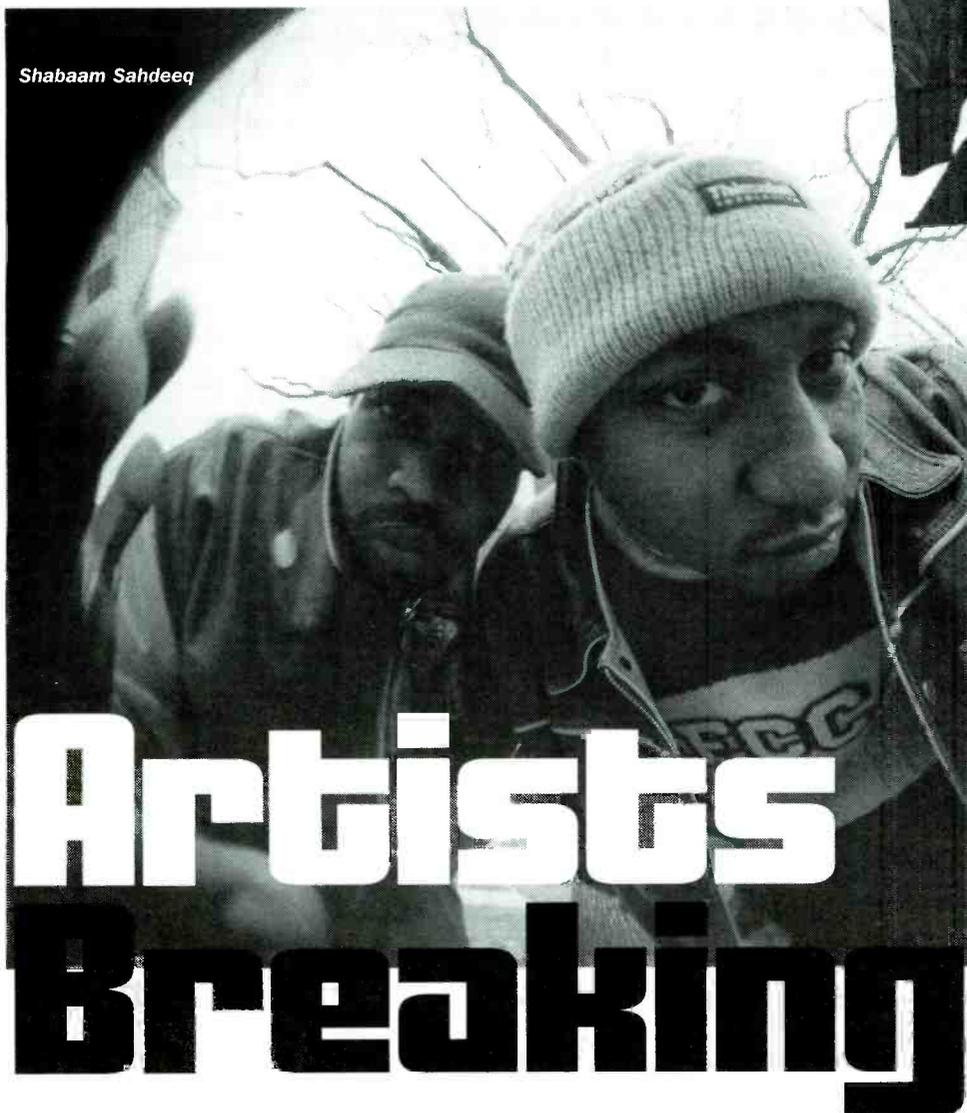
Lil Zane's "Money Stretch" track will be one of the first singles off the "Next Friday" soundtrack. The track is also the first set-up single, releasing sometime in November, on CD and cassette, and as the B side to Ice Cube's upcoming "You Can Do It" single, also



Lil Zane



Lady Luck



Shabaam Sahdeeq

Artists Breaking Out

Labels Focus On Finding And Promoting The Next Big Things

BY ELENA OUMANO

releasing this month. A "Stretch" video will be serviced to major video outlets just before the album's street date. Zane just came off a two-week national tour with *112* and hits the road with that group again in January 2000. The label is currently planning a black-college promotional tour and is "setting him up in the fanzines with preliminary advertising as part of a teaser campaign," says Kiara. "Everybody loves this kid. He's got mega energy, mega personality; he's a bundle of energy and creativity."

Lady Luck

Hip-hop's face is not just getting younger, it's becoming more feminine. *Island/Def Jam Music Group's* 17-year-old Lady Luck was signed after winning NYC radio station *Hot 97's* "Check The Rhyme" rap contest in winter, '98-'99, two days running, and *Def Jam* prez Kevin Lisle called the station. Though she's signed to an artist deal, the Teaneck, N.J., native already has her own *Cuzones Productions* company. "Her music is very realistic, not on the hype," says *Island/Def Jam Music Group* marketing and product manager Deidre Graham. "Her music comes from her own experience—what she's seen and witnessed, how she rolls and who with. Her freestyle is immaculate. Most people have to get amped up to do it, but you put her on the spot and she's rhyming and blowing you away. She's very pretty and definitely a woman, but she's real hardcore, a tomboy, not on that sexual 'I have to wear makeup and the shortest shirt and show my legs' thing that's dominating right now. She just wants to spit the real deal and get respected for her skills. She's filling a void vacated by *Nikki D*, *Queen Latifah*, the *Boss* and *MC Lyte*, with only *Da Brat* supplying that need for a hardcore female presence."

Lady Luck's as-yet-untitled debut set drops March or April 2000. The label will release a set-up single by December '99, and another single "closer toward album release," says Graham. "She's already recorded a track with *Redman*, produced by *Redman*, and she appears on the *EPMD* single and video 'Symphony 2000,' with *Method Man* and *Redman*." Luck also raps on the *Pharoah Monche* "Get The Fuck Up" remix. "We're trying to get her working with other artists in the *Def Jam* family, whether it's *Ruff Ryders*, *Murder Inc.* or *Rockafella*," says Graham. "But the main thing is to put her on the path toward a very successful career."

Continued on page 70

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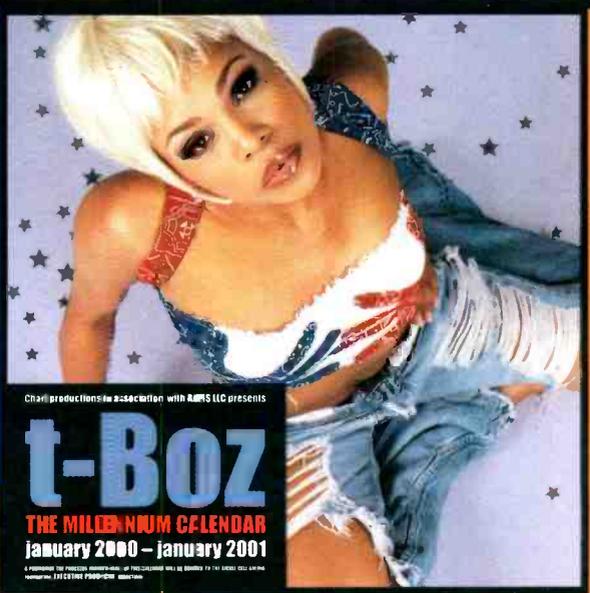
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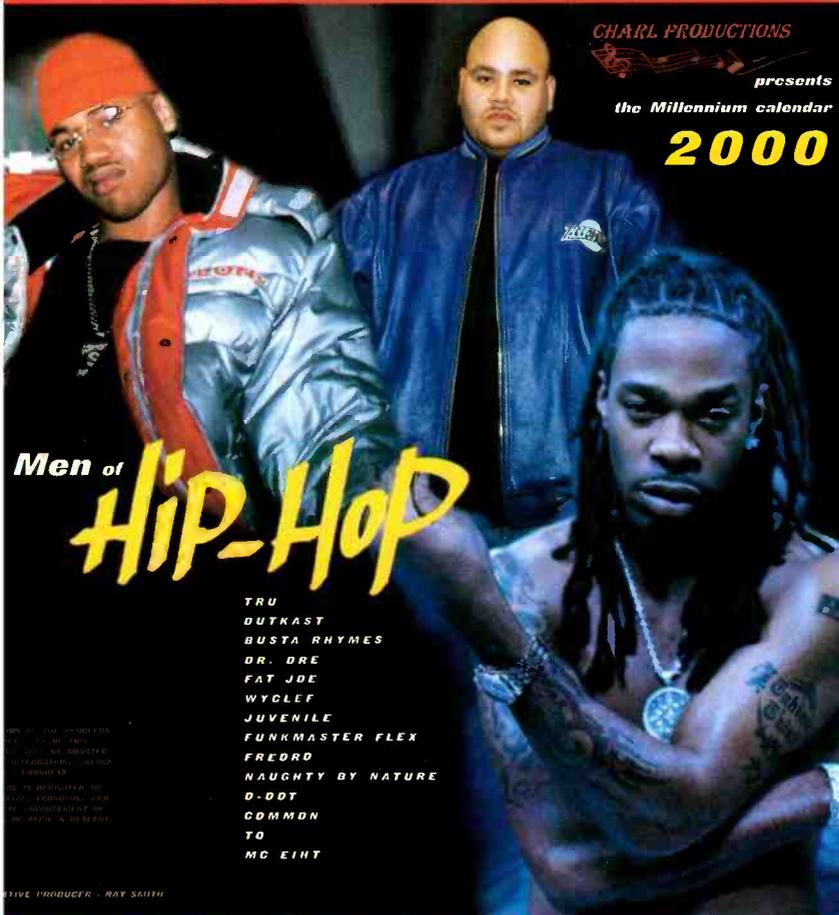
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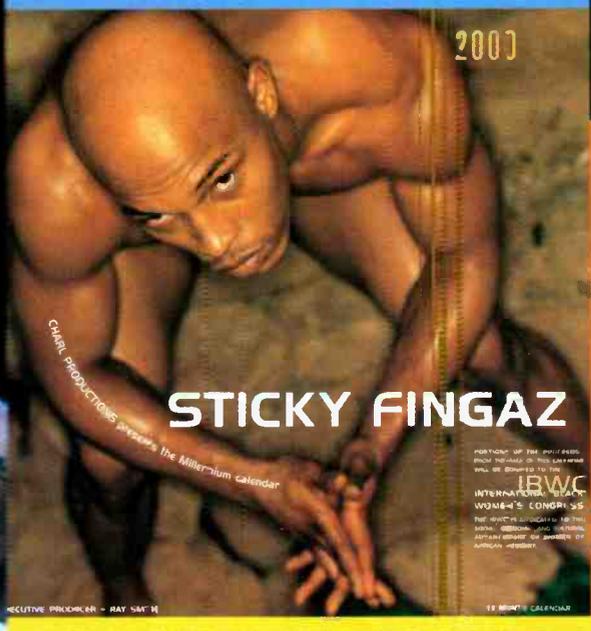


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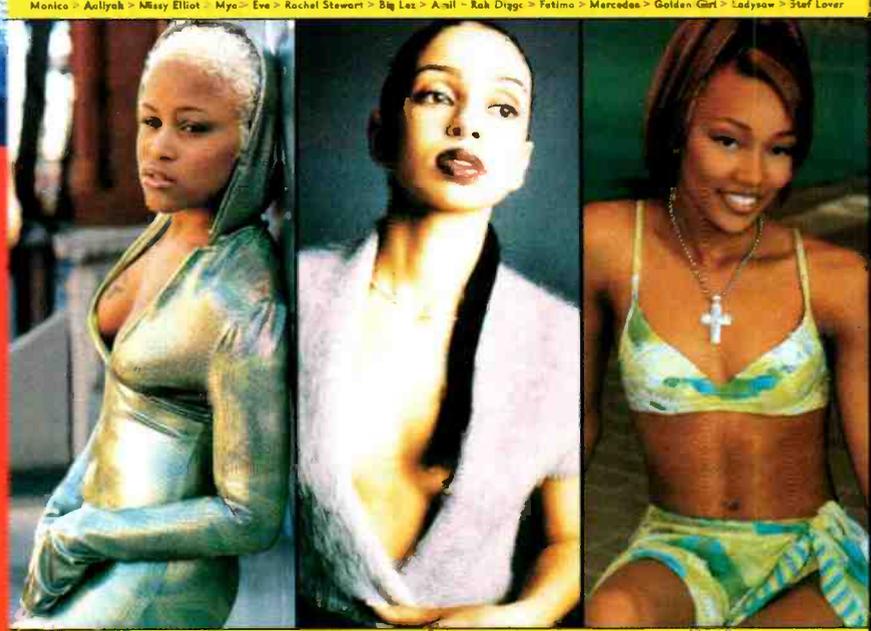
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There used to be a time when a rapper's credibility was questioned if he or she appeared in commercials, TV sitcoms or mainstream films. Hammer has said that the downfall to his popularity in the early '90s was due in large part to being labeled a "sellout" by the hip-hop community when he began endorsing products in commercials. Oh, how times have changed. Now the hip-hop community rarely bats an eye when rappers like LL Cool J and Missy "Misdemeanor" Elliott appear in Gap clothing ads on TV. And at least one rapper, Queen Latifah, has gone on to host a mainstream, nationally syndicated TV talk show.

Rappers now appear regularly in big-budget movies and network television programs. In fact, perhaps more than their rock and country counterparts, hip-hop artists are also becoming more influential behind the scenes, as many take on the roles of film producers or directors. Other rappers who have made the leap into acting in films and/or TV include Ice-T, DMX, Master P, Foxy Brown, Nas, Dr. Dre, Snoop Dogg, Lil' Kim, Warren G, Pras and Redman.

Many industry observers could point to the tide turning with the superstar crossover success of Will Smith, who has been a proven hit entertainer in music, TV and film. While Smith may sometimes be criticized by the hip-hop community for being too mainstream, other rappers who have branched out into additional forms of entertainment have still managed to keep a good deal of street credibility.

HOT AS ICE CUBE

One such artist is Ice Cube, who earned rave reviews for his feature-film acting debut in the 1991 drama "Boyz N The Hood." He has since gone on to star or co-star in such films as "Three Kings," "Anaconda," "Friday," "The Players Club" and the upcoming "Next Friday." Ice Cube was a writer and executive producer on the latter four films and directed "The Players Club." Juggling a music career with a film career has been a manageable challenge, according to Ice Cube. "I try to work out my schedule at the beginning of each year," he says. "I won't just jump into

ACTIN' UP

BY CARLA HAY

any movie project. At the end of the day, it's got to be a movie that I'm proud of."

When a rap artist pursues another career outside of music, the artist's record company must often deal with scheduling conflicts that may affect the recording and promotion of the artist's albums. But many of those record labels are more supportive of the artists than people

Rappers Take To The Screen, Infiltrating Pop Culture As Never Before

notes. "Columbia also hired us to do street consulting for the movie."

Ice Cube's involvement in the film industry also proved to be a financial asset for Priority when the company made its first foray into producing films, with the 1995 movie "Friday," which became a sleeper comedy hit. Priority also released the "Friday" soundtrack, which became one of the top-selling soundtracks of that year. On Dec. 7, the record company is set to release the soundtrack to the film's sequel, "Next Friday." Master P, whose No Limit Records is distributed by Priority, starred in the 1998 sleeper hit movie "I Got The Hook Up." The soundtrack was released on No Limit/Priority.

Mack 10, another Priority rap artist, is the executive producer and star of the hip-hop action film, "Thicker Than Water," which opened in select major U.S. markets Oct. 27. The Palm Pictures film also features Ice Cube, Fat Joe, MC Eiht, Big Pun, Krazy Bone, Flesh 'N' Bone, B-Real and WC.

"It's never been about the film business versus the record business," says Turner about artists on his label who have embarked on acting careers. "With Ice Cube, everyone is pretty sensitive to his recording commitment. He's still accessible to the music industry."

Even so, Ice Cube admits, "I couldn't promote my album [1998's "War & Peace, Vol. 1 (The War Disc)"] as much as I wanted to because I was busy making the 'Three Kings' movie." According to SoundScan, the album has sold 880,000 copies to date in the U.S., and it has been certified platinum by the Recording Industry Assn. of America. Ice Cube's sequel to the "War & Peace" album, "War & Peace, Vol. 2 (The Peace Disc)," is scheduled to be released Jan. 25.

PROS AND CONS

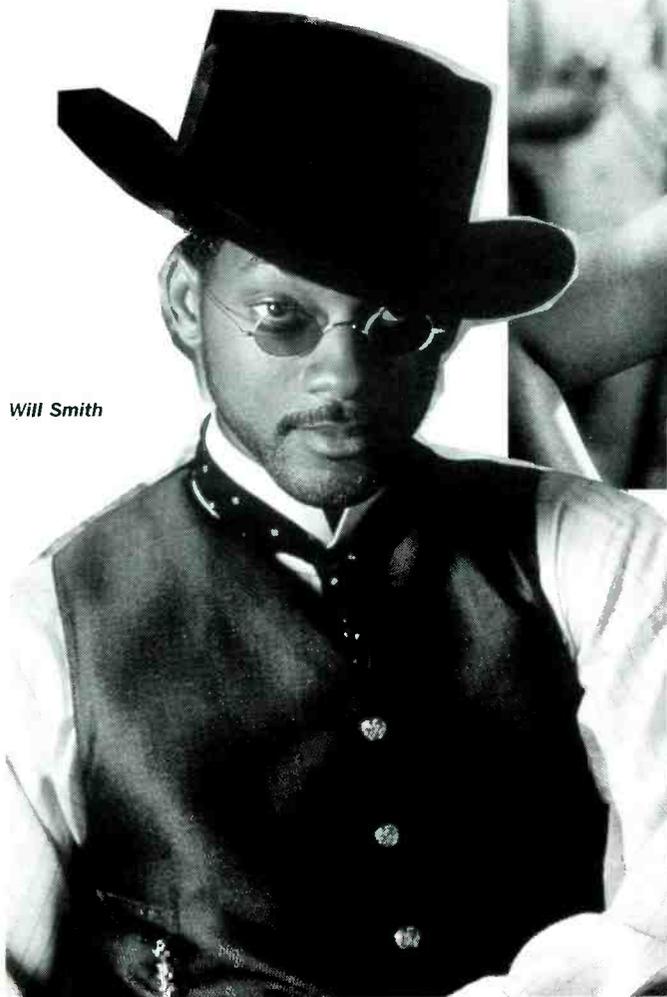
Def Jam recording artist Slick Rick is another veteran rapper who has started an acting career. He appears in the movie "Whiteboys" and has roles in the upcoming films "Brooklyn Babylon" and "Tru Vinyl." He says, "Doing both music and acting has bonuses and negatives. There are more bonuses than negatives. With acting, you might get more exposure for yourself as an artist. I'm not pursuing a full-time acting career, and it doesn't mess with my music schedule."

Island/Def Jam Music Group is the record company of Slick Rick, LL Cool J, Method Man, Jah Rule, DMX, Jay-Z and other rappers who have started film careers. "We're committed to giving our artists exposure, no matter what the medium is," says Island/Def Jam product manager Deidre Graham. "The record company takes the approach that we're not just about producing music, we're also about producing entertainers who stand out."

So why are so many rappers branching out into other forms of entertainment, and why has it become more common?

Ice Cube believes there are several reasons: "Hip-hop has become more entrenched in mainstream culture than it was 10 years ago, so it's become more acceptable to see us on-screen. I also think that rappers and hip-hop artists are natural actors, and Hollywood wants to grab actors who already have a built-in audience. Sometimes trained actors act too much and rappers bring reality to the screen. We're also thought of as trailblazers and leaders, and Hollywood comes to us for that edge."

Priority's Turner also thinks that, in Ice Cube's case, "He's a smart guy, and he's prepared himself for life after rapping. That's what he looks to the film business as: an extension of his career. Right now, he's doing both music and film very well. But if people think that music is secondary for him, they're wrong. I've been with him for his entire career, and I still see that sparkle in his eye when he talks about music and making records and videos. When people say the name Ice Cube, they still think of rap music." ■



Will Smith



Queen Latifah



Slick Rick

might think. Ice Cube says of his longtime record company, Priority Records, "I believe they're supportive of me. I haven't seen them give me attitude for doing movies. I think they figure that, if the movie is a hit, that adds to my popularity, and that adds to my record sales and longevity."

Priority Records president Bryan Turner agrees that an artist going into other forms of entertainment can be mutually beneficial. "The name 'Boyz N The Hood' was taken from a song that Ice Cube wrote, and we licensed the title for Columbia Pictures to use," he

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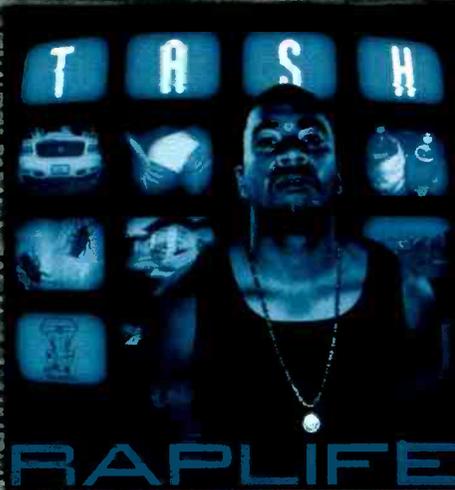
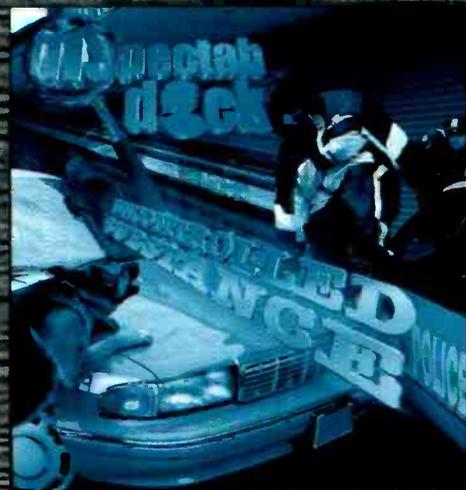
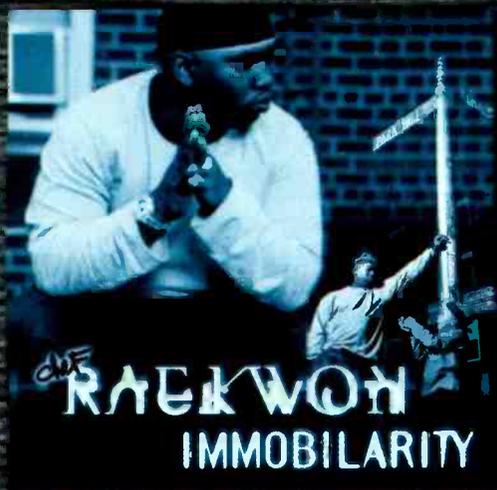
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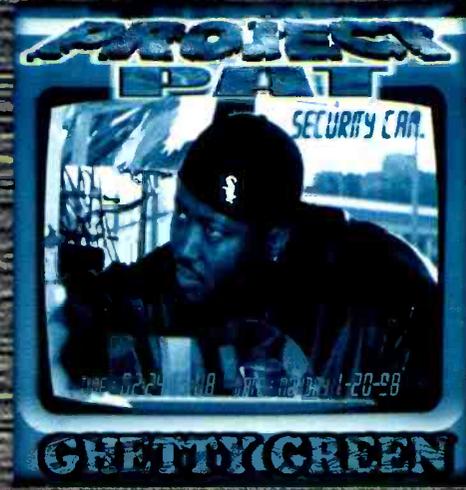
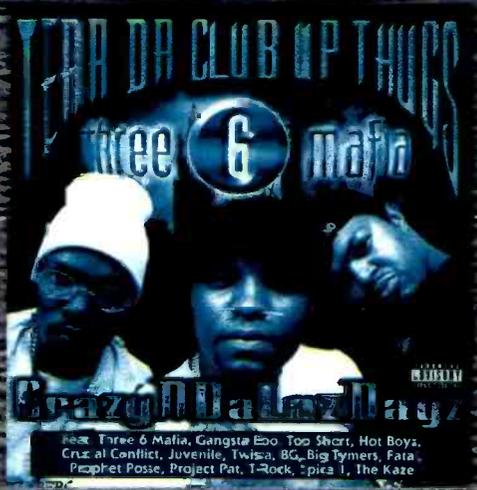
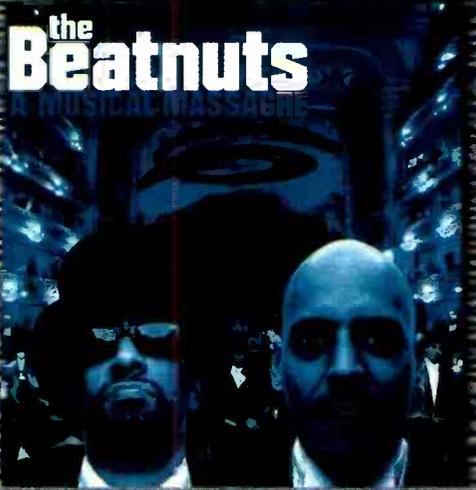
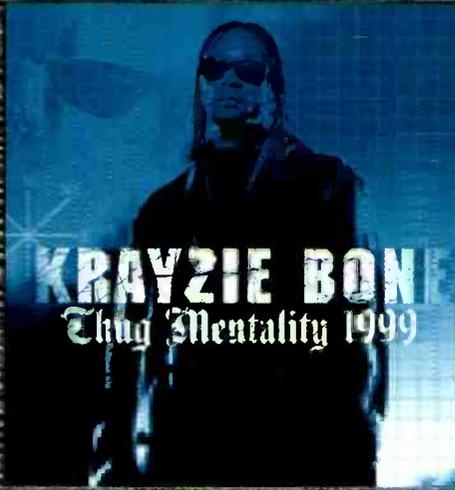
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MUNICH—The four-man band Fünf Sterne deluxe (Five Star Deluxe) formed two years ago in Hamburg and is seen as one of the upcoming German-language hip-hop bands. Group members Mario Kuhlmann, Mark Nesium, Bo Bogoyewic and Tobias Schmidt signed to Hamburg-based Yo Mama Records and, this year, have played more than 100 live shows in clubs all over the country. The February release of the group's second single, "Willst du mit mir geh'n? (Do You Want To Go Steady?)," featuring Biz Markie and a sample from Otis Redding's "Hard To Handle," hit the top 40 in the Musikmarkt charts. The album "Sillium" was released at the end of March and peaked at 23 on the Musikmarkt charts, charting for 25 weeks in all. A summer single, "Dein herz schlaegt schneller (Your Heart's Beating Faster)," was featured in the movie "Kurz & Schmerzlos (Short & Sweet)," directed by Hamburg-based Fatih Akins. In addition to this soundtrack released by Motor Music, Yo Mama has released one of the very first hip-hop soundtracks, with music by various groups in the genre—DJ Coolmann & Bubbles, Dynamite Deluxe, Ferris MC, Patrice, El Nina and Skunk Funk. The soundtrack was released Oct. 10, five days prior to the movie's launch. "Fünf Sterne deluxe is one of the most authentic German hip-hop bands around, and it's rapidly achieving credibility within the hip-hop community in the U.K., U.S. and Japan," says Dieter Brussat, MD and co-owner of Yo Mama Records. "Look for a new album release at the end of the year, in addition to various solo albums by the members." Yo Mama Records is distributed by Rough Trade in Germany and Sony Independent Network Europe (S.I.N.E.) for the rest of the world.

—ELLIE WEINERT

OSLO—Rap fans from the U.S., Sweden, Norway, the Netherlands and France are discovering the international ensemble of T.P. Allstars, who are signed to Virgin Records Norway and led by 26-year-old Norwegian hip-hop act Tommy Tee. Despite his young age, Tee has, throughout the '80s and '90s, paved the way for rap music in Oslo with his own radio show, magazine and, more recently, his own recording studio and record label. The creative core of T.P. Allstars is comprised of the main artists on the Tee Productions label, including Opaque, Diaz, Warlocks and N-Light-N, with the assistance of Pete Rock, M.O.P., El Da Sensai, COD Crew, Matt Fingaz, Royal Flush, Large Pro, Igoff and Hazardous (all from the U.S.); Petter from Sweden; Zombie Squad from the Netherlands; and IAM from France. Radio is also embracing the project, surprisingly, as the genre generally is being played on specialized evening shows (with Tee himself conducting "The National Rap Show" on public CHR/alternative-rock broadcaster NRK P3). "The cool beats and the legible choruses make the music radio-friendly, whereas Ol' Dirty Bastard and Wu-Tang Clan would be more hard-edged," says Sverre Vedal, music director at the Oslo-based affiliate of French CHR network NRJ. "We support Tommy Tee 100%." Three singles by T.P. Allstars have been released in Norway: "Crossing Borders," "Dream On" and "Domini." The album "Norske Byggekløsser (Norwegian Bricks)," named after a Norwegian '70s comedy movie, has been recorded in the Oslo-based Tee Studios and New York-based D&D Studios. Concurrently with his work with T.P. Allstars, Tee also has produced tracks for upcoming albums by Ken (EMI Sweden) and Petter (BMG Sweden).

—KAI R. LOFTUS

World Rap Up

Billboard correspondents offer a quick look at noteworthy rap artists in key international markets.



3ème Oeil

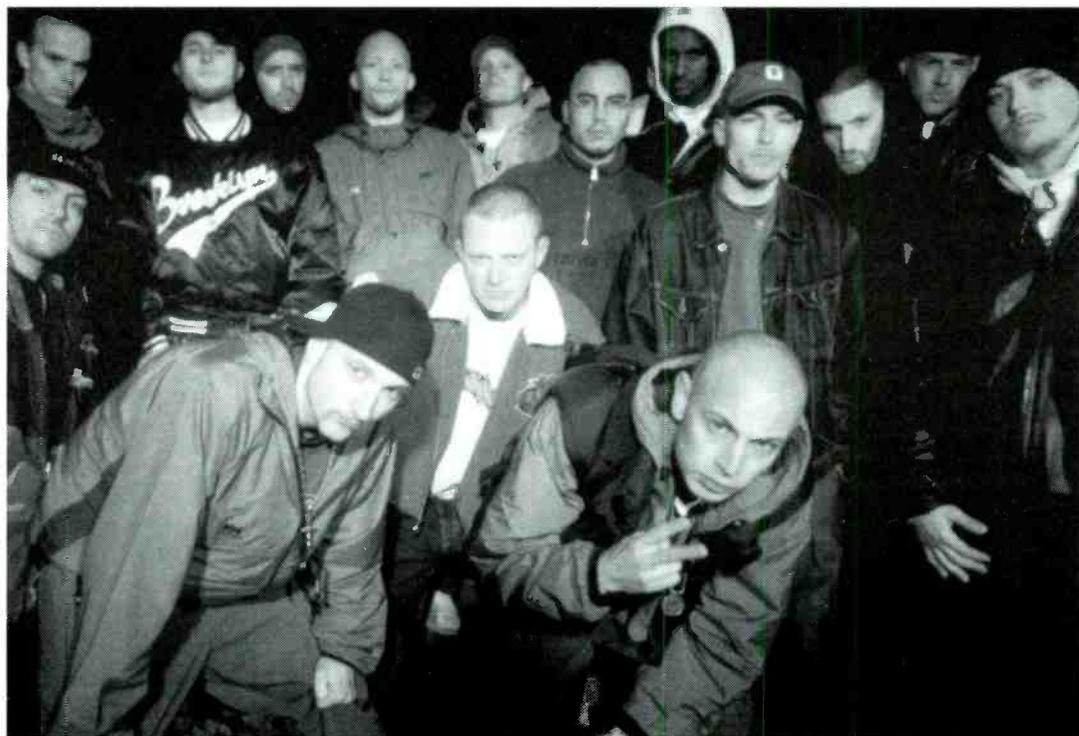
PARIS—The rise of the French rap act 3ème Oeil from the same streets that produced French rap masters IAM has some observers of the scene drawing a parallel between younger and older rappers here. "Just like [rapper] Zoxea is NTM's kid brother, 3ème Oeil are the descendants of Marseille-based IAM," says Bruno Witek, the program director of Ado FM, the Parisian hip-hop station. The group's debut album, "Hier, Aujourd'hui, Demain (Yesterday, Today, Tomorrow)" might have been released on IAM's Côté Obscur label to emphasize its common provincial roots, but it was picked up instead by Sony Music to give it Parisian-based promotion and distribution clout. The album has sold some 70,000 units since it was released in February. But the buzz around 3ème Oeil has been building for the past three years. The group opened for IAM on its 1997 tour and appeared on the 1997 compilation "Sad Hill," produced by IAM's DJ Kheops, alongside Passi, Stomy Bugsy and others. Coming from Marseilles' darkest suburb, group members Boss One, Mombi, DJ Raph and Bomb deliver very strong social lyrics in stories of disillusionment over very modern rhythms and

loops. "For a long time, rap from Marseille was behind," says Boss One. "Luckily, the whole movement is now flowing ahead of the mainstream." Bruno Witek at Ado FM says that

3ème Oeil is played on Ado because it contributes to the larger hip-hop success story and "will leave a trace in that universe." Rappers with a conscience, 3ème Oeil teamed up for a unique concert last March with bands Le Venin and Fonky Family to raise money for the organization Retina France, which aids blind children. The group has spent recent weeks on a nationwide tour, which was due to stop at the Elysées Montmartre in Paris Dec. 2 and 3.

—CECILE TESSEYRE

MELBOURNE—Although Australian hip-hop gets little attention from mainstream radio and clubs, the music has developed through youth centers and college radio. Its most outstanding aspect is its diversity, drawing from the country's multicultural tapestry. Adding to the texture is a new breed of female hip-hoppers. Best-known are Sydney-based MC Trey and Ebony Williams, who eschew gangsta-posturing to rap about their experiences; militant indigenous rapper MC Tash from Brisbane; Dana Diaz-Tutaan, who incorporates opera, jazz and spoken word; the H-Bomb, which is a pseudonym for producer and radio presenter Heidi Pasqual; Shorti RV, who has relocated to the U.S.; Dangerpuss, who plays keyboards with Melbourne electronica group Psyburbia; MC Maya Jupiter, who combines DJing, breakdancing and graffiti art; and producer Phoenix, who creates powerful layers of drumbeats and didgeridoos with her partner Brother Neicha. In August, Heidi Pasqual set up Mother Tongues Records as a label for locally based female rappers. The label is distributed through Creative Vibes, which Pasqual co-owns. Mother Tongues' first release, out mid-November, was a compilation titled "First Words," which includes the artists above. Says Pasqual, "Our policy is not to mention the nationalities or the ages of the artists involved, because often these detract from the art. The women are about breaking stereotypes as much as expressing themselves." Australian hip-hoppers tend to be more open to wider music styles than their U.S. counterparts. Often, the spirit of the music is American but the production values are from Europe. "Australia must have the highest incidence of samples of the 'Sesame Street' theme," laughs Pasqual. This year, a project initiated by Triple



Tommy Tee

J radio network and the Aboriginal association ATSIC saw urban rappers from Sydney go into the outback to hold workshops on the music with indigenous kids. —CHRISTIE ELIEZER

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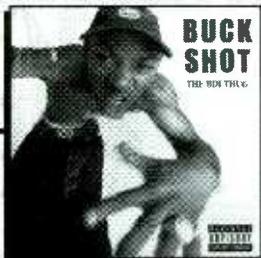
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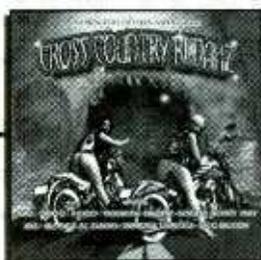
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Rap & Hip-Hop

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Indies Rule Britannia When It Comes To Breaking Rappers

BY KWAKU

LONDON—As the year turns, the forecast for rap and hip-hop in the U.K. is rather overcast, but with a few bright spots threatening to break through. With the major labels hardly in contention, the field is left wide open for independent and artist-owned labels.

"The majors have never been that interested in—or known what to do with—U.K. rap," confides one major-label A&R manager who represented a rap act at two major labels in the early to mid-'90s.

"There are no success stories, and that's why the majors aren't interested in getting involved—not until they see one of us actually start to turn over some heavy cash," says Fastfwd label manager Charlie Parker, also a member of 57th Dynasty, which is nominated for the 1999 MOBO Award for best hip-hop act.

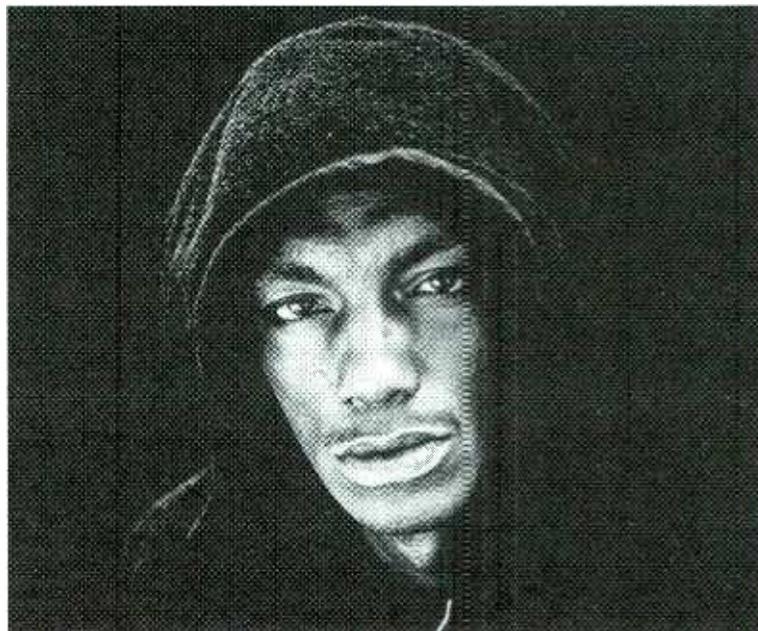
It is pretty evident that major-label commitment to U.K. rap is limited. Rimes was recently dropped by Universal Records after just one single. (His manager, Phil Nugent, says he's planning to release the impressive underground yet radio-friendly "First Chronicles" album independently in the first quarter of 2000). Wild Card/Polydor's crossover-directed JP is still recording new material, and an album release date has not been set, reports First Avenue management. At press time, the only release scheduled for the fourth quarter by a U.K. major-signed rap act was "Old Fashioned," from Island Record's Me-Ones for late November.

"The track has a slightly reggae vibe to it because, whenever I feel like giving out advice, I tend to use reggae," says Me One of the new single.

LEFT OF CENTER

On the left-field edges are Tricky, who dropped the dark and individualistic "Juxtapose" (Island) album in August, and radical performance poetess Akure Wall, whose sophomore album, "Swimmer," quietly advanced to a few tastemakers, is slated for a March 2000 release.

This year's MOBO Award winner for best hip-hop act, the much-lauded Roots Manuva, received his widest profile through rapping on "Dusted," the single from the electronica/dance act Leftfield, released in early Novem-



Tricky

ber by Higher Ground/Columbia after weeks of pre-release airplay on BBC Radio 1.

The posse from south London, 57th Dynasty, received a boost from several self-distributed singles, plus a well-received album, "The Spoken Word," released on its own Fastfwd label in March. Buyers at chain retailers began calling for stock even before a distribution deal through London-based SRD was secured. The next release, "Dirty South"/"Boro 6 (Remix)," is expected in February.

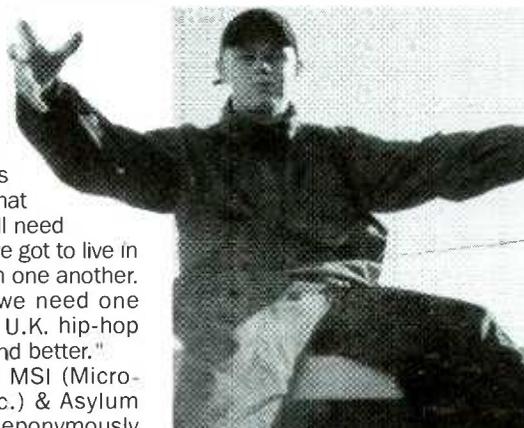
MOBO 1999 hip-hop nominee Funky DL released his third album, "One Another," in late summer, the first album on his own Washington Classics label. "The 'One Another' concept has to do with God," says Funky DL. "Basically, what I'm saying is that we all need one another, that you've got to live in this world together with one another. And, secondly, that we need one another to make this U.K. hip-hop thing blow up bigger and better."

Birmingham-based MSI (Microphone Strangers Inc.) & Asylum recently delivered an eponymously titled sophomore album on its own

Gran-Kru label. "The second album has a more mature approach, which is looking at life in general and extrapolating certain experiences in life and putting it down on wax," says Bandit, leader of the nine-member group. The sex-intrigue track "Cheated," which goes to radio on CD-R with a video intended for MTV, may or may not get a commercial release.

BULLISH ON BRITS

Despite the lack of crossover hits, many feel upbeat about U.K. rap. That's reason enough for the mid-



Cappo

November release of the proudly titled "If It's Not 100% U.K. Hip-Hop You Can Have Your Money Back" (SSR), the first commercially available all-U.K. rap compilation in over four years.

"There is an awareness and belief, because people are going on about British rap at the moment," says compiler Tony Thorpe. "I feel this is the time for British rap, with the likes of Blak Twang and Roots Manuva producing reputable stuff."

"This year's been like a lead up, hopefully, to even stronger releases next year," says Peter Bond, manager of central London specialty store Deal Real. He signals Rodney P's debut solo album dropping in next February on Pussyfoot Records as one to watch.

"We got the Skitz and Rodney P record 'Dedication,' and we sold over 100 copies in three weeks. [Returning U.K. veteran] MC Mello's 'Mel-loizdaman' 12-inch on Jazz Fudge is doing okay, and we're hoping Brain-tax's 'The Travel Show' EP is going to go the same way," adds Bond. Deal Real's eponymous label will debut later this year with records by Mysterio, Jargon and Skinny Man.

The well-respected Son label recently released Cappo's "Cap 3000" EP and Lost Island's "Dear Journal" EP, while Def Tex's "Synkronized" EP drops next month. "I really believe that it will be the small, independent labels that break British hip-hop, 'cause the majors have got it wrong nearly every time they've tried it," says Son label boss Alistair Nicholson.

Big Dada, the label that brought Manuva to prominence, released New Flesh For Old's vinyl-only "Equilibrium Part 2" Nov. 15. "I don't try to sell U.K. rap/hip-hop; I try to sell interesting and innovative hip-hop regardless of where it's from," says label manager Will Aston.

In August, the agitprop group Fundamental released the mini-album "Why America Will Go To Hell" (Nation). It consists of several radical remixes of "Ja Sha Taan" ("Go Away Devil And Leave Us In Peace"), plus some new tracks. Fundamental member and Nation label boss Aki Nawaz has formed a new label, Five Civilised Tribes, which will release a Mecca II Medina record early next year.

Underground-bound gems include Icepick's gritty DJ Supreme-produced "Dungeon Funk" EP (Ruf Beats) and Yesuah's follow-up album, "Knowledge Is King," and the "It's Conscious Hip-Hop Time Once Again" EP, recently released on his own Imani label.

"Look out for an Ignorants' remix of Glemma Kids' 'Why,' featuring up-and-coming female U.K. rapper Rozan," enthuses Swing, the Choice FM radio presenter and club DJ.

The honor roll for persistence in British rap includes the Mud Family, Moorish Delta, Cryme, Mark B, Phoebe One, Uncivilised, Urban Species and MC Ty & Shorty Blitz. Also: Braintax and Supa-T, both on Low Life Records; Tempa, Scorzayee, Karizma and Lee Ramsay, four acts each signed to Out Of Da Ville Records in Nottingham; and the duo Rae & Christian and solo artist Aim, each signed to Grand Central Records in Manchester. ■

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BLASTING OFF IN 2000

Rap & Hip-Hop

WHAT IT IS

Continued from page 36

stories and statements. This message is for anyone waiting for rap's death: Get over it. It ain't goin' nowhere."

Rap/R&B producer (and Dr. Dre protégé) Chris "The Glove" Taylor: "I've been involved in rap music since 1982, when it was just Ice-T, Run-D.M.C. and Kurtis Blow. Rap is the voice of hip-hop. We [rappers, DJs and fans] have always tended to impact black culture and others with the way we dress, speak and dance, which became an industry of its own—hip-hop—over the next four to five years."

Russell Simmons, founder of Def Jam Recordings and chairman/CEO of Rush Communications Inc.: "The good thing about rap now is it's still hot and hasn't changed at all. It still

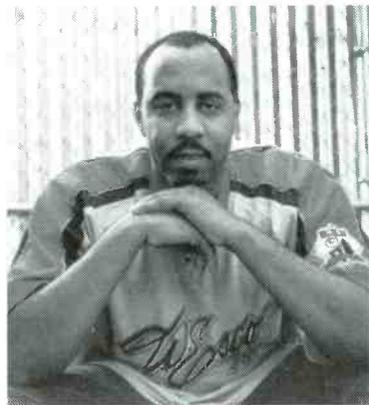
reflects the aspirations and attitudes of young African Americans and now others. The whole idea of keeping it real is still there, and that authenticity is what keeps it so simple and so similar to what it was when it started. The same great beats we played before there were [rap] records are still hot now."

CONTENT COUNTS

In terms of keeping it real, it doesn't matter whether rappers' aspirations are rhymed across rock 'n' roll, country, pop or R&B music beds. It's what's being said that counts.

"You could have drum syncopations, world music—any sort of music bed," says Island/Def Jam Music Group president Lyor Cohen. "Rap has had the ability to sustain itself over this long period of time because it's an art form that's not just a music sound, like house music or go-go music. In

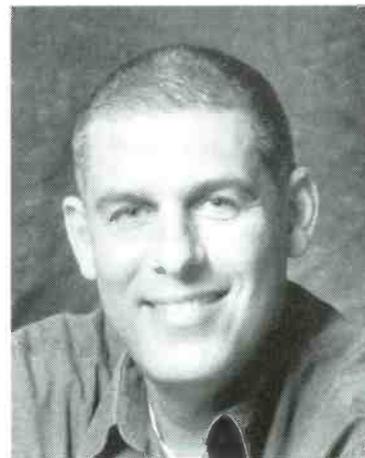
rap, it's not about the music; it's about the spoken word and poetry. I knew rap was exciting when it first started. It was fun and against the tide; it wasn't regurgitated love songs. There were a lot of interesting and different



Chris "The Glove" Taylor

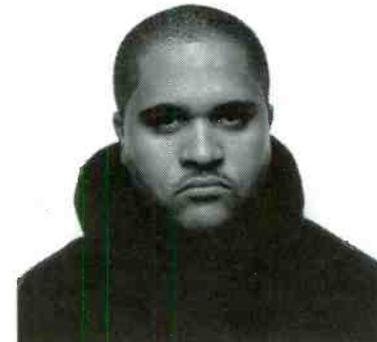


Russell Simmons



Lyor Cohen

Producer/artist U-Neek has his own take on rap's different styles and what they represent. "There's the street-edged underground rap for the mix shows, which gets no radio air-play. Then there's mainstream, like a Heavy D, that gets radio rotation. Edutainment rap—Lauryn Hill, Chuck



Irv Gotti

D, KRS-One—is there to kick a little knowledge to listeners."

SAMPLING OF TALENT

Style and subject matter aside, many inside—and outside—the industry point to the issue of sampling and the lack of originality in rap. Some contend sampling is the essence of the genre; others say it's a non-issue.

"Anybody who says there's too much sampling and that rap needs more originality doesn't know anything about rap music," states rapper/actor Will Smith. "Rap music has always been about two turntables, a DJ playing records, and a rapper rapping over those records. The essence of the genre is sampling. But it wasn't always sampling; it was cutting before. You'd take the instrumental of a current song, the DJ would scratch it, and you'd perform to it. With the dawn of computers and microchips that can hold all types of information, it's changed the sampling [technique]. But it's essentially the same concept."

Adds Taylor, "Dre and I tend to create original songs. But when we first started, we would take parts from, say, three older songs: a bass line

topics being talked about."

Controversy continues to reign over the subjects and lyrics found in rap, especially those associated with the gangsta mentality. However, says noted hip-hop chronicler and author ("Hip Hop America") Nelson George, rap's evolution has produced distinct subtleties that go beyond the obvious—something "real fans understand and outsiders don't."

As an example, George compares Jay-Z and DMX. "Though both deal with criminal lifestyles and both are very successful, there's a great difference in what they actually talk about," says George. "DMX deals with a lot of spirituality and his own struggles with being a good person and a bad per-

"Anybody who says there's too much sampling and that rap needs more originality doesn't know anything about rap music. Rap music has always been about two turntables, a DJ playing records, and a rapper rapping over those records."

—Will Smith

son, grappling over his relationship with God. For the most part, Jay-Z has no conflict. He talks a lot about possessions; he's specific about what kind of watch, car, whatever.

"Then you have groups like Out-Kast, Goodie Mob, the Fugees and the Roots," continues George. "There are a lot of groups who have a totally different attitudinal approach and often critique the gangsta mentality. That's one part. The other part is that, musically, they are really trying to open up the ideas of what hip-hop is. Hip-hop has become what the blues was—a foundation music for a whole generation of kids."

from one, a drum beat from another and keyboard parts from a third. And that's the essence of rap. For us to stray away from that is almost not keeping it real. The Sugarhill Gang rapped over Chic's 'Good Times'; Run-D.M.C.'s 'Walk This Way' was the only song they used that was somebody else's. And now you have Lauryn Hill rapping over completely original music. Rap has gone through many stages in different areas of the country. People complain about Puffy sampling. But I don't have a problem with Puffy; he's doing what rap originally was doing."

Continued on page 60

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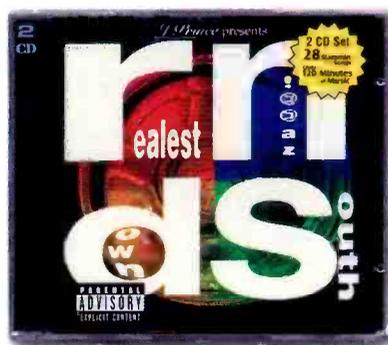
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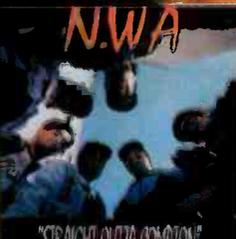
Priority Records



N.W.A - N.W.A Greatest Hits (#50561)



N.W.A - Eazy-E (#57126)



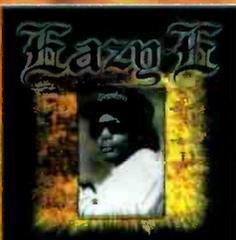
N.W.A - Straight Outta Compton (#57002)



N.W.A - N.W.A And The Posse (#57119)



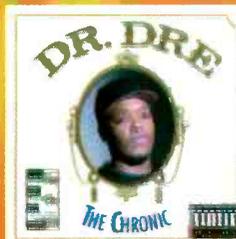
Various - N.W.A 10th Anniversary (#53532)



Eazy-E - Eternal (#50544)



Eazy-E - Eazy Duz It (#57000)



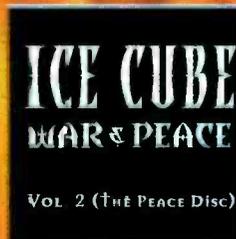
DR. DRE - The Chronic (#50111)



SNOOP DOGG - No Limit Top Dogg (#50452)



VARIOUS - ICE CUBE - Next Friday (#23123)



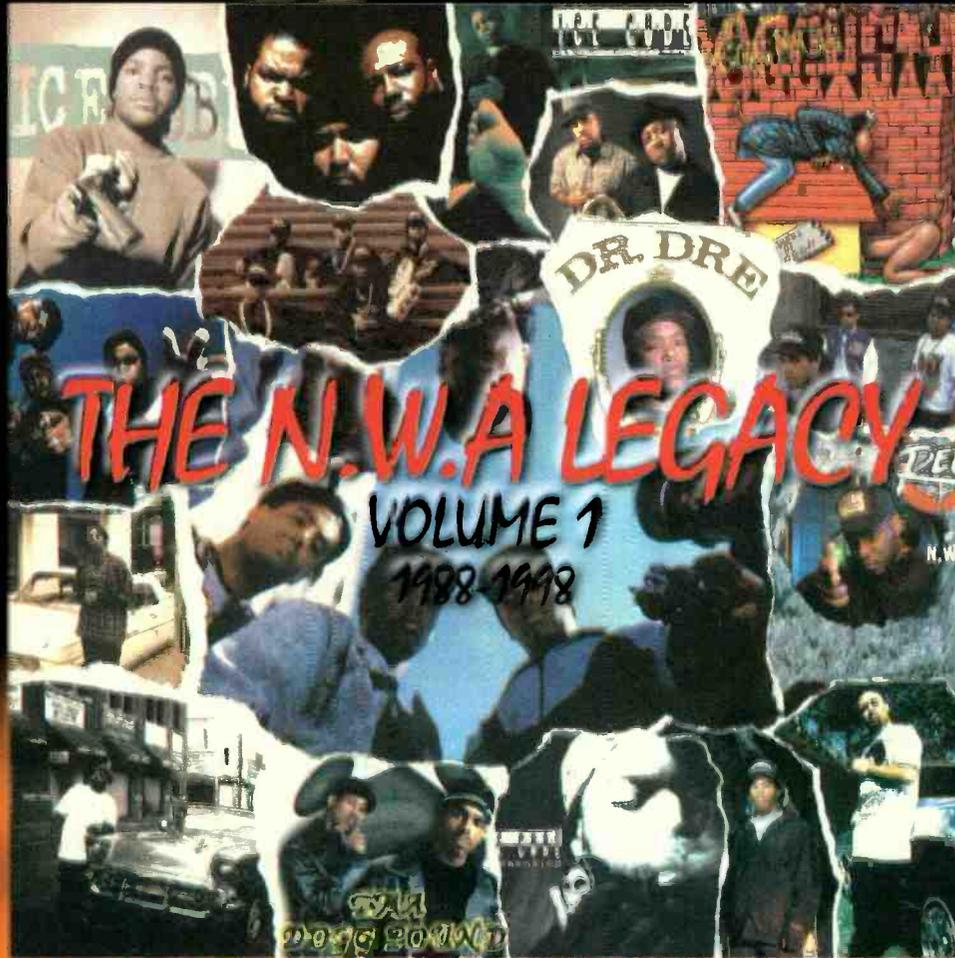
ICE CUBE - War & Peace VL:2: Peace (#50015)



WESTSIDE CONNECTION - Row Down (#50583)



ICE CUBE - America's Most Wanted (#57120)



The N.W.A Legacy Volume 1 1988 - 1998 (#51111)

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- ICE CUBE - "Dead Homiez" • ICE CUBE - "Steady Mobbin'" • DA LENCH MOB - "Guerillas In The Mist"
- MACK 10 Featuring ICE CUBE & WC - "Westside Slaughterhouse" • WESTSIDE CONNECTION - "Bow Down"
- WESTSIDE CONNECTION - "The Gangsta, The Killa, And The Dope Dealer"
- MACK 10 Featuring ICE CUBE AND SNOOP DOGGY DOGG - "Only In California"
- MACK 10 & THA DOGG POUND - "Nothin' But The Cavi Hit" • ICE CUBE - "Color Blind" • MC REN - "Final Frontier"
- N.W.A & EAZY-E - "Westside Radio Megamix" (featuring "Dope Man", "8 Ball", "Raem", "Gangsta, Gangsta", and "Express Yourself" - Megamixed by JULIO G)
- EAZY-E - "We Want Eazy" • PENTHOUSE PLAYERS CLIQUE Featuring DJ. QUIK, EAZY-E & AMG - "Trust No *****"
- N.W.A - "***** Tha Police" • N.W.A - "Always Into Somethin'" • THE D.O.C. - "No One Can Do It Better"
- 2PAC Featuring DR. DRE and ROGER TROUTMAN - "California Love" • DR. DRE - "Keep Their Heads Ringin'"
- DR. DRE - "Let Me Ride" • DR. DRE/ICE CUBE - "Natural Born Killaz"
- SNOOP DOGGY DOGG - "Munder Was The Case (Remix)" • EAZY DILLINGER - "In California"
- ABOVE THE LAW - "The Last Song"

PRIORITY RECORDS



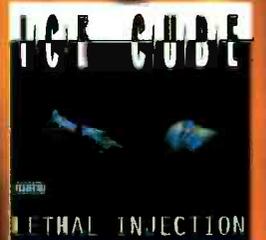
ICE CUBE - War & Peace VL: 1: WAR (#50700)



ICE CUBE - Featuring: ICE CUBE (#51037)



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"united WE stand...together WE ball"

COMING 2000

PRIORITY
RECORDS

Rap & Hip-Hop

WHAT IT IS

Continued from page 56

BRANCHING OUT

Despite these issues, rap has grown into a genre that reflects the diversity of its fans here and abroad. "Rap has become more universal and sophisticated," says Loud Records chairman Steven Rifkind. "It's not just for one audience anymore. And acts like Jay-Z, TLC and Lauryn Hill have taken it to that next level without leaving their base—the streets."

"It's the music of the future," notes rapper Slick Rick, "a new form that blends different cultures, like rock and jazz did when they came out. The lines

used to be an urban-focused interest is now a truly national—and quickly becoming an international—focus. Rap music's popularity goes well beyond the attraction of black music. The potential for future benefit is tremendous."

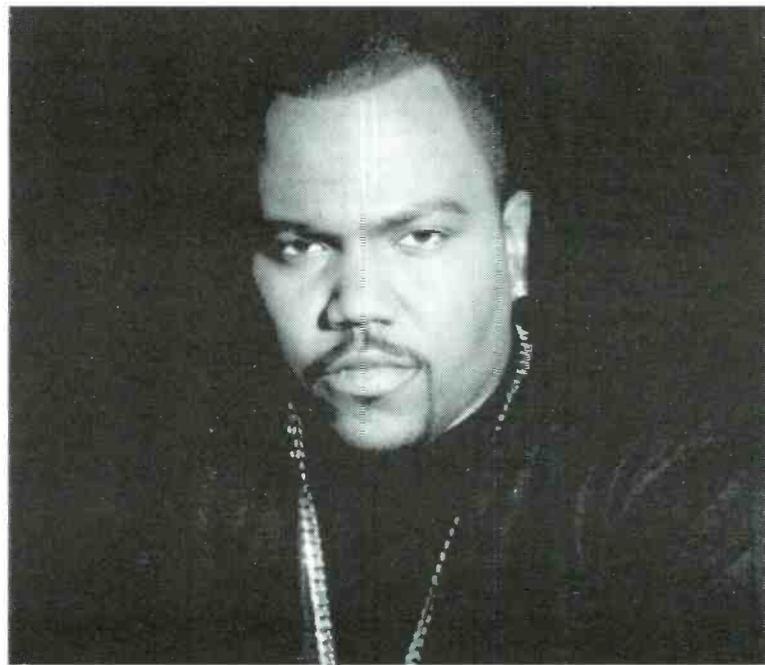
Irv Gotti, boss of Murda Inc. Records, terms rap's melding with other musical genres a natural progression as artists seek to reach even wider audiences. "When the Hard Knock Life tour went out, I would say 60% to 70% of the audience was white," says Gotti. "So Mariah [Carey] and Limp Bizkit see that and say, 'I'm going to get these fans, too.' I DJ'd for Jay-Z the night he sang 'Hard

mixing it up with the mainstream to get radio airplay."

Rapper Eve is among those mixing it up with the mainstream, having recorded tracks with Will Smith ("Can You Feel Me?") and The Artist ("Hot Wit U"). But the rapper—whose "Let There Be Eve—Ruff Ryders' First Lady" solo album debuted at No. 1 on the Billboard 200—views herself as an artist who transcends the hip-hop label. "I've never been all hip-hop," she says. "I love hip-hop, but I love music as a whole. Anybody who's doing music is an artist and should look at their work that way, whether they're hip-hop or not. The world loves hip-hop now, but artists should be able to adapt to doing a song with a Will Smith or The Artist. That's the road I want to be on. Their audiences are going to help me in the future, because I want to take my music to a place where I start singing."

R&B'S GIVE-AND-TAKE

The blurring of the lines between rap, rock and pop is also becoming commonplace on the R&B side. Predicts producer Warryn Campbell, "Just like jazz, R&B as a pure art form will eventually fade out because, nowadays, if you don't have an element of hip-hop in it, then R&B is deemed kind of corny. It's sad, because you have neo-classic soul artists like Eric Benét and Rahsaan Patterson making great music. But the younger people who actually buy the bulk of the records don't like it or buy it—not



U-Neek

"It was easy to stereotype rap music 10 years ago. But what used to be an urban-focused interest is now a truly national—and quickly becoming an international—focus. Rap music's popularity goes well beyond the attraction of black music."

—Jim Caparro, Island/Def Jam Music Group

are definitely becoming diluted."

As a result, the genre's attraction isn't limited to a particular segment anymore, according to Island/Def Jam Music Group chairman Jim Caparro, who says, "It was easy to stereotype rap music 10 years ago. But what

Knock Life' on David Letterman. He had a bunch of old white people singing along with their hands in the air. So look where hip-hop has gone; we've invaded everybody."

Adds U-Neek, "What's happening now is that street and hardcore are

because it isn't great music but because they know nothing about it. They grew up on hip-hop."

Concurs Taylor, "R&B has become the melody of hip-hop. It's almost hard to find an R&B song without a rap in it. It's funny. When I first started producing, we were trying to find old R&B songs to take the beats from. Now R&B is taking from old rap songs. I guess the whole thing has come full circle."

Within that circle, Lord G of Militia sees more innovation, creativity and unity. "Back in the day, it was all about innovation," he says. "Now it's about imitating; we've got a lot of beat biters out there. But they're getting skimmed out, because one of the main elements of hip-hop is innovation. People have been programmed to be categorical. To me, all music is connected. There are no lines except the ones that we create." ■

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Rap & Hip-Hop

HIP-HOP HISTORY

Continued from page 38

when it burst out of the confines of its birthplace, things were changed forever. Sylvia Robinson put the Sugarhill Gang together and cut "Rapper's Delight," generally considered the first commercial rap record. The same year, Flash and his crew, the Furious Five, became rap's first supergroup. Flash is responsible for some of the most important records in the history of hip-hop, including "Superrappin'" and 1981's, "The Adventures Of Grandmaster Flash On The Wheels Of Steel."

THE '80s

As the '80s began, more of the world became aware of the culture called hip-hop. With exposure, something strange happened. Seen in the neighborhoods as positive and uniting—even if only to party—hip-hop started becoming something else, although everybody in it worked to keep things on the positive tip. For whatever inexplicable reasons, those on the outside looking in deemed hip-hop dark and menacing. An easy comparison is the adult world's view of rock 'n' roll 30 years earlier. Alarmists then said the world was damned forever; now their cultural inheritors made the same claims about rap as truth began to edge out of the inner city.

In 1980, members of the High Times Crew were arrested for break-

dancing in a Washington Heights subway station. "Mr. Magic's Rap Attack" moved rap to a larger world with a three-hour radio show, airing on WHBI from 2 to 5 a.m. Sunday mornings. Women started trying to break the glass ceiling of rap, and the all-female crew Sequence hit the charts. Kurtis Blow's "The Breaks" became the first certified-gold rap single, and the rock group Blondie introduced rap to the pop world with "Rapture."

In 1981, Disco Daddy And Captain Rapp's "Gigolo Rap" became the first West Coast rap on vinyl. The next year, Flash released "The Message," one of the first urban-story political raps. Bambaataa recorded "Planet Rock," the first big techno-funk hit, in 1983 and "Looking For The Perfect Beat" the next year, signaling the onset of digital sampling. Things got more political.

By the mid-'80s, the movement was unstoppable, spinning on the number of Benjamins. Los Angeles radio station KDAY became the country's first rap-only radio station, and hip-hop tours started to make serious bank. The Fresh Fest concert tour, featuring Run-D.M.C., Kurtis Blow, Whodini, the Fat Boys and Newcleus, became hip-hop's first moneymaking tour (\$3.5 million on 27 dates). Hardcore rap evolved into gangsta rap.

Films spread rap's visibility. The 1984 movie "Beat Street" featured performances by Herc, Melle Mel,



Dr. Dre and Ed Lover

Bambaataa and Treacherous Three; rapper Ice-T appeared in "Breakin'" and "Breakin' 2."

The future was forever changed in 1984, when two entrepreneurs were introduced at New York's Danceteria. Rick Rubin and Russell Simmons would shortly establish Def Jam Records.

It began to be all about posture and payback. The Juice Crew's "The Bridge" and Boogie Down Productions' "The Bridge Is Over" carried on one of the longest-running payback battles in hip-hop history. People saw more and more rappers at the movies: 1985's "Krush Groove" included performances by LL Cool J, Run D.M.C., the Fat Boys and Kurtis Blow; the Fat Boys starred in "Disorderlies."

Run-D.M.C. and Aerosmith created the first rap/rock crossover hit with "Walk This Way." Hip-hop broke out on the pop charts. MTV, mass media and death became part of the picture when DJ Scott LaRock was killed in the South Bronx in 1987. KRS-One carried on Boogie Down Productions' mission and message.

Rap life on both coasts got crazy, got strapped and got bumped off. In 1988, the year Russell Simmons and Rick Rubin split up, Niggaz With Attitude (N.W.A) came roaring with "Straight Outta Compton," scaring the hell out of the Federal Bureau of Investigation. This neighborhood in Los Angeles became the heartbeat of

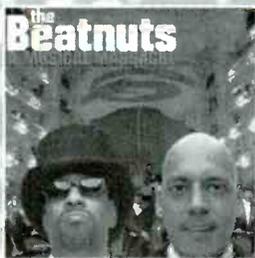
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WE GOT GAME

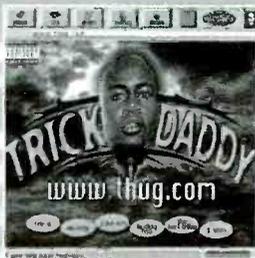
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Rap & Hip-Hop

HIP-HOP HISTORY

Continued from page 62

gangsta rap. The FBI sent letters to police chiefs nationwide singling out the cut "Fuck Tha Police" as an example of the anti-law-enforcement element in rap.

Marketing got heavier. Two Harvard undergrads started a flyer called "The Source," running it out of their dorm room; Ed Lover and Dr. Dre turned up on cable with "Yo MTV Raps." Sud-

denly, suburban blondes were jammin' their hats to the back and going into the city to see films like "Tougher Than Leather" with Run D.M.C. and Slick Rick. More urban angst was exposed as Public Enemy's "Fight The Power" kicked Spike Lee's "Do The Right Thing" soundtrack off the hook and Professor Griff's anti-Semitic remarks caused a media furor.

THE '90s

The economic reality of rap made

itself very clear this decade. At the end of 1990, sales exceeded \$100 million. MC Hammer declared you "Can't Touch This," and it became a pop-culture buzz phrase. Rap styles blurred and melded—dancehall music infused hip-hop with Caribbean rhythms, and dancehall artists collaborated with hip-hoppers or released solo albums, including Shabba Ranks, Snagga Puss and Buju Banton.

The boundaries of hip-hop expanded to include other genres—metal, hunk and schoolboys. Public Enemy and Anthrax re-recorded "Bring The Noise"; there was white-hunk rapper Marky Mark, and school-age rappers included Kris Kross.

Hip-hop jumped into living rooms. Will Smith's "The Fresh Prince Of Bel-Air" debuted on NBC, and Kid 'N Play became movie stars with a string of "House Party" films. The year 1991 was a banner one for rappers turned actors—"New Jack City" and "Ricochet" (Ice-T), "The Hard Way" (LL Cool J), "Jungle Fever" (Queen Latifah), "Boyz N The Hood" (Ice Cube), "House Party II" (Kid 'N Play).

KDAY was sold, and the all-rap format ended. Ice-T's heavy-metal anthem "Cop Killer" stirred up the police, and while his label, Time-Warner, defended the song, the cut was later pulled. Rap icon Tupac Shakur lit up the big screen in "Juice" and proved rap's marketability in soundtracks. The Disposable Heroes Of Hiphoprisy recorded "Language Of Violence," the first anti-gay-bashing rap.

In 1993, Ex-N.W.A member Dr. Dre's "The Chronic" hit the multi-platinum mark; the Wu-Tang Clan staked its claim as the first superstar rap collective, shaking things up with "Protect Ya Neck." When Snoop Doggy Dogg released "Doggystyle," it rocketed to No. 1 on the charts.

In the celebrity-driven 1990s hip-hop world, Puffy Combs became the best at exploiting his own celebrity. His floss began in 1994, intro'ing Notorious B.I.G. with the single "Party And Bullshit," from the "Who's The Man" soundtrack. The film starred Ed Lover and Dr. Dre.

The dark pall that enveloped 1995 was intensified when the original "OG," Eazy E, died of AIDS and 2Pac was shot in a N.Y. recording studio. Pac survived and the East Coast-West Coast rivalry got crazier. Rap artists were routinely arrested for rape, assault and murder.

In 1996, the mood lightened somewhat with the smash "The Score" from the Fugees, featuring head-bobbing beats, reggae and smart lyrics. "The Smokin' Grooves Tour" proved brilliantly successful and ended the fear of violence in rap touring. But, suddenly, Tupac was shot again, just one year after he released his finest album, "Me Against The World"; he died on Friday the 13th, bumping him up to mythic proportions.

The hip-hop world, struggling to overcome Tupac's death, staggered again when Notorious B.I.G. was gunned down in Los Angeles as he was leaving a post-"Soul Train" awards show. His album "Life After Death" was a hit.

In 1997, Puffy galvanized the MTV Music Awards with his Biggie tribute, "I'll Be Missing You," ushering in a



Wu-Tang Clan

new era of positivism.

The love affair between rappers and the movies got a big boost when "The Players Club" was financed and distributed by New Line Cinema, and Ice Cube became the first rapper to direct a major feature. Then Warren Beatty wrote and starred in "Bulworth," which uses the language of rap to critique politics.

More Benjamins blow up the picture. Jay-Z's 52-city tour sold 600,000 tickets. It was the first hip-hop tour of its magnitude in a decade, selling out arenas across the country. The tour was named after Grammy-winning artist Jay-Z's third album,

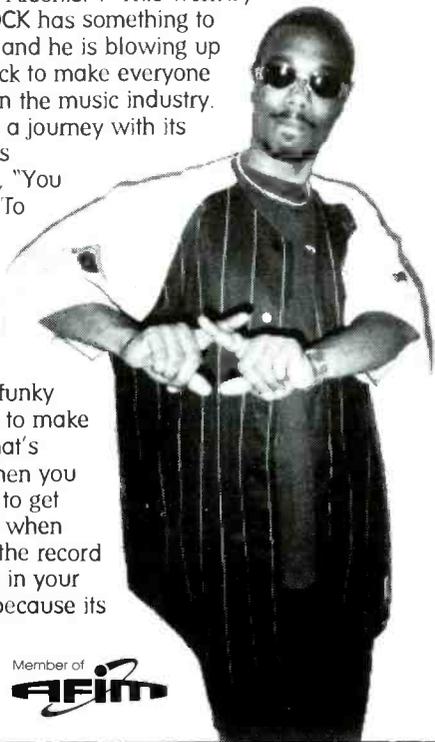
"Hard Knock Life...Volume 2."

Lauryn Hill hit every high-water mark possible with her solo efforts—out-nominated every other artist in any genre, swept every award show and boogied out of the Grammys with five trophies. Russell Simmons sold his remaining half of Def Jam for \$100 million, locking down his legend in the lexicon of rap history.

If one event is thought to signal the start of rap history, one event reveals that hip-hop artistry is woven into the fabric of American life. This year, Wyclef Jean sang "Many Rivers To Cross" at the funeral of John F. Kennedy, Jr. ■

TOO HOT TO STOP

Eric Blackmon blows up the music scene with the release of his new LP as ENOCK, entitled "The Arsonist". This work by the critically acclaimed ENOCK has something to satisfy any musical craving and he is blowing up on the spot with the title track to make everyone take notice of his presence in the music industry. "The Arsonist" takes you on a journey with its hard-core rap tracks such as "Represent", "Stick 'em Up", "You Talk Big Junk" and Nobody To Be F***ing Wit" featuring Raider Ruckus, as well as some smooth jazzy R&B tracks such as "Sunshine" and "Be Alone" featuring MAX and Shonell. ENOCK brings the noise with these funky tracks like pushing a button to make everything go BOOM and that's enough proof to say that when you play with fire you're bound to get burned. Remember ENOCK when you decide to take a trip to the record store and if you can't find it in your area then that's probably because its too hot to hold.



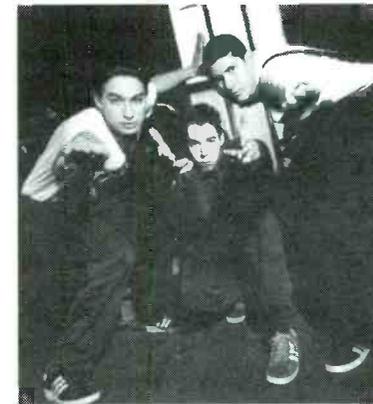
OLD SCHOOL

Continued from page 38

Thump Records is credited with coining the phrase "Old School," and its catalog includes a variety of old-school rap compilations, such as "Lowrider Soundtrack Ghetto Politix (Vol Ten)"; "Old School Rap," featuring such acts as Biz Markie, Doug E. Fresh, DJ Quik, Kool Moe Dee and Ice-T, with intros and outros from Grandmaster Flash and Dr. Dre; and "Old School Quick Mix," with cuts from World Class Wrecking Crew, 2 Live Crew and Egyptian Lover. One phat collection is "Old School Rap 4," with important-to-history cuts like "Bitch Betta Have My Money" and others from Chubb Rock, Schoolly D, King Tee, MC Breed and the West Coast Crew.

One of the most off-the-hook CDs comes from an unlikely source. It's a K-tel compilation of songs that were recorded at D&D Studios in New York. The 16 cuts include "Unbelievable" from the Notorious B.I.G., "MCs Act Like They Don't Know" from KRS-One, "Jeeps, Lex Coups, Mimaz & Benz" from the Lost Boys, "Supa Star" from Group Home and "Danger" from Blahzay Blahzay.

"The Sounds Of Science" is a Beastie Boys fan's dream collection. The set distills the musical essence of the last two decades. Classic tracks—released and unreleased alike—chronicle the band's NYC/L.A./back-to-NYC continental drift. Landmarks include several tracks from the first rap LP to hit No. 1



Beastie Boys

("Licensed To Ill") and the first record ever to use multi-layered samples or feature a full-length Dust Bros. production ("Paul's Boutique"). "SOS" pays ample attention to the band's humble roots as a ragtag New York hardcore outfit (featuring Luscious Jackson's Kate Schellenbach on drums) and subsequent return to live instrumentation ("Check Your Head," the instrumental "The In Sound From Way Out!" compilation, and a number of tracks from the hard-to-find "Aglio E Olio" EP).

More Old School: "80s Underground Rap, Vol. 1-3"; "Beats & Rhymes, Vol. 1-3"; "The Sugar Hill Records Story" (boxed set); "Chuck D Presents Louder Than A Bomb"; "Roots Of Rap: Sugarhill Records"; "West Coast Rap/First Dynasty Vol. 1-Variou Artists"; "Hip Hop Greats/Classic Raps-Variou Artists"; and "Rap Declares War: Variou Artists." ■

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Releases Of The New Millennium

Entering 2000 With A Bang

BY MARCI KENON

December used to be considered a slow time for releases. Then last year, Def Jam released DMX's "Flesh Of My Flesh, Blood Of My Blood" three days before Christmas and watched it scan 670,000 pieces in the first week. It proved that some artists in hip-hop are "culturally significant" enough to compete for sales during this period and win, suggests Kevin Lyles, president of Def Jam. Def Jam has a similar strategy for the release of Jay-Z's "Vol.3...Life And Times Of S. Carter," Dec. 28. The label is scheduled to release a Funkmaster Flex album titled "The Tunnel" Dec. 7 and DMX's "...And Then There Was" album Dec. 21. Lyles admits that these releases reflect only part of the initial onslaught the label planned for the year's end.

"We have a lot of artists who could come out during December, but there are only so many dollars," says Lyles. "We have to make some harsh decisions and move some people into the next year." The solo efforts of Method Man and Redman have been moved as a result of the enormous success of the duo's "Blackout" album, Lyles says.

Def Jam is not the only label going out with a bang. Arista's end-of-the-year album releases include Q-Tip's "Amplified" Nov. 23, Goodie Mob's "World Party" Nov. 30 and Notorious B.I.G.'s "Born Again" Dec. 7. Universal releases Juvenile's "The G-Code" Dec. 7. Epic/Razor Sharp drops Ghostface Killah's album Dec. 14.

Priority releases the soundtrack for the sequel "Next Friday," featuring Ice Cube, Dec. 7, and "The Hot South" compilation hits the streets Dec. 28.

The new millennium ushers in a host of highly anticipated releases from established artists, as well as artists featured on various projects and making highly expectant debuts. The following is a rundown of scheduled releases. (All dates and titles are subject to change.)

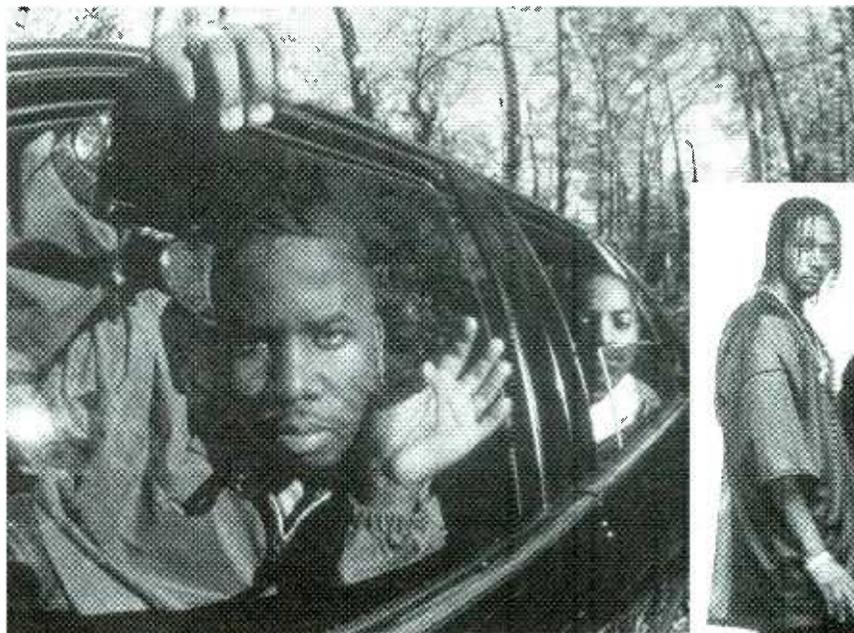
ARISTA

Run-D.M.C.'s "Crown Royale" is released Jan. 25. The album features Kid Rock, Fred Durst of Limp Bizkit and Sugar Ray. It celebrates the rock/rap combo first popularized by the group. Run-D.M.C. is the first in the genre to perform over three decades.

Shyne's album is released on Bad Boy/Arista in January. Also released on Bad Boy/Arista is Black Rob's "Life Story," Feb. 15. The debut album of LaFace's trio 1 Life 2 Live drops Feb. 29. OutKast's album is released on LaFace in the first quarter. Other first-quarter album releases include DJ Quik and debut act Dyme, a duo featuring twin sisters.

CAPITOL

Dilated Peoples, a highly popular underground group in Los Angeles, surfaces in mid-March with the debut album, "The Platform." Dilated Peoples consists of Evidence (who has produced Defari), Rakka, Iris Ciense and



OutKast

DJ Babu of Beat Junkies—a collective of DJs. This group has already sold lots of vinyl and has toured 30 cities with Jurassic 5 and Beat Junkies. This is also Capitol's re-emergence into the rap/hip-hop market.



Da Brat

COLUMBIA RECORDS

The Madd Rapper's album is dropping on Crazy Cat/Columbia Jan. 4. An album from 50 Cent is released on Trackmasters in January; Nature drops on Ill Will/Trackmasters in early February. Laker Kobe Bryant makes his rap debut Feb. 15. So So Def releases Da Brat's "Unrestricted" album in January and R.O.C.'s album March 7.

DEF JAM/ISLAND

"The Truth" from Beanie Sigel hits the streets Jan. 25.

DREAMWORKS

Def Squad's new album, which is currently untitled, is scheduled for release March 28. Deadly Venoms' album follows April 18. It, too, is untitled as of press time.

ELEKTRA ENTERTAINMENT

First-quarter releases include Angie Martinez's debut album, "Up Close And Personal" and Mocha, Missy Elliott's protégé, who is being released on Gold Mind/Elektra. Rah Digga's "Dirty Harriet" drops in February, and Lord Have Mercy is scheduled for a March release—both are in conjunction with Flipmode.

EPIC

Cam'ron's "Sports, Drugs & Entertainment" album on Epic proper is due Feb. 1. Ruthless contributes with Dru Down and Bone Thugs-N-Harmony releases in February. Cappadonna's latest album drops March 7.

INTERSCOPE

Drag-on's debut album, "Opposite of H2O," hits the streets in February, and Jurassic 5's major-label debut album hits the streets in March.

Continued on page 68



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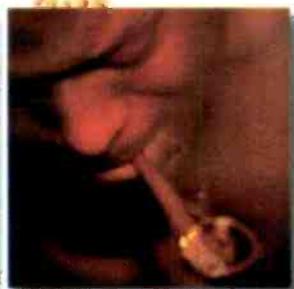
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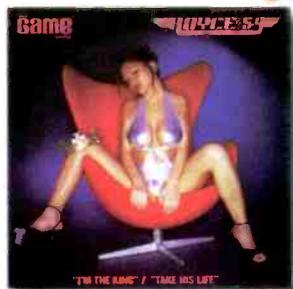
In Stores Now



Lord Digga



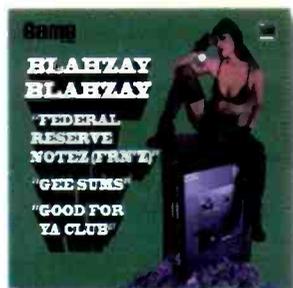
Royce the 5'9"



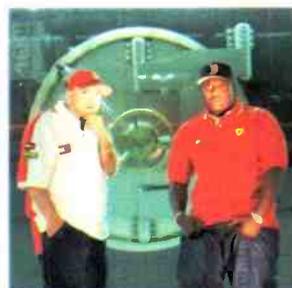
Agallah



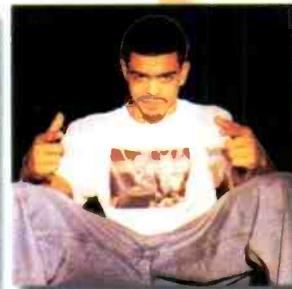
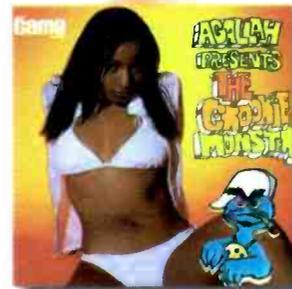
Bad Meets Evil (Eminem & Royce)



Blahzay Blahzay



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Rap & Hip-Hop

MILLENNIUM RELEASES

Continued from page 66

LOUD

Releases include "Hypnotize," a compilation dropping Jan. 18. Big Pun's new album is scheduled for release Jan. 25, and Dead Prez's album drops Feb. 8.

MCA

Common's fourth album, "Like Water For Chocolate," is scheduled for release Feb. 22. "A View From Masada," the second album from Killah Priest, drops at the end of March.

TOMMY BOY

"Hip-Hop 101," a Black Label compilation, kicks in the New Year Jan. 18. Screwball's "Y2K" drops in February, as does "Playin' Fa Keeps" from Skanbino Mob. Diggin' In The Crates' self-titled album also drops in February; the group consists of Fat Joe, Lord Finesse, Diamond, O.C., Show, A.G., Buckwild and the late Big L. Other first-quarter album releases include Capone-N-Noreaga's "The



Funkmaster Flex

Reunion," Tony Touch's "The Piece-maker" and De La Soul's "Artificial Intelligence."

UNIVERSAL

Cash Money clique's underground soundtrack, "Baller Blockin'," is released in February. The sophomore album from Big Tymers, Maani Fresh and Bryan "Baby" Williams from Cash Money is due out the first quarter. The label introduces alternative hip-hop

act Nelly & The St. Lunatics also in the first quarter.

WARNER BROS.

Two artists recently signed to Reprise by Kris Parker, VP of A&R (a.k.a. KRS-One), are scheduled for February release.

I Born's album drops Feb. 1, and Thor-El's debut hits the streets Feb. 22. Somethin' For The People's third album is slated for release Feb. 8. Rowdy Rahz is released on the Ghetto Works imprint March 21.

DEATHROW

The label releases Outlaws in December. Albums from Tupac, the Dogg Pound and Soopafly are being released in the first quarter.

GRAPTREE

Self-described as a label with a "positive feel and a message for tomorrow's youth," this indie releases Christian hip-hop albums J-Roc's "Last Days Perilous Times" in January and Lil' Raskull's "The Day After" in February.

JIVE

Caffeine's "Things In The Game Done Change" and UGK's "Dirty Money" are both slated for release Jan. 11.

ORGANIZED NOIZE

Ramon Campbell, management and A&R, unveils this production camp's projects, which include independent and co-venture releases with several members of the Dungeon Family coming to light.

Witchdoctor's sophomore album in February is his first release

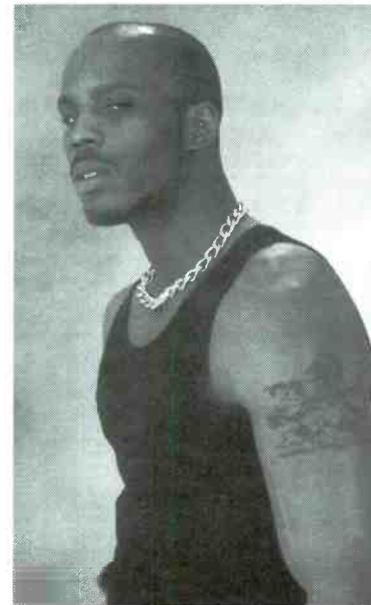
through Interscope. A single from Backbone is released early in the year, with an album to follow on LaFace Records in April. Shamdon, a duo featuring G Rock and C Smooth, makes a debut early next year. Both are former members of Organization, a group that had a hit in the Southwest regional called "Can't Stop No Player." LaFace and Dreamworks are labels being considered for the Shamdon project, Campbell suggests. The Calhouns, featuring Cool Breeze, Lucky and Pauly, will be released independently first quarter in a joint venture with Breeze's Cool People Records and Organized Noize.

PRIORITY

Ice Cube's "War & Peace Vol. 2 (Peace)" drops on Best Side/Priority Jan. 25. No Limit/Priority releases "Goodfellas," the album from Da 504 Boyz Jan. 18 and C-Murder's album Feb. 1. Also on Feb. 1, Priority releases Vacant Lot, a label distributed by Priority, is scheduled for release in March. This album is produced primarily by label co-owner Dame Grease and is scheduled to feature Cam'ron, Memphis Bleek, Scarface, Harlem World, Noreaga, DMX, Silk Tha Shocka and Nas, in addition to label acts Mad.I.s.On and H.O.T Ones.

RAP-A-LOT

The new album from Scarface, "Last Of A Dying Breed," is being released Feb. 1. The third album from Chicago-based Do Or Die is called "Victory" and is being released March 15. Ja Rule is featured on the album's first single. April releases include Memphis-based rapper Tela, whose album is called "The World Ain't Enough," and Yuk Mouth, an Oakland-based artist whose album is called "Thug Lord" and single is titled "Thug Money."



DMX

RUFFLIFE & RUFFNATION

Chris Schwartz, chairman of Ruffworld, is releasing some artists through Rufflife in conjunction with Alternative Distribution Alliance (ADA). Castro, a Puerto Rican rapper who documents the Latino gangster experience, is being released in February. Apocalypse, a super high-energy rapper, emerges in April with tracks produced by Self, who has produced Onyx.

Schwartz releases Sunz Of Sacrifice in February and Da Outsidad, featuring Young Zee and Pace-Won, in March, both through Ruffnation, a co-venture with Warner Bros. Liz Leite's album is released in early April on Ruffnation; she is formerly of Major Coins, a group featured on Jay-Z's "Hard Knock Life" album. Irv Gotti and Ja Rule appear on her debut album.

"We are not looking to just make records and stick them out at radio," says Schwartz, who founded Ruffhouse (Cypress Hill, the Fugees). "We want to employ, on a bigger level, the grassroots, lifestyle marketing that we have done over the years."

The millennium marketing plan includes the Lyricist Lounge, a month long tour that started Oct. 18. The tour features Xzibit, Slick Rick, EPMD and Outsidad—most significantly. It launches the duo's five-song EP on Rufflife and sets the stage for the album release through Ruffnation next year. Attacking fewer key markets is key. Releasing white labels and having five to six months lead time is another part of the strategy. Controlling the release of vinyl through Ruffwax, a division with direct channels to DJs and core hip-hop fans who purchase vinyl, is yet another piece of the puzzle.

"It's all a part of a building process to help artists go out there and create a market for what they do," Schwartz says. "We really need to go out and start building a story for every one of these artists. With all the artists coming out in this day and age, I don't think anybody's just waiting for new artists." ■

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F.A.T.E



MARCH 7, 2000

PIKASOE



MARCH 2000

QUEEN LATIFAH



MARCH 18, 2000

GOTTI



APRIL 2000

ANTONIQUE



APRIL 11, 2000

JANICE ROBINSON



IN STORES NOW

MERGE



MAY 2, 2000
(4:25)

ROWDY RAHZ



MARCH 27, 2000

JOOSE



APRIL 2000

DROOPY EYE



JUNE 2000



blacked out



STREET LIFE ENTERTAINMENT 2000 NTZ



APOSOU'S



SUMMER 2000



NEW UNIT

Rap & Hip-Hop

ARTISTS BREAKING OUT

Continued from page 42

Dyme

Female Arista act Dyme promises to deliver double-mike trouble. The 23-year-old identical twins have been rhyming for 10 years, says Arista VP of A&R Drew Dixon, who adds, "They're the real thing from an artist standpoint. Not only do they write, but my ears tell me they write hits, not just commercial hits but grimy hits and anthemic hits. They've got great choruses, concepts, punch lines and wordplay. Plus, they've got a fresh perspective as really beautiful identical twins. But I was sold just listening to two really confident tracks without having seen them, because I'd never heard that perspective from a female rapper. They were rhyming about what it's like to be them, to hang out with them, what kind of guys they like, and what it's like when people think they're going to start singing but they start rhyming instead. It was a really cool perspective." Dyme guests on the Deborah Cox remix of "It's Over Now," which "got crazy love at Hot 97," Dixon points out, and they're on the remix Wyclef did for Whitney Houston's "My Love Is Your Love."

The duo's "Diamonds In The Rough" debut set is slated for release in early 2000 and will hold 14 tracks produced mostly by Young Lord, with others helmed by D.C.



Rah Digga

producers Cliff Jones and Jerry Vines, who produced the first single, "Thug Glamour." Among the guest artists featured on the other tracks are DMX, Loon from Harlem World, Ce Lo from the Goodie Mob, and singer TQ. "Glamour" releases to radio either at the end of '99 or the beginning of 2000, and the duo will shoot its video before the end of '99.

Though Dyme has been approached to act and model, "their focus is on their career as recording artists," says Dixon, "so they passed on that for now. Acting and modeling will come down the line, but they've been at this for 10 years and it's where their heart is." The label is currently "brainstorming with the girls and their management on how to market them best," Dixon adds. "Arista is extremely committed."

Rah Digga

Rah Digga, out of Busta Rhymes' Flipmode Squad, busts out solo with "Dirty Harriet" [Flipmode/Elektra], due the first quarter of 2000. Along with Lady Luck, Rah Digga augurs a return to no-nonsense female rhymer who refuse the route of fashion and sex to gain attention. "Right now, a lot of female rappers are talking about being chic and ghetto fabulous, and there's nothing wrong with that," says Elektra director of marketing Lydia Andrews, "but Rah Digga is coming on a different level, talking about female strength and unity. She's coming from the aspect of women being strong and being a force to be heard in the rap game. Plus, her music is hot, her beats are tight."

Elektra launched its set-up campaign early spring '99, with white-label vinyl single "Tight," serviced to mix-show and college-radio jocks, record pools and clubs, "because we wanted to totally blaze the under-

ground," says Andrews. "At the same time, we started an aggressive consumer teaser ad campaign with the slant that she's the sole female in the Flipmode crew, in music magazines like *Source*, *XXL* and *Blaze* and an extensive national street-team campaign, flooding streets with poster boards, flyers and CD samplers. The second phase of the set-up kicked in early summer, with more teaser ads. The third phase starts January 2000, with an album announcement, after we've created a buzz for her underground." Rah Digga launches an East

Coast promo tour starting the end of November and running until the Christmas holidays. "Then, top of 2000, we'll do the Midwest, Houston-Dallas and the West Coast," says Andrews.

Tash

Like Rah Digga's set, other upcoming debuts are highly anticipated because the public has sampled the artist's style in the context of his or her crew or on the strength of the one-off underground hit single. Loud Records' Tash, a member of respected underground group Tha Alkaholiks, debuts his solo record, "Rap Life," Nov. 23. "We've done a marketing scenario where we've got everyone guesting on this album," says Loud VP of marketing, LT Blassingame. "Big Boi and Dre from OutKast; labelmates Xhibit, LV and Raekwon from Wu-Tang; Kurupt and Carl Thomas from Bad Boy; B Real from Cypress Hill; and fellow Alkaholik J-Ro. Plus, Tha Alkaholiks' three sets have won them a large underground West Coast college fan base."

Loud started its set-up campaign with those fans, releasing a white-label vinyl of "Bermuda Triangle" in January '99, to the street, clubs and mix-show-tape radio jocks.

The video for "Rap Life," featuring Raekwon, was added to MTV, BET and the Box in October, soon after that single released to urban and

Continued on page 72



Tash

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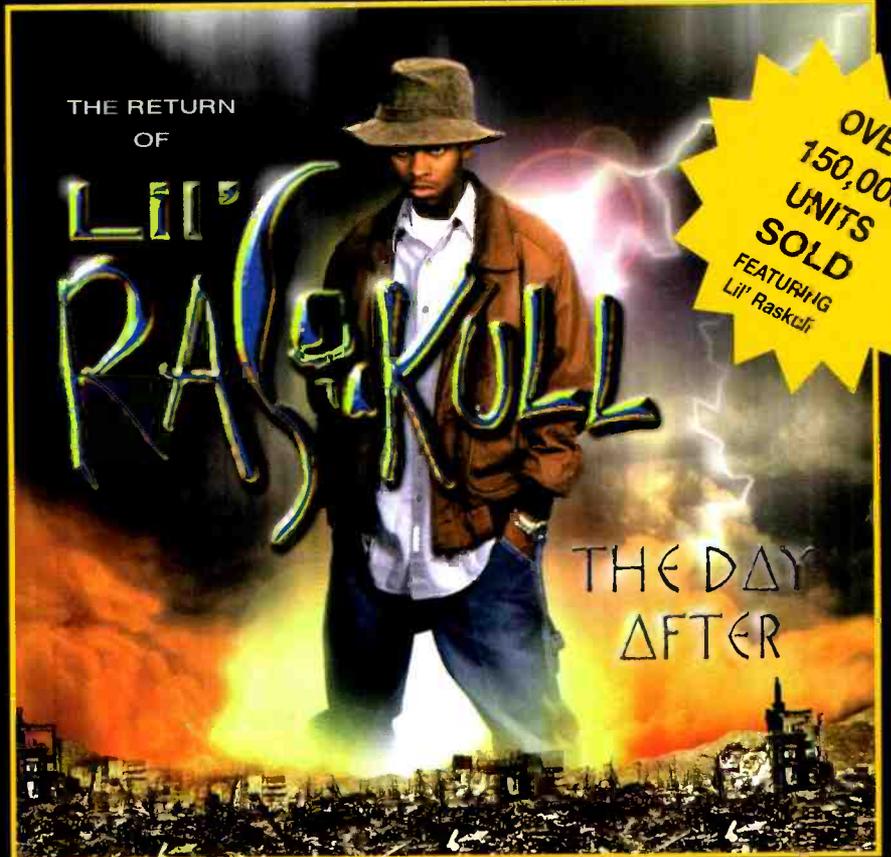
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Rap & Hip-Hop

ARTISTS BREAKING OUT

Continued from page 70

crossover radio Oct. 5. "We're receiving spins in major national markets," says Blassingame. Tash will play a few dates on the current Beatnuts tour; this month, he went on the road for spot dates with Tha Alkaholiks, as part of the group and soloing. He will continue involvement in "all types of grassroots promo activities in different markets," Blassingame adds, including a cameo appearance on the Aug. 8 episode of the HBO series "Arli\$\$." "We're so enthusiastic about this artist that we're catching the spin from the street in retail by giving initial buyers of the album a full-length, 14-track, Loud limited-edition compilation CD, with new tracks by Raekwon, Big Pun, Hypnotize, Mobb Deep and others.

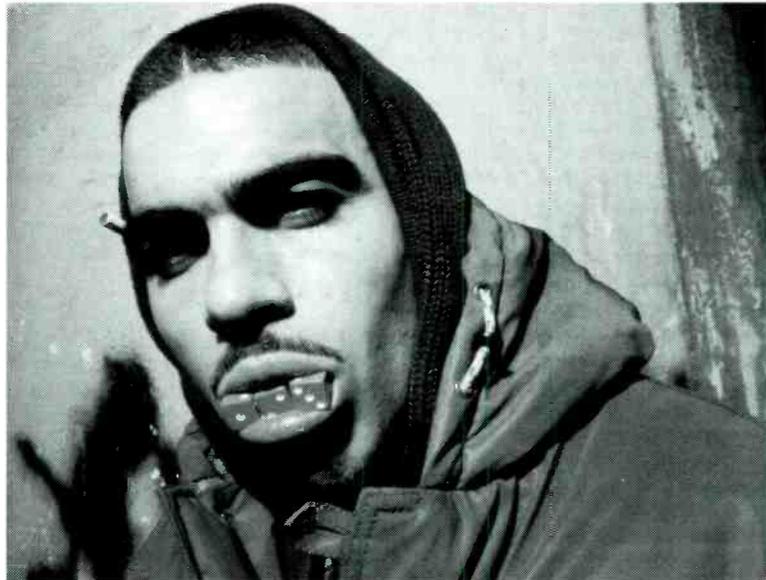
Shabbeem Sahdeeq

Rawkus/Priority's Shabaam Sahdeeq was initially part of US3, jazz label Blue Note's European trip-hop group that hit big with the single "Cantaloupe." Rawkus signed Sahdeeq in 1997, after he left US3, and has been steadily raising his East Coast hip-hop profile since. "He was one of the first artists Rawkus signed," says Rawkus director of A&R Black Shawn. "I love his ability to hustle, in the sense of his belief in the way he puts down his rhymes. It doesn't matter if he's rhyming on a large level or in an underground Lyricist Lounge show. Shabaam brings it from his heart, and that's the way he lives."

Prior to both US3 and Rawkus, Sahdeeq released two 12-inch vinyl tracks, "Sound Clash" and "Side To Side." "Both got a lot of love, espe-

cially from the underground," says Shawn. Rawkus subsequently released another two 12-inch vinyl tracks since '97: "Arabian Nights" and "Pendulum." "They got a real good response," notes Shawn, "so we've recently started working on his album. Sahdeeq also guested on Pharoah Monche's recent remix of "Simon Says," which also includes Redman, Method Man, Busta Rhymes and Lady Luck. "The in-house development is taking shape," says Shawn. In August, the label released set-up white-label vinyl single "Are You Ready?" to mix-show radio with the B-side track, "Concrete," featuring Xibit. Sahdeeq and Kool G Rap perform the title track on the soundtrack of performance artist Danny Hock's upcoming debut feature movie, "Jails, Hospitals, And Hip Hop."

"We've taken our time," Shawn



Puerto Rock

says. "US3 had a hit, but Shabaam was a different artist solo. So that required a different development process to gain recognition with an American hip-hop audience." After another set-up single, "3 Deep," releases early next year, "Scandalous," Sahdeeq's debut set, will drop the first quarter of 2000.

Puerto Rock

An even more cult underground figure, Epic Records' Puerto Rock was on the scene from hip-hop's foundation days, as a gifted child break-dancer. "I heard Puerto Rock two years ago on a demo tape at [Bad Boy act] Black Rob's house," says Epic director of A&R Kenyatta "Tally" Galbreth. "I immediately investigated who he was, but I waited until I got to Epic to sign him. I was at Zomba/Jive at the time, and Epic is more focused on the hardcore underground hip-hop scene. The second he opens his mouth, there's a raw energy level that cannot be denied that the public will gravitate toward and relate to. He is a street artist, known for his freestyle street battles." Rock's debut set, tentatively titled "Bang Out," is scheduled for the first quarter of 2000. "A lot of people want to work with this guy, but nothing's been signed as yet," says Galbreth. "His producer right now is G-Bo The Pro, a famous underground mix-tape DJ in Harlem." Set up single "Bang Out" was released last month to the street, mix-tape DJs and clubs.

Madd Rapper

Without a doubt, the most anticipated and best-known of rap's next wave is the Madd Rapper, aka Deric Angelettie, a respected producer of top acts like Mase, the Lox and Puff Daddy, MC Lyte, and the Notorious B.I.G., who's on-mic appearances have previously been confined to satirical, between-song comedic interludes as the Madd Rapper. "Tell 'Em Why You Madd" releases January or February 2000, on Angelettie's Crazy Cat label, in conjunction with Columbia Records. The set will include a whopping 24 tracks, including the requisite comedic skits. "We want the public image to be consistent," says Crazy Cat director of marketing, Anthony Hubbard. "He was introduced through skits like that, and they were drawn to that humor. At the

same time, we want to give them the elements of hip-hop he thinks are lacking. Some people think it's missing reality, some think creativity, so he covers all those bases. I also believe in the music, because Deric has a great ear.

We have a track called "Stir Crazy," recorded over a year ago by Eminem, because Deric believed in him. Though he's known as a producer, he's not shorting the public as an artist, and he's also got guest spots with Busta [Rhymes], Germaine [Dupri], Puff [Daddy] and Raekwon. People are going to be surprised. The Madd Rapper began by making jokes about hip-hop situations, and now it's time for him to step up to the plate and basically define what hip-hop is."

Columbia's set-up campaign began back in mid-'99. White-label vinyl single "Dot Vs. TMR" went to mix shows, clubs and the streets in June. "We didn't expect it to explode at radio," says Tyrone Murray, Columbia's associate director of product marketing. "We sent it to give them a flavor of what the Madd Rapper was about—both sides of him—and let people know what the project is about. We worked that for a couple of months. We're going to use [the "Dot Vs. TMR" video] to maintain his visibility during the holidays until radio goes into its millennium countdown," says Murray. "He's also involved in a SHAGG program, which targets 700 urban high schools across the country to receive music samples, feedback cards and POP products. This is an excellent way to get into schools, because, normally, schools aren't into those programs. We've got a national Madd Rapper radio contest, where consumers win clothing and Sony electronics. We're also working on a program with [clothing line] Echo Unlimited, for Deric to do radio spots, print ads and street marketing in the top 25 national markets. We'll release either 'Ghetto,' with Raekwon, or 'Stir Crazy,' with Eminem, as another white-label set-up vinyl single at the beginning of 2000. We've got to make sure we do what's right by the project, because it's important to us. We want people who already know him as a comedic character to also know that the Madd Rapper is not a player hater. He's misunderstood. He's looking out for the little guys; he's one of them." ■

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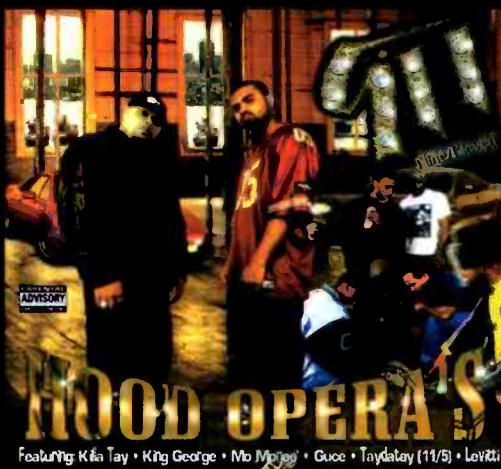
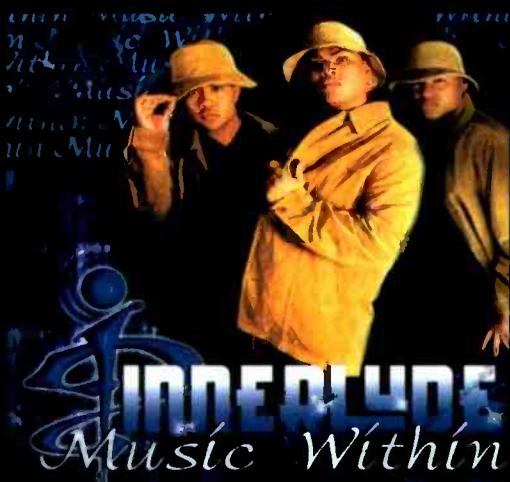
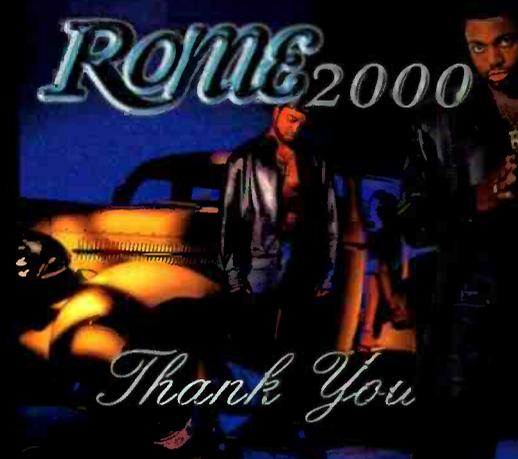
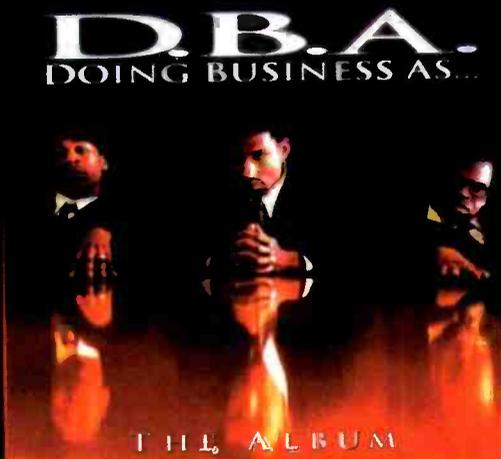
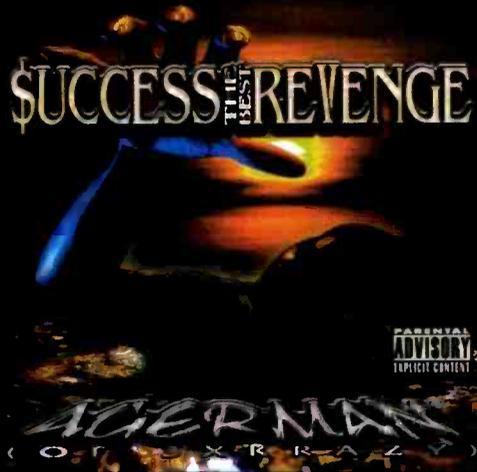
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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	NO. 1 KENNY WAYNE SHEPHERD BAND 6 weeks at No. 1
2	2	14	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
3	5	2	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
4	3	57	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
5	7	35	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	4	81	JUST WON'T BURN TONE-COOL/ROUNDER 471164/DJMG	SUSAN TEDESCHI
7	6	19	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
8	8	7	LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
9	NEW		NEVER MET A WOMAN I DIDN'T LIKE MISS BUTCH 4011/MARDI GRAS	JIMMY LEWIS
10	9	12	MATERIAL THINGS MALACO 2825	MEI. WAITERS
11	10	6	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
12	14	22	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
13	NEW		HEAVY PICKS - THE ROBERT CRAY COLLECTION MERCURY 546557/DJMG	ROBERT CRAY
14	11	21	HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL	ETTA JAMES
15	13	28	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW		CHANT DOWN BABYLON TUFF GONG/ISLAND 546404/DJMG	NO. 1 BOB MARLEY 1 week at No. 1
2	1	27	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	2	3	STRICTLY THE BEST 23 VP 1569*	VARIOUS ARTISTS
4	3	2	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
5	NEW		VICTORY B-RITE 490293/INTERSCOPE	PAPA SAN
6	4	5	5TH ELEMENT TVT 6420*	BOUNTY KILLER
7	6	18	REGGAE PARTY POLYGRAM TV/ISLAND 565654/DJMG	VARIOUS ARTISTS
8	5	13	EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/ERG	TANTO METRO & DEVONTE
9	7	4	BE I STRONG VP 1563*	SIZZLA
10	8	18	HEADS HIGH GREENSLAVES 251	MR. VEGAS
11	10	5	VP RECORDS 20TH ANNIVERSARY 1979-1999 VP 1568*	VARIOUS ARTISTS
12	9	20	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
13	12	19	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
14	11	54	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
15	13	79	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	34	SOGNO ▲ POLYDOR 547222	NO. 1 ANDREA BOCELLI 32 weeks at No. 1
2	2	6	THE IRISH TENORS HOME FOR CHRISTMAS MASTERTONE 8870/POINT	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
3	3	24	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
4	6	5	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
5	4	37	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	5	8	LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENITT
7	7	15	CAFE ATLANTICO RCA VICTOR 65401	CESARIA EVORA
8	9	2	CALLE SALUD NONESUCH 79578/AG	COMPAY SEGUNDO
9	8	4	A MA ZONE LUAKA BOP/NARADA 48412/VIRGIN	ZAP MAMA
10	11	27	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
11	10	43	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
12	14	4	MADE IN JAPAN 550 MUSIC 63927/EPIC	DE'P FOREST
13	13	32	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
14	15	36	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
15	12	19	SUBLIME ILLUSION HIGHER OCTAVE WORLD 47494/VIRGIN	ELIADNE OCHOA

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). Non-album releases. Platinium or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past and present Hearst/Newsweek titles. © 1999, Billboard/EMI Communications and SoundScan, Inc.

A Wealth Of Erroll Garner On Boxed Set

GETTING MISTY: The late Erroll Garner was a seeming paradox, a sophisticated composer who never learned to read music, a technically advanced pianist who infused his music with a palpable jubilation that could overshadow its inherent complexities.

"His music was accessible, but it was far from easy," says Martha Glaser, who both managed Garner and produced many of his recordings. "It sounds straightforward, but in actuality it is very complex, with layers of ideas going on simultaneously. Plus he had an amazing swing factor, and he had a great joy for playing, which you can hear in the music."

In 1994, Glaser, who continues to oversee Garner's catalog, decided to reissue many of the pianist's classic recordings, some of which had been out of print for nearly two decades.

Reissued on Telarc, 12 of the pianist's LPs (which, due to the format's time restrictions, were approximately 35 minutes in length) were remastered and transferred to CD, with two LPs being combined onto each disc. The resulting six Garner CDs—"That's My Kick & Gemini," "Magician & Gershwin and Kern," "Dreamstreet & One World Concert," "Now Playing: A Night At The Movies & Up In Erroll's Room," "Closeup In Swing & A New Kind Of Love," and "Campus Concert & Feeling Is Believing"—have been released at the rate of one per year since 1994.

Garner's most-celebrated composition, "Misty," appears in live form on "One World Concert." In total, 28 of Garner's original compositions can be found throughout the six discs, nestled comfortably among standards such as "Mack The Knife" and "Stella By Starlight."

On Tuesday (30), Telarc releases "Erroll Garner," a boxed set that compiles all six CDs in one package. The box will retail for \$54.95; the individual discs are still available at a list price of \$11.99.

Telarc worldwide sales director Adrian Mills notes that the impetus to release the box came from retail. "As I would talk to buyers, I would constantly have people suggest a box," says Mills. "Initially, our idea was to be very aggressive with the individual titles, by putting two albums on each disc and selling them at a mid-line price. We continued that with the boxed set, which is priced incredibly aggressively considering it represents 12 albums' worth of music."

The original albums, from 1959-73, were released on Garner's own Octave Records label. The pianist is showcased in trio, quartet, and quintet settings, in

addition to a performance with a 35-piece orchestra.

"Erroll did not overdub his piano with the orchestra, as is often the case," recalls Glaser. "He recorded right alongside the orchestra, which sparked a lot of excitement, because he played by ear and improvised along with

would be playing off written scores, and there was Erroll, playing by ear and breezing through it."

Glaser notes that much of Garner's recorded output represents first takes.

"According to union rules of the day, you would do four sides in a three-hour session," says Glaser. "Erroll was so fast that he could cut 18 to 20 or more songs in four hours."

According to Glaser, there are "hours and hours of unreleased original songs which have yet to be documented." She hopes to annotate and release those performances in the future.

BREAKING WITH TRADITION: It is refreshing to note a cooperative plan between Warner Bros. and the Verve Music Group, where upcoming releases by saxophonist Mark Turner and guitarist Kurt Rosenwinkel will be marketed jointly.

Turner plays on Rosenwinkel's Jan. 11 Verve debut, and Rosenwinkel plays on Turner's Feb. 1 Warner Bros. release. To support the albums, Rosenwinkel and Turner will tour in each other's bands, utilizing the same sidemen. Several dates will see them billed as co-headliners. Tour support will be provided by both Verve and Warner Bros., with advertising for the individual releases mentioning the tour dates.

"The idea was to target the markets together," says Susan Higginbotham, who manages both musicians. "Everyone sees the benefits, and the organic efforts of the artists are being supported."

East Coast dates have already been booked; West Coast and European dates are in the planning stages.



by Steve Graybow

the orchestra members, who were playing off written scores. He did concerts with 100-piece symphony orchestras, and they



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Artists & Music

Media Study Highlights Need For Parents' Role

Experts Differ On Consequences Of Kids' Constant Exposure To Music, TV

BY BILL HOLLAND

WASHINGTON, D.C.—The results of a Kaiser Foundation study released Nov. 17, which revealed that children spend 10 hours a day listening to music by themselves, will have little effect on an industry that often comes under fire for its lyric content.

But industry observers say the study demonstrates the need for parents to take a more active role in discussing with their kids the issues raised by music.

The Kaiser study, "Kids & Media @ The New Millennium," confirms that "electronic media dominate young people's lives" (Billboard, Nov. 27). It finds that children spend almost the equivalent of a full work week with the barrage of modern media—including spending almost 1½ hours a day listening to CDs, tapes, or the radio—and the media plays a much larger part in their lives today than it did in previous generations.

"What kids talk about, the way kids interact with each other, comes from the media," says the study's author, Dr. Donald H. Roberts, a professor of communications at Stanford University. "It's the second most important socialization agent toward adulthood that children have in their lives, [after their] parents."

Roberts says it's important for parents to realize that because of modern-day format fragmentation, "pop music is no longer just one thing—there are a lot of genres that kids listen to."

He doesn't think listening habits necessarily lead to problems. "It's probably not dangerous to them," he says. "Even in the genres that produce objectionable lyrics, or what parents view as objectionable, a lot of stuff is just fine, no different than what we were listening to as kids. But if parents are concerned, they ought to be listening and talking to their kids about it."

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), says, "The [initial] reaction in the press was that parents are going to be shocked by this. I actually might have guessed that children listen to more than an hour and a half of music a day. That number didn't surprise me at all, particularly because [listening to] music is one of those things that they do while they're doing something else."

Roberts agrees with Rosen that the music numbers might be low, because it's possible the study's sampling did not report all the time spent with music while "multi-tasking."

"I know some people might take this to be a negative influence, but I don't see it," Rosen says, adding that it's important early on for parents to spend time listening to music with their children.

Roberts says that children

watch adults for their reaction to media, and then "view that information to make sense of their world."

Dr. Miriam Bar-on, chairwoman of the public education committee of the American Academy of Pediatrics, believes that, in light of the study and media references to sexuality, gender issues, and "normalization" of alcohol and nicotine

'What kids talk about, the way kids interact with each other, comes from the media'

—DR. DONALD H. ROBERTS—

use, "it's important for parents to co-view with their children, even if they want to watch MTV, because watching a video isn't the same as listening to the record. Rock music isn't simple anymore. It can affect their view, their behavior."

Kate Cloud, who runs Respond, a Boston-based center for battered women, says she is concerned that media in general reinforces stereotypical gender roles. "It's at a time when boys are trying to figure out what 'being a man' means, and the media is telling them it means dominating women, and dominating other men, for that matter."

Pam Horvitz, president of the

National Assn. of Recording Merchandisers (NARM), says the study "just demonstrates how big a part music is in the lives of young people today and how they communicate with it and try to understand the world around them."

Roberts agrees. "Pop music deals with issues that kids are concerned with. We've got to respect it for that, and I think the wise parent will say, 'This is an opportunity to talk about some of these issues with my kids.' It's easier for kids to talk about the music than their own behavior."

The time spent listening to music is second only to the time kids watch TV. The study found that children watch more than 19 hours of TV a week, mostly by themselves in their own rooms, unsupervised by parents.

Time spent at home with computers lags far behind, the study found. Kids are online only 8 seconds a day and 2½ minutes a week. They spend about 20 minutes a day playing video games.

All told, children spend nearly an entire work week—38 hours—consuming all types of media outside of school, and children 8 and older spend even more—45 hours a week.

Says Ann Weitz, spokeswoman for the Kaiser Foundation, "Our purpose in doing the study wasn't really to look at what a particular part of it means; it was to have a comprehensive study of what kids are using and how they are using it."

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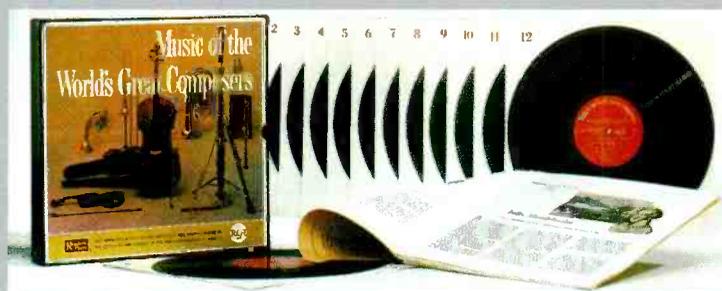
salutes



MUSIC

40th Anniversary

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Now, let us introduce you to them ...





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TONY TIMPANO, Director, business and legal affairs, Simitar Entertainment, Inc:

During the course of license negotiations, Reader's Digest's senior counsel, Helene Godin, learned that I was a displaced East Coast entertainment attorney and that I was having trouble adjusting to life in the Midwest (my company is based in Minneapolis). Having been raised on New York bagels, I was at the breaking point to find an acceptable substitute here in Minnesota. After concluding our deal, I was presently surprised to find a Federal Express box full of H&H bagels on my desk—compliments of Helene. For me, receiving those bagels was even better than some of the perks I receive from my company.

ALAN WARNER, VP, music resources and catalog promotions, EMI Music Publishing:

Providing a liaison between our great catalog of classic songs and the companies who license them for special-market packages and compilations brings me in touch with a wide range of clients. Working closely with Reader's Digest, in general, and Ira Howard and John Alexander, in particular, is all the more rewarding because both of them have extensive knowledge and love of the music.

GARY NEWMAN, Executive VP, BMG Special Products:

On behalf of everyone at BMG Special Products, we salute Reader's Digest Music in reaching this truly remarkable milestone. We're proud to have been your No. 1 music supplier for the past 40 years and wish you well in reaching even greater success in the new millennium!

STANLEY MILLS, President, September Music:

I think the whole A&R department is terrific. Although they only use some of the music I pitch to them, they are always very open-minded. What sets Reader's Digest Music apart from other record labels is the longevity of their albums. I may not see payment for a particular title for a long time, and then, all of a sudden, it pops back up again, and I get a check, which is always lovely.

HAROLD FEIN, Executive VP/GM, Sony Music Special Products:

It is a genuine pleasure to congratulate Reader's Digest on its 40th anniversary and recognize its achievement in providing its members with the music they love, music often not readily available. Reader's Digest knows its market better than anyone else, and its staff is among the most knowledgeable and professional we've ever worked with. For more than three decades, Sony Music and Reader's Digest have worked closely together to compile collections whose content, packaging and presentation are models of excellence. It has been an exciting and rewarding relationship, and one we hope will continue well into the next century.

MARK STEVENS, VP, operations and business affairs, Time Life Inc:

We have the greatest respect for Reader's Digest. The effort and expertise they invest in their product-development process and their direct-marketing efforts are second to none—they are indeed a class act!

MICHAEL McCLAIN, president, Delta Entertainment:

All of us at Delta Entertainment were excited with the prospect of working with Reader's Digest Music to create the spectacular 12-CD series of "The Most Beautiful Melodies Of The Century" for retail. We have also rolled out two boxed sets: "Romantic Piano" and "Intimate Piano"—and six Christmas CDs, all of which have been enthusiastically received by our retail customers.

FRED AHLERT, owner, Fred Ahlert Music Group:

They're always very professional and always give you a chance to speak your mind. Sell your product; if they can help you, they will. It's very unusual and very nice. I have a longstanding relationship with them. I'm very grateful to them, and I look forward to dealing with them for as long as I'm alive.

ELI OKUN, president, EMI-Capitol Music Special Markets:

They dry-test every project before they put it out. I've never had a project with them that didn't meet their guaranteed sales. At the point when they make their commitment, it is a no-brainer.

The Unabridged Version

The whole story centers on planning and presentation, and the ending is happy. Four decades on, the direct-mail imprint sells more than 9 million multi-unit CD and cassette collections annually—and it's got ambitious plans for the future.

BY DEBBIE GALANTE BLOCK

Forty years ago, Reader's Digest Music, in Pleasantville, N.Y., pioneered the multi-album (now multi-CD or cassette) boxed set and launched a direct-marketing music-sales phenomenon yet to be matched by any other record label. RDM describes its customers as those who are over 35 years old and don't necessarily find it comfortable to walk into a traditional record store. The music these customers seek is described by Gary Theroux, music and entertainment editor, as "timeless, rather than trendy; music that transcends the era it was created in."

As devised in 1959, the concept of RDM was developed during a golf game between RCA's Bill Mulligan and Reader's Digest's Al Cole. Bill Simon, a retired 22-year veteran of RD Music explains: "The two were talking about the Reader's Digest mailing list, which was considerable. Mulligan said, 'You should be using this list to sell records.' After some thought, Cole agreed. Thus, RDM was born. RCA recorded the sets, and RDM packaged them. This exclusive deal was advantageous all around."

RCA/BMG continued to manufacture the bulk of Reader's Digest's music into the mid-'90s. At that point, RDM opened itself up for competitive bids from other manufacturers—the end result is that, now, different releases are manufactured by different labels, according to Theroux, although BMG continues to turn out its share too.

BOXES OF COMPOSERS

The first RD music release was "Music Of The World's Great Composers." To date, it has sold in excess of 825,000 units. At first, RCA and Reader's Digest were stunned at the amount of sales. "Almost overnight, more than 100,000 copies of that boxed set were sold, for \$12.99. Everyone assumed those sales were a fluke, sure to fade once the novelty of a box began to wear off. But the next boxed set, 'Festival Of Light Classical Music,' also topped the 100,000 mark," says Rick Stenhouse, VP and publisher, Reader's Digest Music.

According to another RD alumni, Simone Bedient, "At first, we were selling more classical and light-classical music than was being sold at retail."

How do they pull off those sales without the

help of radio promotion or in-store sales? The answer is market research, says Theroux. "First, we figure out who our target audience is for a particular set. Then, we test it through focus groups and other forms of research. We get feedback and then refine the concept. When the finished set finally does come out, it is as good as it possibly can be, and we can predict sales fairly accurately," he explains.

GENIUS ON STAFF

Although classical and mood music may be what people think of when they see the Reader's Digest logo, the company actually offers product in every category of music. "We were even ahead of the curve with religious music," says Bedient. In 1961, RDM's first popular-music set was released, "Popular Music That Will Live Forever." "It required quite a bit of original recording. RCA had a young genius on the staff, Charles Gerhardt, who produced it," says Simon. Gerhardt, who died this past year, produced many of RDM's original recordings through the 1960s and 1970s. Today, RDM sells more than 9 million multi-unit CD and cassette collections each year in 33 countries around the globe, according to the company. To date, the company has released more than 4,500 sets worldwide.

OPENING UMBRELLAS

In addition to Theroux, the A&R department consists of Ira Howard (senior member and director of A&R), Jenny Hudson, John Alexander and James Harris. With only five people, A&R boasts nearly 3,000 ideas and proposals over the years. Howard says, "Between Gary, Jenny and myself, we have over 100 years of music experience. Although we all have our own strengths, we are generalists and can design packages in any genre of music. Just give us a title, and, within seconds, we can see the umbrella package with all of the concepts underneath it."

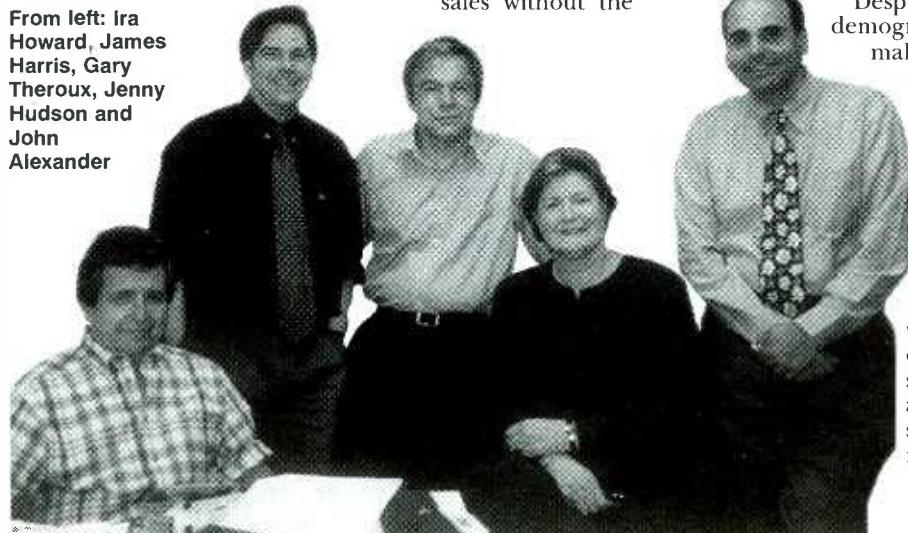
Ideas are well thought out, according to Howard, who notes, "We write a 40-or-50-page blueprint called a 'blue book,' for each proposed album. The blue book defines the album's content and our target audience for our promotion team, who are responsible for creating the direct-mail we send to consumers."

Despite the importance of marketing and demographics, the final perception is what makes RDM products continue to sell.

And that perception comes from quality, according to Anthony Casuccio, senior producer. "We work with everything from newly recorded digital multi-track masters to recordings made well over a half-century ago," he says. "But, regardless of how crudely the recordings were made, we want to bring out the highest-fidelity sound without tampering with the integrity of the original recordings." That sometimes involves extensive pop-and-click editing, removal of hiss and surface noise and other audio-restoration efforts.

Continued on page RD-16

From left: Ira Howard, James Harris, Gary Theroux, Jenny Hudson and John Alexander



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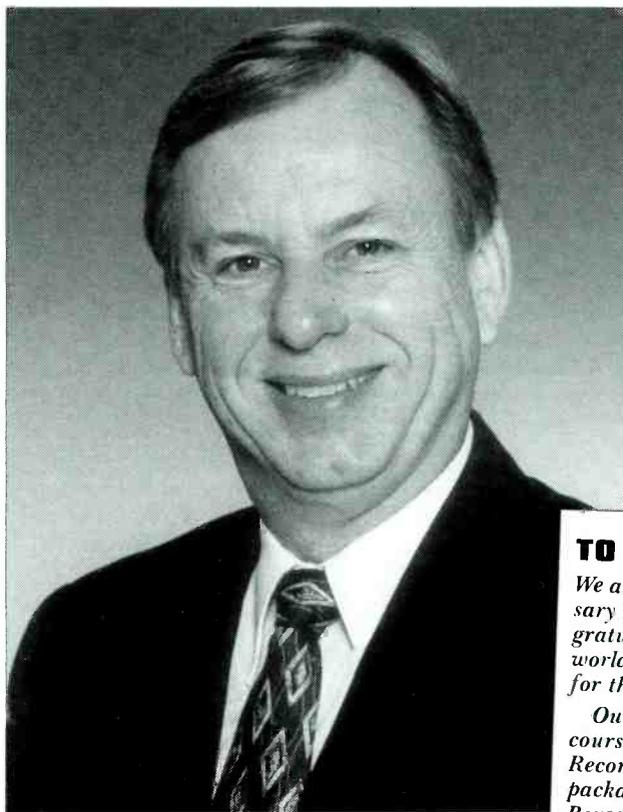
Rick Stenhouse

THE BILLBOARD INTERVIEW

As director of Reader's Digest's music business, he's raising the profile of a label that's gone from mood music to multi-channel selling—and sales of more than 200 million units.

Rick Stenhouse has been VP and publisher, recorded music, for Reader's Digest since July 1, 1999, coming to the position as a 25-year veteran of the direct-marketing business. He began his career within the company as a clerk/analyst in the marketing department of the Canadian office of Reader's Digest and was appointed music-product manager in 1980. During his successful tenure in the Canadian office, Stenhouse was involved in all facets of the business and ultimately was responsible for all product-line managers as deputy marketing director. In September 1997, he moved to the U.S. to take the position of global marketing director for music and video. Stenhouse spoke about his ascending through the company's ranks to his current post and articulated his plans for the company's music division.

BY RICHARD HENDERSON



How long have you been at your current position?

I've been at this job since July 1. Prior to that, I was in the global department here at Pleasantville, where I was responsible for music and video for all territories outside the U.S. My first senior position was product manager in Canada. I'm one of the ones who's stuck it out for quite a while.

How long has the Reader's Digest label been in existence?

The first package was introduced—in fact, we like to think that we invented the boxed set—back in 1959. That first title was "Music Of The World's Great Composers." It was a 12-LP set, which sampled from masters owned by RCA Records.

How many titles does Reader's Digest currently release per year?

Anywhere between 10 and 15, depending on the year and also depending on how many we create just for catalog use.

How would you characterize the label's A&R policy?

I'd like to describe what we do as being like an editorial service. We will compile, onto one collection, the best of an era or of a specific genre of music. "Original Hits Of The '50s And '60s" is a good example of what we do well. We'll go to whatever number of labels are necessary to get the best of that era and make a great compilation for our customers. A big advantage [of buying our compilation] is (a) you couldn't find all that deep-catalog stuff, even if you went shopping in a well-stocked store, and (b) if you could find it, you'd have to buy 50 CDs to find all the tracks that we've put together. We bring the best of the best onto our collections.

Are these collections principally sold via direct-mail and the Internet? How is your product distributed?

Traditionally, we have been a direct-mail/mail-order operation exclusively. Recently, we have started expanding into new areas; we have, in fact, made our product available through our Internet site, in our virtual store, where you'll find our books and videos, as well. Since 1959, we've sold in excess of 200 million packages. Initially, we opened in the U.S. and five additional countries. Our music division is active in 33 countries currently.

What are some of Reader's Digest's recent best-sellers?

Our best-selling title has been "Christmas Through The

Years," which has moved 1.6 million units. Another big one has been "Great Band Era," which has sold an equivalent number of units. "Heart & Soul Of Rock 'N' Roll" is a slightly different genre offering for us, which has done about 100,000 to date.

Is there one genre in which Reader's Digest excels in particular?

We cover everything from nostalgia to mood to inspirational to classical to country; all of these we handle very well. The one area that we haven't addressed in any depth as yet—but are making plans to move into—is the classic-rock segment, rock into the '70s and '80s. Some of our existing packages move the listener into these eras, but we now want to focus on those decades for the baby-boomer market. We're putting in place an internal strategy to create a sub-business to address that market. I'm very excited about that, as there's huge potential there, and it's time now for us to move in that direction.

Would you say that the demographic of your listenership maps onto that of Reader's Digest Magazine?

We'd have to say that we service the over-40 market. That's why our strengths lie in the affinities which I've mentioned. It pretty much parallels the magazine's circulation, but there's a segment of the magazine's audience that we need to address, which is the baby-

boomer market, which is where we intend to be.

And this will be the focus of a new custom label?

Right now, we have two businesses: that which we call our "one-shot" products, which are single collections, and our series business that offers a measure of continuity. When somebody agrees to participate in the series, we'll ship a new collection every six weeks; our Mood series has been our strongest, so we'll send these customers a new Mood title every six weeks. So those are managed separately, under me, but we keep them as separate entities within our business. For the classic-rock products—to ensure that these get the attention that they deserve—I intend to set that up as a separate unit as well.

Do the 18,000 titles within your vault represent masters owned by Reader's Digest?

There are two kinds of tracks in the vault. Initially, when we wanted to do a classical package, we would send a producer off to London, who would hire the London Philharmonic to record the material that we needed, which would then go into the vault. So in the vault is a mix.

Continued on page RD-14

TO OUR FRIENDS IN THE MUSIC INDUSTRY:

We at Reader's Digest are thrilled to be celebrating our 40th anniversary in the music business. I would like to take this occasion to congratulate all the men and women who work in Reader's Digest Music worldwide, and I'd like to thank our partners in the music industry for their cooperation and support over the years.

Our first boxed set was dreamed up back in 1959—on a golf course!—by Reader's Digest's Al Cole and Bill Mulligan of RCA Records, now BMG. The result was a 12-LP set of classical music, packaged in a deluxe slipcase with a generous booklet of liner notes. Boxed sets are popular today, but we believe this was the first one ever offered. More than 100,000 quickly sold at the then-staggering price of \$12.99.

In the years that followed, Reader's Digest Music sold 225 million boxed sets in 33 countries. Along the way, we set the standard in "keepsake collections," multi-disc sets with the greatest hits and finest performances in rock, country, swing, classical, jazz—you name it. Our collections include everything from Beethoven to Elvis, from the Andrews Sisters to Kenny Rogers, and from Cher to Sheryl Crow.

Despite the strong sales, it was only last year that we first submitted our data to the RIAA for official gold or platinum certifications. In April 1998, we led all labels with the most certifications—47—and we've added three since then. This isn't counting the scores of collections that we haven't yet submitted in the U.S.—or overseas, where many of our recordings would also qualify for gold or platinum status.

We owe our success to the creativity and initiative of our Music staff, who have always had a good sense of consumer tastes.

As we move into the next millennium, Reader's Digest is a vibrant and enthusiastic part of the music industry. Look for us to branch into new categories of music, to reach out to new kinds of customers and to use new marketing channels, including the Internet, to serve those customers.

We look forward with great excitement to the next 40 years.

Sincerely,

Thomas O. Ryder
Chairman/Chief Executive Officer, The Reader's Digest Association, Inc.



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80 MILLION MUSIC PACKAGES**

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Reader's Digest **MUSIC**
40th Anniversary

Values In The Vault

The label maintains a significant sound-stash—of thousands of titles—but intrepid producers are always looking for more to acquire or produce.

BY DEBBIE GALANTE BLOCK

APPROXIMATELY 18,000 recordings exist in the Reader's Digest Music vaults today. And the company won't stop there as it's always looking for masters to acquire and/or strategic partners for recording projects.

RDM's vault contains some masters purchased outright and some recordings the company has acquired direct-mail rights to through flat-fee deals; but primarily original recordings with artists from Henry Mancini to Judy Collins to a wide array of big-band leaders, such as Duke Ellington, Benny Goodman and Harry James.

Jenny Hudson, executive producer and director of recordings, says RDM is always seeking original hit masters and recordings of standards. "That includes pop, rock, country, R&B, jazz and classical performers of any vintage. We can



Frank Sinatra and Doris Day

either license or purchase direct-marketing rights through a non-exclusive flat-fee deal," she says. "We already license from every major and dozens of minor labels all over the world. The strategic partners we are looking for either own the rights to such existing material or would be interested in splitting production costs on future recordings in exchange for sharing the marketing rights to the finished masters with us.

"So, I am on the lookout for name artists who are out of contract that would be interesting to record, as well as existing masters from entire catalogs, masters owned outright by the artists themselves or select tracks available from various catalogs," Hudson explains.

Currently, about one third of the vault consists of classical and light-classical music. The works of some well-known artists like Itzhak Perlman, Yehudi Menuhin, Charles Munch, Leonard Slatkin, Earl Wild and Patrice Fontanarosa are part of the vault, as are a variety of symphonies, concertos and other major classical works. Charles Gerhardt, legendary RCA producer, recorded the majority of these selections.

Another third of the vault is mood music performed by orchestras such as the Romantic Strings. Among the top mood artists in this category are Henry Mancini, Roger Williams, Floyd Cramer, Peter Nero and Chet Atkins. With the acquisition of rights to hundreds of titles from the Hindsight, Simitar and Dominion catalogs, there are also now more than 1,000 nostalgia titles in the vault, according to Hudson. Most of these are by well-known artists from the 1930s through the 1950s, such as Frank Sinatra, Bing Crosby, Doris Day and Marlene Dietrich. Most have been digitally remastered.

Also in the vault are vocal-group and choir recordings, movie themes and Broadway musicals, Christmas classics, world music and recordings of well-known pop and country artists.

For inquiries about recording projects or non-exclusive flat-fee acquisitions, e-mail jenny.hudson@readersdigest.com. For inquiries about Reader's Digest track licensing and availability of vault masters, e-mail Dina Saffan, director of licensing and administration, at dina.saffan@readersdigest.com. ■

1951

Reader's Digest discovered something:
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1999

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music works...

2000+

Now, as we enter the
New Millennium,
we look forward to continuing our association
with Reader's Digest making
music work!

Congratulations on your 40th anniversary.
Here's to 40 more!

Sony Music Special Products

THE INTERNATIONAL music arm of Reader's Digest has built a profitable multi-territory business founded on a flair for developing local repertoire and an intimate understanding of its customers.

"It's really all about trust," says Henri Heymans, the Brussels-based VP, international music, for Reader's Digest. "Our customers, many of whom are over age 50, are simply not the type to venture into record stores. They have told us they feel intimidated by shop assistants with dyed green hair and rings through their nose! Instead," he says, "they look to Reader's Digest to bring to them the music they enjoy. They trust us to keep the quality high and the collections coming. And, happily, they keep coming back for more."

What Heymans does not mention is the painstaking research, marketing savvy and experience that has gone into building up this precious customer trust. A longtime force in the expansion of Reader's Digest's international markets—it is now present in 32 countries outside of the U.S.—Heymans joined the company in 1979. He had previously accrued a decade of marketing and label-management experience in France and Belgium in executive roles with Music For Pleasure and EMI.

"Up to then, most of the international products were U.S.-originated collections," says Heymans. "We needed to completely change the marketing approach and get into local repertoire. At that time, I had had a lot of success in developing local artists in Belgium. I also spoke five languages and had broad knowledge of different types of music, so I was happy to take on the job."

LITTLE LEFT TO CHANCE

The first truly "local" collections began to appear in the mid-1980s, and since then Reader's Digest has built a network of loyal customer bases across the world. Germany, the U.K. and France are currently among the strongest markets, and particularly rapid growth has been recorded in more recent additions like Poland and Brazil.

"Our business tends to tally with the size of the general music markets in our chosen territories," says Heymans. The executive explains that "very little is left to chance" when it comes to striking up a new national operation. "I always start from the position that I don't know anything,"

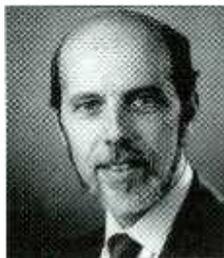
International Intrigue

Thinking local has helped RDM go global with a number of special packages.

BY CHRIS FULLER

says Heymans. "Our big competitive advantage is that we already have names, plus a lot of information on our potential buyers, because they will already be involved with the *Reader's Digest* magazine, books or other products."

Rather than second-guess musical tastes, the company ini-



Henri Heymans

"To be associated with Reader's Digest Music—an organization for whom I have the greatest admiration and respect—is a real honor for me. Everything they do, they do with the utmost integrity."

—VIC DAMONE

tially conducts extensive "artist-preference surveys." Having established a core group of favored artists, it then compiles a list of 15 to 20 concept ideas and solicits further comments and suggestion from potential buyers. From this information, it puts together a track listing—be it "The Best Of The Classics," "The Best Of Country Music," "The Best Of Cliff Richard And The Shadows" or whatever, says Heymans—and again, refers this back to the client base for fine-tuning. "It's not just a matter of putting down, say, a hundred

hits," he explains. "We work hard to give the collections context and sense. A collection may be programmed according to mood—uptempo, happy, romantic, sad and so on—or we may go the chronological route. It's very important for us that our customers take part in this process. We are always ready to amend and improve. We are aiming, after all, to give our customers what they want." Such is the extent of the research, two to three years can elapse between the hatching of the concept and the bulk mailing. But the hard work generally pays off.

"In most territories, if we do, say, eight bulk mailings a year, then six of them are going to fly," says Heymans. "To further our chances of success, prior to bulk mailings we may also carry out wet tests—that is, limited mailings offering real product. Again, this gives us further information on whether we need to rethink or amend the concept." While territory-to-territory figures vary, the "strike rate" of buyers in most countries would be equivalent to 40%-50% of the mailing. In terms of units, a success would mean between 60,000 and 70,000 sales in strongholds such as the U.K. or Germany, down to 5,000 to 6,000 in the smaller markets.

"In terms of demographics, most international markets show that the typical buyer is over 50, though there are exceptions, such as Brazil and Mexico," says Heymans. "This is because the populations are generally younger in these countries."

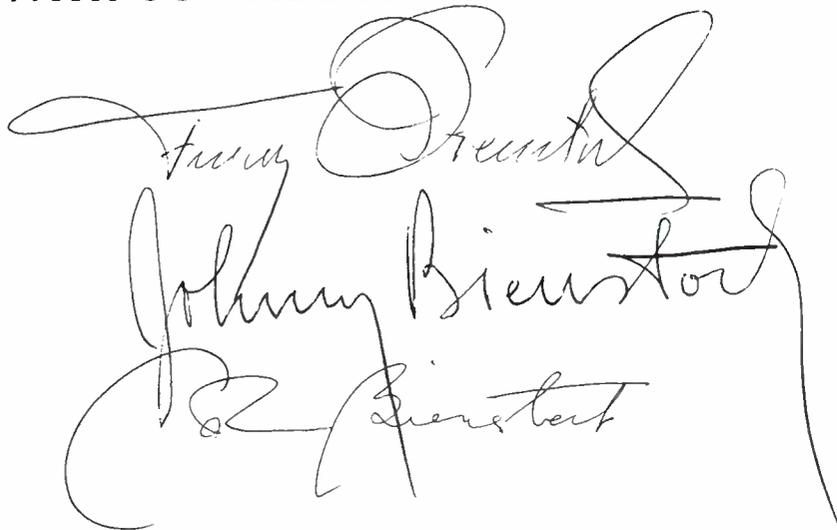
MILLION-SELLING MELODIES

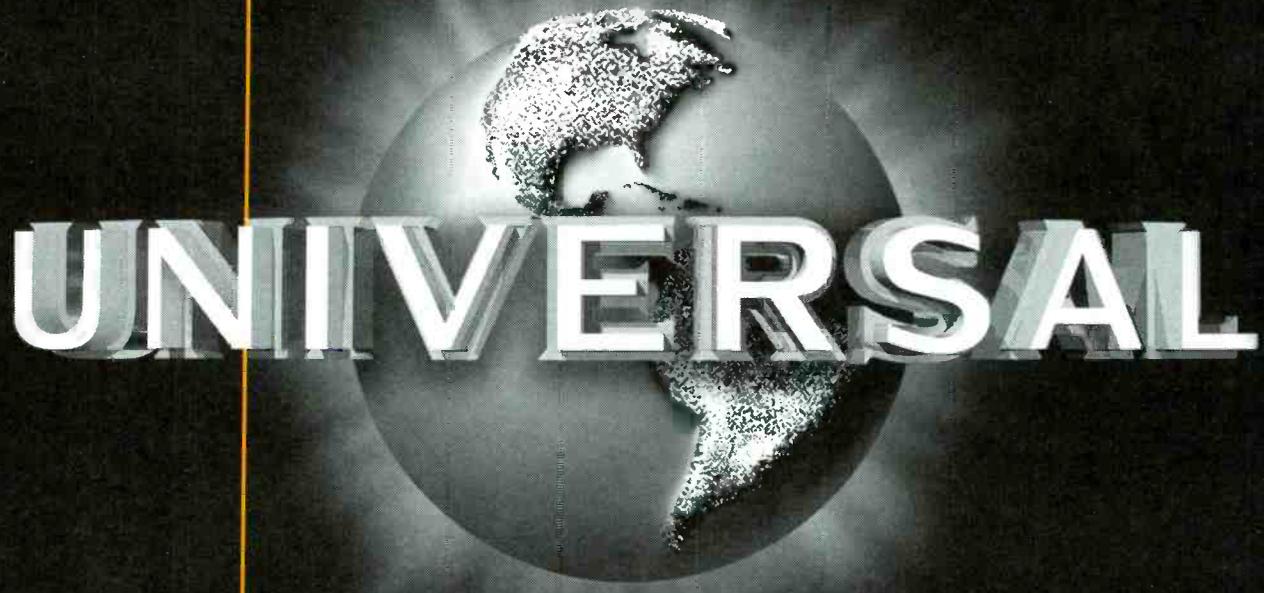
The biggest international seller during Heymans' tenure has been the boxed set "150 Best Loved Melodies," which, since its release in 1980-81, has topped over a million sales.

"That collection really validated our approach" Heymans says. "The customers told us they wanted classical masterpieces without any of the unwanted filler. That's what we gave them, with very recognizable themes. People just loved it. I had a lot of unsolicited mail from buyers who felt moved enough to want to thank us for it." A digitized, slightly reworked version of "150 Best Loved Classics" was produced in 1995 and remains one of the company's most popular titles.

Continued on page RD-17

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Best wishes for 40 years
Reader's Digest Music and
a successful new millennium!



Reader's Digest® MUSIC 40th Anniversary

THE BILLBOARD INTERVIEW

Continued from page RD-8

both of material that we've recorded ourselves, and also we've had people come and record for us. We've had Judy Collins do a collection for us; there are a number of name artists in the vault.

The other way that we feed the vault is by acquiring catalogs from labels, what we call "flat-fee" material. If a particular catalog comes up for sale, our editors will look through it, choose whatever is appropriate for our catalog, then we'll make a deal. Usually, it's a 20-year deal, wherein we acquire the tracks on a flat-fee basis for worldwide use. So the majority of our packages are licensed, but a number of them originate in our vault.

It should be mentioned that a number of the classical collections in our vault, those produced by Charles Gerhardt, are well regarded in the industry as very high-quality recordings. We get a lot of licensing requests for these.

We're currently working with an online company called Custom Revolutions; we've made the wholly owned material in our vault available to them for digital downloads. We're also working with Celebrity Licensing, which represents our vault for worldwide synchronization rights. We also are involved with custom publishing; our editors work with distributors, putting together products from our wholly owned material, which are then taken to retail. Our biggest customer in this regard is a company called Delta Records, handling primarily mood titles. Custom publishing is an area which we're planning to move into, as there are more opportunities for the amount of material which we own.

Have your collections been distributed via other direct-mail operations?

It's sort of a secondary use of the product. When we've done our thing with it, we'll make it available to other direct-mail catalogs—like Collector's Choice, Good Music Company, Time Life and Book Of The Month Club—and, based on the kind of reorders and enthusiasm we're getting from them, [this type of arrangement] seems to be doing well for them and for us.

The Reader's Digest label has kept a low profile in the past. Is this to avoid conflict with labels from whom you license?

We certainly have had a low profile in the industry, though I'm uncertain as to why that is. The competition question is really a non-issue, though; it's widely accepted and has been proven over the years that the direct-mail customer is not buying from traditional retail channels. We're supplementary business, as far as the labels are concerned, particularly as we're utilizing their back catalog. We're not producing front-line product. It's a complementary relationship, one that works very well for both sides.

We're now in the position to raise our profile by working in partnership with people to produce new material. Perhaps it's an opportunity to help fund a recording session with an artist that we're interested in. We certainly encourage anyone with an opportunity like that to contact us. There's this whole question of acquiring more material, acquiring catalogs or parts thereof. We're looking for partners in that sense, where we can take direct-marketing rights and the partner can take retail rights.

Your agenda for the future?

To date, we've been a one-channel marketer of our products. I foresee our becoming a multi-channel business. We'll never walk away from our traditional market—it's too important to us—and we'll certainly never give up on direct mail. However, if we take that as a basis and build upon it, the big thing on the horizon is to expand into the classic-rock segment and start to build that business. That's where I see us 10 years down the road.

How does the Internet figure into the future of Reader's Digest Music?

Reader's Digest as a corporation is at the moment developing an Internet strategy. I see music as being a big part of that for two reasons. Obviously, music represents one of the big sales opportunities on the Internet, but, from the perspective of awareness, most people recognize Reader's Digest as a magazine (and through our book line), but comparatively few people know about our selling music. I plan to position music on the Reader's Digest Web site, so that it helps build an awareness that we sell music that appeals to a very wide range of people. I see the Internet as a fabulous awareness-building tool for our music business. ■

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Reader's Digest® MUSIC 40th Anniversary

UNABRIDGED VERSION

Continued from page RD-1

AUDIO QUALITY CONTROL

Production coordinator Geraldine Palazzo and Casuccio work closely together with each album's producer, from the moment a boxed set gets the go-ahead. "No jarring or jumps in frequency response from one track to the next are allowed, even though the tracks in a given collection may have been recorded decades apart under all kinds of different conditions," Casuccio says. "With today's computer-based remastering tools and restoration techniques, from Cedarization to digital equalization, it's quite remarkable what you can do with old tracks to make the sound both cleaner and a lot more alive."

One such example of RDM's attention to quality was witnessed during the creation of "Big Bands Live." Theroux explains, "In the 1930s and 1940s, NBC engineers sometimes taped the network feed and recorded live programs onto glass or metal-based, 16-inch, lacquer-covered transcription discs. There was never any intention of rebroadcasting any of it; it was just for reference. I



found boxes of these discs in the RCA basement decades later. When I played them, I was completely blown



Simone Bedient (left) and Anthony J. Casuccio

away. The performance and technical quality was amazing."

YOU ARE THERE

Theroux's discovery began what turned out to be a seven-year process, during the time RDM hired people to come in and audition each track. Once a huge database was put together, Theroux built composite programs around 16 key band leaders, including Glenn Miller, Harry James and Artie Shaw. "I pieced together a complete 'best-of' radio show on each one," says Theroux. Modern restoration techniques allow continuity and the changes in broadcast are transparent, according to Theroux.

TAKING IT TO THE STORES

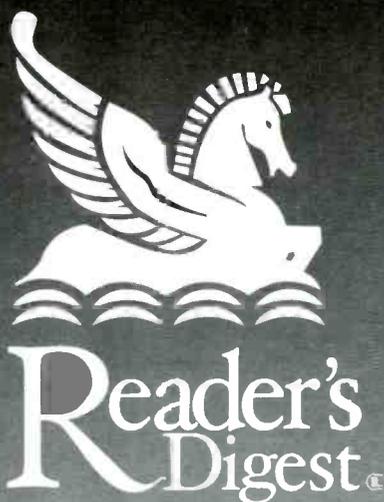
Despite the constant commitment to quality, preparation and presentation, a few things have changed at RDM in the last decade. The company went public Feb. 15, 1990.

Earlier this year, the company announced an agreement with Delta Entertainment, parent of the Laserlight and Delta record labels, to distribute Reader's Digest music to retail outlets. The effort was spearheaded by John Alexander, A&R editor, who has already produced 24 albums in the initial phase of the agreement. According to a Delta spokesman, the partnership has sold 300,000 units so far in such venues as Wal-Mart; plans include the release of a Broadway collection early next year.

Over the past few years, Reader's Digest has made available from its vault individual tracks for licensing to third parties. Last year, in another new venture, it began offering its music packages to direct-mail catalogs. Dina Saffan, director of licensing and administration, reports the effort is "already a success."

Still other new areas of development are in the works, according to VP/publisher Stenhouse. "We are currently formulating an overall Internet strategy for the corporation," he explains. "I see Reader's Digest becoming a much larger presence on the Internet [readersdigest.com], and music will be a part of that initiative. Initially, the major benefit to music will be to raise awareness in the music-buying public of what Reader's Digest Music has to offer. As e-commerce develops, it will become another marketing channel for us."

"All of these new ventures have the potential to become a significant part of our business," but, Stenhouse emphasizes, "they are intended to complement—not replace—our direct-marketing programs, which have made Reader's Digest Music a success for the last 40 years." ■



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INTERNATIONAL INTRIGUE

Continued from page RD-12

Other notable multi-territory successes include "Mood Music From The Movies," which has topped half a million sets, and the current hit "Music Of The Century," which features, among others, Shirley Bassey, Vic Damone, Engelbert Humperdinck and Tony Bennett. "That's at 300,000 and rising," says Heymans. On a local level, the company's ability to correlate music and culture has also proven fruitful. "We are successful in Germany with folk music and operetta, in France with *chanson*, in Finland with children's collections and drinking songs, and so on," says Heymans. "This is music that is very dear to people in these countries but which they will not often necessarily get the chance to buy.

"The way we look at it, the music market as a whole consists of 2% specialist or fanatic music fans, then about 50% who are not fanatics but who are actively interested in music—and then the rest, say 48%, who are randomly interested. We're aware that most of our customers are in this last bracket. They are people who would not normally go out and buy music." While Heymans does not appear unduly worried about direct competition—"In the boxed-set business, the only player we have noticed is Time Life, which we estimate has about a 2% overlap with our customer base"—he expresses a desire to attract a younger audience.

CONTEMPORARY MATERIAL ON THE RISE

"This is certainly a challenge," he says. "Reader's Digest Music is now targeting a younger audience—people aged 35 and up, but, in most countries, we are some way from that." There are already changes happening in places like Australia, where Heymans notes "the success of the Solid Gold collections indicate a willingness to buy more contemporary material."

The marketing chief foresees "absolutely no problem" in terms of maintaining the support of repertoire owners. "They know how difficult it is to sell five CDs at one time and respect us for it. They realize we can reach a market and do not hurt retail, so they are all for us." He also denies that certain artists or labels may be put off by what some perceive as Reader's Digest's conservative image. "That's not a factor," he says. "Most of the companies we deal with take the view that we are all on the same side, in terms of wanting to sell music, and support us accordingly. Even Bob Dylan clears tracks for us." ■

Acts & Facts

A Compendium Of Reader's Digest Music's Highlights

BY RICHARD HENDERSON

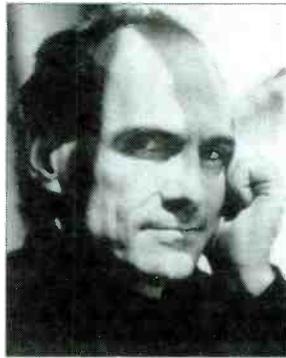
THE READER'S DIGEST label's first album was 1959's "Music Of The World's Great Composers." Arguably the first multi-disc boxed set, this was a 12-LP set assembled from then out-of-print RCA classical masters, packaged in a deluxe slipcase with a substantial booklet of liner notes and marketed via direct mail through an ad in *Reader's Digest*. More than 100,000 copies of the set sold as a result, and a new arm of the Reader's Digest company was born.

After a string of mood and classical releases, "The Unforgettable Glenn Miller" (1964) was the first major-artist package. It eventually went platinum. Other all-Miller sets were to follow: "Glenn Miller Live," "Glenn Miller's Greatest Hits And Finest Performances," etc.

"The Great Band Era" (1964) was a landmark 10-LP set of '30s and '40s big-band hits and collector's items by everyone from Artie Shaw and Benny Goodman to Tommy Dorsey and Guy Lombardo; a multi-platinum seller (an achievement all the more impressive for being 10 LPs in a slipcase). This was Bill Simon's greatest hit as a producer and for many years was Reader's Digest's all-time best-seller (until finally topped by "Christmas Through The Years").

SONGS OF INSPIRATION

"The Messiah" (1965) was a breathtaking and much-acclaimed recording made in England under the direction of Charles Gerhardt; it became a best-seller again when remastered and reissued in the CD format. More than 2 million boxed sets were sold of "Then Sings My Soul" (1982), the blockbuster collection of inspirational favorites by a wide array of pop and country performers,



Tommy Dorsey and James Taylor

from Pat Boone and Perry Como to B.J. Thomas, Leontyne Price and George Beverly Shea.

The definitive boxed set of the legendary tenor's work, "Mario Lanza: Be My Love" (1968), went multi-platinum for Reader's Digest. Despite singing in an operatic style far afield from any other pop artists, Lanza enjoyed a No. 1 pop hit in 1951's "Be My Love." A chronological sampling of two decades of pop classics, "Great Original Hits Of The '50s & '60s" (1973) eventually sold more than 3 million sets. The top-selling boxed set, "Unforgettable Nat 'King' Cole" (1978), was followed up by a second Cole collection, "His Greatest Hits And Most Romantic Performances" (again, without duplications between the two).

TUMBLING TUMBLEWEEDS

The definite keepsake collection of the best and most-requested music of the No. 1 country hitmaker of all time, "Eddy Arnold: Welcome To My World" (1975), has sold more than 2 million copies. Country crooner Jim Reeves has always been a top-seller for Reader's Digest, and "The Unforgettable Jim Reeves" (1976) was the platinum-selling first of two boxes of his material (with no duplications). The 1973 various-artists compendium of country hits and collector's items, "Take Me Home, Country Roads," sold well over 4 million boxed sets, while the western side of country 'n' western music was surveyed in "Tumbling Tumbleweeds" (1982), with classic performances by Gene Autry, Roy Rogers, the Sons Of The Pioneers, etc.

A platinum release assembled by Ira Howard, "30 Years

Continued on page RD-18

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Reader's Digest® MUSIC 40th Anniversary

ACTS & FACTS

Continued from page RD-17

Of No. 1 Country Hits" (1987) covered 1950 to 1979 and featured nearly every key country chart-topper from Hank Williams, Sr. and Jim Reeves to Dolly Parton and Charley Pride.

DOUBLE BINGLE

As Reader's Digest albums are often in development or refinement over as long as a three-year period, it was a remarkable coincidence that "Bing Crosby: Bing Sings" (1978), the definitive Bing Crosby compendium, was nearing completion when Crosby died on a golf course in Spain in October 1977. This album, which had been planned for release at the start of 1978, came out as scheduled and exploded into a double-platinum seller. It was a chronological review of the career of the No. 1 hitmaker of the pre-rock 'n' roll era and spawned a hit follow-up box, "Bing Sings," and most recently a four-CD "Greatest Hits And Finest Performances" boxed set (which includes some radio performances).



"Elvis! His Greatest Hits" (1979): Most Digest collections contain 60, 80 or 84 selections—enough for all of an artist's hits and then the best selections from their various albums. Elvis, of course, scored more than 150 hits, so producer Ira Howard couldn't fit them all in. But he did pick 84 of the best for this, Elvis' 20th platinum release. In 1986, Gary Theroux assembled "Elvis: The Legend Lives On," which collected Presley's other top hits, best onstage performances and most-requested album tracks (with no duplications). A third Elvis set, "The Elvis Presley Years," came out in 1991, featuring Elvis along with other top stars of his era (1954-77).



From the top: Dolly Parton, Hank Williams and Dionne Warwick

As a radio PD and consultant, Gary Theroux programmed Christmas music for a wide variety of formats, pulling material from many different albums and singles. He turned that material into a 48-hour syndicated radio special, "Christmas Through The Years," which featured the greatest original Christmas hit recordings from today on back to (believe it or not) 1888. Upon joining Reader's Digest as music editor, Theroux enjoyed his first boxed-set release in "Christmas Through The Years" (1984). Today, it's Reader's Digest's all-time top seller.

RYDELL VS. HENDRIX

Many collections are built around decades, but is there really all that much synergy between the hits of, say, the early '60s (by Chubby Checker and Bobby Rydell) and the late '60s (the age of Jimi Hendrix and Woodstock)? Perhaps, if the decades were broken in half, the key hits of five successive years might work together better to paint a portrait of their era. Thus began the "These Were Our Songs" albums, each of which encapsulated the top stars and original key hits of a five year period. "These Were Our Songs: The Early '40s" (1985) was the first such album released.

Over a seven-year period, Ira Howard developed "The Heart 'N' Soul Of Rock 'N' Roll" (1986), a compendium of mostly late-'50s landmark rock hits. The extra time taken showed, as this set easily topped the platinum mark.

A breakthrough folk and folk-pop album, 1985's "Blowin' In The Wind" featured nearly every major folk artist of the '50s, '60s and '70s, from the Weavers and the Kingston Trio to Judy Collins and James Taylor; the label also created the first Peter, Paul & Mary anthology. In

addition, Reader's Digest has issued career-spanning compilations for Linda Ronstadt, Neil Diamond, Kenny Rogers, Anne Murray, the Carpenters and John Denver.

MOVING MELODIES

In 1989, Jenny Hudson conceived the classical album, "150 Best Loved Melodies," which became the top international best-seller of RDM-owned recordings in 20 years. It has sold more than a million boxed sets. From the original concept, a TV album, "100 Of The World's Most Beautiful Melodies," was produced—which became the industry's top-selling telemarketed album of the year. At the same time, Hudson spun this concept into a pop series of single-CD bi-monthly volumes, "The World's Most Beautiful Melodies," which is now in its 53rd volume—and going strong. Ira Howard produced another platinum worldwide hit, "250 Years Of Great Music: From Bach To Bernstein" (1990).

Other various-artists compilations have included "Dancin' & Romancin' In The '50s & '60s," a keepsake collection of romantic doowop, group harmony and dreamy musical love letters from the Moonglows, the Platters and the Five Satins, and "Big Bands Live!" (1994). The latter is a compilation of vintage radio-transcription discs from the '30s and '40s. Unidentified and unheard for over half a century, it took seven years to catalog each fragile disc; over 90 clips from more than 50 broadcasts were compiled into 16 composite radio shows, each spotlighting a different big-band leader. The result: startlingly high-fidelity, you-are-there broadcast performances from ballrooms all over the country.

Among other recent compilations are "Leading Ladies" (1998), which collects hits performed by the 83 most significant pop, rock, country and R&B female solo singers and groups from the '50s to the '90s. This has proved to be a major fund-raiser for NABCO, the National Alliance Of Breast Cancer Organizations. This year has seen the release of "Golden Memories Of Stage And Screen," featuring original-cast and soundtrack performances by the world's best-loved musical stars: Julie Andrews, Richard Burton, Ezio Pinza, Mary Martin, Gordon MacRae, Gene Kelly, Sarah Brightman, Michael Crawford and more; also, "The 20th Century In Music," producer Hudson's all-star compendium of the most memorable tunes of the past 100 years, as performed by a galaxy of legendary names, from Glenn Miller and Frank Sinatra to Dionne Warwick and Judy Collins. ■

Precious-Metal Music: Certified CDs

Despite huge sales over the years, Reader's Digest did not submit sales data to the RIAA for official gold or platinum certifications until 1998. In April of that year, Reader's Digest had some 47 certifications—which included albums by Bing Crosby, Mario Lanza and Glenn Miller. In July 1999, four more albums joined the list, bringing the grand total of U.S. releases so far certified by the RIAA up to 51. Still more of the label's domestic titles have yet to be submitted for official gold or platinum status; Reader's Digest has also garnered several gold or platinum albums released in other countries. The following best-sellers have received RIAA platinum and gold certifications (all are various-artists collections unless otherwise indicated) —**R.H.**

MULTI-PLATINUM

Christmas Through The Years
The Great Band Era
Take Me Home, Country Roads
30 Years of No. 1 Country Hits
Great Original Hits of The '50s & '60s

Eddy Arnold: Welcome To My World
Mario Lanza: Be My Love
Bing Crosby: Bing Sings
Then Sings My Soul

PLATINUM

The Heart 'N' Soul Of Rock 'n' Roll
Thanks For The Memories
Moonglow
That Old Time Religion
250 Years Of Great Music: Bach To Bernstein
Tumbling Tumbleweeds
'Til The End Of Time
Quiet Music For Quiet Listening
Elvis Presley: Elvis! His Greatest Hits
The Unforgettable Glenn Miller
The Unforgettable Jim Reeves

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

R & B

★ JAZZYFATNASTEES

The Once And Future

PRODUCERS: various
Motive/MCA 088 112 004

The rich harmonies that have wafted behind such acts as Eric Benét, OutKast, MeShell Ndegéocello, De La Soul, and Stevie Wonder step to the forefront on this dazzling debut. With a sound as unique as their name, friends Tracey Moore and Mercedes Martinez offer an R&B- and jazz-infused oasis, far from the steady dose of hip-hop beats and rhymes that dominates today's popular music. Backed by acclaimed band the Roots—a musical bond forged in the mid-'90s, when the duo lent its vocal prowess to the group's "Illadelph Halflife"—the Jazzyfatnastees sail from romantic love to society's ills with an enjoyable, soothing sound that embraces the past (standout track "Break-through") and beyond (the funky percussion of the Roots' drummer Questlove on "The Wound"). Moore and Martinez are definitely not singing the same old songs. How refreshing is that! Of course, this is something that may hamper the duo's mainstream acceptance. How unfortunate is that!

R A P

► Q-Tip Amplified

Producers: Q-Tip, Jay Dee, DJ Scratch

Arista 14619

The more things change, the more they stay the same. Q-Tip has a new look, label, and album, "Amplified." All this change might influence one's art, but not Tip's. Although he and his A Tribe Called Quest brethren went their separate ways last year, the self-proclaimed Abstract Poetic remains true to his ATCQ jazz-influenced roots on his solo debut. The album follows in that tradition with its funk-out beats and verbal acrobatics. And last summer, Tip set the hip-hop community ablaze with the single "Vibrant Thing" (from the album "Violator The Album"). Similarly, his current single, "Breathe & Stop," incorporates a stripped breakbeat and a stutter-step hook that will surely fill dancefloors. The most powerful track of the set, though, turns out to be the reflective "Do It, See It, Be It." Listed as a hidden bonus track, the heartfelt tale details the perils of the music industry. It is good to see that all those things have not affected his music.

DANCE

★ FAITHLESS

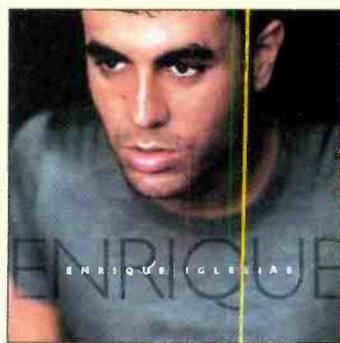
Sunday 8PM—Special Edition

PRODUCERS: Rollo, Sister Bliss

Arista 07822-14632

The U.S. dance community and Europe's musical mainstream are collectively rejoicing with the release of

SPOTLIGHT



ENRIQUE IGLESIAS

Enrique

PRODUCERS: various
Interscope 06949 05402

At 24 years old, Enrique Iglesias hasn't done too badly for himself. He's the happy recipient of a Grammy Award, an American Music Award, a World Music Award, three Billboard Awards, and two ASCAP Awards. Recording since 1995, Iglesias has released three Spanish-language albums, resulting in sales of more than 14 million units worldwide. Now, along comes "Enrique," the singer/songwriter's first English-language set, and, well, get ready for Chapter 2 in how to successfully mass market and cross over a Latin hottie. Already, this 13-track collection has spawned a multi-format No. 1 hit with the Mark Taylor/Brian Rawling-produced/penned "Bailamos"; the follow-up single, "Rhythm Divine," also produced/penned by this talented pair, appears poised for similar success. Ditto for this savvy groove-laden album. Working with numerous producers—Patrick Leonard ("I'm Your Man") and David Foster (the Diane Warren-penned "Could I Have This Kiss Forever," a duet with Whitney Houston), among others—Iglesias has crafted a pure Latin-embellished pop pleasure that will surely please his ever-growing contingent of Latin fans, as well as his recently converted English-speaking ones.

this repackaged set from Faithless (composed of Sister Bliss, Rollo, Maxi Jazz, Jamie Catto, and Dave Randall). Originally issued earlier this year as a single disc, "Sunday 8PM" has been newly amended—hence its enhanced title. Now a two-disc collection, it includes the original version of "Sunday 8PM" and an additional full-length bonus disc, cleverly titled "Saturday

SPOTLIGHT

NEWSBOYS

Love Liberty Disco
PRODUCER: Peter Furler

Sparrow SPD 1720

Over the past few years, this Aussie pop/rock outfit has steadily evolved into a more musically mature and artistically accessible ensemble. For those who may have dismissed earlier efforts as too teen-oriented to enjoy broad-based appeal, one listen to "Love Liberty Disco" should change that. The 10-track set reveals intricate melodies, insightful lyrics, and innovative production—the latter provided by front man/guitarist Peter Furler, who, together with bassist Phil Joel and guitarist Jody Davis, creates an intoxicating blend of vocals. Fellow bandmates—drummer Duncan Phillips and keyboardist Jeff Franken-



stein—add to the album's rich musical textures. While the title track evokes all the shimmering joy of the disco era, be warned: It's the set's only disco-splashed moment. Equally pleasing, and definite highlights, are "Beautiful Sound," "I Surrender All," "Forever Man," "Say You Need Love," and "Good Stuff."

3AM." Comprising club remixes of songs found on "Sunday," the wickedly potent "Saturday" features such reconstructed gems as the Timewriters and Jan Driver's house mix of "Take The Long Way Home," Paul Van Dyk's trance excursion on "Bring My Family Back," Matty's folk-etched soundscape on "Hour Of Need," and Rollo and Sister Bliss' blissful re-tweaking of "Why Go?," which features the unmistakable Boy George on vocals. Also included is a brand-new, previously unreleased track, "Thank You," which epitomizes the energy level of virtually any big city club at, oh, 3 a.m. on any given Saturday night.

SPOTLIGHT



REBA

So Good Together

PRODUCERS: various
MCA Nashville 088 170 119

Reba McEntire has revamped herself several times in her career; and with "So Good Together," she offers a collection of seasoned, mature country—with some dazzling surprises. On the lovely Boz Scaggs-penned "We're All Alone," which was a top 10 pop hit for Rita Coolidge in 1977, McEntire duets with Brazilian singers Jose Y Durval. The result is pleasantly spicy, as well as wholly satisfying. Other gems include the lush "I'll Be," by Diane Warren; the Michael Dulaney/Neil Thrasher ballad "What Do You Say," which revolves around a classic adult/child dilemma; the gorgeous "Roses," by Melba Montgomery and Leslie Winn Satcher; and "Back Before The War," a thoughtful tale of divorce. These tracks, as well as others, elevate McEntire above the current fray of country albums, many of which consist only of slick, pop-etched love songs or songs about love songs. When McEntire sings about love or the absence thereof, just try not feeling what she's singing about. Because of, or perhaps despite, a raft of producers—McEntire, Tony Brown, Keith Stegall, David Malloy, and Guto Graca Mello—McEntire has never sounded better.

L A T I N

★ VARIOUS ARTISTS

Remixes: La Última Noche En La Tierra

PRODUCERS: various

WEA Latina 80501

Rock en español royalty being remixed for clubland? That's the foundation for this multi-artist compilation, which finds tracks by such acts as Maná, Café Tacuba, and Los Fabulosos Cadillacs, among others, receiving deft

SPOTLIGHT

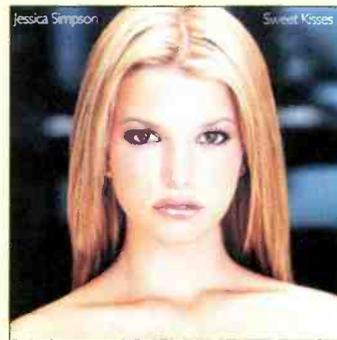
JESSICA SIMPSON

Sweet Kisses

PRODUCERS: various

Columbia 54923

Simpson is more than merely the latest in an ever-growing line of teen queens gunning for success à la Britney Spears. She's wisely aiming for a far bigger pot of gold. With "Sweet Kisses," this charismatic 19-year-old is priming herself to be the new millennium's Mariah Carey or Whitney Houston. This sterling debut goes a long way toward establishing such a lofty image. In addition to the requisite uptempo ditties, "Sweet Kisses" is peppered with several fine power ballads—starting with the rising smash "I Wanna Love You Forever" and the deliciously theatrical future hit "Your Faith In Me" (which is undeniably



reminiscent of several of Carey's early efforts). Adding luster to the package are guest appearances by Destiny's Child and 98°s Nick LeChay. However, they don't distract the listener from the lovely Simpson, who has the soulful pipes to go the platinum distance.

dancefloor reconstructions. The original versions are enlivened and enriched with plenty of atmospheric effects, fluttery tempos, and meaty grooves. Los Anigos Invisibles' smooth, disco-rooted "Sexy" rates as the best single for either Latin radio or Anglo club promotion. And the intertwining of Los Fabulosos Cadillacs' fan favorite "Mal Bicho" with a sample of Tower Of Power's '70s classic "Squib Cakes" is a pleasant sonic surprise. More than an hour long, this fast-moving, 13-song set has only one flaw, and it's a minor one: the occasional awkward segue from one track to another.

P18

Urban Cuban

PRODUCER: Tabata Tour

Higher Octave World 47005

Copious attention has been paid to Cuban roots music in the past few years. Now, Tom Darnal, a former member of Mano Negra, has assembled an intriguing package that melds dense keyboard sequencing and trippy electronic beats with old-school tumbao piano lines and the gritty vocal stylings of noted trumpeter/singer Bárbaro Teuntor García (of Cuban band Sierra Maestra). Though the set loses its artistic direction at times (why is the ponderous "Le Tour Du Monde" included?), fans of Latin, dance, and world music alike will feast on riveting tracks like the reggae-infused take on traditional "La Verdolaga"; the galloping title cut, which merges nicely into "Escuchen Mi Conga"; and "Oye Mulata," a rapid-fire chant that also neatly segues into subsequent track "Yayabo."

(Continued on next page)

VITAL REISSUES

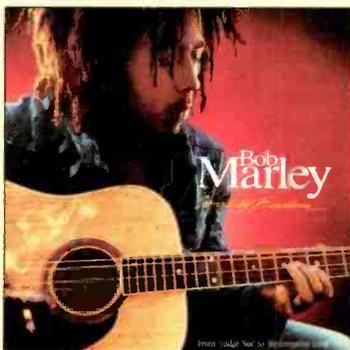
BOB MARLEY

Songs Of Freedom

EXECUTIVE PRODUCERS: Chris Blackwell, Rita Marley

Tuff Gong/Island/Def Jam 314-514-432

This is a real reissue event. First released in 1992, the four-disc Bob Marley boxed set, "Songs Of Freedom," quickly sold out its initial limited-edition run of 1 million copies, making the universally praised collection one of the biggest-selling boxed sets ever—and perhaps the most internationally requested of all re-issues. In a slimmed-down, 5-inch-by-5-inch package (rather than the deluxe, long-box original), this incarnation of "Songs Of Freedom" is the same epochal item in terms of musical content. The set surveys the Tuff Gong's entire career, from the 1962 ska number "Judge Not" to a poignant rendition of the worldwide anthem



"Redemption Song," recorded at Marley's final concert in 1980. Many rare 12-inch remixes and stellar live tracks are featured; the highlights include definitive mid-'70s concert takes on

"No Woman, No Cry" and "I Shot The Sheriff," as well as the long versions of "Jammin'" and "Exodus." That's not to mention alternate versions of such classics as "Stir It Up," "Could You Be Loved," and "Waiting In Vain." One caveat: It's a shame Island didn't go back and remaster this material again with the superior 24-bit/96-kilohertz technology that has come about since '92. Still, it all sounds far better than any of the vinyl originals, and the set's photography and documentation are of a high order. The timing of this rerelease is also fortuitous, with much Marley in the air—including an Island tribute disc and a tribute concert on TNT, as well as the smash Funkstar De Luxe club remix of his 1970 groover "Sun Is Shining." This is music on which the sun will never set.

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 DiIbertto (new age).

Reviews & Previews

(Continued from preceding page)

WORLD MUSIC

★ **DASTAN ENSEMBLE WITH SHAHRAM NAZERI**
Through Eternity: Homage To Molavi (Rumi)

PRODUCER: Kayhan Kalhor
Sounds True STA M112D

Recorded on a U.S. tour last year, this tremendous fusion of Persian classical poetry and devotional music features the Iranian Dastan Ensemble with renowned vocalist Shahrām Nazeri. The verse is by the great Persian mystical poet Rumi (1207-1273) and his successor Hafez; the musical settings are a mix of traditional melodies and the virtuosic improvisations of the young Dastan Ensemble—Kayhan Kalhor on *kamancheh* (spiked fiddle), Hamid Motebassam on *tar/setar* (long-necked lutes), Hossein Behroozi-Nia on *barbat* (short-necked lute, or *oud*), and Pejman Hadadi on percussion. The material is deeply emotional, with the performances so expressive as to send shivers down the spine at first hearing. Although the music speaks with no need of elaboration, the presentation is excellent, with evocative design and extensive notes on the music, poetry, and instruments. As with any truly great traditional recording, "Through Eternity" isn't about the past or even one culture in particular; like a mother's lullaby or a lover's call, it's about the most basic, ever-enduring human emotions. Contact: 1-800-333-9185.

★ **NASEER SHAMMA**

The Baghdad Lute

PRODUCER: Rainer Engel
Institute Du Monde Arabe 321009

One of the leading Iraqi *oud* players of a younger generation, the 36-year-old Naseer Shamma presents a unique solo statement with "The Baghdad Lute." He is in touch with his imposing lineage but possesses a distinctive evolutionary soundprint (and not just because he plays an eight-string *oud* rather than a six-string). On the set, which was recorded live, his original compositions and improvisatory turns on traditional melodies encompass a great range of feelings, from intimate poetics to dervish dances. And the album is packaged beautifully. Distributed by Harmonia Mundi.

CONTEMPORARY CHRISTIAN

MARGARET BECKER

What Kind Of Love

PRODUCER: Tedd Tjornhom
Sparrow SPD 1716

On her 10 previous albums for Sparrow, Dove Award-winning chanteuse Margaret Becker has consistently proved herself adept at everything from Spanish and straight-ahead rock to blue-eyed soul. On this outing, she, along with producer Tedd Tjornhom, surrounds her sultry vocals with more string-laden arrangements than usual. The result is captivating. Sounding alternately intensely introspective and jubilant in her passion for God, Becker has never been in finer voice. Lyrically, the album reveals Becker's gift for being completely vulnerable as she explores her relationship with God. For divine proof, go directly to the title track, "I Won't Be Persuaded," and "All That's Left." On "Feel It All," she celebrates life's joys. An intriguing collection, indeed, from a gifted singer/songwriter unafraid to dig deep and share her keen observations.

FOR THE RECORD

Producer credits for Montell Jordan's Def Soul album, "Get It On... Tonight," are as follows: Montell Jordan, Shep Crawford, and Jazz Nixon.

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **TINA TURNER** When The Heartache Is Over (3:46)

PRODUCERS: Brian Rawling, Mark Taylor
WRITERS: G. Stack, J. Reid
PUBLISHERS: Right Bank Music, ASCAP, Riverhorse Songs

Virgin Records America 14918 (CD promo)
The mighty Tina Turner returns with a song that is so scintillating, so accessible to today's pop leanings, and so, well, Tina that it can't help but launch the third coming of this timeless superstar. Produced by Brian Rawling and Mark Taylor, the team that catapulted Cher back to fame via "Believe" (and more recently, commander Enrique Iglesias' "Bailamos" and new "Rhythm Divine"), this number has similar energy, with a bright-eyed dance beat and production so tight and joyful that listeners will be pulled in by the first chorus and singing along by the last. The feat's already been accomplished across Europe, where this song was an instantaneous smash. Lyrically, Turner sings of the joy of liberation from a love gone bad—once the heartache has passed. It's a positive message that will bring in a new generation of pop listeners, while allowing adults to crack a smile and tap a toe to the worldwide return of one of contemporary music's greatest achievers and most-cherished performers. From the forthcoming "Twenty Four Seven."

► **KENNY G** Auld Lang Syne (The Millennium Mix) (4:30)

PRODUCERS: Walter Afanasieff, Kenny G
WRITER: not listed
PUBLISHERS: Kenny G Music, BMI, Sony/ATV Tunes/Wal-lyworld Music, ASCAP
Arista 3768 (CD promo)

This moving soundtrack of the century is the ultimate millennium keepsake and a jarringly emotional experience. Set against the soft musings of Kenny G playing "Auld Lang Syne," the song features audioclips from dozens of historical events that have shaped American society: the invention of the phonograph, the dropping of the atomic bomb, the Hindenberg explosion, Pearl Harbor, "Heeere's Johnny," JFK's death, "I have a dream..." Nixon's resignation, Elvis Presley, Charles and Diana's wedding, the Shuttle explosion, "Sesame Street," the coming of AIDS, "You've got mail," Ellen Degeneres, the Columbine tragedy, and President Clinton's bumbly about Monica Lewinsky. The memories go on and on, some tragic, some heartwarming, but all terrifically affecting. There's no question, this is the most significant song out there to mark the milestones of these past 100 years. A must for radio and a precious gift that will simply fly off retail shelves. Stunning.

► **ALANIS MORISSETTE** That I Would Be Good (4:07)

PRODUCER: Alanis Morissette
WRITERS: A. Morissette, G. Ballard
PUBLISHERS: Universal-MCA Music/1974 Music/Aerostation Corp., ASCAP
Maverick 4244 (CD promo)

Alanis Morissette's second album, "Supposed Former Infatuation Junkie," didn't live up to the runaway success of her hit-packed debut at radio, so Maverick is

planning a publicity campaign that will let your great-grandmother know of her live album, "Alanis Morissette MTV Unplugged." This crawling ballad, also found on "Junkie," is among the deeper tracks lyrically that we've heard from the misery-loves-company artist—it's at once intense and meaningful, filled with wonder over whether one still feels whole in the face of any number of life's ills: losing youth, bankruptcy, insanity, the absence of a chosen lover. The addition of a flute in the mix is unique and appealing, as is the general production. The melody, however, isn't too far a step forward from her myriad of sullen singles, and it may prompt radio to view this as more of the same. It's a beautiful song, no doubt, and if radio is feeling warm about this sentient artist, "That I Would Be Good" could turn out to be a solid return hit. In any case, we hope that the rest of the album offers something a little more assuring. Morissette is, of course, free to talk about whatever floats her boat, but desolate societal messages over and over from the same artist tend to wear thin at a time when most of us are looking toward a positive future in the face of the new millennium.

★ **BLINK 182** All The Small Things (2:52)

PRODUCER: Jerry Finn
WRITERS: Hoppus, DeLonge
PUBLISHER: not listed
MCA 5517 (CD promo)

The second single from Blink's "Enema Of The State" album rocks harder than its breakthrough predecessor, "What's My Age Again?," but it's already off to a faster start at mainstream top 40 (and already top 10 at modern rock), perhaps due to a more female-friendly lyric, thanking a girlfriend who faithfully attends all the shows and leaves roses by the stairs. It's further evidence of a rapid maturation—despite protests to the contrary—that makes Blink one of the few "extreme" modern acts with top 40-friendly music this season.

R & B

IDEAL Creep Inn (4:28)

PRODUCER: Bryan-Michael Cox
WRITERS: J. Austin, B. Casey, B. Casey, M. Jackson

PUBLISHERS: Chrysalis Music/Naked Under My Clothes/Them Damn Twins, ASCAP, Babyboy's Little Publishing, SESAC, Mijac Music, BMI
Virgin 7087 (CD promo)

Coming off the success of debut single "Get Gone," Ideal is on its way to establishing itself as one of the rising new acts

of the R&B arena. The second single, "Creep Inn," is a sexy, sensual groove that the group sings expertly. Again, Ideal successfully incorporates R. Kelly-like phrasing, but the music is distinctly theirs—if you don't count the sample of the Jacksons' "This Place Hotel," which also plays along with the theme of "Creep Inn." In Ideal's song, the singer is trying to entice his lover away for a weekend of carnal adventure, yet the eerie hook of the Jacksons tune makes it feel pretty much forbidden. Ideal's been fortunate, not just because its debut project is so well-produced, but more so because the act's two well-chosen singles have given it a good start at radio. While both singles have been slower in tempo, they haven't turned programmers away from the group. That's important to note, considering there is usually an overabundance of ballads this time of year; not to mention the competition from superstar artists releasing product for the holiday rush. Despite that, "Creep Inn" will be creepin' up the charts.

TERRY DEXTER Strayed Away (4:36)

PRODUCERS: Nate Love, Big Mike
WRITERS: N. Clemmons, M. Clemmons, A. Hicks
PUBLISHERS: Nate Loves Music Publishing/Big Mike's Music Publishing/Andrea Hicks Music Publishing, BMI
Warner Brothers Records 46899 (album track)

Terry Dexter's first single, "Better Than Me," fared well but not well enough to put her on the map. On this latest release, "Strayed Away," the songstress may just prove she has the potential to be around for a while. On this ballad, Dexter's range and textured voice are showcased, whereas the first single was more about imaging and the song's musical track. Luckily, somebody realized that with an artist like this, you have to focus on her vocal talents. And after being featured on label-mate Eric Benét's remix of his smash single "Spend My Whole Life With You," it's likely that a lot of radio programmers (and consumers) who might have passed on Dexter's first single were won over by her performance on that project. Like Kelly Price or Faith Evans, Dexter sings like a woman who knows heartbreak, and you feel hers on "Strayed Away."

SY SMITH Gladly (4:05)

PRODUCER: Bu'D'da
WRITERS: S. Smith, "O," Bu'D'da
PUBLISHERS: Sybersong Publishing/Bout Bu'D'da Music, ASCAP, MCA Music Publishing Corp./Years Ahead Publishing, BMI

Hollywood Records 11164 (CD promo)
At first listen, "Gladly" is a cute little

track, reminiscent of Brandy's first outing, "I Wanna Be Down," with the same simple, midtempo feel and vocals that sound as if a little girl is singing. Even the title sounds perky. But the spooky feel of the song's instrumental track is much more telling of what the song actually says. The lyric details yet another version of how men suck, but "Gladly" isn't simply a male-bashing record. While most women will kick a scoundrel out, maybe even embarrass him in public to some extent, in "Gladly," the ex is actually killed off after consuming a drink laced with arsenic, as detailed in the rap version of the song. Rather sinister, don't you think? As Smith sings early on in the first verse, "I thought you were so live/but I like you better dead," it seems a little extreme for the debut outing of a new artist. But then again, maybe she wanted to make a statement. It's even likely that a lot of listeners won't pick up on the story line, especially if they only hear the version without the rap. And admittedly, the song is almost humorous. "That's what I get for fucking with a Scorpio," sings Smith, as she heads into the trancelike chorus: "Gladly, watching you walk out of my life, boy/Thank you for nothing, you've been triffin'/Now I know what, I'll get a life, boy/Watching you walk out of mine."

COUNTRY

CHARLIE ROBISON My Hometown (3:50)

PRODUCERS: Lloyd Maines, Charlie Robison
WRITER: C. Robison
PUBLISHER: Warner Tamerlane Publishing Corp., BMI
Lucky Dog 46323 (CD promo)

It's brave for a company to sign two brothers to separate deals on the same label and risk the chance of confusing radio, retail, and consumers. But listen to the music created by Charlie Robison and his brother Bruce, and it becomes evident that they are two unique artists—both extremely talented but musically different. Charlie is rougher around the edges, while Bruce leans more toward the sensitive Texas poet tradition. This new offering from Charlie has an earthy, country-boy charm, marked by his gutsy vocals and the earnestness of the lyric. It's a musical portrait of a young Texan's coming of age—high school drinking days and overtime work on a pipeline, to name a couple of scenarios. The production, by Robison and Lloyd Maines

(Continued on next page)

NEW & NOTEWORTHY

LINA KOUTRAKOS Calling My Baby Back (4:24)

PRODUCER: Steven Haigler
WRITERS: L. Koutracos, M. Hartman
PUBLISHER: Plyner Publishing, ASCAP
WKF Music 122 (CD promo)

Ladies and gentlemen, an invitation to feel the pulse of some of the finest blues/rock east of New Orleans. New York-based Lina Koutracos is beyond simple comparison with her overwhelmingly expressive voice, capable of explaining crisis in soft, pained whispers, then turning at the song's peak into a big earthy mama begging for her discarded man's return: "I been looking in the face of total strangers/Looking for forgiveness in my baby's eyes/ There ain't no trace of the moon, and the sky is totally black/And there ain't nobody can hear me calling my sweet baby back." Koutracos writes her own songs (accompanied on music here by Mark Hartman), assembled her own eight-piece band—driven to beefy perfection by producer Steven Haigler (the Nixons, Fuel)—and has performed before hungry audiences around the Northeast for years. In addition, she's been splashed with accolades like The

Village Voice's best newcomer in the rock category, France's Petit Piaf Award for best foreign performer in Paris, and as a participant in ASCAP's Advanced Songwriter Workshop and Showcase. Folks, this electrifying woman is the real thing. Creative



triple-As, modern ACs, and adult-leaning top 40s will gobble up this track for three square meals a day, pushing listeners' buttons and lighting up the phones for days. Stand up and cheer for a mind-blowing new presence. Wait

till you hear her. Contact: WKF Music at 212-613-1614, or head for www.wsc-ny.com/LK/.

JENNIFER DAY The Fun Of Your Love (3:32)

PRODUCER: Robert Byrne
WRITERS: A. Roboff, B. Nielsen Chapman, J. Day
PUBLISHERS: Almo Music Corp./Lilaly Music/Anwa Music, ASCAP
BNA 65885 (CD promo)

Newcomer Jennifer Day hails from Florida and cites influences as diverse as Mariah Carey and Willie Nelson. She bursts on the scene with a strong debut single capable of rivaling releases by Reba, Faith, Martina, or any of country's seasoned divas. Day co-wrote this song with Annie Roboff and Beth Nielsen Chapman ("This Kiss"), and it's a jubilant ode to the joys of love. The sing-along chorus will quickly snag listeners' attention, and Day has a strong voice that invests this happy-go-lucky tune with lots of perky energy. The single should get a boost from its inclusion in the recent Kevin Costner baseball flick "For Love Of The Game." All in all, it's a promising outing that could signal country's next female breakthrough artist.

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)

(Dixie Chick Natalie's father), leans heavily on the fiddles, as one would expect on such an outing. It's a strong single that deserves attention from country programmers, even though it's a little rawer and grittier than what's being played by young-country stations. Hey, the airwaves could use a healthy shot of music by someone who sounds as if he's plucking the guitar with a little Texas dirt still under his nails.

ROCK TRACKS

BIS Detour (3:47)

PRODUCER: Andy Gill

WRITERS: Bis, L. Maffeo

PUBLISHER: not listed

Grand Royal/Capitol 7087 (CD promo)

Bis' cunning combo of Stereolab-style ambience and bass-driven, Luscious Jackson-esque funk is put to use on this rambling number, a slightly self-indulgent, low-key jam with a spy movie bassline and conspicuously under-realized vocals. The hip-hop-meets-lounge-style-kitsch approach is well-suited to the track's sexy hitchhiking theme, and the melody is instantly memorable. The album edit is filled out, slightly creepy (listen to the droning, airy synth), and not too dependent on the vocals. But the radio edit cuts out some of the more inventive sound samples for length's sake, falling back too much on that repetitive vocal line. The linear nature of the song (which rolls like a car down a highway, avoiding a climax) is more easily justified with the added variation found on the longer cut. While difficult to classify, "Detour" is not too hard a listen.

WIDESPREAD PANIC Climb To Safety (3:49)

PRODUCER: John Keane

WRITERS: J. Joseph, G. Esparza

PUBLISHER: Pampoon Music, BMI

Capricorn 2035 (CD promo)

The melody here isn't immediately discernable—then a few seconds in, it hits you in the head like the heat of a fireplace when your nose is cold. Similar in sound to Hootie and Dave Matthews, Widespread Panic understands the trick of the masculine, guitar-heavy Southern rock track with the creamy pop center and performs it with proficiency. Everyone loves rockers waxing romantic, even after the age of power ballads. But WP's appeal is not in its originality; instead it lies in the group's gravelly, pleasant take on the pattern. This track is utter radio candy, with a notable vocal sound; a catchy, singable hook ("After all that I've been through/You're the only thing that matters"); and cross-format appeal. Top 40 and mainstream rock should both love getting away with this one.

GOV'T MULE Soulshine (Live) (4:50)

PRODUCERS: Gov't Mule

WRITER: Warren Haynes

PUBLISHER: not listed

Capricorn 2038 (CD promo)

Van Morrison? Joe Cocker? Nope, it's Gov't Mule here, with a pleasing hybrid of old-fashioned blue-eyed soul and authentic blues, slightly updated with a rock edge. A piano duels with a Hammond organ, metronomic cymbal taps mark the time, and a muted electric guitar spins a roundabout solo in this convincing imitation of the anthems penned by the aforementioned masters. The vocals here are the clincher, with a chesty growl riding an immediately hummable melody. Sure, the song might as well be "Tupelo Honey." But the calming effect of this track's loping tempo and mournful guitar is undeniable, and the vaguely inspirational lyric ("Soulshine/Better than sunshine/Better than moonshine/Damn sure better than rain") is unobtrusive. Gov't Mule may not have invented this rock model, but it pulls it off well.

AC

EARL KLUGH FEATURING ROBERTA FLACK

Now And Again (3:59)

PRODUCER: Earl Klugh

WRITERS: E. Klugh, G. Brown

PUBLISHERS: Soda Fountain Music/Universal-Polygram

International Publishing/Brown Babies Music, ASCAP

Windham Hill Jazz 99-42 (CD promo)

Roberta Flack has forever possessed one of the most soothing vocal instruments out there. Remember her classics like "The First Time Ever I Saw Your Face" (just covered by Celine Dion), "Tonight I Celebrate My Love," and "Killing Me Softly With His Song"? Each one represents a precious moment in time. On "Now And Again," Flack joins tunesmith/producer Earl Klugh on a jazz-inflected number that's perfectly suited for her—as well as for adult R&B and AC radio. But there's more at work here than just a nice, easy-flowing melody and the lovely sound of that voice. This song is a true sleeper hit, with a keepsake melody and words from Gary Brown that reflect back fondly on a past relationship. Coupled with the smooth keyboards, guitar, and drizzling percussion, this track will lead listeners to a dreamy state. Pure listening pleasure. From Klugh's new album, "Peculiar Situation."

RICK BRAUN Feel Like Makin' Love (3:46)

PRODUCER: Rick Braun

WRITER: E. McDaniel

PUBLISHER: Skyforest Music, BMI

Atlantic 9114 (CD promo)

Speaking of Roberta Flack, flugelhorn/trumpet aficionado Rick Braun introduces his new "Best Of Rick Braun" with a fresh cover of Flack's 1974 No. 1 Hot 100/R&B/AC smash, "Feel Like Makin' Love." His rendition is at once sultry and satisfying, both at home when the lights are low and when one is in the mood for a little something to get the toes tapping while unwinding at the end of a trying day. There has always been a relaxed feel about Braun's popular brand of brass styling, which has propelled not only his own solo successes (such as the No. 1 1995 album "Beat Street" and "Body and Soul" in 1996) but guest spots with artists ranging from Johnny Mathis to Fastball and touring gigs with Rod Stewart, War, Sade, Tina Turner, and Natalie Cole. This track will delight his swelling fan base, drawing them to an album that's sure to solve the world's troubles in no time. Simply lovely.

DANCE

AMBER Above The Clouds (4:10)

PRODUCERS: Berman Brothers

WRITERS: M. D'Ubaldo, R. Nowels, E. Steinberg

PUBLISHERS: Hidden Pun, BMI; Jerk Awake/EMI April

Music/Future Furniture, ASCAP

REMIXERS: Jonathan Peters, Sal Dan, Brian K.

Tommy Boy 2051 (CD promo)

Amber fires it up again on this second single from her delectable album "Amber," with this up-to-the-minute anthem that talks about rediscovering the joy of a mate after bad times nearly led to a breakup. Although you'll swear it's Hex Hector or Thunderpuss 2010 in the house with a Deborah Cox or Whitney Houston remix, the original version is actually courtesy of Amber mainstays the Berman Brothers, going under the Ripe + Juicy moniker. And how can you miss with the writing team of Rick Nowels and Billy Steinberg (Madonna, Celine Dion)? Throughout, "Above The Clouds" percolates with joy, positive energy, and a bold beat that soars into the skies. With her previous single, "Sexual (Li Da Di)"—which popped to the top of Billboard's club charts—Amber proved that she has every intention of staying around for a while. With this latest treat, we're all witness to a star blazing its trail into the stratosphere. Club pundits, meanwhile, will eat up Jonathan Peters' heart-pounding, trance-induced Sound Factory excursion, complete with drumrolls, soaring synth rides, and Amber's powerful vocals flying high above. This is as good as it gets, kids, and radio *shou'd* immediately

embrace it. Or, will it be senselessly shunned, à la "Sexual"?

JAZZ

PAT METHENY Homecoming (3:17)

PRODUCERS: Pat Metheny, Steve Rodby

WRITER: P. Metheny

PUBLISHER: Pat-Meth Music Corp., BMI

Warner Bros. 4217 (CD promo)

Superstar jazz guitarist Pat Metheny's second Warner Bros. album doubles as the soundtrack to the upcoming film "A Map Of The World." As an apt touchstone for the project, the "Homecoming" single is signature Metheny—gorgeous Americana melodicism, simple and sanguine on the surface but with currents of rich musicality and deep feeling running underneath. Metheny's songful solos and earthy acoustic strumming create a compelling narrative sans visuals, with string sounds and Steve Rodby's roosty bass helping to round out the aural picture. Metheny is that rare creature: a high-striving, uncompromising artist who also has wide international popular appeal. "Homecoming" will lend a bit of class to jazz airwaves around the world, no doubt warming the hearts of hardcore fans and newcomers alike.

RAP

SHANK FEATURING CATERO Standin' On The Corner (3:31)

PRODUCER: Catero Colbert

WRITERS: K. Fulton, C. Colbert

PUBLISHER: Khari's World Music, ASCAP

Qwest 9918 (CD promo)

Rap with a soulful '70s feel? Newcomers Shank and Catero achieve a smooth, retro-sounding single that could do well if radio decides to lend this one a hand. Unfortunately, that's often a bigger battle than producing a good record. With a strong West Coast feel and a rap style reminiscent of Tupac Shakur, Shank performs with attitude and skill. But it's the chorus and background vocals sung by Catero that make the song truly stand out—without which, "Standin' On The Corner" would be just another rap single. While at times Catero sounds like Marvin Gaye, at other times he's more likely to remind listeners of Michael Jackson. Either way, his voice adds a dimension of sadness to the record, which complements the message in the lyric—about life on the streets, hustling, and longing for a better life. Catero is also a solo artist on Qwest, with his own single currently at radio. If programmers are looking for a rap record with a message, look no further: "Standin' On The Corner" will fit the need without seeming too preachy. Check it out.

CHRISTMAS

PATSY MAHARAM The Daughter Of Santa Claus

(3:37)

Wild Chrysanthemum 187 (CD single)

Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won't Get Lit Up (At The Trailer Park This Year) (no timing listed)

Hometown Productions 214 (CD single)

Contact: 212-749-9164.

'N SYNC Merry Christmas, Happy Holidays (3:25)

RCA 65619 (CD promo)

CELINE DION Don't Save It All For Christmas

Day (no timing listed)

550 Music/Epic 69523 (CD album cut)

JOI CARDWELL My First Christmas With You (no

timing listed)

EightBall 050 (CD single)

Contact: 212-337-1200.

PEABO BRYSON & ROBERTA FLACK The Gift

(4:07)

Windham Hill 98-64 (CD promo)

MARIAH CAREY O Holy Night (4:27)

Columbia 9119 (c/o Sony) (CD promo)

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

IN PRINT

A CURE FOR GRAVITY: A Musical Pilgrimage

By Joe Jackson

Public Affairs

319 pages; \$24

Joe Jackson was never too old to rock'n'roll, just too smart. Or to put it less flippantly, too musically inquisitive and imaginative to be reined in by the restrictions and requirements of the pop life. The simultaneous publication of this endearing autobiography and his second album for Sony Classical (featuring his Symphony No. 1) completes a rite of passage for the English composer, not to any highfalutin' notion of "serious artistry" but into a creative space where he has become himself.

"A Cure For Gravity" is, to pick up on one of the title's implications, an antidote to the chest-puffing fan-

tasy of many rock memoirs.

A strong sense of self-analysis informs its chapters as Jackson charts his course from classically inclined school kid and frustrated Royal Academy of Music student to jobbing musician and up-and-comer on the verge of chart stardom.

Since the story leaves off just as Jackson is releasing his first album for A&M, 1979's "Look Sharp!," there is plenty of scope for a second volume. But one senses that, just for a change, product potential is not why he has chosen to write solely about his pre-fame years.

His storytelling has the mood of an extended, benign therapy session, as Jackson attempts to fathom what it is about music that has held him in an octopus grip since he was in short pants. But to our benefit, the narrator is stationed not on the couch but in decrepit tour vans and pubs with peeling wallpaper and lurid landladies.

Jackson ends the book as he listens to the music of Radiohead and Massive Attack, explaining that he has "lost whatever urge I might once have had to compete with them, and that's very liberating." He may believe that a detailed account of how he did run that race for a decade and a half would be over-familiar; if so, he underestimates the momentum of his narrative.

The opening setting is the Pen & Parchment Club in the English town of Basingstoke in early 1975, with Jackson and his mates having just embarked on a road dimly signposted toward some vague Val-

halla of fame and fortune. The club, soon to be nicknamed the Piss & Punchup Club, is crammed with "middle-aged bruisers" and their "pudding-fed wives." Jackson, already a disenchanting Royal Academy student, wonders what on earth he's doing there.

He was a gangling, asthmatic child growing up in the naval town of Portsmouth on England's south coast, and he paints himself as a classic misfit, happier playing the violin than joining in the schoolyard conversation about football. "My earliest memory is of being convinced, at the age of 3, that I was going to die," he says of an asthma attack. "So you could say I've been ahead of the game ever since."

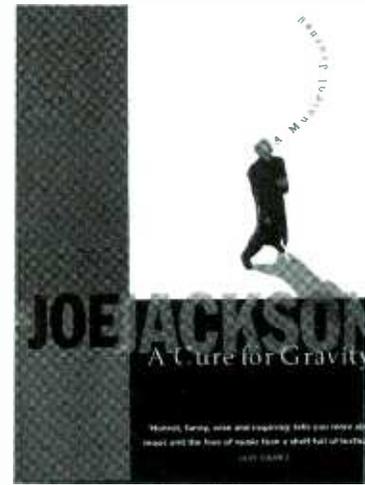
Such grim cheerfulness is typical of Jackson's literary style, and budding rockers will read the descriptions of deliciously gruesome dives in which he was obliged to ply his trade from his late teens on—and realize that they are not alone.

Jackson wonders about the hold that music has on him, attempting to climb between the very staves to discover its innermost mysteries and gazing in awe at the raw material of his trade, which is "like some sort of Kryptonite." A description of the first LP he ever bought—Beethoven's "Eroica" Symphony at age 14—is vivid enough to spur even a devout rocker to search it out.

Such noble passages are in rich contrast to some hilarious sketches of early pub rendezvous, including one at the Admiral Drake pub in Portsmouth—run by a "ravaged ex-tart" of a landlady, patronized by the Royal Marines Field Gun Crew, and featuring a parrot that sat behind the bar and squawked, "You bloody bastard!" from time to time.

Thus through the influence of Steely Dan, Stevie Wonder, and others, Jackson made his way through the seedy pub-rock milieu to eventually become a respected player on the world stage. Yet he turned back to his first love with the "Heaven & Hell" song cycle (which constituted his '97 debut for Sony Classical), and he has now journeyed even further from pop via his first symphony. The story of how that pendulum swung would make a fascinating sequel.

PAUL SEXTON



Guy Reunites For Album On MCA

New Jack Swing Purveyors Not Bothered By 9-Year Break

BY JEFF LOREZ

NEW YORK—Unfazed by a nine-year break between albums, the reunited members of Guy are ready to take on Backstreet Boys and 'N Sync.

"The things motivating me right now to stay in this business are [groups like] 'N Sync and the Backstreet Boys," says outspoken lead singer Aaron Hall. "I want to get their fans and let them know who Aaron Hall is. The Guy fans from before are still with us."

"The thing for the boy bands is going out the door," adds fellow member and producer Teddy Riley. "It's time for the real singing, no lip-syncing."

Spurred by the cajoling of MCA VP A&R/R&B Jeff Redd, Riley and fellow members Aaron and Damion Hall (fondly known within the triumvirate as "Nasty Man" and "Crazy Legs," respectively) patched up their differences to record their highly anticipated reunion album, "Guy III," which MCA is releasing Jan. 25.

The first single, "Dancin'," arrives



GUY

in-store Nov. 30, although the track went to radio in early November. The group's last album—on Uptown/MCA—was 1990's platinum-certified "The Future," which has sold 1.1 million units, according to SoundScan.

"We've made up for lost time," says Riley. "The chemistry within the group hasn't gone away; the same spirit and energy were there the moment we stepped back in the studio. The only difference now is

that we have new management behind us and a label that's completely behind us."

Riley is managed by Life of Riley Entertainment, and the Halls are managed by Eric "E-Smooth" Hicks Management. Music publishing is through Don Ril/Zomba (ASCAP).

It remains to be seen if the nine-year break will prove to be a detriment. Certainly the last year has been a trying time for Riley. His R&B quartet BLACKstreet's '96 sopho-

(Continued on next page)

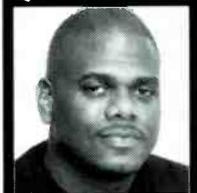


Two Legends. Sam Moore of Sam & Dave found himself in Scottsdale, Ariz., recently for a concert performance. Catching up on old times afterward was Billy Preston, right, who joined Moore onstage for a few songs.

Publisher Jon Platt Cites Potential And Passion As Winning Combo For Writers

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, "Big" Jon Platt, is senior VP of creative at EMI Music Publishing and an A&R consultant for LaFace. During his four-year EMI tenure, Platt has inked deals with Jay-Z and Krayzie Bone as well as Tamara Savage (Whitney Houston's "Heartbreak Hotel") and Warrryn Campbell (Dru Hill's "How Deep Is Your Love").

SIX QUESTIONS



'Big' Jon Platt is senior VP of creative at EMI Music Publishing and an A&R consultant for LaFace.

How involved do you become in the songwriters' creative process?

I'm very involved—whether it's putting my writers together for collaborations or being in the studio with them, offering any feedback needed that makes the songs as good as they can possibly be.

What three things do you look for in a potential songwriter?

Hit songs or the potential to write them, great lyrics and melodies, and passion.

How difficult is it juggling your duties between EMI and LaFace?

It's not as difficult as it may seem. First, it's all music. Second, I'm blessed to work for two very driven and demanding men—EMI Music CEO Martin

Bandier and LaFace principal L.A. Reid—and I'm able to feed off that. Besides, I genuinely love what I do. I must say that it's the total team effort at both companies that also helps a great deal.

Do artists/songwriters still have a long way to go in terms of understanding and capitalizing on their publishing deals?

They appear to be more knowledgeable about their publishing deals. However, artists/songwriters could capitalize [more] by also writing for other artists. That's one of the things I love about Jay-Z. He won't hesitate to write for other rap artists.

Atlantic Starr Revisits Its 'Legacy' On New Alloué Set; Too Bad's '70s Tribute On Koch-Distributed Indie Juna

STARR TREK: Seminal late-'70s/early-'80s group Atlantic Starr ("Send For Me," "Circles," "Secret Lovers," "When Love Calls") takes center stage at noon PST on Dec. 12 for a live, 30-minute concert via satellite from the New World Motion Picture Studio in Los Angeles. The performance heralds the group's new album and label: "Legacy," released in early November through K-tel/KTD-distributed Alloué. First single is the midtempo dance track "Where Have You Been All My Life?" The concert—done in association with New World and K-tel—will be beamed to some 2,000 record stores in the K-tel retail network (including Circuit City and various mom-and-pop outlets), as well as Europe, the Far East, and South Africa.

After its last album—the 1994 Arista set "Time"—the group decided to "get away from the business for a while, so we could assess ourselves and see what we really wanted to do," recalls group member **Jonathan Lewis**. "It was so hectic trying to meet the demands that most of the major labels put on you and to compromise where you're really coming from. Although Alloué is a small label, we have the freedom to do what we want."

Originally a nine-person act, Atlantic Starr first signed with A&M in 1978, recording six albums. Besides Lewis, the current Starr constellation includes brother **Wayne**, **Rachel Oliver**, and newcomer **DeWayne Woods**, who sings lead on the new single.

The brothers Lewis and **Jeff Prusan** wrote the mix of uptempo tunes and ballads, whose topics range from world peace ("The Mirror") to love ("I've Fallen In Love"). There's also a cover of **Sly & the Family Stone's** "Stand."

"This is a message album," says Lewis, "in which we've assimilated R&B, pop, and spirituality. With all the negative stuff that's been going on, we wanted to come out with a positive album that captures the nuances of today's music. Hopefully, it will wake people up."

Two days before its satellite concert, the group will perform at the United Nations on behalf of a youth peace conference.

SUPER BAD: What do you call a trio of noted session players who have banded together to record an album of funky instrumentals? **Too Bad** is the moniker chosen by keyboardist **Bernard Wright** (**Roberta Flack**,

Wayne Shorter), drummer **Alfredo Alias** (**Cassandra Wilson**, **D'Angelo**, **Average White Band**), and bassist **Damon Banks** (**Peter Gabriel**, **George Benson**). The Manhattan-reared threesome's new set is called "Back To Our Roots." It's a tribute to their favorite '70s hits. Guest vocals are provided by singer **GTO** and **Deborah Cole**, who was a background singer for **Chaka Khan**. The set bows Feb. 11 on independent Juna Records, which recently inked a new distribution deal with Koch International.

Juna president **Brooke Wentz** is a world music compilation specialist who founded the label in response to the growing popularity of that genre as well as R&B. Her work includes the three-CD African music set "Africa: Never Stand Still," the "Global Divas" compilation for the fourth World Conference of Women in Beijing, and the soundtrack for the recent PBS program "Wonders Of The African World." She's also the music producer for the Times Square millennium celebration.

"I want to work with [world] artists and bring them to the States—but without sacrificing what they do," says Wentz. With that in mind, Juna is also releasing "Dan Gna," the second album by Ivory Coast pop female trio **Les Go**, on Feb. 11. Produced by **Bruce Swedien** (**Quincy Jones**), the album features R&B-flavored tracks sung in the women's native Manding language.

BOOK NOTES: Noted African-American author **Donald Goines** ("Daddy Cool") gets the soundtrack treatment with "Black Gangster," a November album release from Black Hand Entertainment/Lightyear Entertainment. Adapted from the Goines novel of the same name, the CD features **Jay-Z**, **Donell Jones**, **Ja Rule**, **Mysonne**, and others.

GET DOWN: The seventh annual hip-hop confab **How Can I Be Down?** travels overseas to London next year. Conference dates are May 11-14; the host hotel is the Cumberland on Marble Arch. Events run the gamut from seminars and a DJs-of-the-world showcase to a gospel performance and a break-dance/graffiti competition. Future plans include holding the conference in Paris, Berlin, and Amsterdam in coming years.

(Continued on page 84)



by Gail Mitchell



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 136 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	15	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA) 4 wks at No. 1
2	2	16	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)
3	3	20	GET GONE	IDEAL (NOONTIME/VIRGIN)
4	5	9	GET IT ON TONITE	MONT'ELL JORDAN (DEF SOUL/DJMG)
5	7	13	24/7	KEVON EDMONDS (RCA)
6	6	24	WE CAN'T BE FRIENDS	DEBORAH COX WITH R.L. (ARISTA)
7	4	25	VIVRANT THING	Q-TIP (VIOLATOR/DEF JAM/IDJMG)
8	8	17	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)
9	10	28	BACK THAT THANG UP	JUVENILE (CASH MONEY/UNIVERSAL)
10	9	15	GOTTA MAN	EVE (RUFF RYDERS/INTERSCOPE)
11	11	14	SATISFY YOU	PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA)
12	13	27	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)
13	12	14	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEEG)
14	14	9	DEEP INSIDE	MARY J. BLIGE (MCA)
15	16	4	GOT TO GET IT	SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/DJMG)
16	18	15	IF YOU LOVE ME	MINT CONDITION (ELEKTRA/VEEG)
17	17	35	BEAUTY	DRU HILL (DEF SOUL/DJMG)
18	19	13	15 MINUTES	MARC NELSON (COLUMBIA)
19	22	12	NO MORE RAIN (IN THIS CLOUD)	ANGIE STONE (ARISTA)
20	15	16	BUG A BOO	DESTINY'S CHILD (COLUMBIA)
21	23	5	NONE OF UR FRIENDS BUSINESS	GINUWINE (550 MUSIC/EPIC)
22	25	39	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
23	32	7	THA BLOCK IS HOT	LIL' WAYNE FEAT. JUVENILE & B.G. (CASH MONEY/UNIVERSAL)
24	20	23	LOVE YOU LIKE I DID	112 (BAD BOY/ARISTA)
25	24	11	GIVE YOU WHAT YOU WANT (FA SURE)	CHICO DEBARGE (MOTOWN)
26	27	6	DANCIN'	GUY (MCA)
27	39	5	THE BEST MAN I CAN BE	GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
28	37	8	HOT BOYZ	MISSY "MISSEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/VEEG)
29	21	25	SO ANXIOUS	GINUWINE (550 MUSIC/EPIC)
30	36	20	QUIET STORM	MOBB DEEP (LOUD)
31	26	20	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON (ARISTA)
32	29	19	B-PLEASE	SNOOP DOGG FEAT. AZIBI & NATE DOGG (NO LIMIT/PRIORITY)
33	38	9	HE CAN'T LOVE U	JAGGED EDGE (SO SO DEF/COLUMBIA)
34	34	10	BRING IT ALL TO ME	BLAGUE (TRACK MASTERS/COLUMBIA)
35	30	11	STILL D.R.E.	DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
36	—	1	NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
37	41	30	NEVER GONNA LET YOU GO	FAITH EVANS (BAD BOY/ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	33	6	THE GREATEST ROMANCE EVER SOLD	† (NPG/ARISTA)
39	28	14	HEARTBREAKER	MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
40	43	5	NASTRADAMUS	NAS (COLUMBIA)
41	49	7	STILL IN MY HEART	TRACIE SPENCER (CAPITOL)
42	48	10	4, 5, 6	SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
43	44	10	THINK OF YOU	CASE (DEF SOUL/DJMG)
44	46	14	I WANT IT ALL	WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS)
45	54	7	N 2 GETHER NOW	LIMP Bizkit FEAT. METHOD MAN & FURFUR (ANTERSCOPE)
46	57	4	DA ROCKWILDER	METHOD MAN/REDMAN (DEF JAM/IDJMG)
47	35	17	UNPRETTY	TLC (LAFACE/ARISTA)
48	47	5	LEFT & RIGHT	D'ANGELO FEAT. METHOD MAN & REDMAN (VIRGIN)
49	31	6	DEAD WRONG	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
50	59	5	TURN YOUR LIGHTS DOWN LOW	LAURYN HILL & BOB MARLEY (COLUMBIA/ISLAND/DJMG)
51	56	3	CAUGHT OUT THERE	KELIS (VIRGIN)
52	53	15	WE ON FIRE	HOT BOYS (CASH MONEY/UNIVERSAL)
53	45	19	GIRLS' BEST FRIEND	JAY-Z (EPIC)
54	52	6	LET'S NOT PLAY THE GAME	MAXWELL (COLUMBIA)
55	42	11	U DON'T KNOW ME (LIKE U USED TO)	BRANDY (ATLANTIC)
56	74	4	MS. FAT BOOTY	MOS DEF (RAWKUS/PRIORITY)
57	61	12	I WANNA KNOW	JOE (JIVE)
58	50	9	SIMON SAYS	PHAROAHE MONCH (RAWKUS/PRIORITY)
59	51	12	STAY THE NIGHT	IMX (MCA)
60	60	8	YOU CAN DO IT	ICE CUBE FEAT. MACK 10 & MS. T. (HOLLAND GROUP)
61	58	11	DOWN BOTTOM	DRAG ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
62	—	1	THANK GOD I FOUND YOU	MARIAH CAREY FEAT. JOE & SE DREGS (COLUMBIA)
63	64	4	CAN'T STAY	DAVE HOLLISTER (DEF SOUL/DREAMWORKS)
64	71	2	BREATHE AND STOP	Q-TIP (ARISTA 2001/ARISTA)
65	63	18	IF I COULD TURN BACK THE HANDS OF TIME	R. KELLY (JIVE)
66	68	3	TRIFLIN'	COKO FEATURING EVE (RCA)
67	—	1	U UNDERSTAND	JUVENILE (CASH MONEY/UNIVERSAL)
68	66	5	WILL 2 K	WILL SMITH FEATURING K-CI (COLUMBIA)
69	67	10	TREAT YOU LIKE A QUEEN	RAHSAAN PATTERSON (MCA)
70	73	2	ONE NIGHT STAND	J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
71	62	11	YOUR CHILD	MARY J. BLIGE (MCA)
72	—	1	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
73	75	2	STRAYED AWAY	TERRY DEXTER (UNIVERSITY/WARNER BROS.)
74	70	8	HEADS HIGH	MR. VEGAS (GREENSLEEVES)
75	72	2	HOW MANY WANNA	JAY-Z (RCA)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	HAPPILY EVER AFTER	CASE (DEF SOUL/DJMG)
2	—	1	MEETING IN MY BEDROOM	SILK (ELEKTRA/VEEG)
3	2	2	ALL N MY GRILL	MISSY "MISSEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/VEEG)
4	—	1	ALL THAT I CAN SAY	MARY J. BLIGE (MCA)
5	3	3	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)
6	4	5	WHERE MY GIRLS AT?	702 (MOTOWN)
7	5	10	NO SCRUBS	TLC (LAFACE/ARISTA)
8	6	5	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
9	7	35	TOO CLOSE	NEXT (ARISTA)
10	10	8	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)
11	9	17	ESSE POWELL	(SILAS/MCA)
12	8	18	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
13	15	33	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)

14	13	31	CAN I GET A...	JAY-Z FEAT. M.I. (OF MAJOR CINIZ) & JA (DEF JAM/DJMG)
15	18	4	IT'S GONNA RAIN	KELLY PRICE (DEF SOUL/ROCK LAND/INTERSCOPE)
16	16	27	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
17	14	7	EVERYTHING IS EVERYTHING	LAURYN HILL (RUFFHOUSE/COLUMBIA)
18	12	4	TELL ME IT'S REAL	K-CI & JOJO (MCA)
19	21	15	SWEET LADY	TYRESE (RCA)
20	23	33	HOME ALONE	R. KELLY FEATURING KEITH MURRAY (JIVE)
21	19	12	IF YOU (LOVIN' NIE)	SILK (ELEKTRA/VEEG)
22	17	8	LATELY	TYRESE (RCA)
23	22	10	CHANTE'S GOT A MAN	CHANTE MOORE (SILAS/MCA)
24	—	10	DID YOU EVER THINK	R. KELLY (JIVE)
25	20	9	WANNA BE A BALLER	LIL' TROY (SHORT STOP REPUBLIC/UNIVERSAL)

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

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

4	15	MINUTES	(Pink Jeans, SESAC/Zomba, ASCAP/Hitco South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MTI, SESAC) WBM
2	24/7	(C-Town, BMI)	
4, 5, 6	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL		
96	BABY I LIKE	(My Damn Music, ASCAP/Performance Dog, ASCAP/Brighter Days, ASCAP/Hip Hospel, ASCAP/Devin T., ASCAP)	
7	BACK AT ONE	(Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	
16	BACK THAT THANG UP	(Money Mack, BMI)	
98	BALLERS	(Tefrose, BMI)	
29	BEAUTY	(North Avenue, ASCAP/Manuli L.A., ASCAP/Philip Weatherspoon, ASCAP)	
39	THE BEST MAN I CAN BE	(EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibranda, ASCAP)	
15	BLING BLING	(Money Mack, BMI)	
4	B-PLEASE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin' Black Folks, ASCAP/EMI Blackwood, BMI/My Own Cht, BMI) HL/WBM	
72	BREATHE AND STOP	(U Betta Like My Muzic, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephanye, BMI) WBM	
46	BRING IT ALL TO ME	(B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Con Tifani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM	
31	BUG A BOO	(Shek em Down, BMI/Hitco, BMI/Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM	
65	CAN'T STAY	(Cherry River, BMI/Songs Of DreamWorks, BMI/Le Toya, BMI/Scott Storch, ASCAP) HL/WBM	
28	CAUGHT OUT THERE	(The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL	
62	DAMN (SHOULD'VE TREATED U RIGHT)	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/Slavery, BMI) HL	
36	DANCIN'	(DoWhatGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belawa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM	
55	DA ROCKWILDER	(Wu-Tang, BMI/Careers-BMG, BMI/Da'Dayna's Day, BMI/Funky Noble, ASCAP/Famous, ASCAP) HL	
61	DEAD WRONG	(Big Poppa, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL	
21	DEEP INSIDE	(Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI) HL/WBM	
90	DOG FOOD	(Pierponte, BMI/Pella Paula, BMI)	
47	DOWN BOTTOM	(Feel's, ASCAP/Dead Game, ASCAP/Money Mack, BMI/Swizz Beatz, ASCAP)	
93	EASY TO LOVE	(Gossmoke, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL	
33	FORTUNATE	(Zomba, BMI/R. Kelly, BMI) WBM	
3	GET GONE	(Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM	
12	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Toback, ASCAP/Levars Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM	
59	GET NONE	(So So Def, ASCAP/EMI April, ASCAP/Babyboy, SESAC/All Music, BMI/Is Legal, ASCAP) HL	
81	GET UP	(Sony/ATV Songs, BMI/Jizop, BMI/EMI April, ASCAP/Leiza's Voice, ASCAP) HL	
67	GIRLS' BEST FRIEND	(Karma, BMI/Warner-Tamerlane, BMI/All Lu Lu, BMI/EMI Blackwood, BMI/Colpus, BMI/Sony/ATV Songs, BMI/Swizz Beatz, ASCAP/Dead Game, ASCAP) HL/WBM	
85	GIRLS NIGHT OUT	(Zomba, BMI/Alley Gaddy, BMI/Songs Of DreamWorks, BMI/Cherry River, BMI)	
11	GIVE YOU WHAT YOU WANT (FA SURE)	(Jungle Fever, BMI/EMI Blackwood, BMI/Souvang, BMI/Ectasoul, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Monetam, BMI) HL/WBM	
18	GOTTA MAN	(Blondie Rockwell, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karina, BMI) WBM	
25	GOT TO GET IT	(Da ish, ASCAP/Al West, BMI/Copyright Control)	
19	GOT YOUR MONEY	(The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI) HL	
23	THE GREATEST ROMANCE EVER SOLD	(Emancipated, ASCAP)	
83	HEADS HIGH	(Dubplate, PRS/Greensleeves, PRS)	
22	HEARTBREAKER	(Sony/ATV Songs, BMI/Rye, BMI/EMI Blackwood, BMI/Li Lu, BMI/EMI All Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM	
40	HE CAN'T LOVE U	(Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)	
6	HOT BOYZ	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM	
76	HOW MANY WANNA	(White Rhino, BMI/DJ Jiv, BMI/Slavery, BMI/Fox Film, BMI) HL	
92	I DON'T CARE	(Gamble-Huff, BMI/Monetam, BMI/WB, ASCAP) WBM	
37	IF I COULD TURN BACK THE HANDS OF TIME	(Zomba, BMI/R. Kelly, BMI) WBM	
5	IF YOU LOVE ME	(Mint Factory, ASCAP/EMI April, ASCAP) HL	
89	IN THE GAME	(Years Ahead, BMI/Songs Of Universal, BMI/MS 802, BMI/RCA, BMI/Maddjokes, ASCAP)	
86	IT'S MINE	(Juvenile Hell, ASCAP/BMG, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Tiarra's Daddy's, ASCAP/Zomba, ASCAP/Will, ASCAP)	
68	I WANNA KNOW	(Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP) HL	
24	I WANT IT ALL	(Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL/WBM	
81	LATELY I	(Realsongs, ASCAP) WBM	
54	LEFT & RIGHT	(Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Zomba, ASCAP) HL/WBM	
70	LEFT/RIGHT	(Tight 2 Def, ASCAP)	
63	LET'S NOT PLAY THE GAME	(Muszewell, ASCAP/Sony/ATV Tunes, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP) HL	
38	LOVE YOU LIKE I DID	(Kajimira, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL	
17	MY LOVE IS YOUR LOVE	(Sony/ATV Tunes, ASCAP/Huss-Zwingsl, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HL	
57	N 2 GETHER NOW	(Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL	
27	NASTRADAMUS	(Ill Will, ASCAP/Zomba, ASCAP/Mawkeens, ASCAP/Dyatone, BMI/Warner-Tamerlane, BMI) WBM	
43	NEVER GONNA LET YOU GO	(Demis, ASCAP/E2, ASCAP/EMI April, ASCAP/CAF, BMI/Sony/ATV Songs, BMI) HL	
30	NO MORE RAIN (IN THIS CLOUD)	(Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal, BMI/PolyGram International, ASCAP)	
32	NONE OF UR FRIENDS BUSINESS	(Black Fountain, ASCAP/WB, ASCAP/Black Fountain, ASCAP) WBM	
82	NOTHIN' TO SOMETHIN'	(2000 Watts, ASCAP/WB, ASCAP/Divided, BMI/Zomba, BMI) WBM	
50	NOTORIOUS B.I.G.	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Essential Vibe, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Colgens-EMI, ASCAP) HL	
35	ONE NIGHT STAND	(First N' Gold, BMI/Juicy Tyme, ASCAP) P.E. 2000 (Justin Combs, ASCAP/EMI April, ASCAP/Easy Mark, ASCAP/Thelma's Boy, BMI/Yellow Man, BMI/Butter Jinx, BMI/Bring The Noize, BMI/Def, BMI) HL	
100	QUIET STORM	(Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG, ASCAP/Sugarhill, BMI/Twenty Nine Black, BMI)	
97	RAP LIFE	(Rico Smith, BMI/Alcanomics, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Young World, BMI)	
13	SATISFY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Thelma's Boy, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R. Kelly, BMI) HL/WBM	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	1	24/7	KEVON EDMONDS (RCA) 1 wk at No. 1
2	1	3	HOT BOYZ	MISSY "MISSEANOR" ELLIOTT (THE GOLD MIND/EASTWEST/VEEG)
3	5	12	15 MINUTES	MARC NELSON (COLUMBIA)
4	3	13	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
5	6	5	IF YOU LOVE ME	MINT CONDITION (ELEKTRA/VEEG)
6	4	6	4, 5, 6	SOLE FEAT. JT MONEY & KANDI (DREAMWORKS)
7	2	19	GET GONE	IDEAL (NOONTIME/VIRGIN)

Billboard TOP R&B ALBUMS

DECEMBER 4, 1999

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98) 1 week at No. 1	DR. DRE — 2001	1
▶ Greatest Gainer ◀						
2	74	—	CHEF RAEKWON	LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
3	1	1	LIL' WAYNE	CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
4	3	—	MONTELL JORDAN	DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	3
5	NEW	1	KURUPT	ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
6	4	—	SOUNDTRACK	YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	4
7	NEW	1	MINT CONDITION	ELEKTRA 62353*/EEG (10.98/16.98)	LIFE'S AQUARIUM	7
8	NEW	1	WILL SMITH	COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
9	6	3	MASTER P	NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
10	7	4	SOUNDTRACK	COLUMBIA 69924*/CRG (11.98 EQ/17.98)	THE BEST MAN	2
11	5	2	MARIAH CAREY	COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
12	10	7	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	2
13	2	—	E-40	SICK WID' IT 41691*/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
14	11	9	MARY J. BLIGE	MCA 111929* (11.98/17.98)	MARY	1
15	15	10	CHICO DEBARGE	MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
16	9	5	METHOD MAN/REDMAN	DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	1
17	12	8	JUVENILE	CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
18	14	11	DONELL JONES	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
19	8	—	♀ NPG	14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
20	13	6	EVE	RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
21	16	18	ANGIE STONE	ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	16
22	17	14	MOS DEF	RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
23	24	23	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
24	19	17	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
25	NEW	1	BOB MARLEY	TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON	25
26	18	15	PHAROAE MONCH	RAWKUS 50137*/PRIORITY (10.98/16.98)	INTERNAL AFFAIRS	6
27	25	21	PUFF DADDY	BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
28	21	22	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
29	22	19	B.G.	CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
30	30	27	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	27
31	26	25	KEVON EDMONDS	RCA 67704 (10.98/13.98)	24/7	15
32	20	16	MOBB DEEP	LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
33	27	13	WARREN G	G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
34	41	35	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
35	23	20	HOT BOYS	CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
36	NEW	1	NAS	COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	36
37	28	12	THE ROOTS	MCA 112059* (11.98/17.98)	THE ROOTS COME ALIVE	12
38	54	32	CHILDRIN OF DA GHETTO	HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) HS	CHILDRIN OF DA GHETTO	24
39	29	26	OL' DIRTY BASTARD	ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
40	40	29	SOUNDTRACK	HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	8
41	34	24	VARIOUS ARTISTS	RAP-A-LOT 50119/PRIORITY (11.98/24.98)	J PRINCE PRESENTS R.N.D.S.	7
42	32	33	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
43	31	28	LIL' TROY	SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
▶ Pacesetter ◀						
44	71	37	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
45	35	36	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
46	33	30	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6

47	NEW	1	KENNY G	ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	47
48	36	34	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
49	38	31	SILK	ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
50	39	26	JA RULE	MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCHI	1
51	43	45	JENNIFER LOPEZ	WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
52	37	—	MARC NELSON	COLUMBIA 69160/CRG (10.98 EQ/16.98) HS	CHOCOLATE MOOD	37
53	RE-ENTRY	3	VARIOUS ARTISTS	THUMP 574540 (10.98/15.98)	OLD SCHOOL RAP 4	53
54	69	86	TRACIE SPENCER	CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
55	45	48	CASE	DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION	5
56	44	40	VARIOUS ARTISTS	RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
57	59	53	RAHSAAN PATTERSON	MCA 111915 (11.98/17.98) HS	LOVE IN STEREO	51
58	42	42	IMX	MCA 112061 (11.98/17.98)	INTRODUCING IMX	31
59	52	49	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
60	63	72	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
61	55	55	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
62	51	46	BARRY WHITE	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
63	NEW	1	PLAYA FLY	SUPER SIGG 1005 (11.98/16.98) HS	DA GAME OWE ME	63
64	NEW	1	KABAAL	STREET PRIDE/PRIVATE 1 417090/DJMG (10.98/16.98) HS	WALKING 1/2 DEAD	64
65	72	70	YOLANDA ADAMS	ELEKTRA 62439*/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
66	50	51	112	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
67	46	38	A TRIBE CALLED QUEST	JIVE 41679* (11.98/17.98)	THE ANTHOLOGY	28
68	64	56	SMOKEY ROBINSON	MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
69	83	59	SILK-E	RONLAN 3769 (10.98/14.98) HS	URBAN THERAPY	55
70	56	50	K-CI & JOJO	MCA 111937* (10.98/17.98)	IT'S REAL	2
71	61	60	DRU HILL	DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
72	49	54	PROJECT PAT	HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	9
73	67	67	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	55
74	NEW	1	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	74
75	57	63	TLC	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
76	73	66	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
77	100	65	LIL' KEKE	JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
78	58	64	R. KELLY	JIVE 41625* (11.98/24.98)	R.	1
79	53	52	VARIOUS ARTISTS	VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	1
80	60	41	INSPECTAH DECK	LOUD 1865* (10.98/16.98)	UNCONTROLLED SUBSTANCE	3
81	78	83	98 DEGREES	MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	33
82	47	43	U-GOD	WU-TANG 50086*/PRIORITY (10.98/16.98)	GOLDEN ARMS REDEMPTION	15
83	65	68	DMX	RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
84	RE-ENTRY	6	VARIOUS ARTISTS	RIM SHOP 9558/PLATINUM (10.98/16.98)	RIMSHOP PRESENTS... N.E.W.S. NORTH EAST WEST SOUTH	57
85	48	44	TERROR SQUAD	MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM	4
86	68	75	DMX	RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
87	62	58	YOUNGBLOODZ	LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
88	81	74	MAGIC	NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	9
89	75	90	IYANLA VANZANT	HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	41
90	66	57	NOREAGA	PENALTY 3097*/TOMMY BOY (11.98/17.98)	MELVIN FLYNT — DA HUSTLER	3
91	NEW	1	SAAFIR	QWEST 47009/WARNER BROS. (10.98/16.98)	THE HIT LIST	91
92	NEW	1	PARTNERS-N-CRIME	FULL PACK 0012/SOUTH COAST (11.98/15.98)	WE BE HOUND'N	92
93	86	93	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
94	80	47	KANE & ABEL	EASTWEST 62450*/EEG (10.98/16.98)	RISE TO POWER	11
95	RE-ENTRY	2	FREE STYLE LEE	PLATINUM 9570 (10.98/16.98)	LYRICAL LANDSCAPES	95
96	85	85	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	1
97	RE-ENTRY	2	STRONG	UN-D-NYABLE 9578/PLATINUM (10.98/16.98)	STRONG	95
98	RE-ENTRY	11	YUNGSTAR	STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) HS	THROWED YUNG PLAYA	44
99	79	61	MAC	NO LIMIT 50109*/PRIORITY (10.98/16.98)	WORLD WAR III	6
100	91	76	THE TEMPTATIONS	MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8

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.

THE RHYTHM & THE BLUES

(Continued from page 80)

B.I.G. TIME: "Notorious" is the second single from **Notorious B.I.G.'s** (aka **Christopher Wallace**) second posthumous **Bad Boy/Arista** album, "Born Again," coming Dec. 7. "Notorious" was produced by **Prestige** and features **Puff Daddy** and **Lil' Kim**. Also on the album's all-star lineup: **Snoop Dogg**, **Mobb Deep**, **Tupac**, **Missy Elliott**, **Busta Rhymes**, **Method Man**, **Redman**, **Ice Cube**, **Nas**, **Lil' Cease**, and others. B.I.G.'s mother, **Voletta Wallace**, is featured in a monologue pro-

duced by herself and **Harve Pierre**.

KUDOS: Winner of the Los Angeles Music Award for outstanding hip-hop/rap artist was **Trig**; taking honors for best R&B artist was **Jermayne Gordon**. The ninth annual ceremony was held Nov. 18.

KEEP AN EYE OUT FOR: Hollywood Records R&B artist **Ta-Gana** will be featured on the Disney Channel's new reality music-documentary series, "2 Hour Tour." The show's

premise: pairing recording artists with new, undiscovered bands from local markets. In this particular segment, the show will be scouting bands in the San Francisco area to audition as the opening act for **Ta-Gana's** upcoming concert there in February. Submissions must be received by Jan. 15; for more information log onto www.2hourtour.com. . . Principal photography has commenced in Toronto on **Clement Virgo's** twentysomething dramatic love story "Love Come Down." Set against a dance-club back-

drop, the feature stars **Larenz Tate** ("Love Jones") and **Arista** songstress **Deborah Cox**. Filming wraps Dec. 10.

KEEP AN EAR OUT FOR: **Al Jarreau's** upcoming **GRP** debut on March 7. In addition to the previously mentioned track with **Vanessa Williams**—"God's Gift To The World"—the album features noted session men **Boney James**, **Rick Braun**, **Steve Gadd**, **Paulinho da Costa**, and **Luis Conte**, as well as **Jarreau**-penned lyrics to **Weather**

Report's "A Remark You Made" (retitled "Something That You Said") and a cappella take on **the Crusaders'** "Put It Where You Want It" (re-named "Puddin'") . . . Los Angeles radio station **KKBT's** seventh annual "Holiday Cooldown" boasts **D'Angelo** (whose long-awaited **Virgin** project is slated for a Jan. 11 release), labelmates **Ideal**, and additional acts; guest hostess is **Mary J. Blige**. The jam takes place Dec. 11 at the **Wiltern Theatre**. Proceeds benefit the **Minority AIDS Project**.

Dance

ARTISTS & MUSIC

Full Intention Returns With 'Love'

DISCO KNIGHTS: It's a good day! We finally received a copy of Full Intention's latest release—Full Intention Presents Deep-down's "Give Me Your Love"/"A Definite Strangeness"—and, well, regular readers of this column know full well that we quite like this British production/remix outfit, thank you very much!

And so, apparently, do international DJs like David Morales, Erick Morillo, Roger Sanchez, "Little" Louie Vega, Danny Rampling, and Pete Tong, who regularly feature the work of Full Intention in their respective sets.

Composed of Mike Gray and Jon Pearn, Full Intention is celebrating its 10th anniversary in the club community. That's 120 months of creating, as well as deftly sampling and looping, disco-splashed beats. More often than not, the pair's productions have become peak-hour dance-floor anthems.

A glance through the duo's exhaustive discography reveals such classics as Ultra Naté's "Free" and "Found A Cure," Powerhouse Featuring Duane Harden's "I Got What You Need," Frankie Knuckles Featuring Satoshi Tomiie's "Tears," Salsoul Orchestra's "Ooh I Love It," Teena Marie's "I Need Your Lovin'," Masters At Work Featuring India's "To Be In Love," Duke's "So In Love," Brand New Heavies' "Saturday Night," the Fog's "Been A Long Time," and Martha Wash's "Carry On." And that's just the remixes!

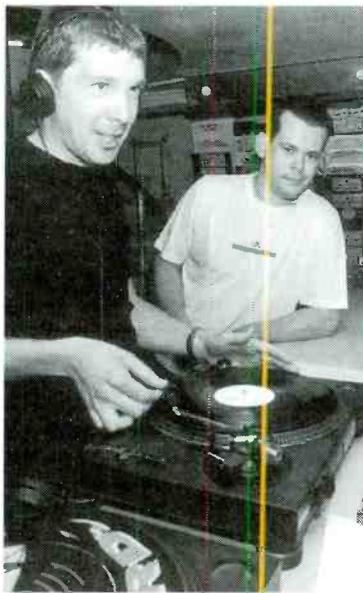
In the production department, Gray and Pearn have worked under a variety of monikers, including Arizona, Greed, the Rule, and Hustlers Convention. These days, though, the pair seems content with its Full Intention alias.

Perhaps this has something to do with the act's Patrick Juvet-inspired track "America (I Love



by Michael Paoletta

America)," which became a crossover hit throughout Europe in 1995. In the U.S. the track reached the summit of Billboard's



FULL INTENTION

Hot Dance Music/Club Play chart in 1996.

Full Intention's songs are published by Chrysalis Music.

Earlier this year, the pair spent two weeks in New York, collaborating with some of clubland's finest, including Blaze, Dajae, Barbara Tucker, Sybil, Debbie Pender, and Duane Harden.

"It was really exciting for us," says Gray. "At first, we were a bit apprehensive, because we weren't sure if they were familiar with our sound. And Sybil was like, 'Of course, I know your stuff.' That put us at ease. That, as well as going to [weekly parties] Shelter

and Body & Soul [at club Vinyl], got Jon and I in the proper mood to work.

"For us, a high point was working with Blaze," continues Gray. "They're New Jersey legends—and our sounds complement each other. We worked on four songs together, with Blaze handling all the songwriting and us taking care of the production. It was a memorable experience."

According to Gray, the "New York City collaborations" will be released over the next several months via the duo's recently launched U.S. label, the Strictly Rhythm promoted/distributed Dtension Records.

When asked why Dtension aligned itself with a U.S. label rather than a U.K. label, Gray quickly pointed out that "dance music is more versatile in America. In the U.K., the overall dance market is geared toward trance. Even the distributors are more into selling trance music than non-trance stuff. Strictly Rhythm knows how to get the product to the right people."

Thus far, Dtension has issued two singles, "(Do The) Spanish Hustle" by Full Intention Presents Hustle Espanol and now the aforementioned "Give Me Your Love"/"A Definite Strangeness." Club historians will certainly recognize "Give Me Your Love" as a refined rerecording of Sylvia Striplin's Paradise Garage-era classic of the same name.

Promotional 12-inches of the double A-side single were mailed to club jocks Nov. 1. Commercially, the track streeted Nov. 23.

When not busy in the studio (recent remixes include Michael Moog's "That Sound," Sanchez's "I Never Knew," and Southstreet Players' "Who's [Playing With My Mind]"), Full Intention can be found manning the turntables at

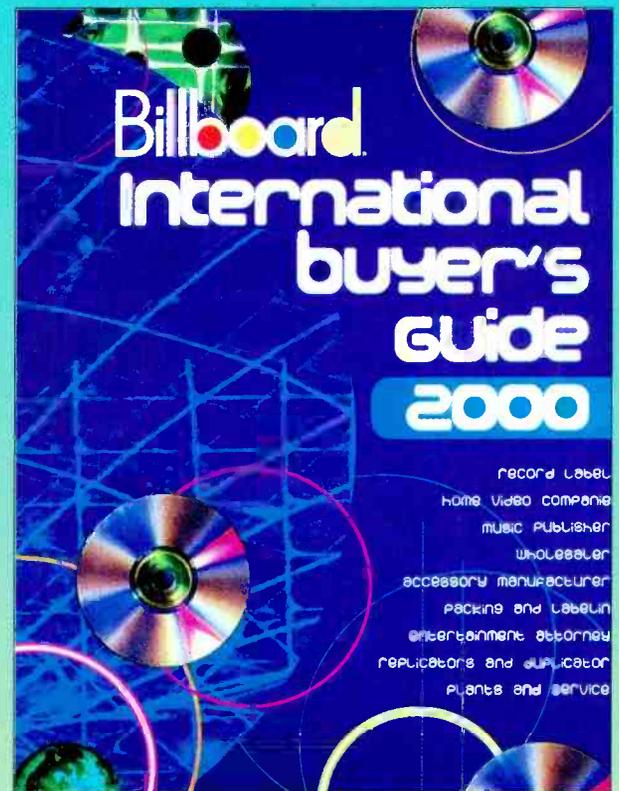
(Continued on page 88)



Heaven Must Be Missing An Angel. In support of her debut album, "No Angel," Arista recording artist Dido recently spent several weeks touring throughout the U.S. In New York, the singer/songwriter performed to a sold-out crowd at the Bowery Ballroom. Shown after the show, from left, are Peter Edge, senior director of A&R at Arista; Dido; Hosh Gureli, senior director of A&R at Arista; Peter Albertelli, director of operations of Cheeky Records U.S.; and Mel Medalle, co-owner of Cheeky Records U.K.

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	6	7	NEW YORK CITY BOY PARLOPHONE 35014/SIRE †	PET SHOP BOYS
2	4	8	7	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
3	8	12	10	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
4	1	1	9	SUN IS SHINING EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
5	11	13	8	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
6	12	15	7	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
7	15	20	6	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
8	13	14	8	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
9	14	18	6	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
10	5	9	9	KEEP THE PARTY JUMPIN' AM 01002	JEANIE TRACY
11	6	5	9	WAS THAT ALL IT WAS NERVOUS 20389	HANNAH JONES
12	3	2	11	WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
13	9	3	9	LOVE IS THE HEALER EPIC PROMO	DONNA SUMMER
14	18	21	6	TUVA GROOVE F-111 44757/WARNER BROS.	ONDAR
15	19	27	5	DO IT PROPERLY STAR 69 PROMO/STRICTLY RHYTHM	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)
16	20	31	4	AIN'T THAT A LOT OF LOVE EASTWEST PROMO/EEG	SIMPLY RED
17	7	4	10	BETTER THAN ME UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
18	21	30	4	ALL AROUND THE WORLD JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
19	25	40	3	FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY	EYES CREAM
20	17	10	9	MAKE IT RIGHT ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
21	27	38	4	SUPERSONIC WORK PROMO/ERG	JAMIROQUAI
22	22	28	5	GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
23	10	7	11	THAT'S THE WAY LOVE IS NERVOUS 20395	BYRON STINGILY
24	26	37	4	MYSTERIOUS TIMES CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
◀ Power Pick ▶					
25	45	—	2	17 AGAIN ARISTA PROMO †	EURYTHMICS
26	29	33	5	TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIOR
27	37	47	3	DOV'E L'AMORE WARNER BROS. 44774	CHER
28	24	29	6	HE LOVES ME 2 SILK 9903	CECE PENISTON
29	30	34	5	EVERYTHING WILL FLOW NUDE 79310/COLUMBIA	THE LONDON SUEDE
30	16	11	11	WAITING FOR TONIGHT WORK 79292/ERG †	JENNIFER LOPEZ
31	32	39	4	SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO	CHRIS COX & DJ IRENE
32	23	17	11	B WITH U R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
33	39	41	3	GROOVE WITH ME TONIGHT SONY DISCOS 263 †	MDO
34	43	—	2	WAKE UP NERVOUS 20362	DAWN TALLMAN
35	28	22	7	DR. LOVE (REMIX) SALSOL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
36	31	25	9	YOUR EYES UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
37	34	19	9	MI CHICO LATINO CAPITOL PROMO	GERI HALLIWELL
38	42	46	3	I ROCK LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
39	44	—	2	DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
40	48	—	2	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
◀ Hot Shot Debut ▶					
41	NEW ▶	1	1	ABOVE THE CLOUDS TOMMY BOY 2053	AMBER
42	47	—	2	THAT SOUND STRICTLY RHYTHM 12576	MICHAEL MOOG
43	33	26	9	CAN'T GET ENOUGH TWISTED 155619/MCA †	SOULSEARCHER
44	40	36	6	OUT OF CONTROL FREESTYLE DUST 96113/ASTRALWERKS †	THE CHEMICAL BROTHERS
45	36	24	12	I LUV YOU MORE KING STREET 1097	KIMARA LOVELACE
46	NEW ▶	1	1	VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
47	NEW ▶	1	1	WHY CAN'T IT STOP EDEL AMERICA PROMO	MOBY
48	46	42	4	THE ONLY WAY IS UP COLUMBIA 79257	SYSTEM3 FEATURING NICKI RICHARDS
49	NEW ▶	1	1	LISTEN TO THE PEOPLE VITAL IMPORT	SMALL VOICES CALLING FEATURING MARTHA WASH
50	38	32	10	READY FOR THE WEEKEND STONEY BOY 1022/WAOKO	NIGHTVISION

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	3	4	28	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
2	2	2	4	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
3	1	1	10	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
4	6	5	10	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
5	5	—	2	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
6	4	3	13	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
7	7	8	4	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
8	8	6	19	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
9	9	7	54	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
10	10	10	65	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
◀ GREATEST GAINER ▶					
11	14	13	15	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
12	11	9	21	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
13	12	11	6	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
14	17	22	5	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
15	15	15	42	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
16	13	12	39	PRAISE YOU (T) (X) SKINTIC/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
17	19	17	11	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
18	16	14	6	WAITING FOR TONIGHT (T) WORK 79292/ERG †	JENNIFER LOPEZ
19	21	19	29	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
20	18	18	17	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
21	22	16	10	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
22	20	21	78	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
23	24	23	61	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
24	31	28	15	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
◀ Hot Shot Debut ▶					
25	NEW ▶	1	1	WAKE UP (T) (X) NERVOUS 20362	DAWN TALLMAN
26	NEW ▶	1	1	EVERYTHING WILL FLOW (T) (X) NUDE 79310/COLUMBIA	THE LONDON SUEDE
27	26	24	83	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
28	27	27	30	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
29	33	29	75	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
30	32	26	19	BODYROCK (T) (X) V2 27595 †	MOBY
31	NEW ▶	1	1	MAMBO NO. 5 (X) STREETBEAT 059	LENNY BAGEL & BLUE MAMBO
32	23	25	6	THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395	BYRON STINGILY
33	36	36	7	WAS THAT ALL IT WAS (T) (X) NERVOUS 20389	HANNAH JONES
34	25	20	3	BETTER THAN ME (T) (X) UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
35	46	42	9	CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA †	SOULSEARCHER
36	30	33	3	BACK AT ONE (T) MOTOWN 156501/UNIVERSAL †	BRIAN MCKNIGHT
37	RE-ENTRY	5	5	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
38	35	32	42	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
39	40	43	3	READY 2 PARTY (T) (X) NERVOUS 20392	ROB BASE & D.J. E-Z ROCK
40	34	38	14	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER
41	42	37	18	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
42	43	46	44	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
43	RE-ENTRY	26	26	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
44	39	48	38	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
45	38	47	27	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
46	41	49	40	BODY (T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
47	28	31	3	MAMBO NO. 5 (T) (X) REPLICA 97001	L.B. PROJECT
48	29	40	11	UNPRETTY (T) LAFACE 24424/ARISTA †	TLC
49	NEW ▶	1	1	MAKE SOME NOISE (T) JELLYBEAN 2575	MIKE SKI
50	NEW ▶	1	1	I DO BOTH JAY & JANE (T) WARLOCK 431	LA RISSA

◯ 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.

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- Global perspective on the online world today, including the impact of the internet on the economy (financial markets, Mergers & Acquisitions, electronic commerce, advertising and marketing etc.), and on consumers' habits.
- The importance of music for the internet, and the partnerships that global internet media companies are developing with the music industry.

Was it a digital Christmas?

- The state of the music industry after a year of drastic changes, including a growing impact of the internet on the music business: SDMI, the major labels' digital delivery strategies, business models, and growing sales of portable MP3 devices...
- Did the recently past holiday season represent a shift in the internet music buyers overall numbers and demographic profile?
- **Jason Fiber, VP, New Media, Wherehouse Music (USA)**
- **Michaël Haentjes, CEO, Edel (Germany)**
- **Jean-Christophe Hermann, CEO, FNAC Direct (France)**
- **Larry Kenswil, President, ECAT Group, Universal Music Group (USA)**
- **Tony Salter, Chairman & CEO, Boxman Group (Sweden)**
- **Jay Samit, Senior Vice President New Media, EMI Recorded Music (USA)**
- **Adam Somers, VP, New Media, Dreamworks Records (USA)**
- **Ted Cohen (Moderator), Executive Vice President, Webnoize (USA)**

Music in the 21st century: the telecommunication perspective

- Telecommunications companies are paying close attention to music's growing importance in the digital age, and are integrating music into their businesses.
- The partnerships that are being established between telecom giants and the music industry.
- **Marek Rymaszewski, Channel Manager, Internet & Multimedia Services, British Telecom (UK)**
- **Tom Roli (Moderator), Publisher, Webnoize (USA)**

Broadband: the next revolution?

- With the coming broadband revolution, the media and entertainment perspective on Webcasting and internet radio takes on increased significance.

- Broadband business and investment models established so far, including strategic partnerships, technologies and payment structures.

How are technologies going to serve music on internet?

- The international implications of SDMI specifications, the dominant and future formats for digital distribution (MP3, Liquid Audio, RealAudio, Windows Media Audio, MP4, ...) and marketing ramifications of a globalized, downloadable music industry.
- **Karlheinz Brandenburg, Head of Multimedia Department, Fraunhofer Institut IIS-A (Germany)**
- **Scott Campbell, Director Audio Initiatives, Lucent Technologies (USA)**
- **J.D. Heilprin, Publisher & General Manager, RioPort.com (USA)**
- **Gerry Kearby, CEO, Liquid Audio (USA) (TBC)**
- **Will Poole, Senior Director, Business Development & Strategy, Microsoft (USA) (TBC)**
- **Joanne Marino (Moderator), Editor, Webnoize (USA)**

Intellectual property rights: legislation, protection and management in the digital reality

- The international harmonisation of legislation on intellectual property is now the crucial issue to be tackled before electronic commerce development can truly take off.
- The USA have reached a step with the DMCA act (Digital Millennium Copyright Act).
- The European Copyright Directive remains to be passed into law by the European Commission and then by each individual country.
- Should the DMCA serve as the model for the rest of the world?
- **David Leibowitz, President, Aris Technologies (USA)**
- **François Xavier Nuttall, CEO, Audiosoft (Switzerland / USA)**
- **InterTrust (USA)**
- **Robert Allan (Moderator), Senior Equity Partner, Denton Hall (UK)**

Music in the 21st century: the artist's perspective

- Some artists are reaching fans on the internet via their own initiatives, others via established record companies. Still others are carving a new path by partnering directly with a new breed of cyber company.
- How is the internet affecting artists' creativity and finances?

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FULL INTENTION RETURNS WITH 'LOVE'

(Continued from page 85)

such London clubs as Ministry of Sound and Heaven.

Full Intention is managed and booked by **Will Stoppard** of London-based Defected Management.

THE SINGLE LIFE: It's been way too long since we last heard from the legendary **Martha Wash**, but that changed Nov. 23 with the Vital Records release of "Listen To The People." Culled from the multi-artist benefit album "Sounds Of A Better World—Small Voices Calling" (Child's Play, Billboard, Nov. 6), the **Jim Papoulis**-produced "Listen To The People" finds Wash doing what she does best: *sangin'*.

Church-trained, Wash imparts this spiritually uplifting jam with more verve and sass than usual. Could it be that Wash took the song's powerful lyrics to heart, that she was truly inspired by the words? We'd like to think so.

Turning up the heat on "Listen To The People" are a handful of remixers who each take the track down various musical paths. Our fave restructurings include **Earl Pleasure's** Main Crobar Vocal mix, which is steeped in **Celeda**-like underground drama; **Pablo La Rosa's** Sound of Inspiration

Vocal dub, which wickedly recalls **Stephanie Mills'** disco nugget "You Can Get Over"; and **Keith Haarmeyer's** revelatory Anthem mix, which is a joyous, hands-in-the-air, trance-inflected gospel throwdown. Let's watch this one rise to the top, shall we?

Okay, we'll admit it, we were a lil' apprehensive upon learning that Reprise was issuing club restructurings of **Eric Clapton's** "(I) Get Lost." Of course, that was long before we were given the opportunity to hear what beat-meisters **David Morales** and **Kevin Yost** had in mind. This is stunning stuff, to say the least—and sure to please fans of **Masters Of Work**, **Everything But The Girl**, and **Jamiroquai**.

In one of his most refreshing remixes in eons, Morales has concocted a most uplifting jam that is equal parts glorious pop and underground house. As for Yost, well, he simply continues to amaze with a batch of restylings that, while steeped in his signature deep, jazz-skewed rhythms, simmer with a Latin sensuality thanks to some fine flamenco guitar.

Culled from "Clapton Chronicles—The Best Of Eric Clapton,"

"(I) Get Lost" was delivered to club DJs the week of Oct. 25. The commercial 12-inch and CD-5 streeted Nov. 23. With accessible radio mixes, we can only hope this crosses over to the mainstream.

That is, if radio can take its blinders off and realize that there's more to dance music than **Cher's** "Believe" (not that there's anything wrong with "Believe," mind you).

Speaking of Morales, he is one of several remixers injecting new beats into **Enrique Iglesias'** hook-laden "Rhythm Divine." Taken from the *may caliente* singer's first English-language album, "Enrique" (Interscope/UMG), "Rhythm Divine" follows in the spicy footsteps of "Bailamos," which topped The Billboard Hot 100 and Hot Dance Music/Club Play charts.

With America's current fascination with anything remotely Latin-sounding, "Rhythm Divine" will be a no-brainer in clubs and on airwaves. Thankfully, the clubby overhauls don't disappoint.

Joining the ever-reliable Morales are **Lord G.**, whose Divine dub will easily see peak-hour dancefloor action due to its hardy percussion work; **CZR**, whose Subterranean dub goes back in time for some disco fabulosity; and **Mijangos**, whose Club mix and Recycled dub revel in hard, progressive beats.

The label delivered promotional

12-inches to DJs the week of Oct. 25. This will be followed by a commercial 12-inch (including only the remixes of Morales and Lord G.) on Dec. 14. At press time, the label had not confirmed the availability of a commercial CD-5.

PARTING GLANCES: The dance music industry is saddened by the Nov. 13 death of **Doug Kibble**; the cause of death was heart failure.

A veteran of the global dance arena, Kibble managed the career of singer extraordinaire **Martha Wash**. Kibble was with Wash every step of the way, from her disco days as a member of **Two Tons O' Fun** and the **Weather Girls** to her recent endeavors with **Black Box**, **C+C Music Factory**, and **Todd Terry**.

"We were longtime friends," says Wash. "He had a vision, he loved the entertainment business, he loved people, and he was willing to help people in any way he could."

Condolences may be sent to Wash, care of DK Productions, 580 Sunrise Highway, Baldwin, NY 11510. Kibble's enthusiasm and verve will be sorely missed.

Billboard. HOT Dance Breakouts

DECEMBER 4, 1999

CLUB PLAY

1. TAKE A PICTURE FILTER REPRISE
2. (I) GET LOST ERIC CLAPTON REPRISE
3. THE TEMPLE ERIN HAMILTON TRAX
4. AFRIKA SHOX LEFTFIELD HARD HANDS
5. MOVE YOUR BODY OSIO WAAKO

MAXI-SINGLES SALES

1. THAT SOUND MICHAEL MOOG
STRICTLY RHYTHM
2. TIME TO GET BACK HYSTERIC EGO
F-111
3. DEEP DOWN RICHARD GREY PRESENTS
HOUSE REPUBLIC SUBLIMINAL
F-111
4. MOVIN' CITIES FAZE ACTION F-111
5. HOUSE AIN'T GIVIN' UP
KEVIN IRVING IHR

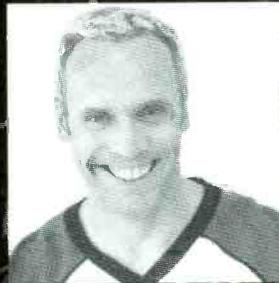
Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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CHRIS COX



BARRY HARRIS

#1 REMIXES for 1999

WHITNEY HOUSTON - "It's Not Right, But It's OK"

#1 Dance Club Play (3 weeks), #2 Maxi Singles Sales, #4 Hot 100, Certified Gold.
Thunderpuss 2000 remix used for video on rotation at MTV & VH1

AMBER - "Sexual (Li Da Di)"

#1 Dance Club Play, #1 Maxi Singles Sales (6 weeks),
Thunderpuss 2000 remix used for video and current radio single

WHITNEY HOUSTON - "My Love Is Your Love"

#1 Dance Club Play, #1 Maxi Singles Sales

DONNA SUMMER - "Love Is The Healer"

#1 Dance Club Play, co-produced LP Version

PET SHOP BOYS - "New York City Boy"

#1 Dance Club Play

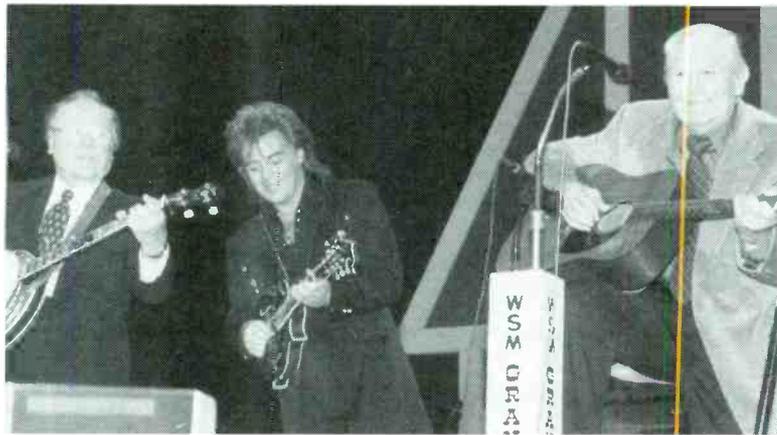
REMIXES or PRODUCTIONS COMING SOON:

EURYTHMICS - "17 Again," CHRISTINA AGUILERA - "The Christmas Song," NOBODY'S ANGEL - "If You Wanna Dance," OUTSIDERZ 4 LIFE - "Who R U,"
KRISTINE W. - "Clubland," JENNIFER HOLLIDAY - "Think It Over," ABIGAIL - "If It Don't Fit," CHRISTINA AGUILERA - "What A Girl Wants"

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Andy And Earl. Andy Griffith made his debut on the Grand Ole Opry Nov. 13, when he inducted Earl Scruggs into the North Carolina Hall of Fame. Griffith also performed "Whoa! Mule" with the Scruggs Family & Friends Band. In honor of the occasion, BR5-49 performed its song "Me 'N' Opie (Down By The Duck Pond)." Shown, from left, are Scruggs, Marty Stuart, and Griffith.

'Austin' Ropes Garth For 25th Fete

BY CHET FLIPPO

NASHVILLE—On the eve of its 25th year on the air, "Austin City Limits" lands a coup for its first show of the new season. Garth Brooks as well as his alter ego, Chris Gaines, will perform on the entire program, set to air Feb. 5 on PBS.

"Garth first appeared on the show 10 years ago," says "Austin City Limits" producer Terry Lickona. "It was 1989, and I don't think he had even sold a million yet. I booked him without knowing much about him. He hasn't been back to do the show since.

"Frankly, I couldn't even have imagined Garth doing his arena show in our little studio before an

audience of 400 people," he adds. "But I had been talking to [Brooks manager] Bob Doyle for a long time about the idea of Garth maybe doing a songwriters' show or Garth coming and doing an acoustic show, solo, with his guitar."

Brooks' decision startled him, says Lickona. "He decided to do a full-blown Garth show. I hadn't seen him in 10 years, but he came in, and he's the most decent person in the world to work with. I got far more than I expected. He decided to do both sides of Garth, with the Chris Gaines stuff and also his regular country show.

"What surprised me was that he hadn't even performed with his own band in over a year," continues Lickona. "So he flew everybody in, both bands, at his own expense and did a 2½-hour performance, which we have to edit down to an hour for the broadcast.

"That was the first time he had mixed the country Garth and Chris Gaines in one show in front of the same audience," adds Lickona. "It was sort of an interesting test case. Maybe it was just the Austin audience, but they loved it all. He started out with an hour of country Garth and, without a break, the bands switched out, and he launched right into Chris Gaines."

Brooks told him, says Lickona, that he returned to "Austin City Limits" because "as he said, 'This is the one show that's only about the music and nothing else.'"

Lickona, who has also been appearing, along with many of the artists who have been on the show, at book signings for the new work "Austin City Limits: 25 Years Of American Music" (Billboard Books), points out that the show has been on longer than any other comparable music show on TV (longer than "Haw" by three years, he notes).

For reasons why the show has thrived, he points to the simple nature of the show: one or two artists

or groups on for an hour before a live audience in an intimate setting, with the artists having time to stretch out with their material.

"Money is not an issue," he points out. "Everyone plays for scale." He also points to the shrinking list of broadcast vehicles for new artists as a genuine recruiting incentive. "I used to have to go to Nashville several times a year to look for talent," he says. "Now they come to us."

The lineup of artists appearing on the show over the past 25 years is impressive. The show began in 1975 as an Austin music showcase (with new Austin resident Willie Nelson playing the first one).

As the then burgeoning Austin scene cooled down, the program turned increasingly toward Nashville and to roots artists from everywhere,

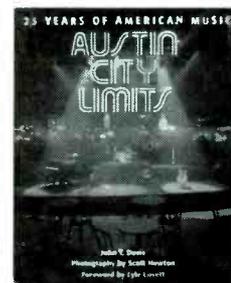
achieving a balance that can boast a roster including Stevie Ray Vaughan, Tom Waits, Merle Haggard, Lucinda Williams, Dixie Chicks, Roy Orbison, Son Volt, Emmylou Harris, Buck Owens, Ray Charles, Dwight Yoakam, and Johnny Cash.

As a PBS show, it has not in the past aggressively marketed itself, but it is beginning to reach out to the marketplace.

"This year we finally hired a marketing person for the first time," says Lickona. "We put an 'Austin City Limits' merchandise shop in the new Austin airport, and it's outselling everything else there."

Lickona also says he is within a week or two of closing a distribution deal for home video tapes and DVDs of past shows, although he can't divulge the name of the distributor yet.

Also in the works is a possible network TV show in the year 2000 about "Austin City Limits," something else that he says is still in the talking stages. After that, talks are under way for international distribution of the program, which the show has never tried before.



Music Row Map Redrawn—Minus The Authenticity; Doug Sahn Remembered

ON THE ROW: The recent shocking discovery by The New York Times that the former Country Wax Museum—after going out of business—had stored its wax figures in the basement of the building without telling anybody and that therefore Nashville was once again going to hell for not honoring its country traditions comes as no surprise to anyone who has watched Nashville over the years.

Three decades ago, the city's establishment shunned the country music industry. There were plans to tear down the Ryman Auditorium. Enter Garth Brooks and the multi-platinum era, and all of a sudden everyone from the Row was being feted at the Governor's Mansion and appearing on the society page of The Tennessean.

All along the way, the music and the music scene—as well as its support structures—have been slowly gentrified. Now that process is being accelerated as the stakes become higher in the business.

Change on the Row itself was moved along by the closing of Opryland and the attendant drop in tourism. There has never been much for tourists to actually see on Music Row, other than a cluster of slightly shabby businesses that grew at the top of the Row, across Demonbreun from the Country Music Hall of Fame. Now that the hall itself is moving on up to dee-luxe headquarters downtown, those little businesses are gone or going fast.

It's a little ghost town now, with the only businesses not boarded up or about to close being a photo shop and an Ernest Tubb Record Shop. Gone are the wax museum, the cars-of-the-stars museum, the cafes where the aspiring singers who had just hit town with their guitar cases drank coffee all day and waited to be discovered, the footlong hot dog joint, and the trashy souvenir shops where you could buy a vial of Elvis' sweat ("His perspiration

can be your inspiration").

That sort of carnival atmosphere is no longer desired in the music business and is one unspoken reason why Fan Fair will leave the slightly shabby Tennessee State Fairgrounds and why the few remaining authentic honky-tonks downtown are periodically harassed by the city. Instead of a little Las Vegas at the top of the Row, we'll now have a Ritz-Carlton Hotel and some fancy glass office buildings. To many, gentrification also means sanitization. Authenticity can be frightening to some.

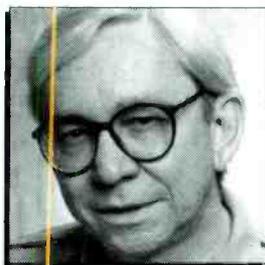
PEOPLE: And that's one reason why the late Doug Sahn never had much use for Nashville (see story, page 6). Doug was truly the real deal—he was practically born singing honky-tonk laments.

Someone who could perform with Hank Williams as a child and more than hold his own with such stars as Hank

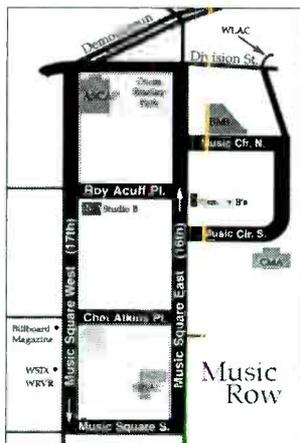
Thompson, T-Bone Walker, and Bob Dylan, Sahn was certainly not interested in what focus groups and radio consultants had to say about what music should sound like.

Doug also went out of his way over the years to do something that more people in this town could emulate: He helped and encouraged young musicians. He didn't brag about it, but it was something I have seen him do over the years, from the time in the late '60s when he practically adopted the group Louie & the Lovers to his recent formation of Tornado Records as a home for such "too country" performers as Ed Bursleson and his championing of the Derailers (who landed on the Billboard Hot Country Singles & Tracks chart this issue).

I know of no one on this earth who did more to stand up for music—whether it was country, blues, rock, or Tex-Mex—and to let it be just music, free and unfettered, carrying the human soul and spirit. God bless you, Doug.



by Chet Flippo



Platinum And Gold Things. MCA Nashville artist Lee Ann Womack was recently feted by her label with a platinum plaque for her self-titled first album and a gold one for her follow-up, "Some Things I Know." Shown, from left, are Tom Cheney of the Erv Woolsey Company, Erv Woolsey, Womack, MCA Nashville senior VP of A&R Mark Wright, and MCA Nashville chairman Bruce Hinton.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	2	2	14	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897 †	1
2	3	6	21	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	2
3	1	1	19	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
4	4	7	14	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVEFACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	4
5	5	10	9	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	5
6	8	9	14	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	6
7	7	3	24	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
8	11	12	24	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	8
9	6	4	21	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108 †	4
10	13	13	12	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	10
11	14	14	9	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	11
12	15	16	14	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	12
13	18	26	13	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	13
14	12	11	21	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	10
AIRPOWER						
15	19	25	11	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	15
16	10	5	23	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER (V) CAPITOL 58786 †	3
17	20	19	14	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	17
18	16	17	17	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	16
19	17	15	35	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
20	23	22	18	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	20
21	21	18	32	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
22	25	30	12	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	22
23	22	20	16	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON (C) (D) EPIC 79269 †	20
24	24	27	11	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907 †	24
25	26	29	17	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	25
26	27	31	14	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268 †	26
27	30	35	8	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	27
28	28	32	15	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	28
29	29	33	12	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	29
30	31	34	14	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	30
31	32	37	7	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	31
32	34	41	5	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS MERCURY ALBUM CUT †	32
33	35	39	8	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA RCA ALBUM CUT	33
34	36	40	9	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	34
35	39	50	5	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	35
36	37	43	8	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	36
37	40	57	3	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT	37
38	46	69	3	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N. WILSON, B. CANNON (H. WILLIAMS, JR.)	CHAD BROCK WITH HANK WILLIAMS, JR. & GEORGE JONES WARNER BROS. ALBUM CUT/WRN	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	46	11	IT'S A BEAUTIFUL THING C. FARREN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	39
40	45	55	6	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	40
41	33	28	20	ORDINARY LOVE D. HUFF (B. DIPIERO, D. TRUMAN, C. WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	24
42	42	48	8	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	42
43	38	38	18	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	36
44	54	62	3	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE RCA ALBUM CUT	44
45	44	49	7	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	44
46	47	58	4	CAN'T NOBODY LOVE YOU (LIKE I DO) J. STROUD (D. ORTON, C. MAJESKI)	WYONNNA (C) (D) (T) CURB 172141/MERCURY	46
47	50	54	6	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	47
48	48	52	7	WHAT THIS COUNTRY NEEDS P. MCMAKIN, A. TIPPIN (A. TIPPIN, D. KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT	48
49	51	51	5	LITTLE BIRD E. SEAY, W. RAMBEAUX (S. AUSTIN, J. C. DAVIS, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13184 †	49
50	61	71	3	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	50
51	43	42	18	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	15
52	55	56	5	THE COLD HARD TRUTH K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	52
53	53	47	14	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	43
54	57	59	10	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	54
55	73	—	2	ME AND MAXINE K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW MERCURY ALBUM CUT	55
56	58	60	7	DON'T TELL ME M. WRIGHT (B. MILLER, J. MILLER)	LEE ANN WOMACK (V) MCA NASHVILLE 172132	56
57	52	65	3	LET'S MAKE LOVE B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
58	64	66	5	BRING IT ON D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TERENCE)	KEITH HARLING (C) (D) (V) GIANT 16900	58
59	66	—	3	TAKE A LETTER MARIA W. WILSON, D. STONE (R. B. GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	59
60	59	—	2	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT	59
61	63	68	13	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
62	72	73	7	IF YOU EVER LEAVE ME D. FOSTER, R. MARX (R. MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT †	62
63	60	53	19	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	41
64	62	—	2	I WILL BE M. SPIRO (T. LEAH, B. FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	62
65	71	—	2	AGAINST THE WIND R. SALL (B. SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	65
66	67	70	6	SOMETHING REAL B. CHANCEY, A. TORREZ, C. AINLAY (A. MAYO, B. LUTHER)	SHANA PETRONE EPIC ALBUM CUT †	66
HOT SHOT DEBUT						
67	NEW ▶	1	1	SECRET OF GIVING D. MALLOY, R. MCENTIRE (R. BOWLES, S. RUSS)	REBA MCA NASHVILLE ALBUM CUT	67
68	RE-ENTRY	4	4	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT	68
69	NEW ▶	1	1	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY BNA ALBUM CUT	69
70	NEW ▶	1	1	'TIL I SAID IT TO YOU T. BROWN, R. MCENTIRE (T. SHAPIRO, S. VAUGHN, W. WILSON)	REBA MCA NASHVILLE ALBUM CUT	70
71	NEW ▶	1	1	THE RIGHT PLACE D. ALVIN (B. CARTER, R. ELLSWORTH, T. O. VILLANUEVA)	THE DERAILERS SIRE ALBUM CUT †	71
72	56	44	10	WHEN LOVE FADES J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	44
73	RE-ENTRY	14	14	IT DON'T MATTER TO THE SUN D. WAS (G. KENNEDY, W. KIRKPATRICK, T. SIMS)	GARTH BROOKS AS CHRIS GAINES (C) (D) (V) CAPITOL 58788	24
74	75	74	5	MEMPHIS WOMEN & CHICKEN G. NICHOLSON, T. GRAHAM BROWN (G. NICHOLSON, D. FRITTS, D. PENN)	T. GRAHAM BROWN PLATINUM ALBUM CUT	73
75	NEW ▶	1	1	I'M NOT YOUR GIRL K. STEGALL, R. MCENTIRE (S. PEIKEN, E. SILVER)	REBA MCA NASHVILLE ALBUM CUT	75

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

Billboard® Top Country Singles Sales

DECEMBER 4, 1999

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

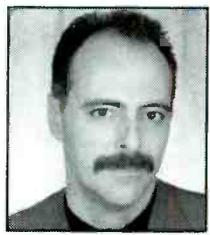


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	8	BIG DEAL CURB 73086	LEANN RIMES
2	2	2	14	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
3	3	3	9	STEAM EPIC 79269/SONY	TY HERNDON
4	5	9	3	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
5	7	16	3	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
6	4	6	9	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
7	NEW ▶	1	1	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYONNNA
8	6	4	15	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
9	8	5	22	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
10	9	7	5	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
11	10	8	35	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
12	11	10	129	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
13	13	13	14	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	28	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
15	15	15	14	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
16	16	14	21	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
17	12	11	26	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
18	24	—	3	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
19	17	17	36	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
20	20	21	11	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
21	18	18	31	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	22	19	28	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
23	21	20	27	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
24	19	22	13	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE
25	25	25	53	COMMITMENT ● CURB 73055	LEANN RIMES

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

COUNTRY CORNER



by Wade Jessen

BLACK TOP: With an estimated 42 million audience impressions, Clint Black's "When I Said I Do" (RCA) gains 264 detections and hurls the Texas balladeer to No. 1 on Hot Country Singles & Tracks for the 13th time since his debut single, "Better Man," landed there just over 10 years ago. Featuring harmony vocals by his actress/singer wife, Lisa Hartman-Black, "When I Said I Do" is heard at each of our 155 monitored stations. Heavy airplay (more than 35 spins) is detected in significant country radio and retail markets such as Dallas, where KPLX turns in 46 plays. Other key country markets with hefty totals include 60 spins at KKAT Salt Lake City, 39 plays at KEEY Minneapolis, and 36 detections at WSM Nashville.

Black's "D'Lectrified" set scans 14,000 to close at No. 13 on Top Country Albums and No. 127 on The Billboard 200.

SNOWFLAKES: Hot Country Singles & Tracks sees one of the first flickers of the Yule log as Reba McEntire takes Hot Shot Debut honors at No. 67 with "Secret Of Giving" (MCA Nashville), the lead single from her "Secret Of Giving—A Christmas Collection," which gains 6,000 scans to jump 19-12 on Top Country Albums. Airplay is detected at 53 monitored stations, including KKBQ Houston, KXXY Oklahoma City, and WIVK Knoxville, Tenn.

McEntire's only other seasonal release, 1987's "Merry Christmas To You," yielded three radio chart entries over the years, including "The Christmas Song," "Away In A Manger," and "I'll Be Home For Christmas."

Elsewhere on Hot Country Singles & Tracks, McEntire's "So Good Together" set, which enters next issue's chart, places a pair of tracks: "Til I Said It To You" at No. 70 and "I'm Not Your Girl" at No. 75.

RIMES WITH STRAIT: On the big gainers' walk of fame this issue, LeAnn Rimes' self-titled set (Curb) gains 9,500 units to swipe the Greatest Gainer star on Top Country Albums. Rimes' set moves 5-4 on the country chart and jumps 38-30 on The Billboard 200 with a grand total of more than 61,000 pieces.

George Strait's 70% gain with "Merry Christmas Wherever You Are" (MCA Nashville) fuels a 15-11 jump with Pacesetter honors on Top Country Albums and The Billboard 200, where it rises 146-104. Strait's second holiday release logs more than 18,000 units.

WRAP IT UP: Top Country Catalog Albums always takes on a different look about this time of year as older holiday titles find new homes. At the top of the page, Martina McBride's 1998 release "White Christmas" (RCA) scans approximately 22,500 pieces, for a third week at No. 1. That set gains more than 7,000 units and is buoyed by sales at Christian retailers as the result of a new distribution arrangement with Sparrow.

At No. 2, Vince Gill's "Breath Of Heaven—A Christmas Collection" (MCA Nashville) gains 3,000, and the Burl Ives perennial "Rudolph The Red-Nosed Reindeer" (MCA Nashville), gains 2,500 units, to jump 12-5.

Shenandoah's Raybon Has Release On Debut Indie Label TriChord

BY DEBORAH EVANS PRICE

NASHVILLE—With a philosophy that VP of artist development Dena DiVito calls "staying small and going deep," TriChord Records has become the latest independent label here. Former Shenandoah front man Marty Raybon is the first signing, with a release due Feb. 15.

"The industry says, at this stage in the game, 'When you sign with an independent label, you've had it,'" Raybon says with a good-natured laugh. "I really don't believe that I'm over. I don't believe with these people it will be finished."

Distributed by Navarre, the new company is helmed by TriChord president Bill Glenn, a former member of the Lettermen. "It was something I'd considered for a while," he says, adding that he was still hesitant when Wichita, Kan., businessman Bruce Cochener, TriChord's silent partner, kept approaching him about a label.

"He had come to me three years ago and started talking about this," Glenn says. "He kept coming back and talking to me about it, and finally I said, 'Let me go educate myself and give you some real numbers.'"

Glenn began discussing the venture with key players in the Nashville music scene, including DiVito, and when he and Cochener began more serious discussions, the label was born.

"We've been fortunate to find really good consultants and people to help us," says Glenn. "I don't pretend, in any fashion, to have a wealth of experience in the record industry. So I knew coming in I was going to have to rely on finding good outside consultants and independents to help me."

Glenn is thrilled to have signed Raybon. "I had no idea we were going

(Continued on page 132)



RAYBON



amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANDREA BOCELLI	Allstate Arena Rosemont, Ill.	Nov. 17	\$1,580,540 \$500/\$45	14,286 sellout	Frank J. Russo, Gelb Promotions
BETTE MIDLER	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 12	\$1,223,472 \$146.50/\$76/\$50/ \$45.50	14,369 sellout	Palace Sports and Entertainment Inc., Cellar Door, Belkin Productions, Electric Factory Concerts
ANDREA BOCELLI	Gund Arena Cleveland	Nov. 18	\$1,156,305 \$500/\$35	11,364 12,100	Frank J. Russo, Gelb Promotions, Jack Utsick Presents
RICKY MARTIN, JESSICA SIMPSON	Staples Center Los Angeles	Nov. 13	\$959,760 \$95/\$75/\$50/\$35	15,241 sellout	Nederlander Organization
SHANIA TWAIN, SHANE MINOR	New Orleans Arena New Orleans	Nov. 16	\$777,540 \$55/\$45	15,792 sellout	Beaver Productions
BETTE MIDLER	Schottenstein Center Ohio State University Columbus, Ohio	Nov. 9	\$777,447 \$125.50/\$80.50/ \$50.50/\$29.50	9,805 12,300	Belkin Productions, Electric Factory Concerts
RICKY MARTIN, JESSICA SIMPSON	San Diego Sports Arena San Diego	Nov. 14	\$670,552 \$97/\$77/\$52/\$35	12,816 sellout	Nederlander Organization
BACKSTREET BOYS, ETC., MANDY MOORE	The Pyramid Memphis	Nov. 21	\$649,033 \$38.50/\$28.50	19,197 sellout	Beaver Productions
BACKSTREET BOYS, ETC., MANDY MOORE	New Orleans Arena New Orleans	Nov. 20	\$643,072 \$38.50/\$29.50	17,159 sellout	Beaver Productions
BOB DYLAN, PHIL LESH	Continental Airlines Arena East Rutherford, N.J.	Nov. 13	\$511,737 \$29.50	18,155 sellout	Delsener/Slater Enterprises

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

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

- 65 AGAINST THE WIND (Gear, ASCAP)
8 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
19 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
32 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
31 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
27 BEER THIRSTY (Sony/ATV Tree, BMI/Showbizly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
12 BIG DEAL (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
5 BREATHE (Cat IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
58 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
47 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Trapp, BMI/Blue Plate, BMI)
46 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, BMI) WBM
40 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
68 THE CHAIN OF LOVE (Fugwash, BMI/Balmor, BMI/Waterdance, BMI/Melanie Howard, ASCAP)

- WBM
52 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
6 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
38 A COUNTRY BOY CAN SURVIVE (V2 K VERSION) (Bocephus, BMI) HL
13 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
63 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Single Only, BMI/Starstruck Angel, BMI/Missoulx, BMI) HL/WBM
50 DADDY WON'T SELL THE FARM (K edit/kard, ASCAP/Penny Annie, BMI/Copperie d, BMI)
29 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP)
36 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
56 DON'T TELL ME (Bug, ASCAP/Tink!, ASCAP/Martha Road, ASCAP)
19 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lillyal, ASCAP/Anwa, ASCAP)
45 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
61 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
4 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
42 HERE COMES MY BABY (Mainstay, BMI)
2 HOME TO YOU (Arius Smith, SESAC/Good Ol' Delta

- Boy, SESAC/Mamalama, ASCAP)
37 HOW DO YOU LIKE ME NOW! (Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
62 IF YOU EVER LEAVE ME (Chi-Boy, ASCAP) WBM
14 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
3 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
16 I'M ALREADY TAKEN (Fleetside, BMI/EMI, BMI/Steve Warner, BMI) WBM
54 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
75 I'M NOT YOUR GIRL (Sushi Too, BMI/Hidden Pun, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP/703, ASCAP) HL
73 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
39 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
28 IT'S A LOVE THING (Coturn, BMI/Sony/ATV Cross Keys, ASCAP) HL
34 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
64 I WILL BE (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
21 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
35 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
57 LET'S MAKE LOVE (Songs Of Nashville DreamWorks,

- BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) HL/CLM/WBM
49 LITTLE BIRD (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) HL/WBM
20 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Makers, ASCAP/Famous, ASCAP) HL
44 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
43 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Imby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
18 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalecia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
55 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmmusic, ASCAP) WBM
74 MEMPHIS WOMEN & CHICKEN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Dan Penn, BMI/Sony/ATV Tree, BMI) HL
51 MISSING YOU (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI/WB, ASCAP) HL/WBM
15 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
41 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
11 POP A TOP (Sony/ATV Tree, BMI) HL
53 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
24 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
26 THE QUITTIN' KID (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM

- 71 THE RIGHT PLACE (Blame, BMI/Que Rancho, BMI/Bug, BMI)
67 SECRET OF GIVING (Starstruck Angel, BMI/Missoula, BMI)
17 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/EMI, BMI) HL
33 SMALL STUFF (Daniel Island, BMI/How Ya Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI) HL
22 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
25 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
7 SOMETHING LIKE THAT (Mr. Noise, BMI/WB Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
66 SOMETHING REAL (Careers-BMG, BMI) HL
23 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
59 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
30 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
70 'TIL I SAID IT TO YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
60 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
48 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) HL
1 WHEN I SAID I DO (Blackened, BMI) WBM
72 WHEN LOVE FADES (Tokeco Tunes, BMI/Wacissa River, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	—	2	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98) 2 weeks at No. 1	BREATHE	1
2	2	2	12	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
3	3	4	107	SHANIA TWAIN ◆ ¹⁴ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
◀ GREATEST GAINER ▶						
4	5	1	4	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	1
5	4	3	4	ALAN JACKSON ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
6	6	5	29	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	7	6	95	DIXIE CHICKS ▲ ² MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
8	8	7	25	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
9	9	8	10	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
10	10	10	38	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
◀ PACESETTER ▶						
11	15	21	9	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	11
12	19	23	9	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	12
13	11	11	8	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
14	12	12	28	SHEDAISI ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
15	14	15	88	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
16	20	18	25	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
17	16	16	83	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
18	13	9	3	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
19	18	17	9	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
20	17	13	4	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
21	23	19	22	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
22	24	22	38	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
23	21	14	3	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
24	22	41	5	ANNE MURRAY STRAIGHTWAY 20231 (11.98/19.98)	WHAT A WONDERFUL WORLD	22
25	26	26	53	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
26	29	29	6	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
27	25	27	26	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
28	27	25	5	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 6	16
29	32	35	28	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
30	35	31	81	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
31	38	40	16	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
32	33	30	13	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
33	36	39	33	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
34	28	43	3	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
35	34	36	79	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
36	30	20	3	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	37	33	64	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
38	31	24	4	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
39	39	32	9	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
40	41	37	29	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
41	40	34	10	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
42	44	38	27	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
43	42	42	24	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
44	45	44	27	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
45	46	—	2	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
46	47	45	33	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
47	43	28	3	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	28
48	50	51	35	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
49	48	49	9	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
50	52	56	65	ALABAMA ▲ ³ RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
51	49	52	71	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
52	56	50	67	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
53	51	47	13	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
54	54	55	26	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
55	53	46	30	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
56	55	48	4	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS	JUDDMENTAL	48
57	60	60	23	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
58	66	71	3	BILL ENGVALL WARNER BROS. 47488/WRN (10.98/16.98)	HERE'S YOUR CHRISTMAS ALBUM	58
59	61	63	74	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
60	57	57	7	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
61	65	53	13	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
62	59	59	9	HANK WILLIAMS JR. CURB 77953 (10.98/16.98)	STORMY	21
63	58	61	21	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
64	64	54	15	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
65	62	62	13	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
66	63	58	15	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RISE WITH BOB	24
◀ Hot Shot Debut ▶						
67	NEW	—	1	JOHN DENVER LASERLIGHT 24492 (7.98 CD)	JOHN DENVER CHRISTMAS	67
68	69	68	67	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
69	71	—	42	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 5	13
70	67	67	71	TRISHA YEARWOOD ▲ MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
71	68	64	10	MINDY MCCREADY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
72	75	—	49	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
73	RE-ENTRY	—	6	TIM WILSON CAPITOL 21665 (7.98/16.98) HS	GETTIN' MY MIND RIGHT	28
74	72	70	57	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
75	73	—	39	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50

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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98) 3 weeks at No. 1	WHITE CHRISTMAS	19
2	4	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	19
3	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	250
4	3	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	129
5	12	BURL IVES MCA NASHVILLE 322177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	12
6	5	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	114
7	6	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	222
8	9	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	69
9	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	213
10	8	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	117
11	11	HANK WILLIAMS JR. ▲ ¹ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	285
12	10	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	661
13	21	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	53

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	295
15	19	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	17
16	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	253
17	15	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	49
18	18	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	115
19	—	VARIOUS ARTISTS HIP-0 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	10
20	16	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	117
21	17	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	272
22	24	ALABAMA BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	ALABAMA CHRISTMAS	2
23	—	ALAN JACKSON ▲ ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	49
24	—	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	18
25	—	GEORGE STRAIT ▲ ² MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	52

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

LAS VEGAS

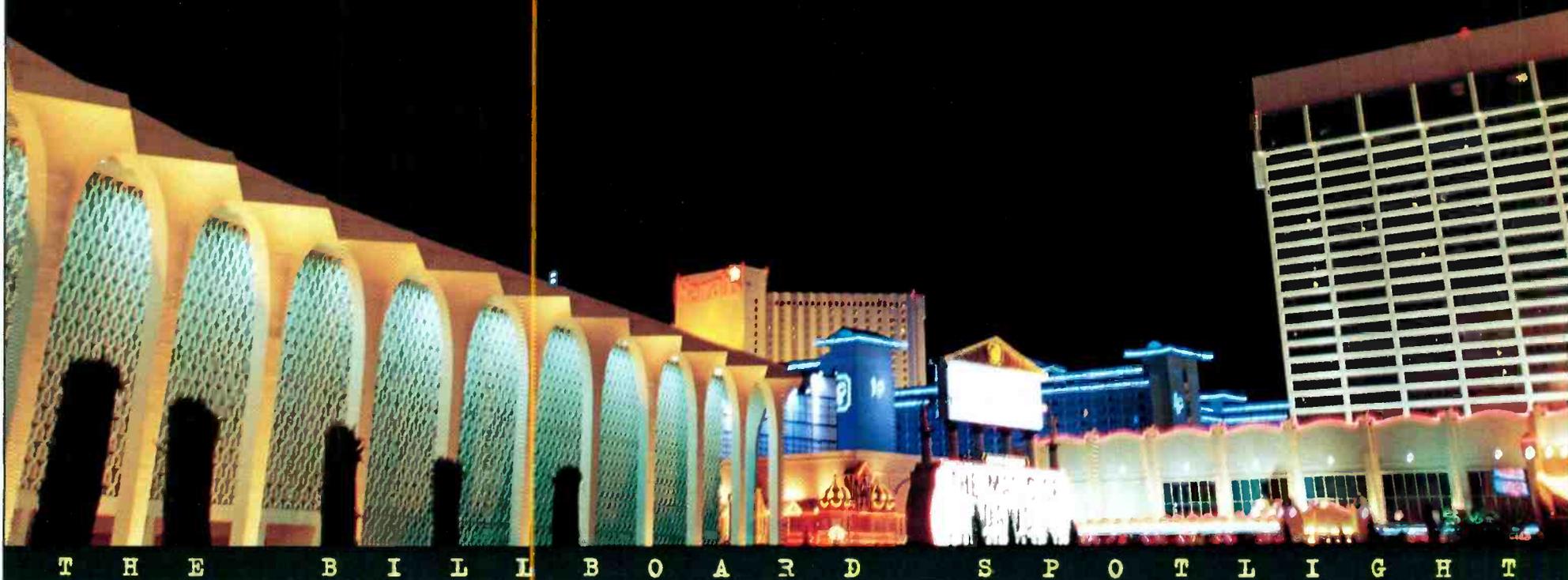


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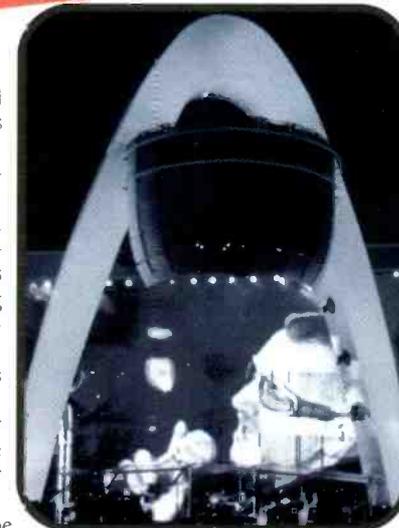
NEON RENAISSANCE

With an exploding population and venue growth, Las Vegas is imploding its reputation as a center of sleaze and cheese. High-profile tours are already hip to the scene.

BY MIKE WEATHERFORD



CHER



U2'S POPMART

This city reinvents itself almost as often as Cher. In fact, the ageless pop diva's career parallels Las Vegas' image make-over.

The two go back 30 years together, to a mid-'70s tenure that Cher rightfully grew to hate. After first trading their hippie garb for gowns and tuxes to become Pat Boone's opening act at the Flamingo in 1969, Sonny and Cher were symptomatic of the post-Rat Pack cheese-state of the Strip. It was a neon graveyard of fading crooners and middle-of-the-road pop stars (the Carpenters, the Osmonds, the post-prime Jackson 5) who could learn the shtick, work the room and help the pinky-ring crowd feel hep—as long as they didn't play too loud.

But, last August, the 53-year-old Cher chose the new Vegas as the place to stage her Believe tour in front of the cameras for an HBO special. The unabashed promotional ties to the host site, the MGM Grand Hotel, included a giant window banner nearly 200 feet tall, covering the MGM's 19-story hotel tower.

"Las Vegas is the center of the universe right now," says Anthony Eaton, producer of Cher's HBO special, who returned to the city Oct. 28 to produce the first WB Radio Music Awards at the Mandalay Bay Events Center.

"Las Vegas has transformed itself back into the entertainment mecca of the world," adds Danny Harris, who works with Eaton at Tall Pony Productions. "Why wouldn't anybody want to do a show in Las Vegas? The crews are great, the unions are great and there's tons of equipment."

The city has again been restored to its Sinatra-era stature as a pinnacle of pop culture, one the music industry loves to tap as a backdrop. After all, the WB awards followed the lead of the Billboard Music Awards, which return to the MGM Dec. 8 for a fourth year on the Strip.

And the WB event was staged only a few days after MTV built

skateboard and BMX ramps on top of the Hard Rock Hotel's parking garage, after filming concerts by Foo Fighters and Smash Mouth inside the hotel. Both aired in November as part of the cable network's third Sports & Music Festival.

The city's kitsch-to-cool musical rehabilitation happened almost as quickly as the physical transformation of the Strip into a corridor of 3,000-plus room "megaresorts," most of them boasting European themes and courting upscale baby-boomers instead of nickel-chipping low-rollers.

Almost faster than residents could realize, Las Vegas went from one concert/sports arena to three, and witnessed a duel for musical supremacy between the 4-year-old Hard Rock Hotel and the new House Of Blues at the Mandalay Bay Resort & Casino.

A city in which the Beach Boys once had to be talked into playing Caesars Palace—they were worried about their street cred—has seen such recent wonders as:

- U2 launching its PopMart tour from the University of Nevada, Las Vegas' Sam Boyd Stadium on April 25, 1997.
- The Rolling Stones and Elton John both doing club shows on the same night (Feb. 15, 1998—Elton's was a benefit at the MGM's Studio 54 nightclub, opposite the Stones' much-ballyhooed com-

mercial gig at the Hard Rock Hotel).

• An Oct. 29 promotion to launch new Internet company Pixelon.com with an afternoon concert by four female country acts—the Dixie Chicks, Faith Hill, LeAnn Rimes and Chely Wright—and the Who a night. Tickets for both events at the MGM Grand Garden went for \$10, while Kiss, the Offspring and the Brian Setzer Orchestra with Tony Bennett performed the same evening for private audiences.

And New Year's Eve lies ahead. The headliners announced for the millennium (or nights building up to it) include Barbra Streisand, Bette Midler, Elton John and Tina Turner (together), Rod Stewart, the Eagles, Stevie Nicks and Santana.

NEW NAMES, NEW VENUES

It's a far cry from even the first half of the '90s, when most acts with any chart currency—rockers in particular—wouldn't be caught dead in a Las Vegas showroom.

Since it opened in late 1983, the Thomas & Mack Center on the UNLV campus grabbed what concerts it could, but generally remained a secondary market for road-warrior acts (Aerosmith, Rush) that played as many dates as possible. The Aladdin's 7,000-capacity concert hall, which Neil Diamond opened in 1976, was the closest thing to pass for a shed in a place where desert summers discourage amphitheater design.

There's still no shed, and the Aladdin's theater is now dormant while a new hotel is being built around it. But the March 1995 opening of the Hard Rock Hotel's 1,470-capacity concert venue, The Joint, gave the city a mid-line music club and concert hall all in one—depending on whether chairs are used and how big a name the hotel wants to pay for.

Continued on page 98

LAS VEGAS

LOCAL NOISE

A look at five Las Vegas acts.

BY JEFF INMAN

Vegas was and always will be Frank Sinatra's town. The legendary crooner basically built the city, giving Vegas its reputation as a den of debauchery and dames. His voice lured thousands out into the desert, all wanting to touch that magic, if only for a moment. It's hard to think of Vegas ever coming out from behind his shadow.

But, like Strip casinos, the Sin City music scene has a tendency of imploding and rebuilding, constantly trying to come up with something bigger and better. The age of the crooner is over; the casino lounge is now a refuge of cheesy fun, not serious music. You have to roam among the subdivisions and strip malls to see that Vegas is a blistering pot of diversity, everything from pop to hip-hop to thump rock taking its turn in the spotlight. Some of that music is now starting to creep onto the national scene. Who knows, maybe someday someone will finally eclipse Sinatra, giving people a whole new reason to come to this nickel-slot oasis.

GOD AMONG MEN

Vegas is a town of heavies, not just the old-school mobsters with funny nicknames and bad diction. Sin City has been leading the nü-metal charge for awhile, with local station KXTE (FM-107.5) pioneering the "X-treme" format several years ago. Area bands have taken notice by down-tuning their guitars and taking a few primal-scream lessons.

Reno transplants God Among Men are at the front of the ranks. In a nü-metal world of hip-hopped riffage and guttural vocals, GAM is somewhat old school, modeling itself more after torrid and twisted acts like Tool. The band can ride a delicate stream of melody before launching into chugging blasts of sound. What really sets the group apart, though, is singer Liz Adkins. She's a metal enigma, the ballsy chick who can still come off vulnerable. She is sheer intensity, growling her way through lyrics that can shift between terse bursts of anger—think the vocal equivalent of sticking a pin in a voodoo doll—and drawn-out stream-of-consciousness diary entries about the injustices in the world, be it personal or global. Adkins can play both the cowering little girl and the brash metal Xena. When the whole band kicks in, it's hard to keep your head from pounding.

MARK HUFF

Most people in Vegas have a hard time looking beyond the neon. Mark Huff revels in those little nooks and crannies where the bright lights can't go

looking for a bright future through a bleak present.

12 VOLT SEX

They're considered Vegas' great white hope. When the quartet inked a deal with RCA Records in August of '98, 12 Volt Sex became the first rock group to get signed out of Vegas since Slaughter. The band quickly went into the studio with producers Tim Rothrock and Rob Schnapf (Foo Fighters, Beck) and pumped out 12 songs in just over a month. The album was scheduled for a spring '99 release, but then came the delays. The release date was pushed back repeatedly. Now it's well over a year since the band began laying down tracks and 12 Volt's disc likely won't see record-store shelves till next spring—at the earliest.

It's a shame. 12 Volt is pure pop candy, bits of jangly guitars wrapped up in bubbly harmonies and hooks—like Devo reincarnated as an Orange County, Calif., punk band. The band's bouncy tunes have already perked the ears of the WB (the network used 12 Volt's track "AMPCE" as a lead-in for its new show "Popular"). The group has also had success over in Europe, holding court at the Chesterfield Cafes in Madrid and Paris. Hopefully someone at RCA will learn to appreciate the band, too.

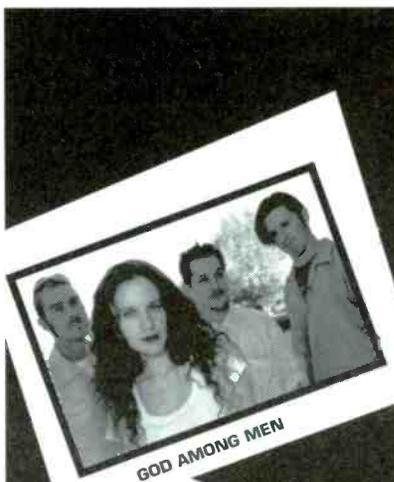
PHATTER THAN ALBERT

By now the rap-rock hybrid has been pretty well established. Limp Bizkit and Kid Rock have proven you can add thump to the bump. And now Phatter Than Albert wants to contribute to the discussion. The quintet throws in bits of metal, funk, reggae and punk all into the mix, stirring it up in a spastic cocktail. It's what might happen if Pearl Jam suddenly showed up on George Clinton's mother ship. Each song focuses on the rhythm and the hook, and makes sure the whole thing is doused in hip-hop and heavy grooves. And whether spewing out rhymes or holding down the melody, singer Austin Leduc's lyrics, which can shift from simple good-time shout-outs to dark, brooding vents on the nature of evil and revenge, always find a way to keep the head-nod rolling.

INSIDE SCARLET

Every town has an anomaly. Vegas' is Inside Scarlet. It's a band of dichotomies—differences that make the whole. The key to Scarlet has always been the interplay, the melding of voices. Singers Heather Tampa and Sharay Larsen are miles apart, but the two blend like keys on a piano—almost destined to be together. Both stand tall on their own—Larsen the howling cherub, Tampa the gritty demon—but together it's like finding harmony between heaven and hell.

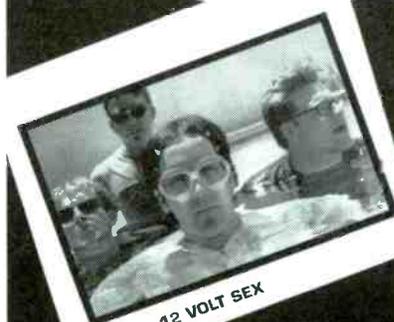
It's that vibe that makes the band both unique and a hard sell. But to lump Inside Scarlet together with most of the female-fronted bands on the market is a disservice to the group. Scarlet isn't the musical equivalent of a chick flick like Jewel or Sarah McLachlan. And the band doesn't eschew solid hooks and real introspection for glamour and nose jobs like Hole. The quartet is more like the pop version of dressing in layers; shedding styles, from groove-heavy rock to torch songs to emotive ballads, as you get closer to the skin. Whatever suits the emotion gets used. It all makes Scarlet an anomaly—a band that has both balls and a delicate touch. The group can ride the groove or throw up a devil-horned fist. They can give you a warm hug while kneeling you in the gut. ■



GOD AMONG MEN



MARK HUFF



12 VOLT SEX



INSIDE SCARLET

Sin City's elder statesmen, the thirtysomething Huff has had time to see the world and put it in prospective. And now, borrowing heavily from guys like Bruce Springsteen and Wilco's Jeff Tweedy, Huff is taking three chords and painting all-too-real portraits of life in America. His songs are dense odes to his hometown, embodying all things Vegas while, at the same time, turning against what the city represents. Huff chronicles the despair of a town built on false dreams and bad odds, capturing the misfortunes—be it with love, life or loss—of the characters that call Las Vegas home. Then he wraps it in the grittiest, most unglamorous rock possible—all dirt, dust and blue-collar sweat, distilling the average man down to a few basic chords and some electricity. There's no neon. No scantily clad showgirls. Just Huff's characters



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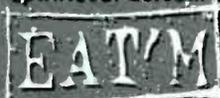


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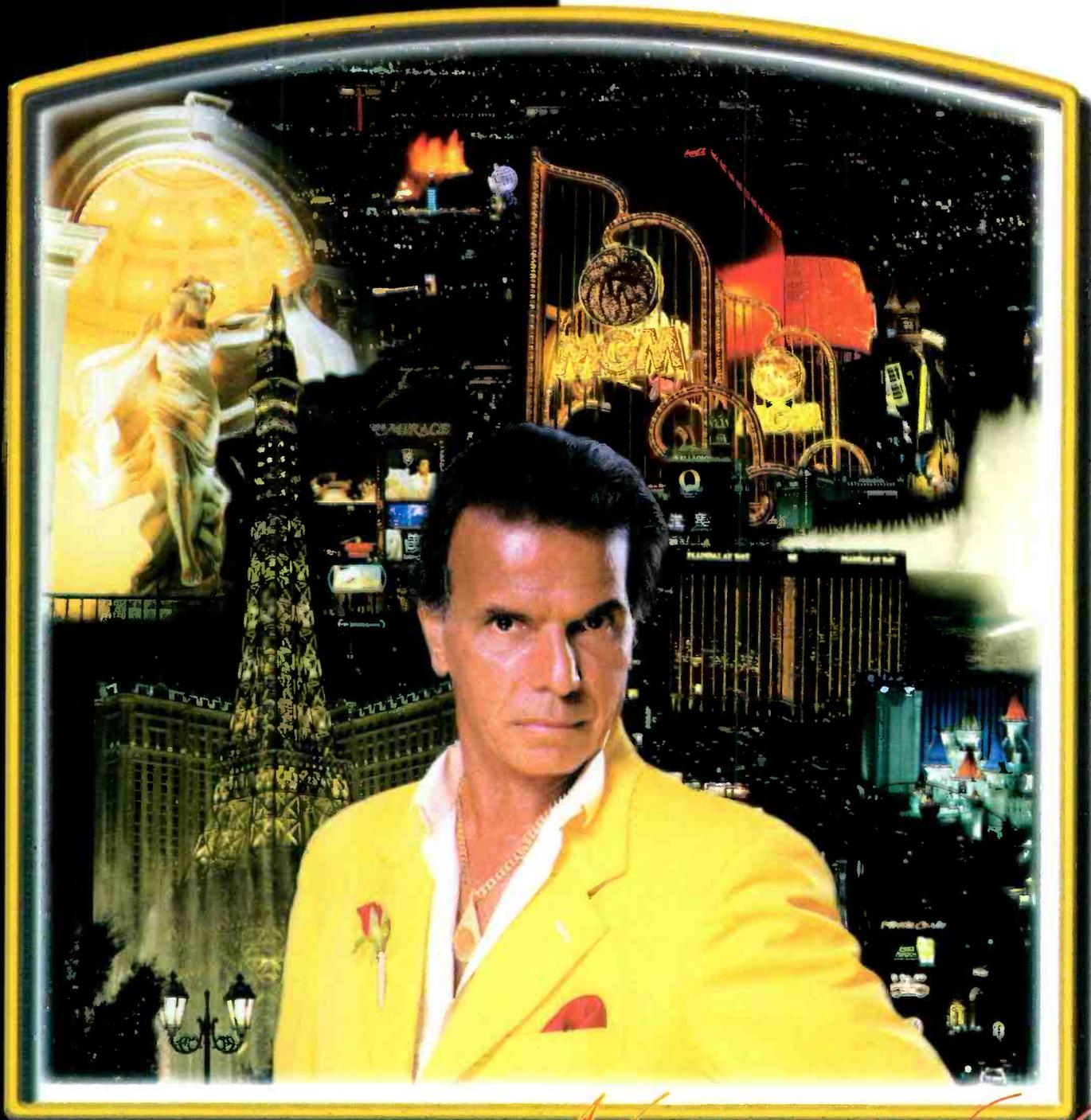


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LAS VEGAS

Vital
STATISTICS

A selective guide to venues and services, stores and media in Las Vegas

ARENAS

Thomas & Mack

4504 S. Maryland Pkwy.: cap. 15,000. Home of the UNLV's Running Rebels basketball team, the newly remodeled T&M also boosts an occasional concert—Hootie & The Blowfish and Black Sabbath both played there this year—as well as the National Rodeo Finals and NBA and NHL exhibition games.

MGM Grand Garden Arena

3799 S. Las Vegas Blvd.: cap. 12,000. In the largest casino area, the Grand Garden keeps a busy concert schedule, hosting the Backstreet Boys, 'N Sync and Tom Petty all within recent months. The arena is also used as a boxing arena.

Mandalay Bay Events Center

3950 S. Las Vegas Blvd.: cap. 10,000. As the newest arena in Vegas (it opened in the spring), the Events Center has already made a dent in the concert market, snagging Ricky Martin, the Goo Goo Dolls and the Alanis Morissette and Tori Amos tours. The arena has also

already hosted several boxing events.

THEATERS

House Of Blues

3950 S. Las Vegas Blvd.: cap. 2,000. Located inside the Mandalay Bay hotel-casino, the House Of Blues has become a stop for rising national acts (Creed, Wyclef Jean, Sevendust), nostalgia tours (Jethro Tull, Robert Palmer) and local bands (Inside Scarlet, Epstein's Mother) alike.

Huntridge Theatre

1208 E. Charleston Blvd.: cap. 800. On the national registrar of historic sites, the art-deco Huntridge is the oldest venue in Vegas—it was a movie theater before becoming a concert hall. The venue hosts mostly up-and-coming punk acts (Buck-O-Nine, No Use For A Name), rap groups (Insane Clown Posse) and nu-metal bands (Powerman 5000).

The Joint

4455 Paradise Road: cap. 1,500. Located inside the Hard Rock hotel-casino, the Joint has been able to pull in a slew of acts that would normally fill arenas, host-

ing everyone from Sting and Tom Petty to the Rolling Stones and No Doubt.

CLUBS

Bix's

4455 S. Buffalo Dr. Home of Vegas' jazz underground, Bix's has its own 17-piece big band that sets up every Thursday. The club also hosts many Strip musicians looking for a chance to break away from lounge tunes.

Boston Grill & Bar

3417 S. Jones Blvd. The epicenter of Sin City's local-music scene for the last two years, the Boston has provided a place for area groups to cut their teeth in front of a festive college crowd.

Cafe Espresso Roma

4440 S. Maryland Pkwy. A small coffee-house located across the street from UNLV, Roma hosts regular open-mic and acoustic nights, while occasionally opening its doors to rising indie bands (Apples In Stereo, Modest Mouse).

Club Utopia

3765 S. Las Vegas Blvd. Full of booming beats, Utopia is the perfect dance club, hosting DJs from all over the world, including master spinners like Carl Cox and DJ Keoki.

Legend's Lounge

865 N. Lamb Blvd. As much a hippie commune as a bar, Legends is a must play for touring jambands—everyone from Derek Trucks and Leftover Salmon to the Uninvited and the Disco Biscuits have grooved for hours here. Also a member of the Digital Club Network.

Sanctuary

1125 S. Maryland Pkwy. A converted church, Sanctuary is now home to head-bangers rather than salvation seekers.

The club features a bevy of thump rockers (Stuck Mojo, Powerman 5000), as well as more poppy groups (Smash Mouth) and a smattering of indie acts (Chris Whitley, the Beta Band). Vegas' only 18-and-over club.



RADIO

Las Vegas is dominated by three stations: the Top 40 **KLUC** (FM 98.5), which is also the city's largest outlet for urban music, switches to a more rap-dominated format after evening drive time; the active-rock pioneer **KXTE** (FM 107.5), focuses on the rising nu-metal market; and the more mellow, modern-adult formatted **KMXB** (FM 94.1). **KLUC** does get some competition from the more urban-based **KCEP** (FM 88.1), while **KXTE** must contend with the new and classic-rock-dominated **KOMP** (FM 92.3). Spanish music is starting to take off in Vegas with both **KISF** (FM 103.5) and **KDOL** (AM 1280). It's not, however, as cluttered as the AC market, with three stations, **KMZQ** (FM 100.5), **KSNE** (FM 106.5) and **KSTJ** (FM 105.5) all sporting the format, or the oldies market, with four stations, **KJUL** (FM 104.3), **KKLZ** (FM 96.3), **KQOL** (FM 93.1) and **KXPT** (FM 97.1) all spinning some form of classic rock. Country stations **KFMS** (FM 101.9) and **KWNR** (FM 95.5) have also made inroads in the market. Other notable stations: the contemporary Christian outlet **KILA** (FM 90.5), the classical, news and community station **KNPR** (FM 89.5) and the college station **KUNV** (FM 91.5), which opted for an all-jazz format after donations for previous indie-rock programming trailed off.



RECORD LABELS

Cin City Records

2070 S. Highland Dr. Cultivating Vegas' underground hip-hop scene, Cin City has put out a string of small rap records in recent years.

Fly Records

P.O. Box 27136, Las Vegas, NV 89126. Home of Vegas funsters Home Cookin', the label also works with local groups on occasion.

Jampot Records

4275 E. Sahara Ave., #14. A small upstart indie outfit that works mostly with local punk and pop artists like the King Cartel.

Shoestring Records

2620 S. Maryland Pkwy., #163. A one-woman indie operation that focuses on punk, ska and nu-metal acts.

Ski Dog Records

P.O. Box 270069 Las Vegas, NV 89106. With three records in the bag by local artists Criminal Trigger B, Jahio Slimm and the Familation, and several more slated for 2000, Ski Dog is rivaling rap mainstays Cin City for Vegas dominance.

RECORD STORES

Best Buy, Borders, Sam Goody, Tower, Virgin, Warehouse. Generally, Las Vegas is a city dominated by retail chains. Specifically, all of these retailers have stores in the area.

Big B's CDs/Records

4761 Maryland Pkwy. Situated near UNLV, Big B's is an all-purpose record store. It's one of the best spots for indie music, as well as used records and CDs.

Famous Video & Music

2555 E. Tropicana Ave. Thousands of new and used CDs and cassettes, as well as a

small collection of music memorabilia.

Liquid 303

320 E. Charleston Blvd., #105. Designed specifically for DJs, Liquid 303 carries hard-to-find electronica, both on vinyl and CD.

Record City

With five locations throughout the valley, Record City has one of the largest collections of used CDs and records in Vegas.

Sound Barrier

4800 S. Maryland Pkwy., unit K. A small independent store owned by two friends, Sound Barrier caters to Vegas' punkers, carrying an assortment of hardcore, indie and emo-rock. The store also host regular in-stores by touring punk bands.

Wax Trax Records

2909 S. Decatur Blvd. Specializing in '50s and '60s used vinyl, as well as some new releases, Wax Trax is a record collector's Shangri-La.



RECORDING STUDIOS

The Compound

4510 West Diablo Drive. Currently focusing on a combination of smooth jazz (Paul Taylor, Kim Waters), R&B (new artist Tia Bell) and TV scoring (Disney's "The Jersey"), the Compound has its fingers in a lot of different things. With heaps of digital equipment—Adats, Pro Tools, DA-88s, etc.—the Compound can sound anyway you like.

Digital Insight

2810 S. Maryland Pkwy, Suite C. The largest studio in Nevada—three rooms featuring 48-track analog and digital—Digital Insight plays both the local and national field, working with everyone from Vegas regulars like Mark Huff and 187 to national stars Randy Travis and Missy Elliott.

Impulse Studios

1208 E. Charleston Blvd. Located inside the historic Huntridge Theater, it's designed for live recording, letting bands set up right on the venue's stage.

Kill The Messenger

6000 S. Eastern Ave., #10A. Home of former Goo Goo Dolls engineer Mike Sak, Kill The Messenger now focuses on hand-picking bands it thinks has a shot at the big time. The studio has already scored a deal for locals Big Bad Zero, hooking the quartet up with indie Eureka Records. Sak's next project, folk-rockers Epstein's Mother, has an equal amount of potential.

LP Sound Studios

3983 Renate Dr. A one-stop recording shop—the small studio features everything from 24-track analog to digital and ADAT recording, as well as digital editing and duplication—LP Sound has become a haven for local groups recording their debut discs.

RMS Recording Studio

4620 W. Blue Diamond Rd. Located just west of Las Vegas in the small mining town of Blue Diamond, RMS' two rooms have hosted the likes of B.B. King and Bonnie Raitt.



PRESS

Las Vegas Review-Journal

1111 W. Bonanza; circulation: 165,000. The largest daily paper in Nevada, the R-J covers both national and local music, generally focusing its cover-

Continued on page 98

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NEON RENAISSANCE

Continued from page 93

After an initial period of caution during which it booked mostly baby-boomer acts, the Hard Rock began walking the walk like it talked the talk—play-

ing the same acts whose guitars and leather jackets decorated the outlying casino: White Zombie, Marilyn Manson (its 1998-99 New Year's Eve attraction) and Kid Rock among them.

The arrival of the House Of Blues at Mandalay Bay last March cemented the shift in Las Vegas' entertainment model. Some legends from the city's past still perform in the Strip's dwindling traditional showrooms, including Steve Lawrence & Eydie Gormet, Don Rickles and Paul Anka. But most of them come in for two- or three-night engagements instead of two weeks to a month.

The traditional headliner rooms on the Strip have dwindled down to just three: Caesars Palace, the Desert Inn and the newer Hollywood Theatre inside the MGM. And Mandalay Bay, the flagship for Mandalay Resorts, is conspicuous for what it was missing when it opened last March: a tables-and-booths showroom. Instead, it was built with a House Of Blues outlet, a legitimate theater for the Broadway musical "Chicago" and an 8,000-seat concert arena—the city's third—to catch currently hot concert acts such as Ricky Martin.

New brand-name venues are jumping on the bandwagon, from Gilley's Saloon, Dance Hall & Bar-B-Que, which opened last winter inside the new Frontier, to the New York jazz club Blue Note, which is planning to go into the reopened Aladdin next year.

As the Strip stepped more into line with the rest of the concert industry, it has made new "regulars" of the likes of

Chris Isaak, Ziggy Marley, Ted Nugent, Carlos Santana, the Gipsy Kings, Sammy Hagar and Grateful Dead spin-off Ratdog, all of whom have been able to visit the Hard Rock or House of Blues at least once a year.

OFF THE STRIP

Many acts are able to squeeze in more than one annual visit because of tourist turnover in the resort corridor, where 120,000 hotel rooms are filled on a capacity weekend. But also, Las Vegas remains one of the fastest-growing cities in the country, with a population now topping 1.3 million. Promoters no longer hesitate in booking concert acts in the middle of the week, or even to bring an act that has recently played the Strip back to a venue that caters more to locals.

"The way I look at Las Vegas is that it's a great concert market for the people that are there, and that the tourists are a bonus," says Universal Concerts' Andrew Hewitt, who books the Hard Rock. That's a complete reversal from 10 years ago, when residents accounted for maybe 5% of a showroom audience.

While the bigger names generally go to the Strip, a boom of "locals" casinos, which market mostly to Las Vegas residents, have created new venues for midline country acts, contemporary jazz artists and perennial classic-rockers (Foghat, Kansas, et al). Dominating the locals market is Station Casinos, with four locations—Boulder, Palace, Texas and Sunset Stations—geographically spread amid the valley's suburban sprawl.

All four properties now have indoor venues that function as a traditional casino lounge or, with the drawing of drapes or the slide of a clear plastic window, convert into a cozy ticketed venue of 150-to-350 seats. Sunset and Texas also host outdoor concerts, bumping up the capacity to 2,000 or more for Loretta Lynn, Ted Nugent, Clay Walker and others, with little regard to how recently those acts have played the tourist-oriented venues.

FEWER FEATHER SHOWS

In the past, entertainment in Las Vegas usually consisted of an "either/or" scenario in which show-goers chose between headliners and floor shows or revues, which are known on the Strip as "production shows."

Like the original headliners, the French-derived "feather shows" are now an endangered species, with just Bally's "Jubilee" and the Tropicana's "Lido De Paris" carrying on the '60s tradition. And most of the once-lucrative jobs in the showroom bands have been replaced by recorded music.

The face of entertainment changed with the arrival of new hotels. Veteran magicians Siegfried & Roy changed the course in early 1990 when "Siegfried & Roy At The Mirage" offered production design from John Napier ("Cats" and "Starlight Express") and replaced their circus music—and the live band that played it—with a more timeless and cinematic orchestral score synced to the action with a Synclavier. Two Cirque du Soleil productions, "Mystere" at the Treasure Island and the year-old "O" at Bellagio, transcend the language barriers for foreign visitors by performing to new age music with no dialogue.

Soundtrack items for the Cirque productions and a compilation of source music for "Siegfried & Roy" (not the score that opened the show) exist mainly as gift-shop souvenir items. Atlantic released the soundtrack to the MGM Grand's "EFX" show with its original

headliner, Michael Crawford. Former "Partridge Family" teen star David Cassidy, who followed Crawford in the role, has himself been followed by the show's current star, Tommy Tune.

But Cassidy remains in town, preparing for his upcoming stint as a resident headliner at the Rio. Renewed attempts at cultivating new names who perform on a permanent basis—the way Wayne Newton and Shecky Greene did in the old days—stem from the success of little-known impressionist Danny Gans, who saw his ticket price at the Rio go from \$39.95 to \$99 before signing an eight-year contract with the Mirage.

Harrah's followed the Rio's signing of Cassidy by hiring Atlantic City cabaret veteran Clint Holmes, who had a pop hit with "Playground In My Mind" in 1973.

ARTISTS BREAK THE BANK

Las Vegas has become a giant musical buffet. One October weekend, for instance, saw Tom Petty, the Backstreet Boys and Alejandro Fernández playing



702

arena concerts, while Sting launched his "Brand New Day" tour with three nights at the Hard Rock Hotel. Wyclef Jean, Taj Mahal, Foghat, the Toasters, Stuck Mojo, Dance Hall Crashers and Jaguares played in smaller venues.

But the relative price of many of those concerts were less like the city's legendary buffets—and more like its new wave of gourmet restaurants—when it came time to pay the tab.

Though it seems a contradiction, the increased number of venues has made prices go up rather than down. Competition for the top acts has bid up the price of entertainers and made Las Vegas a seller's market where agents, managers and even artists "look at Las Vegas differently," says Richard Sturm, MGM's president of entertainment and sports events. As a result, the Backstreet Boys' young fans (or their parents) paid between \$75 and \$125 for the majority of tickets. And Sting's three-night stand topped out at \$300 per ticket. Shows in other markets for the Backstreet Boys and Sting fell into the \$30-\$40 and \$50-\$100 ranges, respectively.

Las Vegas played no small part in the trend toward triple-digit tickets in the rest of the country. The Rolling Stones only began charging \$300 for top tickets in other cities after twice getting \$100-\$300 at the MGM (Granted, the carrot was the chance to see the Voodoo Lounge and Bridges To Babylon stadium tours in an arena).

Other acts playing to the sentiments and fat wallets of baby-boomers—now the casino industry's prime demographic—include Jimmy Buffett and Cher (both topping out at \$150 at the MGM), Steely Dan and John Mellencamp (each \$250 at the Hard Rock).

MADE IN VEGAS

Pricing locals out of concerts in their own town just might explain why Las Vegas is finally developing a homegrown music scene outside the casinos. More likely, however, support for local, original music is just another manifestation of Las Vegas' population explosion.

"There's the same ratio of people not

paying attention (to live music)," says Matt Chernoff, frontman for 12 Volt Sex, which is finishing its debut album for RCA. "But that smaller end of people who are interested and musically adventurous is now a larger tip" because of the population growth.

The number of homegrown acts that came out of Vegas is paltry compared to the established stars who roost here. For years, the city could only claim answers to two one-hit-wonder trivia questions: Toni Basil (1982's "Mickey") and Chase, the lounge band that recorded "Get It On" in 1971 before Bill Chase and three band members were killed in a 1974 plane crash.

But in 1989, Slaughter—named after Las Vegas singer Mark Slaughter—struck pop-metal platinum. More recently, Missy Elliott guided homegrown pop trio 702 (named after the city's area code) to the No. 4 hit, "Where My Girls At?"

Since it opened as a live venue in 1992, the Huntridge, a 1940s-era movie theater, has mixed local bands with early appearances by future breakthroughs such as White Zombie, Marilyn Manson and Tool.

The theater now has an adjacent club, the Sanctuary, that serves as one corner of a solid club triangle. The success of live local rock at the Boston Grill & Bar on the west side of town has surprised those who are used to seeing clubs come and go. And Rudy Jalio, the savvy owner of Legend's Lounge, has used the Internet to make his small venue, in a neglected northeast area of the city, a linchpin of the jam-band explosion, taking local acts along for the ride with rising tie-dyers such as the Disco Biscuits and Jiggle The Handle.

A 2-year-old business conference and music showcase, EAT™—Emerging Artists & Talent in Music—is working to give a larger profile to unsigned acts. Its first two conferences, however, were more successful in attracting the record industry to its daytime panels than to its evening showcases; a fact that is likely due to the city's many nighttime distractions.

An endorsement from Korn producer Ross Robinson, included on EAT™'s direct-mail solicitation for its next conference, May 17-20, 2000, perhaps sums up the backhanded respect for the revived and newly hip playground that is Las Vegas: "Vegas on a corporate credit card rules!" ■

VITAL STATISTICS

Continued from page 96

age in its weekly entertainment supplement "Neon."

Las Vegas Weekly

2290 Corporate Circle Dr., Suite 250; circulation: 66,000. Sin City's newest alternative weekly has quickly built a reputation for covering the local music scene. It also features club listings, reviews and articles on national acts.

CityLife

3335 Wynn Rd; circulation: 55,000. The larger of the two weeklies in Vegas, CityLife covers the underground-club culture, as well as national and local acts.

Las Vegas Sun

800 S. Valley View; circulation: 40,000. The valley's afternoon daily, the Sun covers some national acts that roll through town, though focuses more on Strip entertainment.

SPECIAL EVENTS

Emerging Artists & Talent In Music (EAT™)

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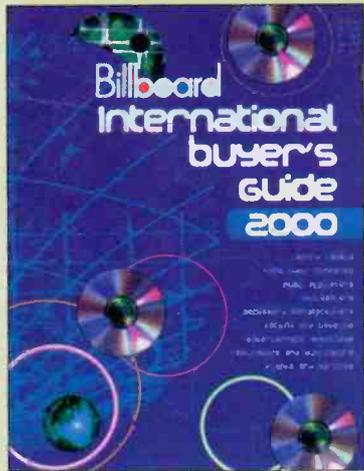
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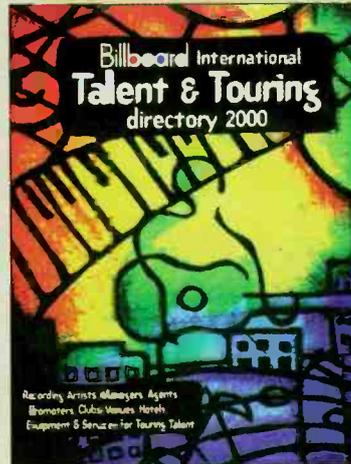
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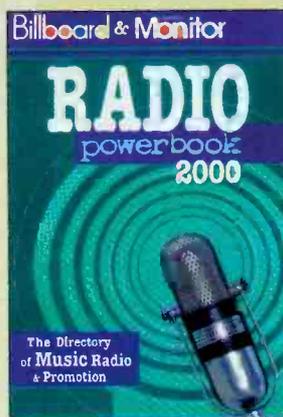
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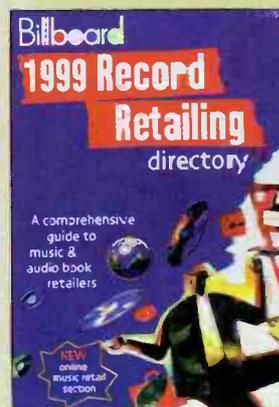
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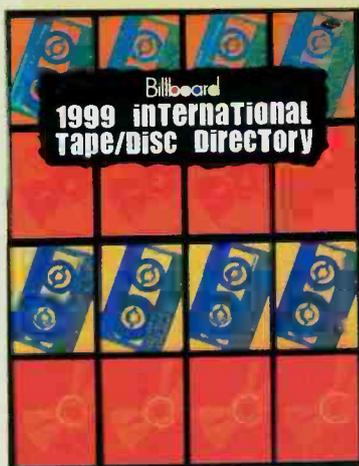
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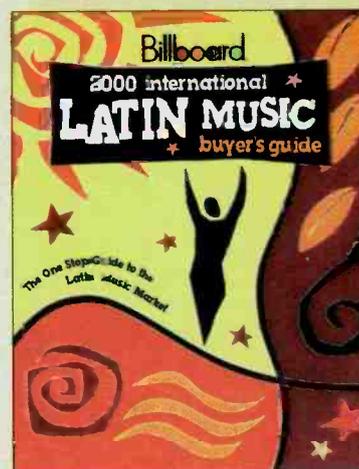
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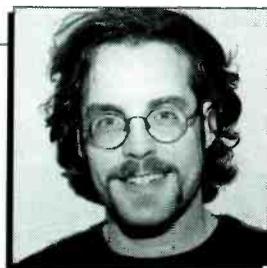
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Classical KEEPING SCORE



by Bradley Bamberger

ON HOLIDAYS: Anne Sofie von Otter is right: Many Christmas records are a drag. They are "plastic," as the Swedish mezzo says, with "a false, synthetic atmosphere that has little to do with what I know of Christmas. And we don't need giant choirs belting out, 'Hark, The Herald Angels Sing' anymore—that's fine, but enough already."

Having grown up as a diplomat's daughter (mostly in London), von Otter wasn't able to spend many of her childhood holidays in Sweden; because of that, she has come to hold being at home with her family at Christmas as something very special. In setting out to make her first Christmas record, the singer says she aimed for "something cozy, with good humor, something that sounded like Christmas in Sweden to me—the dark, lighted candles, ginger cookies, skating on the lake in cold, crisp air."

With "Home For Christmas" on Deutsche Grammophon, von Otter has succeeded in a wonderful way, producing an intimate set of international seasonal songs cast in folk-accented chamber settings. A key attraction of the album—beyond von Otter's ever-lovely, utterly humane voice—are the organic arrangements of both familiar and surprising material, featuring violinist/guitarist **Kalle Moraeus**, accordionist/keyboardist **Bengan Jansson**, and cellist/bassist **Svante Henryson**, among others.

Highlights include **Pereric Moraeus'** touching, pop-like "Koppången" (or "Holy Night," in the accompanying English version) and a rustic rendition

of **Benjamin Britten's** gorgeous "Corpus Christi Carol." That's not to mention the 16th-century lute ballad "Sweet Was The Song" and fresh turns on such evergreens as "Stille Nacht," "Noël," and "White Christmas."

"Home For Christmas" is a good bet as a dark horse holiday hit, as it is bubbling under Billboard's Top Classical Albums chart with key promotions on the way. A 16-minute, **Tony Palmer**-directed video for the album will be shown on all American Airlines flights to Europe and Japan throughout December as well as on A&E's "Breakfast With The Arts" program. Universal has also sent holiday discount cards for the disc to all those who bought tickets for von Otter's New York residency with the Chamber Society of Lincoln Center earlier this year. Plus, a Borders Books and Music promotion for the album has just begun.

Early in November, von Otter visited Boston, New York, and Toronto with the fiery **Musica Antiqua Köln**, led by **Reinhard Goebel**. They played material from their recent "Lamenti" album (on Archiv), a collection of Baroque *plaintes* by the likes of **Monteverdi**, **Vivaldi**, **Purcell**, and **Legrenzi**. Over the years, von Otter has been occasional partners with Goebel and his group in the Baroque repertoire that she loves.

"Reinhard is one of the most intense, unpredictable people I know—I feel wrung out after working with him," she says. "But he is highly intelligent and full of fantasy, and he is very funny. And everything Reinhard does is considered, deeply thought through."

Another colorful character that von Otter is scheduled to work with in the near future is **Elvis Costello**. On record many times listing von Otter as his favorite vocalist, the indefatigably ambitious singer/songwriter has penned a set of songs for her (which are "very Elvis," she says, "with brilliant texts and a great range").

Next fall, they plan to enter the recording studio together. Costello will produce a Deutsche Grammophon disc of von Otter singing his songs along with other material (from Tin Pan Alley standards and a French *chanson* to maybe even a **Beatles** tune). "Elvis has got a ton of ideas," von Otter says. "I don't know anyone who is more productive than he is, and his mind is so sorted out—he can rattle off a long list of most anything you're curious about. But with all his energy, he is very careful not to impose his ideas too much; his ears are open to my voice."

Other upcoming recording projects for von Otter include a disc of French lieder with her longtime recital partner, pianist **Bengt Forsberg**. The two have essayed the Romantic lieder of **Schubert**, **Schumann**, **Brahms**, and **Grieg** for Deutsche Grammophon, as well as the *jugendstil* song of **Mahler**, **Strauss**, **Berg**, and **Korngold**. Then there is the popular set of Swedish songs, "Wings In The Night," and their first French album, "La Bonne Chanson." She says, "Bengt and I are both fond of moving from one epoch to another—we never get tired of it."

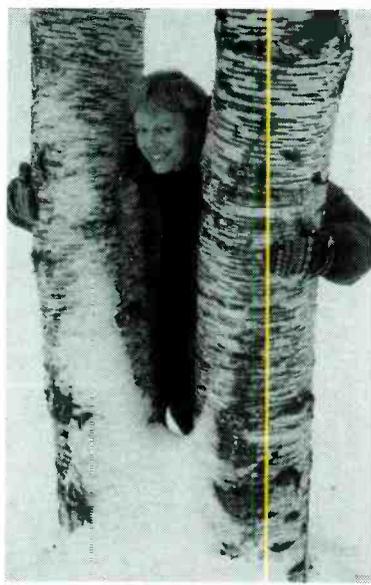
Another frequent time-traveler with von Otter has been conductor **John Eliot Gardiner**, with whom she has recorded

award-winning **Bach** and **Mozart**, **Zemlinsky** and **Weill**.

Von Otter comes back to the U.S. in May to sing Judith in "Bluebeard's Castle" in a concert performance at New York's Carnegie Hall with **Samuel Ramey** and the **Metropolitan Opera Orchestra** under **James Levine**. On record, she sang **Bartók's** masterpiece on a superior '96 EMI disc led by **Bernard Haitink**; it's a beautifully nuanced performance, one that puts to shame that of a certain ultra-diva on a recent Deutsche Grammophon recording of the work.

There is perhaps no singer working today who has a more impressive discography, in terms of diversity and sheer quality, than von Otter. In a very personal survey of the 44-year-old's remarkably versatile career, Deutsche Grammophon showcased her in the first of its deluxe "Artist's Album" anthologies, issued last year. The scrapbook-style presentation took the descriptive headline "An Unusual Diva"—a sobriquet that makes von Otter chuckle, but one that the confident, centered artist agrees with in a way.

"I guess I am an unusual diva, in that I have no patience for being a diva," she says. "I do my work to the utmost, and that is how I put out my energy. One's career is so short—really, life is so short—that I don't want to waste my time or anyone else's."



VON OTTER

Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	6	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
2	2	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 [RS]	FAMILY AFFAIR
3	3	9	YOLANDA ADAMS ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH... VALLEY LOW
4	10	17	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG [RS]	BRENT JONES AND T.P. MOBB
5	4	60	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
6	16	5	MIGHTY CLOUDS OF JOY CGI 5362/PLATINUM	IT WAS YOU
7	5	11	IYANLA VANZANT HARMONY 1799 [RS]	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
8	6	12	WINANS PHASE2 MYRRH/WORD 69881/EPIC [RS]	WE GOT NEXT
9	15	10	THE CANTON SPIRITUALS VERITY 43135 [RS]	THE LIVE EXPERIENCE 1999
10	7	33	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG [RS]	SACRED LOVE SONGS
11	8	9	CARLTON PEARSON ATLANTIC 46006/AG [RS]	LIVE AT AZUSA 3
12	9	83	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
13	36	17	GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
14	14	23	GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE [RS]	I CAN SEE CLEARLY NOW
15	17	35	DOTTIE PEOPLES ATLANTA INT'L 10250 [RS]	GOD CAN & GOD WILL
16	12	39	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
17	11	4	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
18	19	26	RICHARD SMALLWOOD WITH VISION VERITY 43119 [RS]	HEALING—LIVE IN DETROIT
19	18	8	SOUNDS OF BLACKNESS ZINC 2001/K-TEL [RS]	RECONCILIATION
20	26	3	JON GIBSON B-RITE 490095/INTERSCOPE	THE MAN INSIDE
21	40	26	THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
22	NEW		KATHY TAYLOR-BROWN & FAVOR ALEHO INT'L MUSIC 20908	TAYLORMADE
23	NEW		MARVIN SAPP WORD 69615/EPIC	NOTHING ELSE MATTERS
24	20	71	TRIN-I-TEE 5:7 B-RITE 490094/INTERSCOPE [RS]	TRIN-I-TEE 5:7
25	NEW		PAPA SAN B-RITE 490293/INTERSCOPE	VICTORY
26	21	54	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC [RS]	LIVE FROM THE POTTER'S HOUSE
27	RE-ENTRY		BOBBY WOMACK THE RIGHT STUFF 98584/CAPITOL	BACK TO MY ROOTS
28	38	11	REV. GERALD THOMPSON & CHICAGO COMBINED ATLANTA INT'L 10254	LIVE IN CHICAGO
29	24	12	THE MISSISSIPPI MASS CHOIR MALACO 6031	EMMANUEL (GOD WITH US)
30	23	40	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
31	22	44	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
32	28	49	JUANITA BYNUM SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
33	13	31	VICKIE WINANS CGI 5325/PLATINUM [RS]	LIVE IN DETROIT II
34	RE-ENTRY		DOC MCKENZIE FIRST LITE 4016	LIVE
35	25	87	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
36	29	95	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
37	34	52	SOUNDTRACK DREAMWORKS 450050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
38	30	27	VIRTUE VERITY 43122 [RS]	GET READY
39	32	39	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMAN OF GOSPEL VOLUME II
40	35	16	BISHOP PAUL S. MORTON, SR. B-RITE 490267/INTERSCOPE	CRESCENT CITY FIFE

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

In the SPIRIT



by Lisa Collins

ON TOP: What makes the success of her current album, "Alabaster Box," so sweet for reigning gospel diva CeCe Winans is that its title song was one she could sing to declare who she was, what she does, and the full range of her vocal gifts. "It was one of the most powerful songs I've ever heard," Winans says. "Someone gave me the tape four years ago, and I get a lot of songs, but this one hit me like a brick. Listening to it, I realize that I have nothing to do with God's power: I'm just the messenger and blessed to be that."

The release of "Alabaster Box" marks the official entry of her own Nashville-based label, Wellspring Records. Winans says she was overwhelmed by the attention she received with the bow of the label earlier this year.

"I got more press than I ever wanted to get," she says. "I had wanted to start very slow. However, the great part was that the Lord did an incredible thing. He freed me up from every contract I'd ever signed. While I was on tour, my last label, Pioneer Records, folded. I'd been under contract since I started singing, and it's unheard-of for someone—where I am—to not be under contract."

Yet that is exactly how she hopes to keep it for a while. "In fact, I only have Sparrow for this one project," Winans reveals. "I will remain on Wellspring for gospel and will partner with a major label for mainstream. My

goal is to build a gospel label. We have a few people in mind to sign, but nothing is set in stone yet. We're thinking a project—no more than two—in the new year. I have some office space and a few people working for me, but mainly everything is outsourced."

But she is far from freed up, having just kicked off a three-week holiday tour and a slate of guest TV appearances that includes Amy Grant's Christmas special, which airs Saturday (4), and has a cameo singing role on an episode of "All My Children," slated to air Christmas week. Even still, the No. 1 question most fans have concerns whether she will work again with brother BeBe. "We both want to do it. However, I realize now how important timing will be," Winans says. "We still have to find a home as a duet, and up to now we haven't even looked."

CAN THEY DO IT AGAIN? That's the question Gospo Centric is looking to answer with the Dec. 14 release of the sophomore project from Trin-I-Tee 5:7, "Spiritual Love," and if early response from mainstream radio is any indication, the answer is yes. With more than 500 spins registered on the lead single, "Put Your Hand In The Hand," the New Orleans-based group is primed to repeat, if not surpass, the unprecedented success of its self-titled debut LP, which earned the act the distinction of being gospel's most successful female vocal group and has sold 316,000 units, according to SoundScan.

"Response to the album has been wonderful," reports Adrian Anderson, who replaced Terri Brown in May. "People from various backgrounds approach us and say, 'I don't listen to gospel, but I really like you all.'" All three members—Chanelle Haynes, Angel Taylor, and Anderson—contributed tunes to the album and have co-producer credits. They are in the midst of a promotional tour while serving as spokeswoman for Revlon's National Gospel Diva Search.

HIGHER GROUND



by Deborah Evans Price

DC TALK DISINTEGRATING? Rumors have been swirling for months now about the future of dc Talk. Word on the street has been that after 11 years as Christian music's cutting-edge trio, Toby McKeehan, Michael Tait, and Kevin Max were calling it quits and pursuing separate interests.

Well, to paraphrase Mark Twain, rumors of this demise may be greatly exaggerated—at least right now. With any group of three very different personalities, there's bound to be occasional tension, but according to management, there are no immediate plans to call it quits. "No decisions have been made about anything," says co-manager Laurie Anderson of True Artist Management. "The guys are all enjoyably pursuing things that they don't get a chance to do when the dc Talk machine is up and running. Kevin has had some great times out there on the road [performing with his wife, Alayna]. Michael is loving writing, and Toby is very involved with [his label] Gotee, but I cannot tell you what tomorrow will be. Everybody is taking a lot of time to consider the future."

SPEECHLESS: What can I say? That's how I felt after seeing Steven Curtis Chapman at the Grand Ole Opry House Nov. 21 (his 37th birthday) on the Nashville stop of his Speechless tour. Chapman's ability to hold an audience right in the palm of his hand always makes for a memorable evening. For more than three hours he wove stories and songs into a thoroughly entertaining event. He confessed that critics claim he talks too much in his shows, but, in my opin-

ion, that's a quality that further endears him.

Fans relate to the music even more strongly because they feel a special connection with Chapman and the people in his life who inspire him. A friend attending the show with me had just finished saying, "I hope he tells some Will Franklin stories." Then Chapman launched into one. So Steven, keep talking. There's a huge contingent of us who love hearing what you have to say.

Another highlight of the evening was when he brought his sons—Will Franklin, 8, and Caleb, 10—onstage. Performing as **Two Car Garage**, they sang an original composition, "Football In The Air," with Dad accompanying on bass. It was a promising debut, proving that the Chapman musical talent has definitely been passed down.

Of course, you can't mention how great the Speechless tour is without singing the praises of the very talented Geoff Moore. Best friends and songwriting partners, he and Chapman have a chemistry that is extremely inviting onstage and, of course, on record, as evidenced by the numerous hits they've co-written. Speaking of great songs, those who haven't yet listened



MOORE

to Moore's current solo album (the first without his longtime band, **the Distance**) should run to their nearest record store. It's a great project filled with wonderful songs and Moore's most vulnerable, moving performances to date.

"It was a really neat recording experience for me," says Moore. "Somebody came to me and said, 'The record sounds familiar,' not in a way that it sounds like other music, but their observation was that it really sounded like who they knew me to be at this point in my life. That's something I've always wanted to do."

"Today I'm 38. I have two boys and an awesome wife. I've been married for 16 years. That's the world I live in, and it shapes who I am," Moore says. "I just think it's so important for an artist to be authentic to

(Continued on page 135)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	5	AMY GRANT MYRRH 6872/WORD	2 weeks at No. 1 A CHRISTMAS TO REMEMBER
2	2	4	VARIOUS ARTISTS SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
3	1	2	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
4	4	8	POINT OF GRACE WORD 7026	A CHRISTMAS STORY
5	NEW		NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
6	13	4	MICHAEL CRAWFORD ATLANTIC 83251/CHORDANT	A CHRISTMAS ALBUM
7	5	23	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
8	26	2	VARIOUS ARTISTS 550 MUSIC/MYRRH 7262/WORD	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM
9	6	23	VARIOUS ARTISTS ● MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	14	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2221/CHORDANT	I'LL MEET YOU ON THE MOUNTAIN
11	11	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2220/CHORDANT	MOUNTAIN HOMECOMING
12	7	5	CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
13	10	18	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
14	9	49	SIXPENCE NONE THE RICHER ● SQUINT 7032*/WORD	SIXPENCE NONE THE RICHER
15	8	5	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
16	NEW		THE CATHEDRALS SPRING HOUSE 2223/CHORDANT	A FAREWELL CELEBRATION
17	12	10	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
18	15	9	YOLANDA ADAMS ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
19	20	52	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
20	16	13	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
21	17	35	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
22	21	60	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
23	18	39	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
24	19	9	TWILA PARIS SPARROW 1690/CHORDANT	TRUE NORTH
25	28	10	JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
26	22	5	VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1622/WORD	BY YOUR SIDE
27	24	61	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
28	25	68	POINT OF GRACE ● WORD 5444	STEADY ON
29	27	12	WINANS PHASE2 MYRRH 6082/WORD	WE GOT NEXT
30	30	47	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
31	34	57	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
32	29	3	VARIOUS ARTISTS SPARROW 1729/CHORDANT	HEAVEN & EARTH: A TAPESTRY OF WORSHIP
33	37	5	PHILLIPS, CRAIG & DEAN SPARROW 1719/CHORDANT	RESTORATION
34	32	23	OUT OF EDEN GOTEE 2806/CHORDANT	NO TURNING BACK
35	NEW		STAVESACRE TOOTH & NAIL 1140/CHORDANT	SPEAKEASY
36	23	3	FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 5248/CHORDANT	LIVE: PROOF THAT THE YOUTH ARE REVOLTING
37	36	25	VARIOUS ARTISTS WORD 5782	STREAMS
38	NEW		THE PARACHUTE BAND HERE TO HIM 0263/PROVIDENT	ALWAYS AND FOREVER
39	NEW		MARGARET BECKER SPARROW 1716/CHORDANT	WHAT KIND OF LOVE
40	31	4	THE INSYDERZ KMG 0406/PROVIDENT	SKALLELUJA TOO!

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

Songwriters & Publishers

ARTISTS & MUSIC

Shur Makes It All Look 'Smooth'

Songwriter Racks Up Pair Of Hits With Santana, Maxwell

BY DYLAN SIEGLER

NEW YORK—Itaal Shur is a quick study. When he heard last year that Carlos Santana was seeking tracks for an upcoming Arista album, he penned a song in a little under a weekend's time.

"I told the management that I had material already, when in actuality I didn't," remembers Shur. "So I had to act fast." He didn't imagine then that the song he whipped up that weekend, "Smooth," would go on to top The Billboard Hot 100 for seven weeks and counting.

"I have to admit, I'm completely surprised that it's a No. 1," says Shur. "But I should have known; it was a great process, very organic, and it involved very talented people. It comes down to this: You do your best, have a good time when you're doing it, and don't go in there thinking you're writing a hit. It worked for me."

Matchbox 20 lead singer Rob Thomas co-wrote the lyric and sings on the track. "It was a great idea to bring Rob and me together," says Shur. "With just a little bit of rewriting, the track was essentially finished. Santana was very faithful to our demo."

Shur's first chart hit was "Ascension (Don't Ever Wonder)," a track he co-wrote with Maxwell for the 1996 album "Maxwell's Urban Hang Suite." "That was a very similar situation, where the song was written and recorded in a very short time, and it went on to surprise me by being a mainstream success," says Shur. "I guess I tend to think that songs I consider extremely musical won't be hits, but so far I've proved myself wrong twice."

Shur was raised by a Latvian com-



SHUR

poser and an American dancer. He was trained in classical music as a child and schooled in the blues as a teenager by his older brother. After high school, Shur attended music school for a year but left for New York in 1989.

As he puts it, "New York was a place more suited to my mentality. I grew up in the middle of America, Cincinnati, in a rather unconventional household. When I arrived in New York as a Jewish kid who was into soul music, I felt a lot better. I met people I related to."

Shur made two records in the early '90s as a member of the 10-piece acid-jazz ensemble Groove Collective. He met Maxwell during those years. "My songwriting is definitely affected by my background in soul and jazz," says Shur. "It involves a lot of live playing and strong melodies; it's not at all cold, calculated, or mechanical. I prefer music to be funky in a natural way—and songs like 'Ascension' and 'Smooth' are the things that just come out."

It's that talent that made him a sought-after commodity in the publishing world, and Shur signed a co-

publishing deal with Warner/Chappell Music right after placing "Smooth" on Santana's latest album, "Supernatural."

"I had held out that long, but after 'Smooth,' it was time," Shur says.

John Titta, senior VP of creative at Warner/Chappell, became interested in Shur after "Ascension," but Shur chose to defer a deal. "Itaal's a songwriter, he reads [music], and he plays instruments," says Titta. "You can name any style, and he'll write you a hit in that style—and musical chameleons are the best thing a publisher can have."

Titta contends that "Smooth" represents "one of those songs that could become a rock standard like 'Layla' or 'Hey Jude.' When I hear it on the radio, I still crank it up like the first time I heard it—it deserves to be No. 1."

As for Shur, his two hits have taught him one thing: to never underestimate the taste of the public. "I refuse to do it anymore," he says. "I've been shown that there's still an open door for really good music as long as it's well-written. People want to hear good songs, and they don't hear color lines or other divisions—I don't know anyone who says, 'I won't listen to that song because it's AC.'"

Shur hopes to use his multi-ethnic upbringing and diverse musical background as a tool for crossing Latin artists over to the pop and soul genres. "Due to the mixed bag of who I am, I have a lot of ideas in that regard," he says.

As Titta puts it, "Itaal will be a very busy guy. 'Smooth' is more than a successful song; this is going to be a real success story."



Getting Their Share. Shown celebrating the recent acquisition by EMI Music Publishing of a 51% interest in Hit & Run Music for \$19 million, from left, are Tom Bradley, deputy managing director of EMI Music Publishing U.K.; Tony Smith, chairman of Hit & Run Music; and Martin Bandier, chairman/CEO of EMI Music Publishing.



On Board. Songwriter Jay Oliver, right, who operates Jay Oliver Music (ASCAP), has signed on worldwide with New York-based the Royalty Network, a company that administers publisher/writer royalty rights. Oliver's credits include co-authorship of songs recorded by Wynonna, Celine Dion, Glenn Frey, and Jimmy Buffett, among others. Oliver is shown with company owner Frank Liwall.



All For A Song. Universal Music Publishing has acquired administration rights for famed film composer Dimitri Tiomkin's Volta catalog. The deal involves classic film songs composed by Tiomkin, a four-time Oscar winner, including "Friendly Persuasion," "Green Leaves Of Summer," "Do Not Forsake Me" (from "High Noon"), "Davey Crockett" (from "The Alamo"), and "Rawhide" (from the TV show). Shown, from left, are Scott James, senior VP of film, TV, and new media at Universal Music; Olivia Douglas, Tiomkin's widow; David Renzer, worldwide president of Universal Music; and Judie Castano, senior legal assistant at the law firm of Manatt, Phelps & Phillips.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
SMOOTH	Itaal Shur, Rob Thomas	Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
WHEN I SAID I DO	Clint Black	Sussman & Associates Music
HOT R&B SINGLES		
U KNOW WHAT'S UP	Edward Ferrell, Darren Lighty, Clifton Lighty, Balewa Muhammad, Anthony Hamilton, Delvis Damon, Veronica McKenzie	Eddie F/ASCAP, DoWhat!Gotta/ASCAP, WB/ASCAP, Balewa/ASCAP, Universal-MCA/ASCAP, Anthony C/ASCAP, Rassymysteria/ASCAP, Rusty Knuckles/ASCAP
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
ESCUCHAME	Marco Flores	Estefan/ASCAP, MAF/ASCAP

John Krondes Draws On Heritage For Set; Carlin Acquires Catalog

CONNECTIONS: John Krondes is the singer/songwriter son of the late Jimmy Krondes, co-author of songs such as "The End" and "Warm," which were big successes about 40 years ago for Earl Grant and Johnny Mathis, respectively. With a nod to the end of the millennium, Krondes has recorded "The End" with the Jordanaires, the group that frequently backed Elvis Presley.

This cut will be the title track of an album that John Krondes is recording, which will include material he wrote with his dad. That album will also contain some new material

by Krondes and one-time Jimmy Krondes collaborator Paul Evans, a writer whose credits include Presley songs "I Gotta Know," "The Next Step

Is Love," and "Something Blue." Krondes says the project doesn't have a label yet.

"The End" is published by Los Angeles-based Criterion Music. As for Krondes, he can be reached at JJKrondes@yahoo.com.

SCHULLER CATALOG DEAL: G. Schirmer/AMP and Shawnee Press, units of the Music Sales Group of Companies, have acquired the compositions and related rights to works published by Margun Music (BMI) and Gun-Mar Music (ASCAP). The catalog includes the concert works of Alec Wilder and Greek composer Nikos Skalkotas, as well as concert music, jazz, and early music.

Composer Gunther Schuller, founder and president of Margun Music, will maintain a role with the company as consulting editor. No acquisition price was revealed.

NEW-MUSIC SERIES VIA BMI: BMI has released "Volume One, Year Three" of its new-music "Planet Stereo" album series, which the performance right group distributes free to college radio programmers at stations licensed by BMI.

The lineup features unsigned acts from England and continental Europe. The acts include Liz Horsman (U.K.), the High Fidelity (U.K.), Natural Born Hippies (Denmark), Tim Keegan & the Departure Lounge (U.K.), the Servant (U.K.), Freespert (U.K.), Apulanta (Finland), Coade (Ireland), T.V. One (U.K.), Dougie Fields (U.K.), and Miriam (no country listed).

"Planet Stereo," created in 1997, is distributed five times a year. For more info, E-mail PlanetStereo@bmi.com.



by Irv Lichtman

CARLIN ACQUIRES LIBRARY: The Carlin Recorded Music Library has acquired Blue River Music's Blue-stone Music

Library catalog, which contains more than 3,500 selections in many musical categories. It's said to have been a primary source of music for such '50s and '60s TV standbys as "Dennis The Menace," "Rin Tin Tin," and "The Untouchables."

LANG AIMP AWARD: Maxyne Lang, president of Williamson Music, the publishing company formed by Rodgers and Hammerstein, will receive the Indie Award from the Assn. of Indie Music Publishers at a gathering of the group's New York chapter Dec. 9. Donations for the event, to be held at Dillon's, are \$25 for members, \$40 for non-members, or a membership fee of \$85 for the year 2000. For more info on the event, which will also be a holiday party, call 212-758-6157.

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

1. **Tori Amos**, "To Venus And Back."
2. **Tom Waits**, "Mule Variations."
3. **Tori Amos**, "The Singles."
4. **Paul Simon**, "Anthology."
5. **Pink Floyd**, "The Wall" (Guitar Tablature Edition).

Pro Audio

ARTISTS & MUSIC

Classic Sound Broadens Its Musical Horizons

A BICYCLE, a sailboat, and a car can all get a person from point A to point B, but each provides a different experience along the way.

Similarly, the pop, jazz, and classical genres are as different from one another as music gets, yet they all require similar techniques in the recording, post-production, and mastering stages.

That seemingly irrelevant analogy brings us to the story of Classic Sound, a New York mastering facility staffed by **Tim Martyn**, **Tom Lazarus**, and **Scott Hull**, three veteran engineers who bring different but complementary skills to the table and who all happen to be racing enthusiasts outside the workplace. Their vehicles of choice? You guessed it: bicycles, sailboats, and cars.

Martyn and Lazarus have been together since December 1992, when they merged their two companies—Lazarus' Labyrinth Sound and Mar-



by Paul Verna

na, and their eyes and ears were open for someone to step in and help them make the transition.

Around that time, Hull had left Masterdisk after a 15-year career that began as an assistant to industry legend **Bob Ludwig** and later flourished into a run that included work with **Shawn Mullins**, **Garbage**, **Lemonheads**, **Ani DiFranco**, **Spacehog**, **Steely Dan**, **Miles Davis**, **Bruce Springsteen**, and the bulk of the Luaka Bop catalog.

Although the pop mastering world seldom intersects with the jazz and classical side of the business, Hull, Martyn, and Lazarus saw a golden opportunity to build a unique facility that offered a wide range of services, both technically and stylistically.

"We were looking to grow the business in a new direction, not exclusive from what we were doing," says Martyn. "We want both of those markets, and now we have both of them. We have the biggest and best part of the classical market, and as far as Scott's arena, he's competing with the best guys out there."

Hull says, "What's in common between the two phases of the operation are that we're a smaller, boutique company oriented toward customer interaction and we have high-quality reference environments. What's really going on here is critical listening, and whatever roles we take are based on the clients we bring in the building."

Hull adds that in his new affiliation, he was looking for engineer/owners.

"I spoke to a lot of people post-Masterdisk, and it was the engineer/producer personality that came out of Tim and Tom," says Hull. "They were used to listening to what the clients needed."

Lazarus adds, "We're not just investors in a company. We actually do this work. Part of the reason we started this is we were never comfortable anywhere else."

Hull also felt he wanted to buck the trend toward larger, multi-room facilities.

"On the pop side of the business it seemed a good idea to downsize, because a lot of people are building conglomerates which are good in their ability to invest in new technology and move forward and blaze new trails, but the clients have given me the impression that they don't feel as personally taken care of in the larger studios," he says. "Not that the individual engineers aren't attentive, but the whole machine takes a while to turn to get to the next step."

'We were looking to grow the business in a new direction, not exclusive from what we were doing'

—TIM MARTYN—

ty's Classic Sound—and decided to keep Martyn's company's name.

At that time, they moved into the premises they currently occupy in an industrial building near New York's Lincoln Center—the hub of classical music.

An open, inviting space with a huge, sun-drenched common area and a friendly staff, Classic Sound has been known for years as a leading classical and jazz independent mastering facility, with a clientele ranging from **Yo-Yo Ma**, **Kathleen Battle**, and **Itzhak Perlman** to **Ray Charles**, **PDQ Bach**, and **Ornette Coleman**.

Unlike many mastering engineers, Martyn and Lazarus are active in other parts of the recording process, including production, engineering, and location recording.

Lazarus got into the business 20 years ago as a recording engineer specializing in live, remote, and studio work, which he continues to do today, in addition to mastering.

Martyn holds bachelor's and master's degrees from the Juilliard School, from which he graduated in 1976. He has been involved in classical recording throughout his career, both as a producer and an engineer, and serves as senior audio engineer for the **Boston Symphony Orchestra's Tanglewood Music Festival**.

Although business has been good at Classic Sound, early in 1999 Martyn and Lazarus became restless to grow their company. They were particularly interested in the DVD are-

Ever since Hull joined, Classic Sound has had to fight the perception that it has become a "pop" studio. By the same token, some have interpreted Hull's move as a creative shift on his part into "classical" mastering.

The reality is that Hull continues to work with a predominantly pop and rock clientele (most recently with **DiFranco**, **Steely Dan**, and **Mullins**), while Lazarus and Martyn keep doing what they do best: working on high-quality classical and jazz recordings for a wide range of labels and clients and getting involved in product planning, recording, and post-production on many of their projects.

Hull says, "This move gave me a chance to put my own shingle out, along with the support and structure and foundation of an existing business, and get more notoriety for what I'm doing."

However, Lazarus admits that it has not been easy "determining where to put that shingle. Should it be among all the other shingles, or should it be on the shed or the house or whatever? Something as simple as, 'Where do we put Scott's CDs with all the classical ones we get up here?'"

Hull adds, laughing: "We mingled them, and all the clients were annoyed!"

(Continued on next page)



Y2K, Plus Five? The MusicBiz 2005 Conference, held in October in Emeryville, Calif., featured a panel titled "Recording And Playback Formats For 2005." Shown, from left, are moderator Paul Stubblebine of Paul Stubblebine Mastering in San Francisco, Dolby GM of multichannel music John Kellogg, Pacific Microsonics founder Keith Johnson, Sonic Foundry Acid creator Chris Moullos, and Sonic Solutions senior technologist Rolf Hartly. (Not shown is panel participant Mark Wairep, who is president of AIX Entertainment.)

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Pro Audio

PRO AUDIO

(Continued from preceding page)

Despite the differences in their client profiles, the three engineers are a tightknit team determined to help one another grow in their respective areas.

"It may be that there are going to be some projects where we can start some synergy between these two wings of the business we've created," says Martyn, noting that DVD projects are likely to bring all three engineers together.

Hull says, "DVD is the central carrier that requires so many people to communicate, and we're all new at

this. A very interesting Catch-22 that we're all in at this moment is we don't even know how to be consumers of this format yet. I was again, for the eighth time, shopping for a home theater system over the weekend, and I'm still leaving scratching my head."

One question bubbling in the minds of studio owners and engineers is whether the mastering facility will get involved in the video, graphics, and authoring side of DVD production or focus on the audio.

Martyn says Classic Sound's

approach will be to be able to deliver a turnkey service while concentrating on audio quality.

"We want to provide the whole service, but we're always centrally going to be in the music business," he says. "Whether or not we can bridge the gap and be really good at the video part of it, I guess our future video clients are going to have to judge."

Hull adds, "Ultimately what would be best is for us to be able to do video, graphics, and authoring but not necessarily be the one hired to do it in every case. There'll be some things that will be truly interdisciplinary, where the person with the Web skills and the graphic skills might be the best person to put the DVD authoring together. Ultimately, we need to know about the process and need to be able to communicate with the project coordinator."

In the meantime, Martyn, Lazarus, and Hull are determined to make the best-sounding music they can make with the available technology, mostly in the high-resolution digital stereo domain.

As they wrap up an hourlong chat that covers creative, technical, and business topics, Martyn, Lazarus, and Hull reveal their weekend racing plans, which speak volumes about their different approaches and common affinities.



Paint It Black. RCA recording artist Clint Black, left, and special guest Steve Wariner worked at Ocean Way Nashville on a Westwood One telecast to promote Black's new, self-produced album, "D'lectrified," which was mixed by Julian King.

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 27, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	U KNOW WHAT'S UP Donnell Jones/ Eddie F. D. Lighty (Untouchables/Laface)	I LOVE YOU Martine McBride/ M. McBride, P. Worley (RCA)	HIGHER Creed/ J. Kurzweg (Wind-Up)	HEARTBREAKER Mariah Carey Feat. Jay-Z/ M. Carey, DJ Clue (Columbia)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas	THE MONEY PIT (Nashville) Clarke Schleicher	A HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle
CONSOLE(S)/ DAW(S)	Neve 8108	AMEK Galileo	Neve 8078 80 channel	Pro Tools	SSL 6000
RECORDER(S)	Studer A-800	Sony APR24 - E MagicLogic 4.0	Sony 3348 HR	Pro Tools	Studer A827
MIX MEDIUM	Pro Tools	Ampex 499	Quantegy 467	Pro Tools	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode	OCEANWAY (Nashville) Clarke Schleicher Jed Hackett	TRANS CONTINENTAL (Orlando, FL) John Kurzweg	QUAD (New York) Dana Jon Chappelle
CONSOLE(S)/ DAW(S)	SSL 9000	AMEK Galileo	Sony Oxford	SSL 9000	SSL 4096 G plus
RECORDER(S)	dB Technology/GX 8000	Sony APR24 - E Magic Logic 4.0	Ampex ATR 102	Studer 1/2"	Studer A827
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy GP9	Quantegy GP9	Ampex 499	BASF 900
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	BMG	Sony

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Martin Wins Big In 1st Magazine Poll

RICKY, THE PEOPLE'S CHOICE: The first Hispanic Opinion Tracker 2000 by People en Español magazine reveals C2/Sony Discos' Ricky Martin is the most popular singing star.

Martin won eight different categories. 550 Music/Sony Discos icon Celine Dion was second with four first-place rankings.

Martin was voted the all-time favorite male singer, while Dion and Fonovisa's Lucero tied for the all-time favorite female singer.

The all-time favorite song in Spanish is Martin's *übersmash* "Livin' La Vida Loca"; the all-time favorite English song is "My Way," which was made famous by Frank Sinatra.

NuStats International conducted the survey. The firm interviewed 1,449 self-identified Latinos aged 18 and over. Of those interviewed, 484 returned a follow-up written survey.

A breakdown of the survey by age and gender showed Martin to be the all-time favorite male singer among men and women, respondents under 35 and over 35, and respondents on the East Coast and West Coast.

Dion was the all-time favorite female singer among Hispanic women, respondents under 35, and respondents living on the West Coast. Work/Sony Discos' Jennifer Lopez was the choice among Hispanic men. Respondents over 35 picked WEA Latina's Olga Tañón, and respondents living on the East Coast selected Sony Discos' Ana Gabriel.

The selection of Dion is a surprise, as well as the song choices—only two of the top 10 were songs originally recorded in the past two years.

However, the biggest surprise of this survey is the absence of EMI Latin luminary Selena from any of the lists.

Surely there were some respondents from Texas, because country icon—and Texas native—George Strait made the top 10 of the male singer list.

Tañón and Sony Discos labelmates Elvis Crespo and Vicente Fernández were the only Latino vocalists not from the pop field to appear in the survey.

Following are the results of the Hispanic Opinion Tracker 2000:



by John Lannert

- All-Time Favorite Female Singer:**
1. Celine Dion (550 Music/Sony Discos).
 2. Lucero (Fonovisa).
 3. Ana Gabriel (Sony Discos).
 4. Shakira (Sony Discos).
 5. Gloria Estefan (Epic/Sony Discos).
 6. Jennifer Lopez (Work/Sony Discos).
 7. Whitney Houston (Arista).
 8. Olga Tañón (WEA Latina).
 9. Thalía (EMI Latin).
 10. Madonna (Sire/Warner Bros.).

- All-Time Favorite Male Singer:**
1. Ricky Martin (C2/Sony Discos).
 2. Enrique Iglesias (Interscope/Universal Latino).
 3. Luis Miguel (WEA Latina).
- Hispanic Women**
1. Ricky Martin (C2/Sony Discos).
 2. Enrique Iglesias (Interscope/Universal Latino).
 3. Luis Miguel (WEA Latina).

- Under 35**
1. Ricky Martin (C2/Sony Discos).
 2. Enrique Iglesias (Interscope/Universal Latino).
 3. Luis Miguel (WEA Latina).
- Over 35**
1. Ricky Martin (C2/Sony Discos).
 2. Luis Miguel (WEA Latina).
 3. Alejandro Fernández (Sony Discos).

- East Coast**
1. Ricky Martin (C2/Sony Discos).
 2. Enrique Iglesias (Interscope/Universal Latino).
 3. Julio Iglesias (Columbia/Sony Discos).
- West Coast**
1. Ricky Martin (C2/Sony Discos).
 2. Luis Miguel (WEA Latina).
 3. Alejandro Fernández (Sony Discos).

- Men And Women Over 18:**
1. "My Way."
 2. "Yesterday."
 3. "Lady In Red."
 4. "My Heart Will Go On."
 5. "Unchained Melody."

- All-Time Favorite Song In English:**
1. "Livin' La Vida Loca."
 2. "Sabor A Mí."
 3. "Amor Eterno."
 4. "La Bamba."
 5. "Bésame Mucho."

- All-Time Favorite Song In Spanish:**
1. "Livin' La Vida Loca."
 2. "Sabor A Mí."
 3. "Amor Eterno."
 4. "La Bamba."
 5. "Bésame Mucho."

- All-Time Favorite Female Singer:**
1. Celine Dion (550 Music/Sony Discos).
 2. Lucero (Interscope/Universal Latino).
 3. Celine Dion (550 Music/Sony Discos).
- Hispanic Men**
1. Jennifer Lopez (Work/Sony Discos).
 2. Lucero (Interscope/Universal Latino).
 3. Celine Dion (550 Music/Sony Discos).
- Hispanic Women**
1. Celine Dion (550 Music/Sony Discos).

2. Whitney Houston (Arista).
 3. Lucero (Fonovisa).
- Under 35**
1. Celine Dion (550 Music/Sony Discos).
 2. Ana Gabriel (Sony Discos).
 3. Madonna (Sire/Warner Bros.).
- Over 35**
1. Olga Tañón (WEA Latina).
 2. Lucero (Fonovisa).
 3. Celine Dion (550 Music/Sony Discos).

- East Coast**
1. Ana Gabriel (Sony Discos).
 2. Olga Tañón (WEA Latina).
 3. Jennifer Lopez (Work/Sony Discos).
- West Coast**
1. Celine Dion (550 Music/Sony Discos).
 2. Lucero (Fonovisa).
 3. Gloria Estefan (Epic/Sony Discos).

- MEXICO RADIO NOTAS:** After having inaugurated a restructuring of his Mexican television network Televisa, company president Emilio Azcárraga Jean has turned his sights in recent months toward XEW-AM, the Mexico City station that launched the Televisa empire.
- The station, which is owned by Radiópolis—a radio group subsidiary

(Continued on page 108)

LATIN TRACKS A-Z

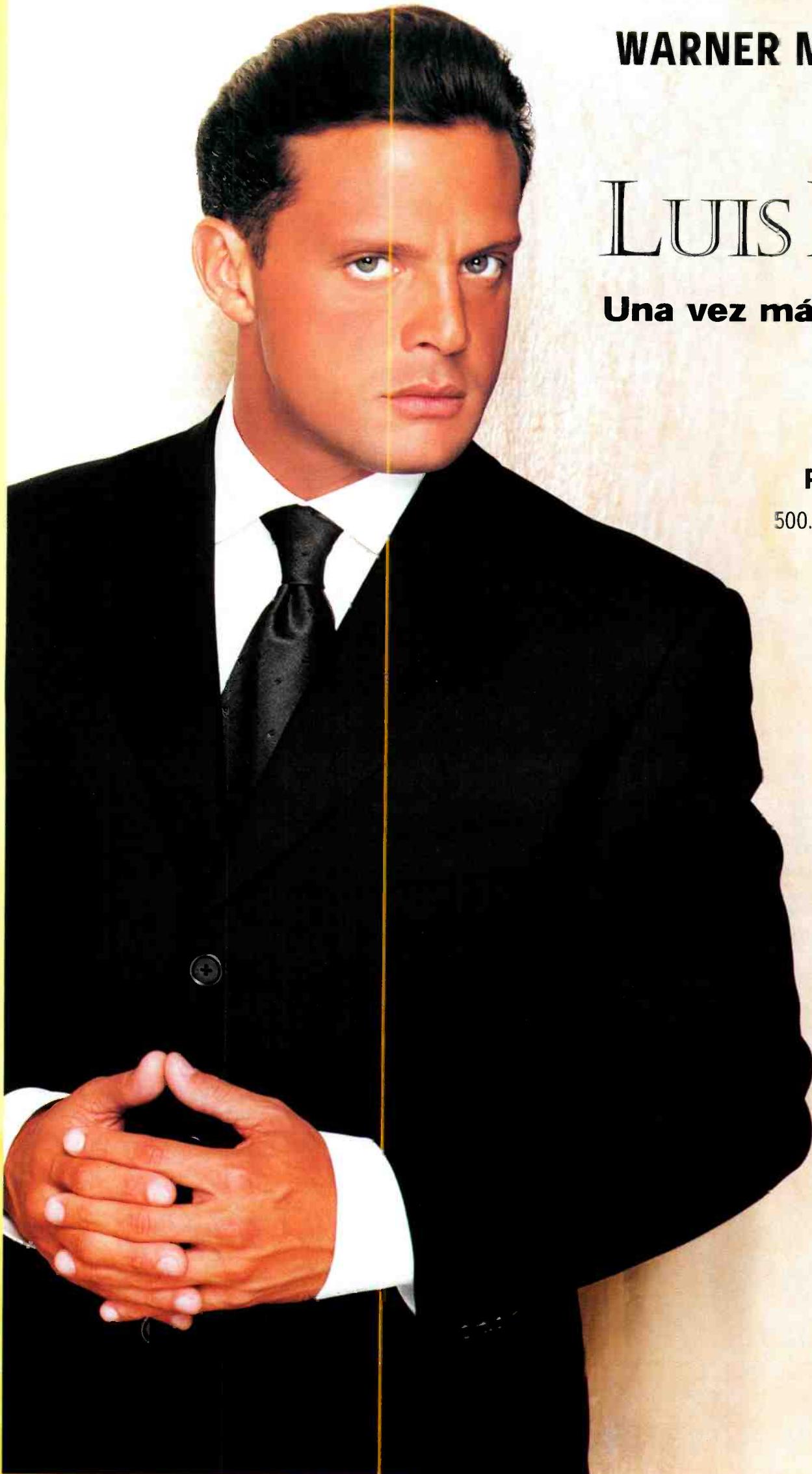
6	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
6	ALGUNA VEZ (F.I.P.P., BMI)
40	ALMA REBELDE (San Angel)
27	ARRIESGARE LA PIEL (Not Listed)
30	ATADO A TU AMOR (World Deep Music, BMI)
18	BELLA ISHE'S ALL I EVER HAD (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
23	COMPLETAMENTE TUYO (Not Listed)
29	CON LA SOGA AL CUELLO (TN Ediciones)
28	CON QUIEN ESTARAS (Not Listed)
22	DE TIN MARIN (Flamingo, BMI)
4	DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
31	DOS GOTAS DE AGUA (Universal)
20	EL LISTON DE TU PELO (Not Listed)
8	EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
1	ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
17	ESCUCHAME (Sabrosos)
14	FRUTA FRESCA (Gaira Producciones)
25	GENIO ATRAPADO (GENIE IN A BOTTLE) (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP)
13	HIELO (Mexican, ASCAP)
32	LA ULTIMA NOCHE (BMG Songs, ASCAP)
3	LLEGAR A TI (Ventura, ASCAP)
10	LOCO (M.A.M.P., ASCAP)
37	MAS GRANDE QUE GRANDE (Warner-Tamerlane, BMI/A Phantom Vox, BMI)
21	NO LE RUEGES (M.A.M.P.)
2	O TU O NINGUNA (El Pedrosillo)
15	PERDONAME (Vander, ASCAP)
7	PERO DILE (PMC, ASCAP)
26	POR EL CAMINITO (Sony/ATV Latin, BMI)
36	QUE ALGUIEN ME DIGA (Not Listed)
39	QUE TE VAS (BMG Songs, ASCAP)
5	RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP)
19	SHAKE YOUR BON-BON (A Phantom Vox, BMI/Warner-Tamerlane, BMI/F.I.P.P., BMI/DESMOPHOBIA, ASCAP)
34	SIENTO (Karen, ASCAP)
16	SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
9	SI NO TE HUBIERAS IDO (Crisma, SESAC)
38	SONADOR ETERNO (Ser-Ca, BMI)
11	TE OFREZCO UN CORAZON (Not Listed)
12	TE QUIERO MUCHO (Copyright Control)
23	TE VEO VENIR SOLEDAD (Not Listed)
34	TODO ESTA BIEN (BMG Songs, ASCAP)
35	TU ME HACES SONAR (Ventura, ASCAP)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
▶ No. 1/GREATEST GAINER ◀					
1	5	4	8	CARLOS PONCE EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
2	2	2	9	LUIS MIGUEL WEA LATINA †	O TU O NINGUNA L.MIGUEL, J.C.CALDERON
3	1	1	13	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R.PEREZ (T.TORRES, A.TALAMANTEZ, A.GRUILON, D.HERNANDEZ)
4	3	3	13	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO (I NEED TO KNOW) C.ROONEY (M.ANTHONY, C.ROONEY)
5	6	5	5	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL (RHYTHM DIVINE) M.TAYLOR, B.RAWLING (M.TAYLOR, P.BARRY)
6	4	6	14	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K.SANTANDER (K.SANTANDER)
7	7	7	11	VICTOR MANUELLE SONY DISCOS	PERO DILE S.GEORGE (V.MANUELLE)
8	8	8	14	RICARDO MONTANER WEA LATINA	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER, B.SILVETTI)
9	9	9	6	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
10	10	13	31	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
11	13	16	6	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G.ADOLFO)
12	12	10	9	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M.MORALES (J.GONZALEZ)
13	11	12	8	INDIA RMM †	HIELO I.INFANTE (R.PEREZ-BOTIJA)
14	21	—	2	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E.ESTEFAN JR., J.V.ZAMBRANO (M.MADERA)
15	15	18	6	PEPE AGUILAR MUSART/BALBOA	PERDONAME PAGUILAR (FATO)
16	14	11	13	ALEJANDRO FERNANDEZ SONY DISCOS	SI HE SABIDO AMOR PRAMIREZ (H.ESTRADA)
17	16	23	6	LOS SABROSOS DEL MERENGUE CAIMAN	ESCUCHAME J.SABALIER (J.M.FONSECA)
18	18	15	22	RICKY MARTIN C2/SONY DISCOS †	BELLA (SHE'S ALL I EVER HAD) G.NORIEGA, R.ROSA (J.SECADA, G.NORIEGA, R.ROSA, L.GOMEZ ESCOLAR)
19	17	14	5	RICKY MARTIN C2/SONY DISCOS †	SHAKE YOUR BON-BON G.NORIEGA, R.ROSA, G.NORIEGA, D.CHILD
20	24	32	3	LOS ANGELES AZULES DISA/EMI LATIN	EL LISTON DE TU PELO NOT LISTED (J.MEJIA AVANTE)
21	20	19	8	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V.MATA (J.ARMENIA)
22	25	17	6	LOS TUCANES DE TIJUANA EMI LATIN †	DE TIN MARIN M.QUINTERO LARA (M.QUINTERO LARA)
23	22	—	2	MARCOS LLUNAS AJ	COMPLETAMENTE TUYO NOT LISTED (NOT LISTED)
24	19	22	5	JUAN GABRIEL ARIOLA/BMG LATIN	TODO ESTA BIEN J.GABRIEL (J.GABRIEL)
25	32	24	8	CHRISTINA AGUILERA RCA/BMG LATIN †	GENIO ATRAPADO D.FRANK, S.KIPNER (S.KIPNER, D.FRANK, P.SHEYNE)
26	23	31	3	ELVIS CRESPO SONY DISCOS	POR EL CAMINITO R.ROSA (J.CASTRO)
27	36	—	2	YOLANDITA MONGE ARIOLA/BMG LATIN	ARRIESGARE LA PIEL NOT LISTED (J.HERNANDEZ)
28	33	—	2	BANDA ARKANGEL R-15 SONY DISCOS	CON QUIEN ESTARAS NOT LISTED (NOT LISTED)
29	37	—	2	LOS TIGRES DEL NORTE FONOVISA	CON LA SOGA AL CUELLO LOS TIGRES DEL NORTE (J.SALAKO)
30	27	36	17	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
31	34	28	6	BANDA MAGUEY RCA/BMG LATIN	DOS GOTAS DE AGUA E.SOLANO (L.M.DUENAS)
32	31	38	4	DIEGO TORRES RCA/BMG LATIN	LA ULTIMA NOCHE D.TORRES, C. LOPEZ, S.SCHON (D.TORRES, C. LOPEZ, R.AMED, S.BAYLAC)
33	35	30	3	FRANCO DE VITA SONY DISCOS	TE VEO VENIR SOLEDAD NOT LISTED (NOT LISTED)
34	NEW ▶	1	1	LOS HERMANOS ROSARIO KAREN †	SIENTO R.ROSARIO B.RODRIGUEZ (R.SOLIS)
35	29	27	7	MDO SONY DISCOS	TU ME HACES SONAR A.JAEN (A.TALAMANTEZ, A.GRUILON, T.TORRES)
36	RE-ENTRY	2	2	GILBERTO SANTA ROSA SONY DISCOS	QUE ALGUIEN ME DIGA NOT LISTED (NOT LISTED)
37	39	20	10	EDNITA NAZARIO EMI LATIN †	MAS GRANDE QUE GRANDE D.DEL INFANTE (R.ROSA, L.GOMEZ ESCOLAR)
38	28	33	3	INTOCABLE EMI LATIN †	SONADOR ETERNO NOT LISTED (L.PADILLA)
39	30	26	18	GEORGE LAMOND PRESTIGIO/SONY DISCOS †	QUE TE VAS M.BONILLA (J.GABRIEL)
40	26	25	9	LIMITE UNIVERSAL LATINO	ALMA REBELDE J.CARRILLO G.PADILLA (J.AVELDANO)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
23 STATIONS		16 STATIONS		63 STATIONS	
1	CARLOS PONCE EMI LATIN	1	VICTOR MANUELLE SONY DISCOS	1	BANDA EL RECODO FONOVISA
2	LUIS MIGUEL WEA LATINA	2	MARC ANTHONY COLUMBIA/SONY DISCOS	2	LOS RIELEROS DEL NORTE FONOVISA
3	JACI VELASQUEZ SONY DISCOS	3	CARLOS PONCE EMI LATIN	3	CONJUNTO PRIMAVERA FONOVISA
4	CHRISTIAN CASTRO ARIOLA/BMG LATIN	4	INDIA RMM	4	LOS ANGELES AZULES DISA/EMI
5	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	5	LUIS MIGUEL WEA LATINA	5	EL LISTON DE TU PELO EMI
6	MARC ANTHONY COLUMBIA/SONY DISCOS	6	O TU O NINGUNA	6	LOS TUCANES DE TIJUANA EMI
7	RICARDO MONTANER WEA LATINA	7	LOS SABROSOS DEL MERENGUE CAIMAN	7	DE TIN MARIN SONY DISCOS
8	MARCO ANTONIO SOLIS FONOVISA	8	ESCUCHAME	8	BANDA ARKANGEL R-15 SONY DISCOS
9	ALEJANDRO FERNANDEZ SONY DISCOS	9	RICARDO MONTANER WEA LATINA	9	CON QUIEN ESTARAS FONOVISA
10	RICKY MARTIN C2/SONY DISCOS	10	EL PODER DE TU AMOR	10	LOS TIGRES DEL NORTE FONOVISA
11	MARCOS LLUNAS AJ	11	FRUTA FRESCA	11	CON LA SOGA AL CUELLO LOS TIGRES DEL NORTE
12	CARLOS VIVES EMI LATIN	12	JACI VELASQUEZ SONY DISCOS	12	COMPLETAMENTE TUYO NOT LISTED
13	YOLANDITA MONGE ARIOLA/BMG LATIN	13	LLEGAR A TI	13	ARRIESGARE LA PIEL NOT LISTED
14	DIEGO TORRES RCA/BMG LATIN	14	PERO DILE	14	LA ULTIMA NOCHE NOT LISTED
15	MDO SONY DISCOS	15	ENRIQUE IGLESIAS RITMO TOTAL	15	FRUTA FRESCA NOT LISTED
				16	GENIO ATRAPADO NOT LISTED
				17	PERDONAME NOT LISTED
				18	TE VEO VENIR SOLEDAD NOT LISTED
				19	SI HE SABIDO AMOR NOT LISTED
				20	TE QUIERO MUCHO NOT LISTED
				21	LOCO NOT LISTED
				22	TE VEO VENIR SOLEDAD NOT LISTED
				23	COMPLETAMENTE TUYO NOT LISTED
				24	ARRIESGARE LA PIEL NOT LISTED
				25	LA ULTIMA NOCHE NOT LISTED
				26	PERDONAME NOT LISTED
				27	TE QUIERO MUCHO NOT LISTED
				28	TE QUIERO MUCHO NOT LISTED
				29	TE QUIERO MUCHO NOT LISTED
				30	TE QUIERO MUCHO NOT LISTED
				31	TE QUIERO MUCHO NOT LISTED
				32	TE QUIERO MUCHO NOT LISTED
				33	TE QUIERO MUCHO NOT LISTED
				34	TE QUIERO MUCHO NOT LISTED
				35	TE QUIERO MUCHO NOT LISTED

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.



WARNER MUSIC ARGENTINA

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Romance



Segundo Romance



Romances



Aries



Artists & Music

NOTAS

(Continued from page 106)

of Televisa—added television personalities from Televisa to continue the station's traditional news/talk format.

In August, Azcárraga Jean rechristened XEW-AM with a new slogan, "La voz de la América desde México." The station celebrates its 70th anniversary next year, and Radiópolis director **Eugenio Bernal Macouzet** is promising a big blowout to mark the occasion.

Another Radiópolis station, XEQ-AM, has hopped on the regional Mexican format with sister station XEQ-FM. And like its sister FM, XEQ is now using the same slogan, "La ke buena." Two TV veterans, **Luis de Llano** and **Marco Flavio Cruz**, are hosting a nostalgia/oldies program titled "Para Desvelados."

Elsewhere, Radio Formula, owned by **Rogelio Azcárraga**, has decided to bolster its two AM stations with show-biz gossip programs. Three programs will air on XEDF-AM: "Última Palabra," hosted by **Gustavo Adolfo Infante**; "La Revista," hosted by **Martha Susana**; and "La Botanera" with **Juan José Origel**, the latter of whom has a similar *chisme* show on TV.

On sister station XER-AM, famed TV personality **Raúl Velasco**, previously host of TV's long-running "Siempre En Domingo," has made his

first foray into radio in 30 years with "Este Domingo."

José Gutiérrez Vivó, who recently celebrated 25 years of his program "Monitor," has signed a \$15 million distribution deal with Grupo Radio Centro (GRC), under which his news service, Info Red, will provide exclusive news programming for GRC radio stations until 2016.

Mexico City's XEDA-FM ("Pulsar FM") is set to celebrate its eighth anniversary with a three-day bash Nov. 20-21 and Nov. 26 at the 20,000-seat Palacio de los Deportes.

CHILE NOTAS: One year after dropping its greatest-hits set "Antología," folkloric group **Quilapayún** received a platinum disc for sales exceeding 25,000 units. The Warner Chile group, which is based in France, traveled to Chile to perform a series of dates in support of its latest album, "Quilapayún... Al Horizonte."

Chilean imprint **Alerce** has just released "Mi Destino (Confesiones De Una Estrella Del Rock)" by **Jorge González**, former front man of home-bred rock stars **Los Prisioneros**. The set features a collaboration between **González** and his father as well as one with **Los Tres'** lead singer, **Alvaro Henríquez**.

Unlike his previous albums, which

ran more along progressive, electronic lines, **González's** set contains straightforward pop songs such as "El Aire Que Respiro," a Spanish cover of the **Hollies'** evergreen "The Air That I Breathe," and tribute tunes to famed composer **Víctor Jara** and soccer star **Carlos Caszely**.

ARGENTINA NOTAS: Warner megastar **Luis Miguel** filled up Buenos Aires' 45,000-seat Vélez Stadium for each of his three shows Nov. 5-7. However, his standout numbers were lost in the local press, which was more interested in Micky's Nov. 4 date with the 20-year-old daughter of Argentine president **Carlos Menem**. She caught his Nov. 5 show from the side of the stage.

Sony Argentina's **Babasónicos** performed before a sellout crowd Nov. 13 at Buenos Aires' 2,000-seat disco Museum, where the band's loyal fans enthusiastically received songs from its new album, "Miami." The album's second cut, "El Playboy," is enjoying heavy airplay at rock radio and TV music channels.

Rock band **Los Caballeros De La Quema**, whose latest BMG Argentina album, "La Paciencia De La Araña," has been certified double platinum for sales surpassing 120,000 units, played Nov. 12 before a sellout crowd of 1,800 at Buenos Aires' Opera Theater. Guest **Lito Vitale** played piano and keyboards to a crowd that stood on every theater seat to get a better view of the group's front man and composer **Iván Noble**.

Rap/funk act **Illya Kuryaki & The Valderramas** has finished a video for "Jennifer Del Estero," the sophomore single from its Universal Latino album "Leche." The band, which played Oct. 20 at a Tower store in Buenos Aires, is set to tour the U.S. in early December.

Los Fabulosos Cadillacs took the risk of presenting their latest BMG album, "La Marcha Del Golazo Solitario," Oct. 30 at the 8,000-seat Luna Park Arena. The show not only sold out, but the Cadillacs had to add a second sellout performance Oct. 31.

Now on a 57-date tour of Mexico and the U.S. in support of their Universal Argentina album "Nectar" are **Los Enanitos Verdes**.

Universal Mexico's **Control Machete** and **Molotov** performed Nov. 5 at Buenos Aires rock club **Cemento** to a raucous throng. Buenos Aires band **Arbol** was the opening act.

In attendance at **Fito Páez's** two sold-out concerts Nov. 12-13 at Buenos Aires' Gran Rex Theater, which were staged to back his latest Warner Argentina album, "Abre," were **Phil Ramone**, who produced "Abre," **Charly García**, and **Gustavo Cerati**. Two more sold-out shows were added for Nov. 18-19. "Abre" has been certified platinum for sales of 60,000 units.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City, **Marcelo Fernández Bitar** in Buenos Aires, and **Sergio Fortuño** in Santiago, Chile.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
NO. 1/GREATEST GAINER					
1	3	2	MARC ANTHONY	SONY DISCOS 83580 1 week at No. 1	DESDE UN PRINCIPIO-FROM THE BEGINNING
2	2	26	ENRIQUE IGLESIAS	● FONOVI SA 0517	BAILAMOS
3	1	10	LUIS MIGUEL	● WEA LATINA 29288	AMARTE ES UN PLACER
4	5	4	BANDA EL RECODO	FONOVI SA 0769 HS	LO MEJOR DE MI VIDA
5	6	84	ELVIS CRESPO	▲ SONY DISCOS 82634 HS	SUAVEMENTE
6	10	3	LOS TRI-O	ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU
7	4	24	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
8	7	22	MANA	WEA LATINA 27864	MTV UNPLUGGED
9	9	11	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
10	11	5	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
11	13	3	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
12	12	61	SHAKIRA	● SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
13	8	8	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
14	14	29	ELVIS CRESPO	● SONY DISCOS 82917	PINTAME
15	15	8	VICENTE FERNANDEZ	SONY DISCOS 83186 HS	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
16	RE-ENTRY		SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
17	23	6	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
18	16	18	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
19	19	38	SELENA	● EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
20	22	25	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
21	20	8	INDIA	RMM 284023 HS	SOLA
22	21	35	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO
23	17	3	BANDA ARKANGEL R-15	SONY DISCOS 83551	ESPERANDO UN ANGEL
24	24	9	CARLOS PONCE	EMI LATIN 21979	TODO LO QUE SOY
25	29	7	LOS RIELEROS DEL NORTE	FONOVI SA 0768	DE CORAZON NORTENO
26	18	43	MARCO ANTONIO SOLIS	● FONOVI SA 0516 HS	TROZOS DE MI ALMA
27	25	5	LOS SABROSOS DEL MERENGUE	CAIMAN 2922	ROMPIENDO EL MILENIO
28	27	3	LOS ORIGINALES DE SAN JUAN	EMI LATIN 22356	MEXICANO HASTA LA MADRE
29	26	93	RICKY MARTIN	▲ SONY DISCOS 82653	VUELVE
30	30	17	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
31	32	35	CONJUNTO ALMA NORTENA	CDM 1037	ALMA
32	31	2	JUAN GABRIEL	ARIOLA 71411/BMG LATIN	TODO ESTA BIEN
33	28	3	DOMINGO QUINONES	RMM 284061	QUIEN MATO A HECTOR LAVOE?
34	46	2	VARIOUS ARTISTS	BEAST 5489/SIMITAR	LATIN GOLD
35	43	39	NOELIA	FONOVI SA 6080 HS	NOELIA
36	33	15	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
37	34	12	LOS HURACANES DEL NORTE	FONOVI SA 0766 HS	NORTENO 2000
38	39	11	RICARDO MONTANER	WEA LATINA 29382 RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA	
39	37	22	LOS TIGRES DEL NORTE	● FONOVI SA 80761	HERENCIA DE FAMILIA
40	38	3	LOS TERRIBLES DEL NORTE	FREDDIE 1795	DECIMO ANIVERSARIO
41	45	3	COMPAY SEGUNDO	DRO EASTWEST/NONESUCH 79578/AG	CALLE SALUD
42	36	59	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
43	35	28	ALEJANDRO FERNANDEZ	SONY DISCOS 83182 HS	MI VERDAD
44	41	6	PLACIDO DOMINGO	EMI LATIN 56925	100 ANOS DE MARIACHI
45	49	4	MICHAEL SALGADO	JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA
46	44	79	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
47	42	7	LIMITE	UNIVERSAL LATINO 153782	EN VIVO-EN CONCIERTO
48	40	20	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
49	RE-ENTRY		PRISCILA Y SUS BALAS DE PLATA	ANDREA/PLATINO 9872/FONOVI SA HS	CORAZON DE CRISTAL
50	48	53	LOS TEMERARIOS	FONOVI SA 6078 HS	15 EXITOS PARA SIEMPRE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ENRIQUE IGLESIAS FONOVI SA BAILAMOS	1 MARC ANTHONY SONY DISCOS DESDE UN PRINCIPIO...	1 BANDA EL RECODO FONOVI SA LO MEJOR DE MI VIDA
2 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	2 ELVIS CRESPO SONY DISCOS SUAVEMENTE	2 VICENTE FERNANDEZ SONY DISCOS Y LOS MAS...
3 LOS TRI-O ARIOLA/BMG LATIN MI GLORIA, ERES TU	3 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH/AG BUENA...	3 PEPE AGUILAR MUSART/BALBOA POR UNA MUJER...
4 MANA WEA LATINA MTV UNPLUGGED	4 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	4 SELENA EMI LATIN ALL MY HITS TODOS MIS EXITOS
5 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	5 VICTOR MANUELLE SONY DISCOS INCONFUNDIBLE	5 BANDA ARKANGEL R-15 SONY DISCOS ESPERANDO...
6 RICARDO ARJONA SONY DISCOS RICARDO ARJONA VIVO	6 ELVIS CRESPO SONY DISCOS PINTAME	6 LOS RIELEROS DEL NORTE FONOVI SA DE CORAZON...
7 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	7 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	7 LOS ORIGINALES DE SAN JUAN EMI LATIN MEXICANO...
8 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX...	8 INDIA RMM SOLA	8 INTOCABLE EMI LATIN CONTIGO
9 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN...	9 LOS SABROSOS DEL MERENGUE CAIMAN ROMPIENDO EL MILENIO	9 CONJUNTO ALMA NORTENA CDM ALMA
10 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA...	10 DOMINGO QUINONES RMM QUIEN MATO A HECTOR...	10 LOS HURACANES DEL NORTE FONOVI SA NORTENO...
11 CARLOS PONCE EMI LATIN TODO LO QUE SOY	11 COMPAY SEGUNDO DRO EASTWEST/NONESUCH/AG CALLE...	11 LOS TIGRES DEL NORTE FONOVI SA HERENCIA DE...
12 MARCO ANTONIO SOLIS FONOVI SA TROZOS DE MI...	12 GILBERTO SANTA ROSA SONY DISCOS EXPRESION	12 LOS TERRIBLES DEL NORTE FREDDIE DECIMO...
13 RICKY MARTIN SONY DISCOS VUELVE	13 FRANKIE NEGRON WEACARB/WEA LATINA LO QUE LLEVO POR...	13 ALEJANDRO FERNANDEZ SONY DISCOS MI VERDAD
14 JUAN GABRIEL ARIOLA/BMG LATIN TODO ESTA BIEN	14 DLG SONY DISCOS GOTCHA!	14 PLACIDO DOMINGO EMI LATIN 100 ANOS DE...
15 VARIOUS ARTISTS BEAST/SIMITAR LATIN GOLD	15 FULANITO CUTTING EL PADRINO	15 MICHAEL SALGADO JOEY/SONY DISCOS OTRA VEZ A LA...

Albuns 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

France's FNAC Expands In Spain

Outlet Chain Claims Market Gains, Aims To Be Sales Leader

BY HOWELL LLEWELLYN

MADRID—Expansion-minded French music-and-leisure chain FNAC is set to quadruple its number of outlets in Spain within four years, with the aim of becoming the country's music sales leader within five years.

The ambitious plan was revealed to Billboard by FNAC España managing director Miguel Barroso, who says FNAC is winning the battle for the youth market against 70-store chain El Corte Ingles. The latter claims some 24% of the music market. FNAC predicts it will have 12% of the market by the year's end, once its fifth Spanish store opens in early December in the city of Zaragoza.

"By 2003 or so, we plan to have opened between 11 and 15 new stores to build on the leadership we already have in the youth market in Madrid, Barcelona [two stores], and Valencia," says Barroso. Plans include a third Barcelona store by 2001 and two more outlets in Madrid.

FNAC España predicts 1999 sales of 150.2 million euros (\$156.2 million), an increase of 47% over 1998. The second Barcelona store, which opened in November 1998, has registered 4 million visitors, of which 1.2 million made purchases.

According to figures from the International Federation of the Phonographic Industry (IFPI), music shipments in the Spanish market totaled 611.3 million euros (\$680.8 million) in 1998. CD penetration in the country was at 70%. Interim IFPI figures for the first six months of 1999, published in September, show shipments at 236.3 million euros (\$257.2 million), making Spain the world's ninth-biggest market in dollar terms.

"We have captured the youth market from the biggest music operator in Spain, the department-store chain El Corte Ingles, and have also benefited from the exit of Virgin Megastores from Spain," says Barroso. Virgin blamed its 1998 departure from the Spanish market on high rents and other operating costs.

Barroso continues, "FNAC in Spain is much younger in real terms, in spirit, and in marketing strategy than in France, and we think our great mix of product

'This is not an Anglo-Saxon or northern European phenomenon'

— MIGUEL BARROSO —

and culture commerce adapts really well to the southern European and Mediterranean characters.

"This is not an Anglo-Saxon or northern European phenomenon," he says.

Barroso says that with more than 50 stores in France, five soon in Spain, five in Belgium, three in Portugal (which he says have already captured 25% of music sales there), and one each in Brazil and Taiwan, FNAC expects that 25% of all its business will be outside France within two years. He says, "I fully expect Spain to be in the forefront of that expansion."

In addition to FNAC's Spanish expansion, the company previously announced (Billboard, Jan. 9) that it would study the feasibility of opening in Argentina and Chile; in Europe, other targeted countries include Italy and Switzerland. Also

Warner Japan Sees Success With Clapton, Mr. Big Albums

BY STEVE McCLURE

TOKYO—Warner Music Japan is bucking the trend of declining international acts' sales here by racking up solid results with albums by Eric Clapton and Mr. Big.

Sales of Clapton's late-period greatest-hits set, "Clapton Chronicles—The Best Of Eric Clapton," are now up to 1.2 million in Japan (five times platinum), according to WEA Japan. The label is taking special pride in the album's success, since WEA Japan international A&R general manager Kei Hayashi is credited with the idea of putting together the set.

Hayashi wanted product that would be available before and during Clapton's sold-out 14-date tour of Japan

earlier this year, FNAC president François-Henri Pinault unveiled a huge increase in the company's E-commerce activities (Billboard, June 12).

FNAC is the market leader in France and accounts for around 25% of music sales. It has plans to expand the number of outlets to 80 in the next 2½ years. In addition to music, its stores stock books, videos, computer software, and electrical goods. The chain is owned by French retail conglomerate Pinault-Printemps-La-Redoute.

No Deal Yet In Aussie Royalty Talks

BY OWEN HUGHES

SYDNEY—Both sides in the Australian mechanical royalty rates talks (Billboard, Nov. 20) say they are "not that far apart" following "amicable, friendly, helpful, and honest" discussions. However, it appears that a gulf still remains over how much labels are willing to pay publishers.

The existing deal, set in 1994, established a published price to dealer (PPD) rate of 9.306%. Emmanuel Candi, chief executive of the Australian Record Industry Assn., says that figure is much too high given subsequent changes in the industry's fortunes.

Candi suggests the new rate should



No Strangers. Marion Kaempfert, center, daughter of composer and orchestra leader Bert Kaempfert, accepts an award on her late father's behalf from BMI president/CEO Frances Preston and BMI VP of European writer/publisher relations Phil Graham. The accolade was for Kaempfert's composition "Strangers In The Night," authored with Charles Singleton and Eddie Snyder, which has achieved U.S. public performances of more than 5 million. The GEMA-affiliated copyright was honored at BMI's annual ceremonies to celebrate the works of Performing Right Society U.K. members (Billboard, Nov. 20).

be within figures agreed to throughout Asia last June. Those ranged from a 2.7% PPD (for Indonesia, the Philippines, and Thailand) to a high of 6.75% (for Hong Kong).

But Margaret Lovell, director of mechanical rights and reproduction licensing for the Australian Performing Rights Assn. (APRA), says Asia is not a suitable model for her members to follow. She suggests instead that the rates should be based on "similar countries" such as the U.K. and other European states. APRA, which took over the administration of the Australasian Mechanical Copyright Owners Society in 1997, wanted to retain the 9.306% PPD rate but with an increased percentage for digital downloading.

At press time, one meeting had been held to discuss the details of the new agreement, which is due to replace the existing one, set to lapse Dec. 31. Candi and Lovell had both said another meeting could be held by the end of November. However, Lovell also noted that it might take place in early December. She says, "It will not be the end of the world if we do not have a new agreement in place by the time the current one runs out."

A second meeting between the two groups was subsequently penciled in for Nov. 24. Peter Bond, chairman of Universal Music Australia, was unwilling to comment on the talks until after this proposed encounter.

Privately, a member of the labels' negotiating team admits he is exasperated with APRA's attitude toward the talks. "[APRA] feels the rates should stay the same or just be tweaked. We think that is completely unsatisfactory. The circumstances have changed, and the rate has to come down. It was always too high to start with," he says.

Lovell declines to comment on details of the talks but says, "I can say that we are in the very early stages,

but I have to be honest and say much of what is being discussed is confidential. But it is true to say that the issue of the rate is always going to be vexed."

International Federation of the Phonographic Industry figures for 1998 indicate that recorded sales in Australia showed a 5% increase in volume, to 46.6 million units. However, that represented a drop in value to \$606.7 million, down from \$739 million in 1997, the third consecutive annual fall in U.S. dollar terms.

Filipinos 'Get The Feeling' For Uni's Pomeranz

BY DAVID GONZALES

MANILA, Philippines—The Philippines have taken to American singer/songwriter David Pomeranz in a big way, reminding the local and regional music industry of the continuing strength of Asia's love affair with melody.

Probably best known at home for authoring the Barry Manilow hits "Tryin' To Get The Feeling Again" and "The Old Songs," Pomeranz as a recording artist has earned multi-platinum album sales here during the past six months, to say nothing of attracting excited crowds to his personal appearances.

(Continued on page 114)



POMERANZ

Violence Doesn't Faze Piracy Fighters

BY STEVE McCLURE

HONG KONG—Robert Youill and Raymond Chiu are on the front line in the war on piracy in Asia. As members of the International Federation of the Phonographic Industry (IFPI) Asian Regional Office's enforcement team, they're up against criminal gangs that can use violence and intimidation to counter efforts to clamp down on

piracy.

Youill, whose work takes him all over the region to help local law enforcement officials raid illegal CD plants, cites a typical example. "In Malaysia, the pirates have a fund to pay for information about what we're doing," he says. "When we were working there, they paid a private eye to follow us around and see what we were

doing—they took pictures of us, right in front of our faces."

Youill and Chiu do not look like people who are easily intimidated, however—imagine a younger Kirk Douglas teamed up with Jackie Chan. Both men are veterans of the struggle against organized crime in Hong Kong.

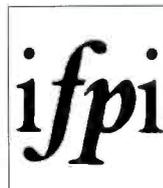
Youill, whose current title is regional coordinator of enforcement at the IFPI's Asian office, spent 20 years as a member of the Hong Kong police, mainly dealing with organized crime syndicates as a detective superintendent.

Chiu, whose name card simply reads "consultant—enforcement," worked for Hong Kong's Independent Commission Against Corruption for 17 years.

They joined the IFPI after the trade group set up its regional enforcement structure in May 1998.

"With our collective experience in this kind of situation, we're prepared for violence at any time," says Chiu, with no hint of false bravado.

In early October, Chiu and



Sony Germany Adds 4th Label Berlin Records To Focus On Local Repertoire

BY WOLFGANG SPAHR

FRANKFURT—Sony Music Germany's foundation of a fourth label, Berlin Records (Billboard, Nov. 20), is a move to build up German-language talent, according to Jochen Leuschner, senior VP for Germany/Switzerland/Austria and managing director of Sony Music Germany.

"Berlin Records will fill the gaps in our repertoire which are not the primary focus of our established labels—Columbia, Epic, and Sony Music Media," Leuschner says. "With our new label, we want to systematically extend our market position with local repertoire over the next few years."

The label will be devoted almost exclusively to building up local repertoire, as, with occasional exceptions, international releases are not planned. The first artist to sign with Berlin Records is 53-year-old rock veteran Udo Lindenberg.

The timing for the launch of the new label—some six months before the whole of Sony Music is expected to move from Frankfurt to Berlin—is ideal for strategic reasons, says Leuschner.

Leuschner says that the name of the new label is a sign of reverence for the German capital's cultural history and reflects hopes that Berlin

(Continued on page 135)

BMG NZ Chairman Retires After 40 Yrs. With Co.

BY DAVID McNICKEL

AUCKLAND, New Zealand—In an Academy Awards-style ceremony held Nov. 5 at the Quay West hotel here, BMG executives and other music industry luminaries celebrated the 40-year career of outgoing BMG New Zealand chairman Morrie Smith.

Among the international BMG execs attending were Rudi Gassner,

BMG Entertainment International president/CEO, and Michael Smellie, BMG Entertainment International senior VP, Asia-Pacific. It was confirmed late last year (Billboard Bulletin, Dec. 22, 1998) that Stuart Rubin, at the time VP of A&R and marketing, Asia-Pacific, would head BMG New Zealand as managing director following Smith's departure.

Smith says he was 17 and working as a window dresser in a Sydney department store when he spotted a small newspaper ad for an export clerk with RCA Records. "Funnily enough, it was the 'export' angle rather than the music side that interested me," he says, "but here I am 40 years later, still in the music business. Once you're in this industry, it's very very hard to leave."

Smith eventually spent 28 years with RCA and says one of the highlights of that time was signing the relatively unknown Abba for Australasia for a \$3,000 advance. "They'd had their success with the [1974] Eurovision Song Contest, and that had all died down. Then the first album came out, and it just exploded. Their Australian shows were some of the scariest times of my life. The massive crowds, the screaming kids—the noise from the crowd would give you a pain in the chest." Abba went on to sell more

(Continued on page 135)



Pictured at the farewell bash for BMG New Zealand chairman Morrie Smith, from left, are Tom McIntyre, CFO of BMG Entertainment; Joel Schoenfeld, senior VP of BMG Entertainment; Rudi Gassner, president/CEO of BMG Entertainment International; Smith; Joe Gorman, senior VP of BMG Entertainment International; and Michael Smellie, senior VP Asia-Pacific, BMG Entertainment International.

TO OUR READERS

As a result of early deadlines due to the Thanksgiving holiday, the Hits of the World national charts for Japan, Germany, France, and Canada are repeated from the previous issue.

newsline...

ARTIST MANAGERS from four continents will meet Dec. 6-10 in Norway's capital of Oslo to discuss new technology and copyright legislation at the Artists in Transforming Countries in the Next Century conference. Among those set to give keynote speeches are James Fisher, London-based head of the International Managers Forum, and former Pink Floyd manager Peter Jenner. The conference, funded by Norway's Ministry of Foreign Affairs, is arranged by freelance consultant Dagfinn Bach. The number of invited managers includes up to 10 each from Africa and Latin America, plus 15 from China. Bach says, "These regions pose major challenges [for management], as they



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don't have sufficient legislation to ensure performing artists receive the remuneration they deserve."

KAIR LOFTHUS

U.K. NETWORK ITV will air the second national "Record Of The Year" show Dec. 11. The show is a phone-in by viewers across the country to vote for the year's best single. Last year's show is credited with sales gains for the finalists and for the eventual winner, Polydor act Boyzone. Aired in two parts, the show will top and tail the Triumph Industry Awards, presented to music business executives. The show's producer, broadcaster LWT, claims the first "Record Of The Year" show had a peak audience of 9.7 million, while close to 1 million voted for the awards. Executive producer of the event is Jonathan King, a former artist/producer and publisher of trade publication The Tip Sheet.

DOMINIC PRIDE

MTV NETWORKS ASIA is claiming a 19% rise in viewer numbers since January for its Chinese-language channel MTV Mandarin. The service now reaches some 45 million households, according to MTV. Harry Hui, senior VP of MTV Networks Asia and managing director of MTV North Asia, says the channel's presence in China will be further boosted following a Nov. 9 deal with BJTV (Beijing terrestrial television), which will air the MTV chart countdown show twice a week starting Jan. 1. BJTV has a viewership of some 20 million households. The rise in the number of MTV subscribers in China is mainly due to the increase in the number of cable partners in the territory from 29 to 38 in the first 10 months of this year. "We are transmitting in all provinces on the mainland bar two, Hainan and Shaanxi," notes Hui. MTV Mandarin's programming output is 60% domestic repertoire from China, Hong Kong, and Taiwan and 40% international.

DAVENA MOK

VIRGIN MEGASTORES has undertaken TV advertising in the U.K. for the first time, as part of a 3.2-million-pound (\$5.2 million) advertising campaign, launched Nov. 22. The campaign, which follows the recent re-branding of the chain's 93 U.K. stores, also incorporates cinema, radio, and press ads. It is based around the strapline Dangerously Entertaining and uses a string of visuals based on traffic-warning signs, such as the one that features two Santa Clauses fighting over CDs. The campaign will run through Christmas into the new year.



TOM FERGUSON

EMI FINLAND marketing director Wemppa Koivumäki, 32, is the company's new managing director following the departure of Heikki Puhakka (Billboard Bulletin, Nov. 18) after 12 years with the company. Koivumäki joined EMI 10 years ago and since 1997 has overseen marketing operations for EMI and Virgin local and international repertoire in the country. He will report to Copenhagen-based EMI Music Scandinavia president Michael Ritto. Koivumäki says the company will devote much attention to local A&R, where he expects to double the roster from its current 16 acts within two years. Puhakka's plans are not yet known.

KAIR LOFTHUS

CHANNEL V MUSIC NETWORKS plans to launch a service in the Philippines by the end of this year. The service will be a joint-venture agreement between the pan-Asian music broadcaster and GMA, a leading Philippines media company. Channel V managing director Steve Smith calls the move "a key milestone" in the company's regional development. The new service will be Channel V's sixth strand in the Asia-Pacific region. The others are Greater China, India, Thailand, Australia, and international. Further details of the Philippines service will be announced at the Cable and Satellite Broadcasters Assn. of Asia Convention, which is to be held Wednesday (1) in Hong Kong.

COPYRIGHT CONTROL SERVICES (CCS), based in Hampton, south of London, has been hired to provide tracking, tracing, and technical services to the International Federation of the Phonographic Industry to assist in its efforts to remove illegal MP3 files from the Internet. CCS says in its first year of operation it has already tracked and removed 3,400 sites containing pro audio software on behalf of other clients.

DOMINIC PRIDE

Universal Canada Goes Classical With Pianist

BY LARRY LeBLANC

TORONTO—Universal Music Canada has high hopes of Toronto-born pianist Naida Cole becoming a worldwide name in classical music. Cole's self-titled debut album of Gallic music was released Nov. 2 in Canada on Deutsche Grammophon.

Cole, 25, is the first classical artist ever signed by Universal Music Canada and the first Canadian classical artist to sign with the prestigious Deutsche Grammophon label.

Canadian majors' affiliates avoid signing classical artists because the market will only support sales of 5,000 to 12,000 units for a domestic artist, say sources. Most classical releases by Canadians come from affiliates' parent companies abroad or, in most cases, from such smaller Canadian indie labels as Analekta, Marquis Classics, and CBC Records.

"I'm confident her album will be



COLE

released in every market in the world next year," says Randy Lennox, president of Universal Music Canada. The album has only been released in Canada.

"I'm now quite jealous Naida is on Deutsche Grammophon," says Liam Toner, who last month became VP of international marketing at Decca Records in London after spending

18 months in Canada. Toner had signed Cole and oversaw production of her debut.

Still relatively unknown even in Canada, Cole has played concertos with the Munich Philharmonic, the Warsaw Philharmonic, the Toronto Symphony, the Montreal Symphony Orchestra, and the National Arts Centre Orchestra in Ottawa. She has also given solo recitals in Canada, the U.S., the former Czechoslovakia, Austria, Germany, and Italy.

John van Driel, PD/music director of classical station CFMX Toronto, says Cole "has the combination of being very talented and having great looks. I'm sure Universal [executives] saw that they had something to sell [when they signed her]."

Rick Dunlop, national sales manager of classics/jazz for Universal Music Canada, says her appearance is an issue. "With Naida being so beautiful, it could be misconstrued that we signed her because of her looks, but that's not true," he says. Universal intends to establish her through newsprint and TV and through promoting the album at key retail locations.

"She's a remarkable player," says Stewart Duncan, music buyer with the Indigo Books Music and Cafe chain, which operates 14 stores in Ontario. "We do well [selling] classical music, but to be able to promote a world-class Canadian artist is a wonderful opportunity."

Following the merger of Universal and PolyGram, Toner, as Universal Music Canada's VP of classics and jazz, felt it was imperative the

company signify its commitment to classical music by developing a classical artist of its own. "I felt it was important to clearly state we are the classical-music leader in Canada [with a reported 47% market share] and to be seen as having a belief in [developing] a serious classical artist," he says.

Toner discovered Cole in 1998 several months after becoming VP of classics and jazz at Deutsche Grammophon/London/Philips Music (Continued on page 135)



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Doe Maar Preps For Comeback

Dutch '80s Hitmakers Return With Albums, Concerts

BY ROBERT TILLI

AMSTERDAM—Seminal Dutch-language pop band Doe Maar (whose name translates as "Go Ahead") is to reunite its best-known lineup for a comeback album slated for release on V2 next year.

The band has already sold out 14 dates at the 100,000-capacity Rotterdam Ahoy for May 2-15 of next year. The brand-new studio album will be released, with a provisional street date of April 14, exactly 15 years after Doe Maar's farewell concert. That will be followed later by a new live album featuring recordings of the Ahoy gigs, which will be promoted by Mojo Concerts and sponsored by telecommunications

operator Dutchtone. The veteran band claims that it is a one-off reunion only.

"We've always kept on seeing each other and played music together"

reveals singer/bass player Hennie Vrienten, part of the original lineup alongside singer/keyboardist Ernst Jansz, guitarist Jan Hendriks, and drummer Jan Pijnenburg. "We've even once considered a return under another

name." Longtime band manager Frank van der Meijden is also back with the act. "We chose V2 as our partner, as they are a young and dynamic company as opposed to the old hands we are ourselves," he said.

(Continued on page 135)



DOE MAAR



Walls Can Fall. Celebrations marking the 10th anniversary of the fall of the Berlin Wall on Nov. 9, 1989 turned into a major comeback for veteran rock star Udo Lindenberg, a new signing to Sony Music Germany's Berlin Records (see story, page 110) after 18 years with Polydor. Lindenberg, seen here at the anniversary concert with former leader of the Soviet Union Mikhail Gorbachev, performed "Seid Willkommen In Berlin," a tribute to reunified Berlin, before 50,000 people and a global TV audience in front of the Brandenburg Gate. Lindenberg told Billboard: "For me a dream came true. I performed at that place where, 10 years ago, stood the wall, which prevented me performing in the whole of Germany, including the East with 16 million people."

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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	ADDED TO YOU HIKARU UTADU TOSHIBA/EMI	1	1	SO BIST DU OLI. P ARIOLA	1	NEW	KING OF MY CASTLE WAMDUE PROJECT AM&PM	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA
2	NEW	APPEARS AYUMI HAMASAKI AVEV TRAX	2	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	2	NEW	THE MILLENNIUM PRAYER CLIFF RICHARD PAPH-LION	2	2	ALLER PLUS HAUT TINA ARENA COLUMBIA
3	1	A-RA-SHI A-RA-SHI PONY CANYON	3	8	IMMER WIEDER LAURA EASTWEST	3	1	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	3	4	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
4	3	HONNOU RINGO SHIINA TOSHIBA/EMI	4	2	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/ARIOLA	4	2	WILL 2K WILL SMITH COLUMBIA	4	6	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
5	NEW	YOZORA WO MACHINAGARA YAEN AVEV TRAX	5	3	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	4	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	5	3	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
6	2	LONG WAY HOME SPEED TOY'S FACTORY	6	6	VATER UNSER E NOMINE POLYDOR	5	5	I TRY MACY GRAY EPIC	6	7	SUMMER SON TEXAS MERCURY/UNIVERSAL
7	NEW	AI NO ARASHI TOKIO SONY	7	10	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	6	7	LIFT ME UP GERI HALLIWELL EMI	7	5	WHERE I'M HEADED LENE MARLIN VIRGIN
8	NEW	YOROKOBI NI SAKU HANA ACO KI/OON RECORDS	8	5	IHR SEID SO LEISE AQUAGEN ROUGH TRADE/ZOMBA	7	4	KEEP ON MOVIN' FIVE RCA	8	8	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
9	6	LOVE MACHINE MORNING MUSUME ZETIMA	9	NEW	SCHON SEIN DIE TOTEN HOSEN EASTWEST	8	6	EVERYTHING/READY OR NOT A1 COLUMBIA	9	12	CAN WE TALK ABOUT IT ORGANIZ' M6 INTER/SONY
10	12	KOUFUKURON RINGO SHIINA TOSHIBA/EMI	10	7	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	9	3	WHY GLAMMA KID WEA	10	10	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
11	8	DIAMOND DUST KYOSUKE HIMURO POLYDOR	11	16	MAMMA MIA A*TEENS MOTOR/UNIVERSAL	10	NEW	THE WORLD IS NOT ENOUGH GARBAGE RADIOACTIVE/WEA	11	9	GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY
12	4	LOVE FLIES L'ARC-EN-CIEL KI/OON RECORDS	12	9	BLUE (DA BA DEE) EIFFEL 65 HANSA	11	NEW	WHEN WE ARE TOGETHER TEXAS MERCURY	12	15	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/SONY
13	5	SUBETE E 19 VICTOR	13	11	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	12	NEW	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	13	18	UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL/SONY
14	9	GARDEN SUGAR SOUL FEATURING KENJI WARNER	14	NEW	MAMA THE KELLY FAMILY ARIOLA	14	NEW	NO DISTANCE LEFT TO RUN BLUR FOOD/EMI	14	11	ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
15	10	APOLO PORNO GRAFFITTI SONY	15	15	MILLENNIUM ALEKSEY WEA	15	9	WHAT I AM TIN TIN OUT FEATURING EMMA BUNTON VC RECORDINGS	15	13	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
16	7	AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT	16	12	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	15	NEW	TURN TRAVIS INDEPENDIENTE	16	14	I SEE YOU BABY GROOVE ARMADA FEATURING GRAM' MA FUNK PEPPER
17	19	GOLDFINGER '99 HIROMI GO SONY	17	13	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA	16	8	I SEE YOU BABY GROOVE ARMADA FEATURING GRAM' MA FUNK PEPPER	17	NEW	FLYING WITHOUT WINGS WESTLIFE RCA
18	NEW	SUKINA HITO KIRORO VICTOR	18	NEW	SHE'S ALL I EVER HAD RICKY MARTIN COLUMBIA	17	NEW	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	18	NEW	BOMB DIGGY ANOTHER LEVEL NORTHWESTSIDE
19	11	WE CAN'T STOP THE MUSIC DA PUMP AVEV TRAX	19	14	1, 2, 3 . . . RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH ARIOLA	18	15	BOMB DIGGY ANOTHER LEVEL NORTHWESTSIDE	19	19	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/BMG
20	16	C NO BINETSU LUCIFEL UNLIMITED	20	RE	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL	19	16	BOMB DIGGY ANOTHER LEVEL NORTHWESTSIDE	20	19	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/BMG
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	1	NEW	CHER THE GREATEST HITS WEA	1	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	1	4	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	2	5	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	2	1	STEPS STEPTACULAR JIVE/ZOMBA	2	NEW	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
3	2	GLAY HEAVY GAUGE UNLIMITED	3	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	3	2	SHANIA TWAIN COME ON OVER MERCURY	3	2	BRUEL PATRICK JUSTE AVANT BMG
4	1	NINA NINA SONY	4	3	MARIAH CAREY RAINBOW COLUMBIA	4	3	WESTLIFE WESTLIFE RCA	4	1	MARIAH CAREY RAINBOW COLUMBIA
5	3	MARIAH CAREY RAINBOW SONY	5	4	TINA TURNER TWENTY FOUR SEVEN EMI	5	8	TRAVIS THE MAN WHO INDEPENDIENTE	5	3	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
6	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	6	NEW	QUEEN GREATEST HITS III EMI	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	6	113 LES PRINCES DE LA VILLE SMALLSONY
7	4	TINA COLORADO TOKUMA	7	2	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	7	5	QUEEN GREATEST HITS III PARLOPHONE	7	7	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
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12	13	JANE BIRKIN BEST MERCURY	12	10	JOE COCKER NO ORDINARY WORLD EMI	12	NEW	CHARLOTTE CHURCH CHARLOTTE CHURCH SONY CLASSICAL	12	RE	MYLENE FARMER NNAMORAMENTO POLYDOR/UNIVERSAL
13	NEW	BIRD BIRD—LIMITED SILVER EDITION SONY	13	7	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	13	NEW	ABBA GOLD—GREATEST HITS POLYDOR	13	10	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC
14	10	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	14	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	14	10	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	14	11	EURHYTHMICS PEACE BMG
15	9	UA TURBO VICTOR	15	18	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR	15	RE	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	15	12	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
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4	1	NINA NINA SONY	4	3	MARIAH CAREY RAINBOW COLUMBIA	4	3	WESTLIFE WESTLIFE RCA	4	1	MARIAH CAREY RAINBOW COLUMBIA
5	3	MARIAH CAREY RAINBOW SONY	5	4	TINA TURNER TWENTY FOUR SEVEN EMI	5	8	TRAVIS THE MAN WHO INDEPENDIENTE	5	3	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
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5	3	MARIAH CAREY RAINBOW SONY	5	4	TINA TURNER TWENTY FOUR SEVEN EMI	5	8	TRAVIS THE MAN WHO INDEPENDIENTE	5	3	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
6	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	6	NEW	QUEEN GREATEST HITS III EMI	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	6	113 LES PRINCES DE LA VILLE SMALLSONY
7	4	TINA COLORADO TOKUMA	7	2	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	7	5	QUEEN GREATEST HITS III PARLOPHONE	7	7	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
8	6	TAKURO YOSHIDA THE BEST PENNY LANE FOR LIFE	8	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WEA	8	8	FIVE INVINCIBLE RCA	8	8	ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL
9	7	YUZU YUZUEN SENHA & CO	9	9	XAVIER NAIDOO LIVE EPIC	9	NEW	THE CORRS UNPLUGGED 112/LAVA/ATLANTIC	9	13	TEXAS THE HUSH MERCURY/UNIVERSAL
10	5	TRICERATOPS A FILM ABOUT THE BLUES EPIC	10	6	EURHYTHMICS PEACE RCA	10	NEW	WILL SMITH MILLENNIUM COLUMBIA	10	9	TINA ARENA IN DEEP COLUMBIA
11	NEW	MIKI NAKATANI SHISEIKATU WARNER	11	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	11	NEW	BRYAN ADAMS THE BEST OF ME A&M/MERCURY	11	5	SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
12	13	JANE BIRKIN BEST MERCURY	12	10	JOE COCKER NO ORDINARY WORLD EMI	12	NEW	CHARLOTTE CHURCH CHARLOTTE CHURCH SONY CLASSICAL	12	RE	MYLENE FARMER NNAMORAMENTO POLYDOR/UNIVERSAL
13	NEW	BIRD BIRD—LIMITED SILVER EDITION SONY	13	7	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	13	NEW	ABBA GOLD—GREATEST HITS POLYDOR	13	10	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC
14	10	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	14	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	14	10	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	14	11	EURHYTHMICS PEACE BMG
15	9	UA TURBO VICTOR	15	18	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR	15	RE	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	15	12	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
16	18	YOSUI INOUE GOLDEN BEST FOR LIFE	16	NEW	CHRIS REA THE ROAD TO HELL, PART 2 EASTWEST	16	9	S CLUB 7 S CLUB POLYDOR	16	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
17	12	STEVIE WONDER BALLAD COLLECTION POLYDOR	17	NEW	HEINZ RUDOLF KUNZE NONSTOP WEA	17	13	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	17	16	FRANCIS CABREL HORS SAISON COLUMBIA
18	NEW	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA/EMI	18	NEW	ECHT FREISCHWIMMER EDEL	18	11	GERI HALLIWELL SCHIZOPHONIC EMI	18	17	BEN HARPER BURN TO SHINE VIRGIN
19	11	TAIYO & CISCOMOON TAIYO & CISCOMOON 1 ZETIMA	19	NEW	SOUNDTRACK TARZAN EDEL	19	17	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	19	14	LENE MARLIN PLAYING MY GAME VIRGIN
20	NEW	ICEMAN GATE OUT ANTINOS	20	12	TOM JONES RELOAD V2	20	RE		20	15	LOU BEGA A LITTLE BIT OF MAMBO VOGUE/BMG
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	1	NEW	CHER THE GREATEST HITS						

HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA			SPAIN			(AFYVE/ALF MB) 12/13/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	1	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	1	1	MILIKI A MIS NIÑOS DE 30 AÑOS BAT DISCOS	1	1	SCORPIONS BEST EMI
2	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	2	2	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	2	2	MIGUEL BOSE LO MEJOR DE BOSE WEA	2	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
3	4	BLUE (DA BA DEE) EIFFEL 65 BLISS CO.	3	3	I WILL GO WITH YOU DONNA SUMMER EPIC	3	5	LUZ UN MAR DE CONFIANZA HISPAVOX	3	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
4	1	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	4	5	DOV'E L'AMORE CHER WEA	4	3	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	4	NEW	DANIELA MERCURY 20 GRANDES EXITOS EPIC
5	5	SO BIST DU OLI P. HANSA	5	4	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	5	NEW	CHER THE GREATEST HITS WARNER	5	4	ANJOS SICAREI VIDISCO
6	8	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	6	7	NEW YOK CITY BOY PET SHOP BOYS EMI	6	4	TATUAJE TATUAJE ARIOLA	6	5	DULCE PONTES O PRIMEIRO CANTO POLYDOR/UNIVERSAL
7	6	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA LAUTSTARK/BMG	7	6	VOICES ANN LEE VALE	7	6	LUIS MIGUEL AMARTE ES UN PLACER WEA	7	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
8	NEW	WILL 2K WILL SMITH COLUMBIA	8	NEW	THAT'S THE WAY IT IS CELINE DION COLUMBIA	8	NEW	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION ISLAND/UNIVERSAL	8	7	VENGABOYS THE PARTY ALBUM! JIVE/BMG
9	NEW	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	9	NEW	WILL 2K WILL SMITH COLUMBIA	9	NEW	PAULO GONZO AO VIVO UNPLUGGED COLUMBIA	9	6	ARDIJAH TIME WARNER
10	6	THE BAD TOUCH BLOODHOUND GANG GEFEN	10	NEW	SING A SONG (NOW NOW) A.C. ONE VALE	10	NEW	CHER THE GREATEST HITS WARNER	10	5	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	CHER THE GREATEST HITS WEA	1	1	MILIKI A MIS NIÑOS DE 30 AÑOS BAT DISCOS	1	1	SCORPIONS BEST EMI	1	NEW	SAVAGE GARDEN AFFIRMATION SONY
2	1	MARIAH CAREY RAINBOW COLUMBIA	2	2	MIGUEL BOSE LO MEJOR DE BOSE WEA	2	2	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	2	1	THASTROM DET AR NI SOM E DOM KONSTIGA, DET AR JAG SOM E NORMAL MISTLUR
3	NEW	QUEEN GREATEST HITS III PARLOPHONE	3	5	LUZ UN MAR DE CONFIANZA HISPAVOX	3	5	(MUCHO) MAMBO) SWAY SHAFT UNIVERSAL	3	2	BO KASPER ORKESTER HITTILLS SONY
4	3	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	4	3	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	4	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	4	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
5	5	SHANIA TWAIN COME ON OVER MERCURY	5	NEW	CHER THE GREATEST HITS WARNER	5	5	HELMUT LOTTI GOES CLASSIC III CMC	5	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
6	2	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON REPRISE	6	4	TATUAJE TATUAJE ARIOLA	6	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	6	NEW	WESTLIFE WESTLIFE BMG
7	9	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	7	6	LUIS MIGUEL AMARTE ES UN PLACER WEA	7	10	ANNE LINNET NATTOG TIL VENUS—DE BEDSTE SA SONY	7	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
8	8	BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN	8	6	ABBA GOLD—GREATEST HITS UNIVERSAL	8	6	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	8	NEW	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY
9	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	9	9	MANA TODO MANA—GRANDES EXITOS WEA	9	RE	SHANIA TWAIN COME ON OVER UNIVERSAL	9	6	FRIENDS FRIENDS PA TURNE TV4 VISION
10	6	EURYTHMICS PEACE RCA	10	7	MARIAH CAREY RAINBOW COLUMBIA	10	NEW	JOE COCKER NO ORDINARY WORLD EMI	10	8	FRIENDS FRIENDS PA TURNE TV4 VISION

NEW ZEALAND			(Record Publications Ltd.) 11/21/99			PORTUGAL			(Portugal/AFP) 11/16/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	SHANIA TWAIN COME ON OVER UNIVERSAL	1	1	SCORPIONS BEST EMI	1	1	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	1	1	SCORPIONS BEST EMI
2	10	S CLUB 7 S CLUB UNIVERSAL	2	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	2	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	2	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
3	2	BOYZONE BY REQUEST UNIVERSAL	3	2	DANIELA MERCURY 20 GRANDES EXITOS EPIC	3	2	WARNER	3	2	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
4	4	RICKY MARTIN RICKY MARTIN SONY	4	NEW	ANJOS SICAREI VIDISCO	4	NEW	DANIELA MERCURY 20 GRANDES EXITOS EPIC	4	NEW	ANJOS SICAREI VIDISCO
5	RE	ROBBIE WILLIAMS THE EGO HAS LANDED EMI	5	4	DULCE PONTES O PRIMEIRO CANTO POLYDOR/UNIVERSAL	5	4	ANJOS SICAREI VIDISCO	5	4	DULCE PONTES O PRIMEIRO CANTO POLYDOR/UNIVERSAL
6	1	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	6	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	6	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	6	5	DULCE PONTES O PRIMEIRO CANTO POLYDOR/UNIVERSAL
7	RE	TOM JONES RELOAD V2	7	6	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION ISLAND/UNIVERSAL	7	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	7	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
8	7	VENGABOYS THE PARTY ALBUM! JIVE/BMG	8	NEW	PAULO GONZO AO VIVO UNPLUGGED COLUMBIA	8	NEW	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION ISLAND/UNIVERSAL	8	NEW	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION ISLAND/UNIVERSAL
9	6	ARDIJAH TIME WARNER	9	8	CHER THE GREATEST HITS WARNER	9	8	PAULO GONZO AO VIVO UNPLUGGED COLUMBIA	9	8	PAULO GONZO AO VIVO UNPLUGGED COLUMBIA
10	5	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	10	NEW	CHER THE GREATEST HITS WARNER	10	NEW	CHER THE GREATEST HITS WARNER	10	NEW	CHER THE GREATEST HITS WARNER

SWEDEN			(GLF) 11/18/99			DENMARK			(IFPI/Nielsen Marketing Research) 11/18/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	1	1	GRAP THAT THING HAMPENBERG UNIVERSAL	1	1	GRAP THAT THING HAMPENBERG UNIVERSAL	1	1	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
2	6	MILLENNIUM 2 MARKOOLIO CNR/ARCADE	2	NEW	TAKE ON ME SCOOPEX ARCADE	2	NEW	TAKE ON ME SCOOPEX ARCADE	2	6	MILLENNIUM 2 MARKOOLIO CNR/ARCADE
3	7	THAT'S THE WAY IT IS CELINE DION SONY	3	5	(MUCHO) MAMBO) SWAY SHAFT UNIVERSAL	3	5	(MUCHO) MAMBO) SWAY SHAFT UNIVERSAL	3	7	THAT'S THE WAY IT IS CELINE DION SONY
4	3	SAKER & TING PETTER FEATURING EYE NO. 1 BMG	4	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	4	2	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	4	3	SAKER & TING PETTER FEATURING EYE NO. 1 BMG
5	6	I KNEW I LOVED YOU SAVAGE GARDEN SONY	5	4	BLUE (DA BA DEE) EIFFEL 65 BMG	5	4	BLUE (DA BA DEE) EIFFEL 65 BMG	5	6	I KNEW I LOVED YOU SAVAGE GARDEN SONY
6	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN	6	3	VOICES ANN LEE SWEMIX/REMIKX	6	3	VOICES ANN LEE SWEMIX/REMIKX	6	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
7	5	BLUE (DA BA DEE) EIFFEL 65 BMG	7	10	OPA OFA OPA ANTIQUE BONNIER	7	10	OPA OFA OPA ANTIQUE BONNIER	7	5	BLUE (DA BA DEE) EIFFEL 65 BMG
8	NEW	DROMHUS HALLA DIG NARA DR. RECORDS/CNR/ARCADE	8	6	NEW YORK CITY BOY PET SHOP BOYS EMI	8	6	NEW YORK CITY BOY PET SHOP BOYS EMI	8	NEW	DROMHUS HALLA DIG NARA DR. RECORDS/CNR/ARCADE
9	NEW	ANTIQUA DINATA DINATA UNIVERSAL	9	NEW	DADDY COOL '99 BONEY M BMG	9	NEW	DADDY COOL '99 BONEY M BMG	9	NEW	ANTIQUA DINATA DINATA UNIVERSAL
10	9	(MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL	10	NEW	UNDER THE WATER BROTHER BROWN PRESENTS FRANK'EE BMG	10	NEW	UNDER THE WATER BROTHER BROWN PRESENTS FRANK'EE BMG	10	9	(MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SAVAGE GARDEN AFFIRMATION SONY	1	4	VARIOUS ARTISTS A TOUCH OF GOSPEL CMC	1	4	VARIOUS ARTISTS A TOUCH OF GOSPEL CMC	1	NEW	SAVAGE GARDEN AFFIRMATION SONY
2	1	THASTROM DET AR NI SOM E DOM KONSTIGA, DET AR JAG SOM E NORMAL MISTLUR	2	2	FLEMMING BAMSE JORGENSEN STAND BY ME REGART/MC	2	2	FLEMMING BAMSE JORGENSEN STAND BY ME REGART/MC	2	1	THASTROM DET AR NI SOM E DOM KONSTIGA, DET AR JAG SOM E NORMAL MISTLUR
3	2	BO KASPER ORKESTER HITTILLS SONY	3	1	CREAMY CREAMY REGART/MC	3	1	CREAMY CREAMY REGART/MC	3	2	BO KASPER ORKESTER HITTILLS SONY
4	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	4	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	4	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	4	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
5	NEW	CHER THE GREATEST HITS WARNER	5	5	HELMUT LOTTI GOES CLASSIC III CMC	5	5	HELMUT LOTTI GOES CLASSIC III CMC	5	NEW	CHER THE GREATEST HITS WARNER
6	NEW	TINA TURNER TWENTY FOUR SEVEN EMI	6	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	6	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	6	NEW	TINA TURNER TWENTY FOUR SEVEN EMI
7	5	WESTLIFE WESTLIFE BMG	7	10	ANNE LINNET NATTOG TIL VENUS—DE BEDSTE SA SONY	7	10	ANNE LINNET NATTOG TIL VENUS—DE BEDSTE SA SONY	7	5	WESTLIFE WESTLIFE BMG
8	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	8	6	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	8	6	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	8	NEW	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
9	6	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY	9	RE	SHANIA TWAIN COME ON OVER UNIVERSAL	9	RE	SHANIA TWAIN COME ON OVER UNIVERSAL	9	6	PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY
10	8	FRIENDS FRIENDS PA TURNE TV4 VISION	10	NEW	JOE COCKER NO ORDINARY WORLD EMI	10	NEW	JOE COCKER NO ORDINARY WORLD EMI	10	8	FRIENDS FRIENDS PA TURNE TV4 VISION

NORWAY			(Verdens Gang Norway) 11/23/99			FINLAND			(Radiomafia/IFPI Finland) 11/21/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	HEUT'IST MEIN TAG BLUMCHEN EDEL	1	1	TORRI MOLINOS 2000 APULANTA & DON HUON JT LEVY-YHTIO/BMG	1	1	TORRI MOLINOS 2000 APULANTA & DON HUON JT LEVY-YHTIO/BMG	1	1	HEUT'IST MEIN TAG BLUMCHEN EDEL
2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN	2	2	BLUE (DA BA DEE) EIFFEL 65 BMG	2	2	BLUE (DA BA DEE) EIFFEL 65 BMG	2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
3	NEW	1999 MAN EP KARE & THE CAVEMEN VIRGIN	3	NEW	VALONKANTAJA TEHOSEKOITIN LEVY-YHTIO	3	NEW	VALONKANTAJA TEHOSEKOITIN LEVY-YHTIO	3	NEW	1999 MAN EP KARE & THE CAVEMEN VIRGIN
4	5	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	4	4	THAT'S THE WAY IT IS CELINE DION COLUMBIA	4	4	THAT'S THE WAY IT IS CELINE DION COLUMBIA	4	5	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
5	3	THAT'S THE WAY IT IS CELINE DION SONY	5	3	LOPETIA TIKTAK POLYDOR/UNIVERSAL	5	3	LOPETIA TIKTAK POLYDOR/UNIVERSAL	5	3	THAT'S THE WAY IT IS CELINE DION SONY
6	NEW	THE RHYTHM DIVINE ENRIQUE IGLESIAS UNIVERSAL	6	NEW	SHAKE YOUR BON-BON RICKY MARTIN COLUMBIA	6	NEW	SHAKE YOUR BON-BON RICKY MARTIN COLUMBIA	6	NEW	THE RHYTHM DIVINE ENRIQUE IGLESIAS UNIVERSAL
7	4	WILL 2K WILL SMITH SONY	7	RE	DOV'E L'AMORE CHER WARNER	7	RE	DOV'E L'AMORE CHER WARNER	7	4	WILL 2K WILL SMITH SONY
8	7	I KNEW I LOVED YOU SAVAGE GARDEN SONY	8	7	WHEN THE HEARTACHE IS OVER TINA TURNER EMI	8	7	WHEN THE HEARTACHE IS OVER TINA TURNER EMI	8	7	I KNEW I LOVED YOU SAVAGE GARDEN SONY
9	7	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG	9	NEW	PIDETAAN IKAVAA POKO	9	NEW	PIDETAAN IKAVAA POKO	9	7	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
10	6	BETTER OFF ALONE ALICE DEEJAY JIVE/VIRGIN	10	9	THE BEST OF ME BRYAN ADAMS A&M/UNIVERSAL	10	9	THE BEST OF ME BRYAN ADAMS A&M/UNIVERSAL	10	6	BETTER OFF ALONE ALICE DEEJAY JIVE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY	1	1	MAMBA VAARAN VUODET F-RECORDS/WARNER	1	1	MAMBA VAARAN VUODET F-RECORDS/WARNER	1	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
2	3	MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN	2	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	2	3	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	2	3	MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN
3	NEW	D.D.E. NO E'DDE JUL IGJEN NORSKE GRAM	3	NEW	RAUL BADDING SOMERJOKI TASS ON RAULI, MOII SIBONEY	3	NEW	RAUL BADDING SOMERJOKI TASS ON RAULI, MOII SIBONEY	3	NEW	D.D.E. NO E'DDE JUL IGJEN NORSKE GRAM
4	9	SAVAGE GARDEN AFFIRMATION SONY	4	NEW	KORN ISSUES EPIC	4	NEW	KORN ISSUES EPIC	4	9	SAVAGE GARDEN AFFIRMATION SONY
5	1	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	5	9	KAIJA KOO TINAKENKATYTTO UNIVERSAL	5	9	KAIJA KOO TINAKENKATYTTO UNIVERSAL	5	1	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN
6	5	TINA TURNER TWENTY FOUR SEVEN EMI	6	4	DON HUONOT KULTAISET APINAT PYRAMIDI/JOHANNA KUSTANNUS	6	4	DON HUONOT KULTAISET APINAT PYRAMIDI/JOHANNA KUSTANNUS	6	5	TINA TURNER TWENTY FOUR SEVEN EMI
7	2	BO KASPER ORKESTER HITTILLS SONY	7	5	BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN/UNIVERSAL	7	5	BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN/UNIVERSAL	7	2	BO KASPER ORKESTER HITTILLS SONY
8	8	QUEEN GREATEST HITS III EMI	8	RE	BOM'UNK MC'S IN STEREO EPIDROME/SONY	8	RE	BOM'UNK MC'S IN STEREO EPIDROME/SONY	8	8	QUEEN GREATEST HITS III EMI
9	6	BJORN EIDSVAG TAPT USKYLD SONY	9	6	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	9	6	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	9	6	BJORN EIDSVAG TAPT USKYLD SONY
10	NEW	KORN ISSUES SONY	10	6	SAVAGE GARDEN AFFIRMATION COLUMBIA	10	6	SAVAGE GARDEN AFFIRMATION COLUMBIA	10	NEW	KORN ISSUES SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

MORE THAN six years after the Stereo MCs' third album, "Connected," peaked at No. 2 on the U.K. album chart, there is still no firm news about the follow-up. But the group's founding duo, **Rob Birch** and **Nick Hallam**, is set to release a new set for the "DJ Kicks" series March 6 on Berlin-based Studio K7. "We've been after them since early 1998," says Studio K7 A&R director **Stefan Struver**. "They eventually agreed after a member of **Terranova** mentioned to Rob and Nick what fun he'd had doing a 'DJ Kicks' set." Contact made, Birch and Hallam put together a selection of tunes ranging from the classic early hip-hop of the **Ultra-magnetic MCs**' "Poppa Large" and **Kool G Rap's** "Road To Riches" to the contemporary Afro-funk of **Blueman Presents Funky Lowlife's** "Funk Construction."

GARY SMITH

HARD ROCK magazine Kerrang! is sponsoring the X-Fest, billed as the alternative millennium festival, Nov. 30-Dec. 20 at London's Astoria venue. The dates include the only U.K. showings by **Motorhead**, **Cradle Of Filth**, and **One Minute Silence**, plus appearances by veterans **Black Sabbath**, **Coal Chamber**, **Type O Negative**, **Muse**, **Creed**, and **Reef**.

DOMINIC PRIDE

COLOMBIAN SINGER Totó La Momposina has just released "Pacantó," her second album for the indie label MTM. Recorded in Colombia, France, and the U.K., it was produced by **John Hollis**, **Basil Anderson**, and **Marco Vinicio Oyaga**. The album has also been launched in Europe by **Yard High**, the U.K. label owned by **Hollis**, who is the singer's manager, as well as her son-in-law. Alongside traditional Colombian genres such as *cumbia*, *guacharaca*, and *gaita*, "Pacantó" also contains African idioms such as *mandingo* and *soukous*. She is accompanied by West African guitarists **Ibrahim Soumano** and **Papa Noel**, as well as singers **Djanka Diabate** and **Mama Keita**.

KARL TROLLER

YOU KNOW Christmas is coming when an album of kids' songs sung more than 30 years ago by clowns on a children's TV show tops the charts. Such is the case in

WARNER JAPAN SEES SUCCESS

(Continued from page 109)

insisted that "Wonderful Tonight" be included in the album.

Rich Fitzgerald, Warner Bros. executive VP of marketing, came up with an initial track listing, to which WEA Japan added its suggestions.

"We put it out to the heads of the major territories," Hunter says. "And Eric Clapton agreed to it all, and ahead we went." After getting the OK for the project, WEA Japan's international staff worked day and night to put together the album's Japanese version, which contains two bonus tracks: a live version of "Wonderful Tonight" and a studio take of "Hard Times."

"We had two weeks in which to do the packaging," says Hayashi. "Clapton Chronicles," which was released Sept. 29 (Oct. 12 in the rest of the world), reached No. 1 the week of Oct. 18 on the weekly music chart put together by daily electronics industry newspaper Dempa Shim-bun.

"They [WEA Japan] have done a superb job," says Hunter. "It couldn't be a more phenomenal setup." Warner Bros. says the album has sold 2.5 million copies worldwide outside the U.S., achieving platinum status in Canada, Denmark, Singapore, and Hong Kong and gold in Germany, Britain, Italy, Spain, Sweden, Norway, Switzerland, Malaysia, and Taiwan.

Helping push the album's sales over the 1 million mark in Japan was the decision by Japanese TV network NTV to use "Blue Eyes Blue," a new Clapton tune included in the "Best Of" set, as a theme song for a documentary program.

WEA Japan also set a worldwide industry first by releasing instrumental karaoke versions of Clapton tunes "Tears In Heaven," "Blue Eyes Blue," and "Change The World" as a three-track single Nov. 10. It has sold 3,000 copies, according to the label.

Meanwhile, American rock band

Mr. Big has proved once again, as the cliché goes, that it is indeed "big in Japan" by selling more than 200,000 copies here of its album "Get Over It" since the set was released Sept. 15.

The Japanese version of "Get Over It" features a bonus track ("Water Over The Bridge") and a CD Extra file containing a Mr. Big screen saver. Also helping boost the album's Japanese sales was the act's 10-day promo tour through Japan in September, as well as the Oct. 28 broadcast of a two-hour special, "Mr. Big Live In L.A.," on cable-TV station WOWOW.

"Their melodic songs suit the Japanese taste," says Toshi Tanaka, GM of eastwest Japan's international division. Sales of "Get Over It" are expected to get a further boost in January when Mr. Big does a nine-date Japan tour, preceded by a New Year's Eve show at Osaka Dome with Aerosmith and Buckcherry. Tanaka expects sales of the album to reach 300,000.

FILIPINOS 'GET THE FEELING' FOR UNI'S POMERANZ

(Continued from page 109)

He has an album deal with Universal Music's Philippines subsidiary, which reports that his current release, "Born For You—His Best And More," has now moved more than 165,000 copies and may soon be issued in other Asian territories.

"I always knew my songs and recordings were popular in that part of the world, as I'd done concerts in Manila several years back," says Pomeranz. "What I wasn't prepared for was the response from the crowds. It was as if these older songs I'd done had somehow become part of the fabric of their lives over the years: school kids, their mothers and fathers, young lovers, families with babies, grandparents. It was amazing. They really embraced me like family."

Pomeranz has extended his own professional family in the Philippines. The material on "Born For You—His Best And More" was recorded with local players and co-produced by the American vocalist with Filipino musician Lorrre Ilustre, who also co-arranged the songs.

One track, "If You Walk Away," is a duet with local artist Sharon Cuneta; the pair has cut a videoclip that is currently airing on MTV and Channel V. "David's album sales [in the Philippines] are amazing," says Channel V director of music and artist relations Ruuben van den Heuvel.

Those sales are expected to increase when Pomeranz returns to the country Dec. 11 for a show at Manila's Araneta Coliseum and next year when he undertakes a national concert tour. "David's music reaches all age groups," says Sony Escarilla, operations VP at 55-store Odyssey Records And Tapes, the Philippines' largest music chain. "Filipinos like romantic music. His lyrics are easy to memorize, and you can relate to them, and the melodies are easy and soft."

According to Bernie Salgado, co-host of the "Perfect 10 Countdown" show that airs on Star FM 102.7, Pomeranz's lyrics "really touch the heart." More than 15 Metro Manila stations are still airing "Born For You," says Richard Calderon, international label manager at MCA Universal here,

while the Pomeranz/Cuneta duet is just beginning to get radio exposure.

By Calderon's account, the Philippines' affair with Pomeranz began when he appeared at a Valentine's Day concert with Stephen Bishop and Michael Johnson. Many Filipinos were familiar with his music from movie soundtracks, but the particular enthusiasm of the audience gave Universal managing director Ramon Chuaying the idea of directly signing the artist.

"Ramon and David have known each other for a long time and are friends," says Calderon. "David was once a Warner Music artist, and Ramon helped break David's music here when he was managing director of Warner's Philippines affiliate."

VIOLENCE DOESN'T FAZE PIRACY FIGHTERS

(Continued from page 110)

Youill took part in a raid on an illegal CD replication facility in the suburbs of Manila, which they describe as the biggest of its kind ever discovered in the Philippines. The raid, conducted by local customs officials with Youill and Chiu serving as observers, netted some 50,000 pirated CDs, 50,000 kilograms of polycarbonate material used in making CDs, and some 400 CD stampers.

"It was a very organized, large-scale operation," says Chiu. He and Youill suspect criminal gangs from Hong Kong and Macao, China, funded and organized the operation; technical staff came from mainland China. Product from the illegal replication facility was distributed in the Philippines as well as being shipped to Macao, India, and Mauritius (apparently a restaging center), highlighting the increasingly borderless nature of the trade in pirate product.

Myanmar (formerly Burma) now has 12 illegal CD plants, according to Youill, and the Philippines, Vietnam, Cambodia, and Laos are also becoming

(Warner, too, has issued a Pomeranz best-of package locally.)

After the Universal album's release in May, Pomeranz undertook a promotional tour of the territory, including performances at malls owned by retail conglomerate Shoemart in Manila and the provinces. "The malls were crowded, and people were really excited," says Calderon. "Shoemart personnel were selling the album at a booth in front of the stage, and an average of 300 copies were sold at each concert."

Pomeranz, meanwhile, is anticipating more excitement on his upcoming visit. "I feel very close to these people and am honored that they love my music so. Now I'm looking forward to making friends throughout the rest of the region."

increasingly important production centers for the pirates as authorities in jurisdictions such as China, Hong Kong, and Taiwan crack down on the trade.

Unlike some of their counterparts in other countries, the operators of the Philippine replication facility accepted their fate peacefully, say Youill and Chiu. "In the Philippines we haven't experienced violence, but in other countries we have," says Chiu, without going into detail.

Besides the threat of violence, the IFPI's enforcers have to respect local sensitivities. "Sometimes we have difficulties with local governments," Chiu says. "We are observers. But if an anti-piracy action involves international product, we can help." Following the October raid near Manila, for example, the IFPI was able to trace the paper trail linking the plant to a Macao businessman whom they believe masterminded the operation.

"We're supposed to work our way up the chain and follow it through," is how Youill sums up his mission.

Update

GOOD WORKS

MESSAGE LOUD AND CLEAR: To support music-industry AIDS organization LIFEbeat, Levi's will host Music With a Message: World AIDS Day 1999, a benefit concert featuring **Destiny's Child**, **Wyclef Jean**, 'N Sync, and **Monica**. The event takes place Wednesday (1) at New York's Beacon Theatre. For every person who logs onto the live Webcast at www.levi.com, Levi's will donate \$1 to LIFEbeat. Contact: **Aja Bradley** at 212-448-4418.

FOOD FOR THOUGHT: On Wednesday (1), Capitol Records rock trio **Verben** will headline a Chicago benefit for Food.com, a partner in the Music 4 Food Cam-

paign. Anyone who donates food will receive free entry to the concert, which is to be held at the Metro. All donations will benefit the Greater Chicago Food Depository. Contact: **Ron Vos** at 919-942-9244.

DREAM THEATER: Lava/Atlantic quintet **Dream Street** will perform at a benefit for Variety—The Children's Charity on Dec. 18 at New York's Roundabout Theatre. The organization raises funds for the care and support of sick, disadvantaged, and disabled children throughout the New York metropolitan area. Contact: **Leslye Schneider Bailey** at 212-760-2777.

CALENDAR

NOVEMBER

Nov. 29, **Rainforest Alliance's Smart Sounds: Music For The Planet III Concert**, featuring James Taylor, Shawn Colvin, Robert Cray, and Levon Helm, among others, Beacon Theatre, New York. 516-681-2037.

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.

Nov. 30, **Norman Corwin's Memos To A New Millennium**, presented by the Museum of Television and Radio, at the Museum of Television and Radio, Beverly Hills, Calif. 310-786-1066.

DECEMBER

Dec. 1, **Music With A Message: World AIDS Day 1999**, Beacon Theatre, New York. 212-448-4418.

Dec. 5, **VH1 Vogue Fashion Awards**, the Armory, New York. 212-258-7800.

Dec. 6, **Music Entertainment Media/B'nai B'rith Presents An Evening With Tommy LiPuma**, chairman of the Verve Music Group; Sutton Place Synagogue, 225 E. 51st St., 6-8 p.m. 212-330-7969.

Dec. 6, **1999 New York Heroes Awards**, honoring Tony Bennett, Mary J. Blige, Celia Cruz, Philip Glass, Tom Silverman, and Billboard editor in chief 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, **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. 9, **Songwriter Showcase**, present-

ed by the Songwriters' Hall of Fame and the National Academy of Popular Music, Elbow Room, New York. 212-957-9230.

Dec. 9, **Entertainment Law: The Year In Review 1999**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP Headquarters, Nashville. 615-242-9272.

Dec. 9, **1999 Indie Award Honoring Maxyne Berman Lang**, presented by the New York chapter of the Assn. of Independent Music Publishers, Dillon's, New York. 212-758-6157.

Dec. 9-11, **Aspen Artist Development Conference**, Aspen, Colo. 970-544-8292.

Dec. 14, **Songwriter Night Holiday Party**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Dec. 31, **Artists For The New Millennium**, St. Regis Hotel, Aspen, Colo. 610-667-0501.

JANUARY

Jan. 6-9, **Consumer Electronics Show**, sponsored by the Electronic Industry Assn., Las Vegas. www.cesweb.org.

Jan. 11, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, ASCAP, New York. 212-957-9230.

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

FEBRUARY

Feb. 3-6, **NAMM 2000**, presented by National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 14-15, **Conference on Digital Distribution Of Music**, Hotel Inter-Continental, Los Angeles. 212-352-3220, ext. 224.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 26, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

LIFELINES

MARRIAGES

Julia Ann Mucci to **Steve Scofield**, Sept. 18 in New York. Bride is a promoter for New York independent company Buzz Promotion.

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Vox Muse Releases Poetry Series

Classical Music, Classic Verse Combine In 'Perfect Harmony'

BY JIM BESSMAN

NEW YORK—If music be the food of love, as the poet says, then Vox Muse's new series of spoken-word poetry set to music may be the stuff of retail sales.

The first two titles, "Poems To Music" and "Love Poems To Music" (both subtitled "Music And Verse In Perfect Harmony"), came out in October at \$9.99 suggested retail price.

More titles are planned, according to Vox Music Group GM Todd Landor, who is looking ahead to promoting his current titles at Valentine's Day. Vox Music Group operates an established budget classical label, and Vox Muse is its new imprint.

On the albums, classic poems, which ordinarily take one or two minutes to read, are set to lengthier pieces of classical music. For example, William Wordsworth's "I Wandered Lonely As A Cloud," which is the lead track ("Daffodils") on "Poems To Music," is accompanied by the second movement of Beethoven's "Pastoral" Symphony. Like many of the poems, it is repeated throughout the 13-minute track.

"It takes only a minute to recite, but as with all great poetry, a minute doesn't do it justice," says Landor, explaining the repetitions. "It's amazing how well the music goes with it, because they both evoke the countryside."

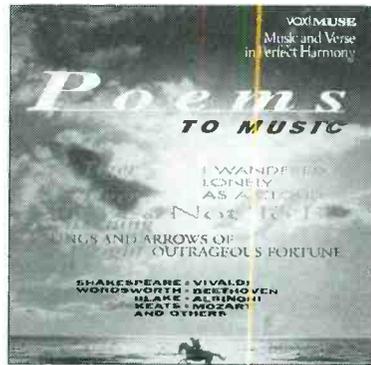
Another example Landor cites from "Poems To Music" is Lewis Carroll's "Jabberwocky," set musically to Kurt Weill's "Mack The Knife" from "Threepenny Opera."

"It's a hilarious marriage," says Landor, who recites "Jabberwocky" with a Noel Coward-esque delivery. "It's full of nonsense words, with 'Mack The Knife' chortling in the background—'chortle' being a word invented by Lewis Carroll."

Landor, who was an organ scholar

at Oxford University and is descended from the 18th-century English poet Walter Savage Landor, created and produced the albums and is one of four readers involved; the others are professional actors. The narration, he notes, is "fairly deadpan," to focus the listener on the beauty of the words.

"I've lived with music and poetry, and my knowledge of the kind of music that most people like is very finely tuned, pun intended," he says,



noting his label's extensive catalog and expertise in mass-marketed classical product.

"I produce CDs that sell in Wal-Mart, according to different themes and moods: music for getting up in the morning, for going to sleep, for making love to, for when you're depressed," he continues. "And one of the big things I do with CDs in general is edit."

Editing—and matching lyrics to music—was a major component of Landor's initial poetry/music entries. After identifying a suitable poem and appropriate musical pairing, he began plotting out the proper times for the reader's pauses and repetitions.

Particularly challenging was Landor's assemblage (for "Poems To Music") of Rudyard Kipling's "If" with Gustav Holst's "Jupiter" move-

ment from his "The Planets" suite.

"There's no more upbeat piece of classical music than 'Jupiter,' and it has a lot of variety in it, so it took a lot of work to make [It] fit," says Landor. "It needs its interludes and its pace, and it's all quite delicate. But my God! You finish hearing it and you've really got inside this poem."

Concerning John Donne's intimate love poem "The Ecstasy"—scored to the second-movement adagio from Brahms' Clarinet Quintet on the "Love Poems To Music" set—with its line, "And we said nothing all day," Landor notes, "We understand that the lovers don't need to chat. So there's a long passage of music without any words, the main part of which is recapitulated toward the end as a man and woman recite in a duet, sort of like pillow talk and adding to the ecstatic intimacy of the poem."

The net result, Landor hopes, will establish favorite poems as popular entertainment, in the manner in which Vox packages classical music.

"The average person may be a bit put off by a title like Mozart's Symphony in G Minor K440, whereas if you just play the music they'll go, 'This is really good,'" he says. "So we package it in an inclusive way, like 'Mozart's Greatest Hits.'"

"People need to be educated to enjoy the wonder of classical music, and now we're expanding that to poetry, because if you just hear the words, 'I wandered lonely as a cloud/That floats on high o'er vales and hills' [from 'Daffodils'], you instantly connect with it," he says.

Landor's poetry/music titles contain the full text of the poems in the CD booklets.

Promotional efforts are gearing toward Valentine's Day, including one in conjunction with In Style magazine.



Musicland Meets Master P. Master P, recording artist and CEO of No Limit Records, recently met executives of the Musicland Group. Pictured, from left, are Ron Spaulding, VP of sales at Priority Records (distributor of No Limit); Sonya Askew, national buyer, urban music, at Musicland Group; Jack Eugster, chairman/president/CEO of Musicland Group; Master P; and Dick Odette, senior VP of purchasing at Musicland Group.

St. John's To Toast New Yr. With Debut 2000 Concert

BY PATRICIA BATES

ST. JOHN'S, Newfoundland—At Debut 2000—said to be the first official live concert in North America of the millennium—Great Big Sea, Kim Stockwood, and the Ennis Sisters will perform Dec. 31 before an anticipated audience of 50,000 at St. John's Harborfront.

And while local music retailer Fred's could sell CDs at 12:01 a.m. Newfoundland Standard Time in this Maritime Province in Canada—which would be an hour and a half earlier than retailers on Eastern Standard Time in the U.S.—it wouldn't be in keeping with its own tradition.

"We've always closed at 5 p.m. on New Year's Eve," says Tony Ploughman, assistant manager at Fred's. "Besides, I'm going to be partying

like everybody else that night."

St. John's is where Y2K will begin in North America, but Fred's isn't worried about problems from computerizing the 10,000-plus titles in its inventory. "We did it all manually



before, and we needed this to search for CDs," says Jim Brokenshire, the manager and brother of owner Fred Brokenshire. "We're up-to-date now, so we're not worried."

Fred's is where three generations have shopped over the past 27 years, and the Brokenshire family is a progenitor of New Year's Eve celebrations in St. John's.

"My mother, Gwen, began them in 1967, when we moved from Toronto back here to live," says Jim Brokenshire. "She invited her friends and

(Continued on next page)

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HANDLEMAN reports that net income for the second fiscal quarter rose 28.5% to \$13.5 million from \$10.5 million in the same period a year ago. Sales were up 5% to \$288.9 million from \$275.5 million. The company, which underwent an extensive reorganization in the past year, says that operating income for its Handleman Entertainment Resources rack-jobbing unit increased 23% to \$17 million from \$13.8 million, while sales rose to \$245.6 million from \$243.4 million. For North Coast Entertainment, Handleman's label and licensing unit, operating income edged up to \$7.4 million from \$7.3 million, while expenses increased for "the development of future revenue producing projects." Sales were up 16% to \$46.7 million from \$40.3 million.

TRANS WORLD ENTERTAINMENT says that its Web site, twec.com, has formed a marketing alliance with the Wet Seal, a contemporary fashion and accessory firm, and its online unit, blueasphalt.com. The two sites will feature links to each other and will market to each other's E-mail lists.

In other news, twec.com has begun a sweepstakes program through Dec. 17 with cable network the Sundance Channel and Beyond Records, the grand prize for which will be round-trip tickets to the Sundance Film Festival.

PLATINUM ENTERTAINMENT, an independent record company, reports a net loss of \$2.9 million on net revenue of \$9.99 million in the third fiscal quarter, compared with a loss of \$3.3 million on \$10.7 million in net revenue in the corresponding period last year. The company attributes the declines in revenue and profit to the termination of a distribution agreement with PolyGram/Universal. Platinum has set up its own distribution unit, PED. After the quarter ended, Platinum realized a gain of \$6.5 million through the sale of stock in musicmaker.com. The shares were acquired through the licensing of the Platinum catalog to the Web site, which manufactures customized CD compilations.

In other news, Platinum signed a distribution deal with electronica label Brooklyn Music Ltd.

SIMON & SCHUSTER has released best-selling author Stephen King's short-story collection "Blood And Smoke" as an audiobook only. King himself reads the three unabridged stories



on the set, which was released Nov. 22 (three cassettes at a list price of \$23.50, four CDs for \$27.50).

K-TEL INTERNATIONAL reports that the gain on a sale of a subsidiary in Finland resulted in a net profit of \$2.9 million in the first fiscal quarter, compared with a loss of \$3.1 million in the same period a year ago. The company booked \$4.3 million from the sale. It also recorded a non-recurring expense of \$600,000 for the repurchase of shares in a private placement transaction. Net revenue slipped to \$18.1 million from \$18.8 million, but the company points out that domestic music sales rose 18% to \$9.4 million on the strength of new releases.

K-tel also reports several new joint ventures, including a partnership with portable digital player maker RioPort.com that will make available more than 5,000 tracks for downloading at RioPort's Web site.

PARADISE MUSIC & ENTERTAINMENT says it narrowed its net loss in the first fiscal quarter to \$196,382 from \$774,120 a year earlier. Revenue nearly doubled to \$3.64 million from \$1.84 million. The New York-based company reports higher revenue from its Push Records label, Picture Vision music-video production arm, and Rave Music commercial-music producer.

In other news, Paradise says it has canceled the second part of a proposed \$8 million private placement of common stock announced in June, because of market conditions. In July it sold \$4 million worth of shares.

BARNES & NOBLE says that sales from superstores open more than a year increased 5.9% in the third quarter over the same period a year ago. Total sales from superstores, many of which sell music, accounted for 86.9% of the company's total revenue, which was \$715.9 million—up from 84.3% a year ago. Net earnings were \$3.4 million, or 5 cents a share, compared with a net loss of \$4.6 million, or 7 cents a share, a year earlier. The company says it posted net earnings of 12 cents a share from retail operations and a non-cash loss of 7 cents a share from its investment in barnesandnoble.com.



ST. JOHN'S TO TOAST NEW YEAR WITH DEBUT 2000 CONCERT

(Continued from preceding page)

family to the wharf on Dec. 31, where we sang and danced, and they had wine with the sailors who came in with their boats."

Debut 2000 will toast the millennium with a countdown by headliner Great Big Sea, along with 40 Irish step-dancers, accordions, and violins. Kim Stockwood and the Ennis Sisters will sing "Auld Lang Syne" with them during the two-hour production.

Celebrants won't need tickets to Debut 2000, which will be televised internationally. Canada will also send a "happy new millennium" greeting at 12:01 a.m. from Signal Hill in St. John's to the descendants of Guglielmo Marconi in Italy.

Marconi began the radio industry in this "city of legends," when he accepted the first trans-Atlantic wireless broadcast on Dec. 12, 1901, and so St. John's will honor him.

At a projected 7:49 a.m., dawn will break Jan. 1 over the most eastern point in North America, at



Fred Brokenshire, left, is the owner of Fred's. At right is his brother, Jim, the store's manager. (Photo: Patricia Bates)

Cape Spear, and the strains of the uplifting "Ode To Newfoundland" among them will be heard by the masses.

"I don't think we'll be making a CD at Debut 2000, because we just want to concentrate on having fun," says Darrell Power, a member of Great Big Sea, which is from Outer Cove, Newfoundland. "We have a great opportunity to introduce the world to the music of Atlantic Canada on TV. But I feel like some events are better left alone."

Fred's will also be jubilant, because of the number of visitors that Debut 2000 will bring to Newfoundland. "The Canadian government has been doing more event-driven tourism," says Jim Brokenshire. "It peaked with the 500th anniversary of Newfoundland in 1997 and with Soiree '99 festivals for our 50th year as a province in 1999," he adds.

Newfoundland's economy has rebounded since 1992, when one-tenth of its population—now at 573,600—couldn't get work because depletion of cod had hurt the Maritime Provinces' fishing industry. Sales are now "holding their own" for Fred's, "because as merchants we're doing business in June through August and in December," says Jim Brokenshire. He says

there are twice as many cruise ships docking at St. John's Harbor-front as in 1998, and there are 236 bed-and-breakfasts on the island.

The Music Industry Assn. of Newfoundland and Labrador (MIANL), formed as a nonprofit organization in 1992, has supported local talent. MIANL's 400 members have also kept alive ballads and chanties that immigrants brought from Britain, Ireland, and France, says MIANL executive director Denis Parker.

Fred's also promotes regional bands by having two walls of its location at 198 Duckworth St. just for 160-plus titles of Newfoundland music.

Twenty percent of the inventory is alternative, industrial, hip-hop, ambient, and metal; 20% rock and pop; 15% classical; and 30% jazz, world beat, and other styles.

"We're a destination store," Jim Brokenshire explains. "People like to get out on a Saturday morning, have brunch at a cafe, and then stop by here for a while. Over the years, we've probably sold more Van Morrison, Tom Waits, Miles Davis, and Ry Cooder than anything."

As a college freshman in 1972, Fred Brokenshire started the operation while at Memorial University in St. John's, after borrowing the money from his dad, Jim Sr., and with a \$20,000 line of credit from a St. John's rackjobber.

Fred's is within walking distance of George Street, which has more than 30 pubs, such as the Rose and Thistle, where Great Big Sea played its first gig in 1993. Fans go to clubs for the "screech" (a potent rum) and Coke and to listen to up-and-coming acts like the Punters, a Celtic rock fusion band; Tickle Harbour, a Newfoundland ensemble; Sheavy, a metal group; Minnie White, an 83-year-old accordion player; the Fables, who play traditional and rock music; Cory Tetford, who plays mainstream rock and blues; Fur Packed Action, a college alternative band; Kathy Phippard, an award-winning pianist;



Fred's carries a large number of regional Maritime acts' releases, most of which are self-produced. (Photo by Patricia Bates)



Fred's, a music store on Duckworth Street in St. John's, Newfoundland, is just blocks from the waterfront. (Photo: Patricia Bates)

Buddy Wasiname & the Other Fellows, a musical comedy team from Glovertown, Newfoundland; and Jim Fidler, a guitarist/percussionist.

Fred's doesn't benefit from major tours because of the lack of venues. The Arts & Culture Centre has only 1,000 seats, and the Donald F. Cook Recital Hall at Memorial University is also small. The store has had a few autograph signings with acts like I Mother Earth, which brought in 300 fans before the George Street Festival last July.

"If you look at Newfoundland on the map, you see that the next stop is practically Greenland," says Jim Brokenshire. "They get more concerts in Halifax, Nova Scotia, but Great Big Sea does appear here twice a year at a picnic in the summer and usually around Christmas."

Fred's gets a sales boost from the Newfoundland and Labrador Folk Festival every August here in Bannerman Park. The prestigious East Coast Music Awards were also in St. John's, held last February and attended by 800 people.

Sound Symposium 2000: International Festival of New Music & the Arts will be held next July 5-15 in St. John's. And the "Harbour Symphony," an "orchestra on water," is conducted annually for ships and freighters. Festival 500: Sharing the Voices, a choral music gathering, will be held in early July 2001.

Fred's sees more artists releasing self-produced CDs in Newfoundland. There are at least 12 studios in St. John's, although the population is just 105,000. But there are few music publishing houses.

Great Big Sea believes in the viability of the Maritime Provinces. "I like to call our sound 'aggressive folk,' but other people might say it's Celtic rock," says Alan Doyle, guitarist, bouzouki player, and mandolinist from Petty Harbor, Newfoundland, and one of the lead vocalists. "What I like about Newfoundland is that even if there was no recording industry here, there would still be all this music."

Top Pop 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
▶ No. 1 ◀				
1	2	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	22
2	1	'N SYNC ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	15
3	3	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	11
4	8	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	9
5	4	METALLICA ◆ ¹¹ ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	432
6	31	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	11
7	5	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	27
8	6	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	88
9	21	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	11
10	23	KENNY G ▲ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	60
11	7	ANDREA BOCELLI ▲ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	103
12	9	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	265
13	27	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	111
14	13	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1183
15	10	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/IDJMG (12.98/18.98)	LEGEND	544
16	12	MATCHBOX 20 ◆ ¹⁹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	142
17	18	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	247
18	41	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	51
19	42	CHICAGO ● CHICAGO 3035 (9.98/16.98)	CHICAGO 25	9
20	—	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	15
21	11	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/17.98)	SURFACING	123
22	14	BARRY WHITE ● MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	32
23	16	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	295
24	30	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	5
25	22	DEF LEPPARD ▲ MERCURY 525718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	161
26	20	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	129
27	15	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	76
28	—	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC	7
29	17	SAVAGE GARDEN ▲ ⁸ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	129
30	29	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	473
31	—	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (2.98/6.98)	WHITE CHRISTMAS	52
32	26	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	141
33	25	PINK FLOYD ◆ COLUMBIA 37680/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	38
34	—	ALANIS MORISSETTE ◆ ¹⁸ MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	211
35	24	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	442
36	—	HARRY CONNICK, JR. ▲ COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	49
37	37	PINK FLOYD ◆ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	554
38	28	DAVE MATTHEWS BAND ▲ RCA 66904 (11.98/17.98)	CRASH	186
39	—	ELVIS PRESLEY ● RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	1
40	40	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	502
41	—	VARIOUS ARTISTS ● BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS	1
42	33	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	338
43	19	RAGE AGAINST THE MACHINE ▲ ⁴ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	210
44	—	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	21
45	—	MICHAEL W. SMITH ● REUNION 10015/JIVE (10.98/16.98)	CHRISTMAS TIME	10
46	39	FLEETWOOD MAC ▲ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	376
47	—	VARIOUS ARTISTS ● UNISON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	11
48	—	BURL IVES ● MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	2
49	46	CELINE DION ◆ ¹⁰ 550 MUSIC 68861/EPIC (11.98 EQ/17.98)	LET'S TALK ABOUT LOVE	86
50	—	VARIOUS ARTISTS ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES	30

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 alb. 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 Heatsseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Kidzup Pairs Up With Wal-Mart For Charity

WHAT'S UP WITH KIDZUP: A Christmas promotion with Wal-Mart—that's what's up with Kidzup. Part of it, anyway.

The forward-thinking Montreal-based Kidzup Productions always has plenty of irons in the proverbial fire. Foremost among them is its ongoing charity work: 40% of 3-year-old Kidzup Productions Inc. is owned by the non-profit Kidzup Foundation, which also receives an annual royalty from all music sales of Kidzup Productions.

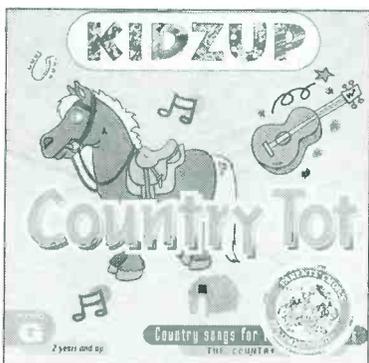
Approximately half of all charitable funds received are earmarked for North American causes and the rest for international. Beneficiaries have included the Hunger Project, Juvenile Dia-



by Moira McCormick

betes Fund, UNICEF, and the Children's Wish Foundation.

According to Kidzup president (and performer) Wendy Wiseman, the Wal-Mart promotion involves 750 U.S. stores that are



utilizing a special Kidzup counter display. Each display features four Kidzup audio titles—"... And It's Christmas," "Animal Nursery Rhyme Time," "Sleepy Time Rock-A-Byes," and new release "Best Toddler Tunes"—in quantities of 15 CDs and 18 cassettes. Wiseman says the charitable proceeds from the promotion will go to an organization picked by Wal-Mart.

It's not the first time this unusual, philanthropic indie label has had its wares featured in a mass-market retail chain.

"Last year we did a huge performance with Meijers stores," says Wiseman, who adds that Canadian Wal-Mart, Toys "R" Us, Zellers, and Chapters chains carry Kidzup product. That product now encompasses 11 audio titles performed by Wiseman and her singer/songwriter partner Sari Dajani—10 of which are in English; six in French; and five in

(Continued on page 121)

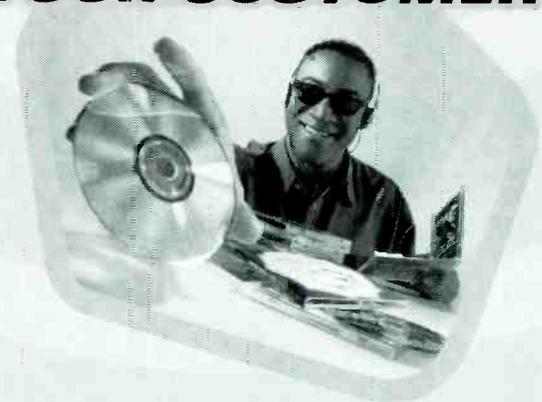


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New Faces, Excellent Music At Trans World's Annual Confab

ON OCT. 4-8, I attended my last company meeting of the year, up in Saratoga Springs, N.Y., where Trans World Entertainment Corp. held its annual conference. This year's meeting was interesting for the company, as it marked the first one attended by the senior field staff of Camelot, which, as you may recall, also includes former employees of Spec's and the Wall.

A few issues ago I filed a report on the business side of the convention, and now I would like to bring you up to date on the music side of the meeting.

Opening the conference was a high-energy set from Leahy, while Candy Dufler kicked off the evening entertainment with a funky set.

During the EMI Music Distribution presentation, Billie, Ideal, and Jerry Kilgore performed, while Jaze, Michael Afrik, and Rebecca Lynn Howard performed as part of the Universal Music and Video presentation. At night, Leslie West and Collective Soul brought the house down in one of the great rock nights enjoyed this year by Retail Track.

The next day, Warren G, LFO, and 8^{1/2} Souvenirs performed during the BMG presentation, while Yolanda Adams and Jake Andrews performed as part of the WEA presentation. On vendor night, Bree Sharp, Jessica Adams, and No Question came forth

with great performances; Macy Gray also turned in a sterling set.

On Thursday, Yankee Grey performed as part of the Sony presentation, and that night master of funk George Clinton & the P-Funk All Stars turned in a three-hour set that lit the house up. The nightly entertainment lineup at the conference was top-shelf, thanks to the efforts of

Trans World merchandise manager Vinnie Birbiglia.

OH, YEAH, Trans World also gave out service awards at its confer-

ence. Gary Everhart, who heads the replenishment team in the company's Canton, Ohio, distribution center, was acknowledged for his 30 years of service. Twenty-five-year service award acknowledgements went to Gertrude Egan, who manages the Wall store in Allentown, Pa.; William Gilbert, who manages the Wall outlet in Christiansburg, Va.; Sharon Mize, who is the picking supervisor in the Canton distribution center; Steve Owns, a shipping clerk in the Canton distribution center; Donald Repp II, who works in the replenishment area in the Canton warehouse; and Mary Agnes Writh, an assistant manager of Coconuts in Oxon Hills, Md.

The 20-year service awards were presented to David Appleman, (Continued on page 120)

RETAIL TRACK
by Ed Christman



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M.S. Attempts To Settle Accounts

SETTLING UP? Within the last couple of weeks, M.S. Distributing's labels have received settlement documents from the troubled distributor, which exited the music business in mid-October (Billboard, Oct. 30). However, not everybody has the same deal on the table.

When Hanover Park, Ill.-based M.S. made its first exploratory calls to its approximately 150 active labels in October, it offered everyone the same proposition: Accept the return of your inventory and forgive any monetary debt we owe you.

This informal proposal predictably caused an outcry from several of M.S.'s labels. Some companies have payables due that range from the low to the upper six figures, according to documents obtained by Declarations of Independents.

In early November, M.S. sent formal settlement agreements to the labels for execution. These took two forms, judging from copies of the agreements supplied to Declarations of Independents.

The first, and simplest, was received by the majority of M.S.'s distributed labels and mandates the return of inventory, with the label absorbing the cost of shipment and assuming insurance costs and the risk of loss in most cases.

In exchange for the inventory, the label "absolutely, unconditionally, and irrevocably forever releases and discharges M.S. and its present officers, director, shareholders, partners, employees, affiliates, divisions, subsidiaries, agents, and attorneys and [lender] Congress Financial Corp. and its affiliates, and each of them, of and from any and all liability, claims, actions, causes of action, judgments, suits, damages, debts, obligations, covenants, warranties, undertakings, promises, agreements, representations, demands, liens, defenses, attorneys' fees, costs, and expenses of any kind, nature, or description whatsoever, whether in law or in equity, known or unknown, liquidated or unliquidated, direct or indirect, due or to become due, contingent or otherwise, which it had, may have had, now has, may have, or can, shall, or may ever have in the future, in any way . . . from the beginning of time to the date of this agreement."

In non-legalese, this is the same deal that was originally proffered: Here's your inventory, forget the money. (However, if any product is subsequently returned to M.S. by retailers, the labels must agree to repurchase them from the distributor at 100% of cost.)

Sources say that around 15 labels that are owed large figures by M.S. have also been offered the return of their product, along with a settlement payment that "represents 50% of [the label's] claim against M.S., net of inventory returned, according to M.S.'s books and records." The payment would be made in three equal monthly install-



by Chris Morris

ments, on Jan. 17, Feb. 15, and March 15.

The jury is still very much out as to whether it's a good idea to sign the agreements. One label chief says he signed his document and faxed it back to M.S. the day he received it and had personally advised other labels in a similar position to do likewise. The idea, he says, is to get it done and move on.

Several others report they are balking at taking a deal. Some companies that have been offered their inventory and nothing else are especially miffed at what they view as an inequitable settlement. Others seem simply confused and are weighing M.S.'s uncertain ability to stay in business as a video distributor against the possibility that the company may fold in bankruptcy, leaving the labels out both their payables and their inventory.

Speaking of that inventory, some are disputing the settlement agreement's position that, "pursuant to a loan and security agreement, M.S.'s secured lender, Congress Financial Corp., has a valid perfected first security interest in and to the inven-

tory."

Sebastopol, Calif.-based Mobile Fidelity Records and New Orleans-based Mardi Gras Records both contested M.S.'s right to hold their inventory, secured separate court orders, and on Nov. 5 seized inventory worth a total of \$135,000 from M.S.'s warehouse (Billboard Bulletin, Nov. 8).

M.S. VP/GM of music Rick Chrzan did not return a call from Declarations of Independents seeking comment on the pending settlements.

FLAG WAVING: The Supersuckers' new album, "The Evil Powers Of Rock'N'Roll," just released by Koch Records, has taken a torturous path to the racks.



SUPERSUCKERS

Many of the 13 tracks on the album were originally earmarked for an unreleased album the Tucson-born, Seattle-bred quartet made for Interscope. "Probably about 50%-60% of the record . . . is songs that were also recorded for Interscope," says bassist/vocalist Eddie (Continued on next page)

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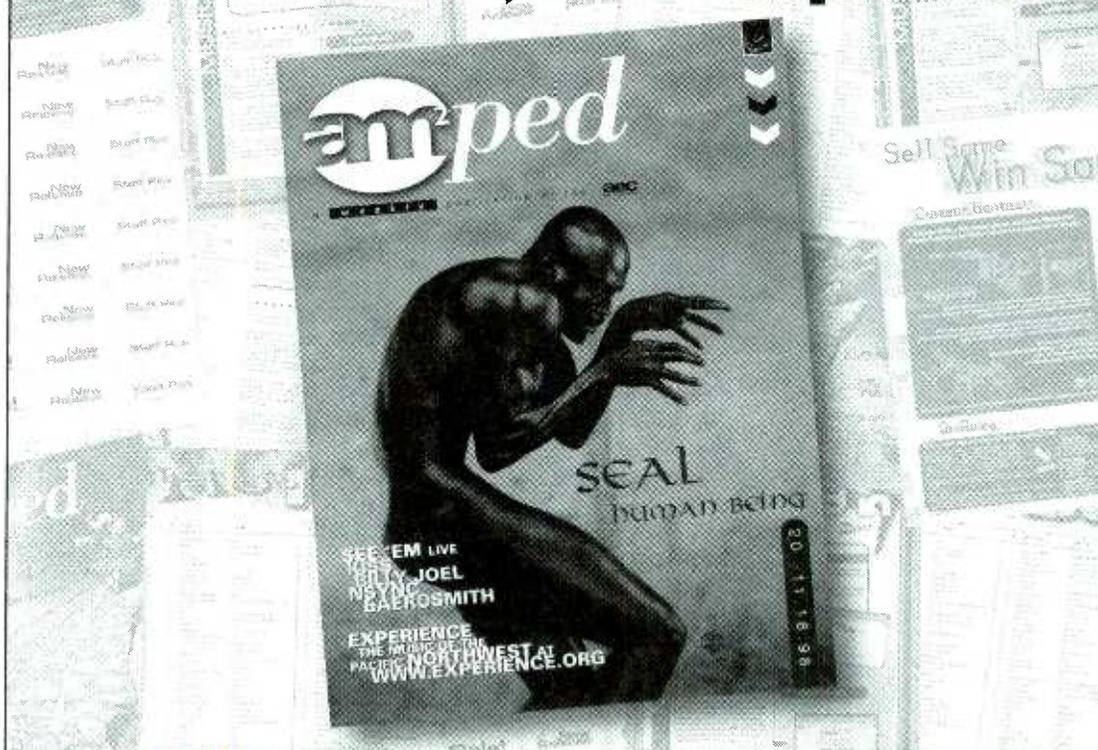
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Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Spaghetti.

Once Interscope became embroiled in the consolidation process that followed the Universal/PolyGram merger last year, Spaghetti says, "we kept making the cut . . . Meanwhile, time is going by. We're sitting on our hands, waiting for a release date. Any time you hear that, you know it's trouble."

Finally, the 'Suckers were dropped, in the last group of Interscope acts to be jettisoned early this year. Instead of purchasing their album master, the group opted to rerecord some of the Interscope material and some

new tunes for independent release.

The band wound up getting signed to Koch Entertainment's new imprint, twenty14.com. However, almost as soon as the deal was signed, label chief **Dave Allen** exited for a gig at Emusic. "The Evil Power Of Rock'N'Roll" had its release delayed and ultimately came out with a Koch Records logo.

However, the 'Suckers may now end up with their own Koch imprint, the band-run Aces and Eights Recordings. "We're in the final stages of negotiating a deal for other projects with them," Spaghetti says.

One of these would be a non-profit album to support the **West Memphis Three**, a trio of Tennessee teens who were accused of being members of an alleged satanist cult and convicted in a controversial murder case.

"What touches me is that they could find me or any of my friends on the street near a crime scene and pick me up for exactly the same things," Spaghetti says. "It's nice to step out of our little world—'Let's rock, let's make some money'—and do something for somebody."

The "West Memphis Three" album is slated to include tracks by the Supersuckers, **John Doe**, **Mark Lanegan**, **Smash mouth**, **Rocket From The Crypt**, and **Fastball**, among others.

On the other hand, the 'Suckers' hard-rocking new album is a definite return to form for the group, whose last release was a fairly straight country release. Says Spaghetti, "I intended to put a rock record out so there

would be no confusion what we were."

The band is currently on a U.S. tour that ends Dec. 8 and will take the group through the Southwest, West, and Pacific Northwest.

RETAIL TRACK

(Continued from page 118)

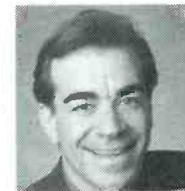
William Bromstran, **Howard Fox**, **Diane Kuhnash**, **Deborah Pavelko**, **Mary Richardson**, **Jodi Serban**, and **Pamela Speck**, all in the Canton distribution center, as well as **Danny Carpenter**, **Dana Harris**, **Eric Landrum**, **David Loveland**, **Donald Malvasi**, **Sallie McKenney**, **Ann Sancinito**, and **Cynthia Smith**, who work in stores as managers.

I WOULD be remiss if I didn't point out that **Bob Chiappardi's** Concrete Marketing, the top-notch lifestyle and retail marketing company, threw itself a tremendous 15th anniversary party in late September at Roseland Ballroom in New York. **Megadeth**, one of Retail Track's favorite bands, headlined, and other high-energy performances were turned in by **Puya**, **DDT**, **Type O Negative**, **Full Devil Jacket**, and **Sabracadabra**. The evening raised \$55,000 for the T.J. Martell Foundation, with funds directed to pediatric AIDS research.

RE-UPPED: Valley Media announced it has signed a replenishment agreement with Wherehouse Entertainment to fulfill a wide range of music titles exclusively for the chain through the holiday season. Valley will supply Wherehouse outlets for all music products, excluding Wherehouse's top-selling 7,000 titles.

EXECUTIVE TURNTABLE

NEW MEDIA. **Sandy Smallens** is named executive VP of GetMusic in New York. He was senior VP of programming at SonicNet.



SMALLENS

Victoria Piper is named VP and chief information officer of DVD Express Inc. in

Los Angeles. She was market development and information systems director for U.S. Sales Corp.

ARTISTdirect Inc. names **Tom Fuelling** VP of finance, **Jeff Rea** VP of marketing, **Jeff Wagner** VP of promotions and special event marketing, and **Richard Keller** director of business development in Encino, Calif. They were, respectively, VP of finance/CFO for Sega Gameworks, acting head of marketing for Avanti Corp., VP of marketing for the Hard Rock Hotel and Casino, and manager of music industry activities for the Intel Corp.

Cognicity Inc. names **Mark Berger** VP of new business development in Los Angeles. **Cognicity** also names **Miriam Block** VP of marketing in Edina, Minn. They were, respectively, senior VP for Morgan Creek Productions and owner of Block Interactive.

Laurel Wells is named marketing director for gURL.com in New York. She was director of marketing for SonicNet.

HOME VIDEO. **Holly Wallace** is named executive director of creative services for Universal Studios Home Video in Universal City, Calif. She was director of creative advertising at Warner Home Video.



WALLACE

RETAIL. **Teresa Kroll** is named VP of advertising for the Wiz in Edison, N.J. She was director of marketing at Montgomery Ward.

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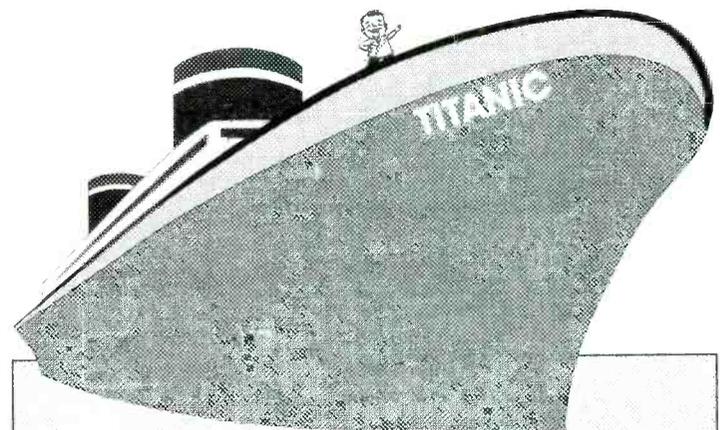
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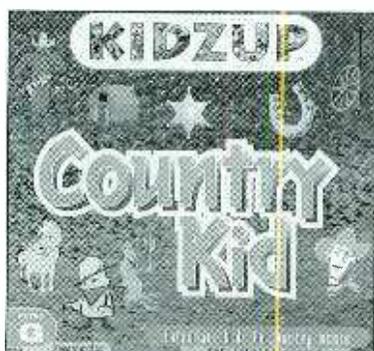
CHILD'S PLAY

(Continued from page 117)

Spanish—and a trio of CD-ROMs introduced last June. The three interactive titles are “ABC Theater,” “Addition And Subtraction,” and “Body Adventure.”

“We’re working on a fourth,” says Wiseman, adding that Kidzup is “launching an inspirational audio series called ‘Inspirational Kidz.’”

Plus, she notes, “we’d like to do ‘Wee Sing’-style music videos, and we’d also like to start writing books. Penton Overseas is now a distributor of our product, and they distribute to the book trade. We’re also working into the



educational market—our CD-ROMs have done well there.” As a sign of Kidzup’s increas-

ing reach, the company recently moved to new headquarters in a 2,300-square-foot loft.

Wiseman says that she, her husband and Kidzup business partner Mark Diamond, and Dajani are always on the lookout for “more opportunities to reach tens of thousands of kids.” One new way Kidzup has come up with is by selling drawings made by Quebec Inuits, on the Kidzup Web site. That site, www.kidzup.com, is now being touted as a “Great Site” by KiddoNet, a “safe Internet browser designed for kids 4-8 years old that is installed in new Packard Bell computers,” says Wiseman. “It’s been bringing in up to 15% of the total hits on our site.”

HARLEY PARLEY: The brilliant Bill Harley, one of the finest family entertainers ever, has not one but two new audio releases, available on Seekonk, Mass.-based Round River Records.

“Play It Again” is a collection of favorite Harley tunes, along with a new spoken-word track, “You’re Not The Boss Of Me.” “The Battle Of The Mad Scientists” is all stories—a couple of them music-enhanced—and they’re a fine showcase for Harley’s wonderfully subversive side, in particular a riotous, no-holds-barred account of fourth-grade boys horsing around in the bathroom on the last day of school.

It’s not for the straight-laced, but like all of Harley’s work, it is disarmingly honest and a true snapshot of childhood. Bill Harley’s never forgotten the day-to-day reality of being a kid, and it’s one of his greatest assets.

RHINO’S LATEST: Kid Rhino has released one of its most enjoyable compilations yet: “Rubber Biscuits And Rama Lama Ding Dongs: Doo-Wop For Kids.” Full of authentic doo-wop tunes guaranteed to be kid pleasers, from the Marcells’ kooky “Blue Moon” to the Rivingtons’ insane “Papa-Oom-Mow-Mow,” “Rubber Biscuits” serves up nonsense-word classics and gives young ears a solid grounding in early R&B at the same time. Big plus: informative, child-friendly liner notes by novelty-tune czar Dr. Demento.

Rhino Records proper has unleashed “Go Simpsonic With The Simpsons,” a second volume of original music from the groundbreaking animated series.

Featuring the character voices of Homer (Dan Castellaneta), Marge (Julie Kavner), Bart (Nancy Cartwright), Lisa (Yeardley Smith), Apu (Hank Azaria), and more, “Go Simpsonic” also spotlights performances by musical celebs who’ve guested on the show, including Sonic Youth, the Ramones, Linda Ronstadt, and Tito Puente.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	4	5	NO. 1 I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill Gaither	19.98
2	5	5	MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	19.98
3	7	4	CRIPPLED LAMB Tommy Nelson Video 50750	Max Lucado	14.99
4	2	2	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
5	NEW		FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
6	1	2	WELCOME TO OUR NEIGHBORHOOD Sony Music Video 981	Slipknot	5.98
7	6	7	THE OFFICIAL VIDEO COLLECTION ▲ Columbia Music Video Sony Music Video 50205	Ricky Martin	14.98
8	3	2	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
9	RE-ENTRY		LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
10	8	3	GOD IS IN THE T.V. Interscope Video MCA Music Video 53864	Marilyn Manson	19.95
11	NEW		LISTENER SUPPORTED BMG Video 65015	Dave Matthews Band	19.98
12	9	30	HOMECOMING-LIVE IN ORLANDO ▲ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
13	10	77	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
14	12	9	SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
15	16	28	LIVE ▲ USA Home Entertainment 45059955	Shania Twain	19.95
16	15	54	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
17	14	6	MIRRORBALL BMG Video 15740	Sarah McLachlan	14.98
18	11	5	WOODSTOCK 99 ● Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	19.95
19	19	192	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
20	18	11	HEAT IT UP MCA Music Video Universal Music Video Dist. 61694	98 Degrees	19.95
21	17	4	WOW-2000 Sparrow Video Chordant Dist. Group 43193	Various Artists	12.98
22	21	54	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
23	20	3	ALL MY HITS TODOS MIS EXITOS EMI Latin Video 77879	Selena	16.98
24	13	3	SUPERNATURAL EXPERIENCE Forefront Video Chordant Dist. Group 24512	dc Talk	19.95
25	NEW		LIVE IN CONCERT HBO Home Video 91683	Cher	19.98
26	26	10	CHONDA PIERCE ON HER SOAPBOX Myrrh Video 5995	Chonda Pierce	16.98
27	22	36	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
28	25	2	HIGH GRASS DOGS-LIVE FROM THE FILLMORE Warner Reprise Video 38512	Tom Petty And The Heartbreakers	19.98
29	23	4	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Eric Clapton	19.98
30	NEW		CHARLIE HUSTLE: BLUEPRINT OF A SELF MADE MAN Ventura Distribution 11005	E-40	19.98
31	29	50	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
32	30	30	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
33	24	4	VIDEO BANK Columbia Music Video Sony Music Video 50208	Alice In Chains	14.95
34	NEW		NO SECRETS Forefront Video Chordant Dist. Group 24513	Rebecca St. James	19.98
35	32	46	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
36	34	117	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
37	27	102	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
38	RE-ENTRY		VOICE OF AN ANGEL-IN CONCERT ● Sony Classical Video Sony Music Video 61770	Charlotte Church	19.98
39	39	101	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
40	31	27	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

Billboard

DECEMBER 4, 1999

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	21	POKEMON ● 2, B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98)	
2	4	4	VEGGIE TUNES A VERY VEGGIE CHRISTMAS BIG IDEA/WORD 84870/LYRICK STUDIOS (6.98/10.98)	
3	3	85	VEGGIE TUNES ● VEGGIE TUNES BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)	
4	12	2	READ-ALONG TOY STORY 2 WALT DISNEY 860428 (6.98 Cassette)	
5	2	2	THE SIMPSONS GO SIMPSONIC WITH THE SIMPSONS FOX 75480/RHINO (10.98/16.98)	
6	5	203	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605 (6.98/13.98)	
7	13	30	VARIOUS ARTISTS DISNEY'S CHRISTMAS COLLECTION WALT DISNEY 60887 (10.98/16.98)	
8	6	154	CEDARMONT KIDS CLASSICS ● TODDLER TUNES BENSON 84056 (3.98/5.98)	
9	NEW		THE MCCAUGHEY SEPTUPLETS SWEET DREAMS WORD 85987/EPIC (11.98 EQ/16.97)	
10	7	56	VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	
11	9	72	VEGGIE TUNES VEGGIE TUNES 2 BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98)	
12	18	3	VARIOUS ARTISTS LOONEY TUNES CHRISTMAS KID RHINO 75499/RHINO (16.97)	
13	11	168	VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897 (8.98/11.98)	
14	20	22	VARIOUS ARTISTS RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS SONY WONDER 67766/EPIC (9.98/13.98)	
15	8	32	VARIOUS ARTISTS RADIO DISNEY KID JAMS WALT DISNEY 860642 (9.98/16.98)	
16	10	27	READ-ALONG TARZAN WALT DISNEY 860427 (6.98 Cassette)	
17	23	22	CEDARMONT KIDS CLASSICS CHRISTMAS CAROLS BENSON 84054 (3.98/5.98)	
18	16	212	BARNEY ▲ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 27115/CAPITOL (9.98/15.98)	
19	15	222	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865 (10.98/15.98)	
20	17	36	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEE'S THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY (10.98/15.98)	
21	14	171	CEDARMONT KIDS CLASSICS ▲ ACTION BIBLE SONGS BENSON 82217 (3.98/5.98)	
22	24	138	CEDARMONT KIDS CLASSICS ● SILLY SONGS BENSON 82220 (3.98/5.98)	
23	19	161	CEDARMONT KIDS CLASSICS ● SUNDAY SCHOOL SONGS BENSON 82218 (3.98/5.98)	
24	RE-ENTRY		VARIOUS ARTISTS MICKEY CHRISTMAS: VOL. 2 WALT DISNEY 60803 (9.98/16.98)	
25	22	139	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606 (9.98/13.98)	

Children's recordings: original motion picture soundtrack recordings excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *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. ©1999, Billboard/BPI Communications, and Soundscan, Inc.



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How Successful Was NetAid's Webcast?

Anti-Poverty Effort Criticized; Organizers Point To Increased Awareness

This week's column was prepared by guest columnist Michael Grebb.

ONE BIG QUESTION in the wake of NetAid, which brought together 28 A-list musical acts and billed itself as the largest audiovisual streaming event in the Web's short history, is whether it created enough buzz to sustain its ties to artists and the music industry.

"I don't think anyone here is ready to stage another one of these things any time soon," says **Ken Kragen**, a personal manager who helped organize the kickoff concert. "There is a considerable amount up in the air."

A total of 2.38 million "streams" of video and audio gurgled over the Internet's skinny wires to kick off the United Nations-sponsored effort to address world poverty. Although the organizers say they can't determine how many people viewed the Webcast online, sources say the number of people accessing it was far fewer than the streams that went out. The concerts themselves—held simultaneously in New York; London; and Geneva, Switzerland—failed to pack arenas.

According to The Washington Post, as of mid-November only \$1 million had been generated from online contributors, compared with \$50 million raised by "We Are The World" in 1985 and the Live Aid concert that year, which raised \$70 million.

No matter, say organizers. NetAid still created invaluable awareness of world hunger and poverty.

But Kragen says he also worries about another criticism: that so many artists with so many different passions may have diluted the event's focus. "It's been extremely confusing, and I've worried about that a lot," Kragen says.

Bono stressed Third-World debt reduction. A group of other artists wanted to focus on the crisis in Kosovo. **Jewel** wanted to talk about clean water projects. Cisco Systems, which ran the Webcast and underwrote the three arena concerts to the tune of \$5 million, wanted a more definable focus, as did some NetAid promoters, Kragen recalls. But in the end, securing acts became more important. "We needed those artists," he says, "so we had to acquiesce."

NetAid put its foot down in some cases. When **Harry Belafonte** pulled out, for example, with concerns about corporate involvement, NetAid went on without him. "Harry's people wanted all the control," Kragen says, "and there was a line we couldn't cross."

Belafonte's camp points to his original letter explaining his pullout. In it, he stated that "the original goals and vision of the project seem to have been abandoned" in place of corporatization and bureaucracy.

"My worry wasn't that his leaving would change the event," says Kragen, "but that he would spook the other artists." That didn't happen this time out, but no one seems to know whether many of the acts that devot-



ed time to NetAid concerts will stay involved. The acts contacted by Billboard were unavailable for comment by press time.

"The part that concerns me is follow-through," admits Kragen.

At this point, organizers are hoping for the best. "I see there being a continuing connection," says co-orga-

nizer **Jeff Pollack** of Pollack Media Group, "but certain artists are more activist than others."

And maybe we should all stop nit-picking anyway? "I think it all went really well," Pollack says. "This was an extremely complicated event with three venues. It was principally designed to raise awareness."

Some say the Internet streaming component of the event, though quite well-intentioned, simply created an awareness that Web streaming doesn't work very well.

(Continued on page 124)

TRAFFIC TICKER: Top Music Info Sites

Unique Visitors (in 000s)

AT-HOME VISITORS	
1. mp3.com	1,320
2. mtv.com	1,213
3. tunes.com	838
4. ubl.com	566
5. launch.com	498
6. sonicnet.com	443
7. bmg.com	392
8. peeps.com	374
9. musicmatch.com	342
10. backstreetboys.com	318

AT-WORK VISITORS	
1. mp3.com	549
2. tunes.com	402
3. mtv.com	366
4. launch.com	171
5. ubl.com	151
6. sonicnet.com	136
7. bmg.com	135
8. musicmatch.com	127
9. rollingstone.com	127
10. country.com	89

Source: Media Metrix, October 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

DECEMBER 4, 1999

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	NEW		◀ NO. 1 ▶ 1 week at No. 1		70
1	NEW		IF I LEFT THE ZOO ESSENTIAL/SILVERTONE 10499/JIVE	JARS OF CLAY	70
2	NEW		ISSUES IMMORTAL 63710*/EPIC	KORN	1
3	2	23	SUPERNATURAL ▲ ⁴ ARISTA 19080	SANTANA	4
4	NEW		ALL THE WAY... A DECADE OF SONG 550 MUSIC 63760/EPIC	CELINE DION	3
5	NEW		DR. DRE — 2001 AFTERMATH 490486*/INTERSCOPE	DR. DRE	2
6	NEW		WILLENNIUM COLUMBIA 69985*/CRG	WILL SMITH	5
7	10	3	RAINBOW COLUMBIA 63800*/CRG	MARIAH CAREY	7
8	1	2	WHEN THE PAWN... CLEAN SLATE 69195/EPIC	FIONA APPLE	29
9	NEW		TO THE TEETH RIGHTEOUS BABE 017	ANI DIFRANCO	76
10	6	3	THE BATTLE OF LOS ANGELES EPIC 69630*	RAGE AGAINST THE MACHINE	11
11	9	3	THIS DESERT LIFE DGC 490415*/INTERSCOPE	COUNTING CROWS	37
12	7	3	THERE IS NOTHING LEFT TO LOSE ROSWELL 67892*/RCA	FOO FIGHTERS	45
13	14	3	NIGHTLIFE PARLOPHONE 31086/SIRE	PET SHOP BOYS	149
14	12	27	MILLENNIUM ▲ ⁴ JIVE 41672	BACKSTREET BOYS	6
15	3	2	BREATHE WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	10
16	4	2	AFFIRMATION COLUMBIA 63711/CRG	SAVAGE GARDEN	15
17	NEW		WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4 KOCH 8808	JIM JOHNSTON	28
18	15	8	HUMAN CLAY ▲ ² WIND-UP 13053*	CREED	17
19	13	8	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	69
20	8	2	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS MAILBOAT 2000	JIMMY BUFFETT	73

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



Honored. Proudly wearing their Distinguished Public Service Award medals, "Saving Private Ryan" director Steven Spielberg and star Tom Hanks pose with veterans from across the country on the USS Normandy, which was docked in Port Everglades, Fla. Hanks, Spielberg, and the veterans boarded the ship on Veterans Day, Nov. 11, to receive their medals from Undersecretary of the Navy Jerry Hultin. The Academy Award-winning "Saving Private Ryan" arrived in stores Nov. 9 on DVD and VHS.

DVD Changes Rules Of The Game

Sell-Through-Priced DVD Competes With Rental-Priced VHS

BY ANNE SHERBER

NEW YORK—With DVD pricing models running the gamut from bargain-basement \$9.95 titles to high-end titles priced at \$34.95, some suppliers are concerned that secondary titles have been seriously compromised.

Although retailers and studios are thrilled that sell-through-priced DVDs are reinvigorating the home video industry, independent suppliers are confronting a different reality.

"There is an evolution of DVD as

the replacement technology, and with every new rental title, more and more DVDs are being sold and, increasingly, cannibalizing VHS sales of the same titles," says Artisan Entertainment president Amir Malin. "Consumers have begun renting and buying DVDs. That trend will only increase."

Artisan has committed to the simultaneous release of VHS and DVD on all its new releases. The decision on which catalog titles to release on DVD depends, in large part, on defining which characteristics of a film lend themselves to the sensibilities of DVD consumers.

For new theatrical releases, suppliers can easily convince

retailers to bring in the title, even if its VHS counterpart is rental-priced. But that model shifts for secondary suppliers, since many video dealers put off the purchase of secondary titles until their VHS companions are repriced for sale. Some

dealers even hold off purchasing repriced VHS in favor of DVD, some suppliers say. Therefore, the likelihood of cannibalization is high.

But in spite of the turn of events, suppliers are pressing forward with release-aggressive schedules to fill the DVD pipeline.

'Retailers are interested in purchasing the DVD before the sell-through-priced VHS product because of the bells and whistles'

- GARRET LEE -

Image Entertainment, for example, is one company staking its future on the viability of secondary titles on DVD.

"Retailers are interested in purchasing the DVD before the sell-through-priced VHS product because of the bells and whistles," says Image director of marketing Garret Lee. "We produced a special edition of 'Godmoney,' a film

we released on DVD for First Look/Overseas Film Group. Because of the cool stuff that was done to enhance it, the DVD is getting better reviews than the actual film."

(Continued on next page)

Buy One, Get One Free From Artisan; 'Tae-Bo' Licensing Deal With IMG Kicks Off

EXTRA, EXTRA: Artisan Entertainment is offering consumers the chance to pick up a free title when they purchase one of nine catalog titles. The Buy One, Get One promotion features the company's best-selling titles, including "Basic Instinct," "Dirty Dancing," "Red Heat," "Terminator 2: Judgment Day," "StarGate," "Reservoir Dogs," "Universal Soldier," "Rambo: First Blood," and "Rambo: First Blood Part II."

When consumers purchase any of the titles, they can mail in for a free second title in the group. Consumers pay only \$4.95 for shipping and handling charges. Both VHS and DVD are included in the offer.

The promotion will be supported by a radio, television, and print advertising campaign valued at more than \$1 million, according to Artisan president of sales and marketing Jeff

Fink. "We wanted to have a big catalog promotion for the fourth quarter going into the first quarter," he says. "And we've never had one like this for our bigger titles."

The ad campaign will run through the holidays. Consumers must mail in their choice, and appropriate proof-of-purchase information, by March 31 to receive the second free video.

'TAE-BO' INKS LICENSING: NCP Marketing Group, which produces Billy Banks' "Tae-Bo" fitness videos, has signed a deal with IMG Licensing to expand the brand beyond video.

In spite of a rather flat market for exercise videos, Banks' "Tae-Bo" series has been one of the few bright spots. The debut title from the series, distributed by Ventura Distribution, has been at the top of Billboard's Health and Fitness video sales chart for 43 weeks. A follow-up, advanced-level "Tae-Bo" title has been at the top of the chart for 16 weeks, and a third title is expected in January. Plans also call for the video series to expand into tapes for children, seniors, couples, and "combat-ready" consumers, according to IMG.

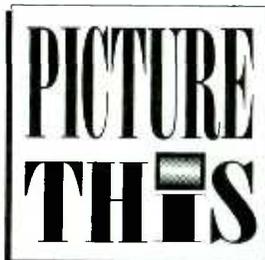
IMG, which manages such sports stars as Andre Agassi, Kristi Yamaguchi, and Bob Costas and such events as Wimbledon, will develop a wide variety of merchandise around the "Tae-Bo" brand.

Some items on the drawing board are apparel, nutritional bars, and drinks; a credit card that can be used for discounts at Tae-Bo centers, merchandise, and videos; equipment; footwear; calendars; watches; and

even toys and clothes for kids. IMG expects the merchandise to be on the market during the first quarter.

Meanwhile, Ventura is moving on to the next big health craze. On Dec. 15 the company will release the two-tape set "The Atkins' Answer: Dr. Atkins' Weight Loss For Life System." Based on the doc's popular low-carb/high-protein diet, each 30-minute program outlines the hows and whys of the diet. Each two-pack also contains a basic diet manual. The set is priced at \$39.99.

The release will be supported by a direct-response campaign scheduled to run in January. Ventura VP of marketing Rob Gold says the campaign has a monthly budget of \$2 million.



by Eileen Fitzpatrick



INTERNET HAPPENINGS: Over the past few weeks, Picture This has been hearing more and more about video streaming. Another

company has cropped up promising to change the way consumers watch movies and other visual entertainment.

Hitplay Media, accessed through hitplay.com, will debut in February featuring videoclips of extreme sporting events. The company has signed a deal with Tatum Communications for more than 50,000 minutes of sports programming. Hitplay also intends to roll out a series of video channels in June.

Aside from the sports programming, Hitplay will also include movie and DVD trailers, music videos, fashion events, and original programming.

The company has hooked up with streaming-media delivery service company InterVu to provide technology support for the site. The site will be supported by advertising and is working with the networks, studios, and Internet companies to acquire and develop additional programming. Hitplay was founded by Todd Harris, who was the broadband technology specialist for NBC.

In other Web news, Trans World Entertainment's E-commerce division has linked with Gigmania.com. Under the deal, twec.com will be the exclusive E-commerce provider for CD, video, and video-games sales from Gigmania.com. Brooklyn, N.Y.-based Gigmania.com is primarily an online concert site.

Trans World will post buy buttons on the site and list concert dates for at least three featured artists on its page. In addition to buying music and videos from the Gigmania link, visitors to twec.com will be able to purchase concert tickets.

New Line Begins Groovy Campaign To Promote 'Spy Who Shagged Me'

New Line Home Video reports that it has shipped 9 million VHS units and 1.5 million DVD units of "Austin Powers: The Spy Who Shagged Me," and to make sure those copies end up in consumers' homes, the supplier is adding a number of local and national marketing initiatives.

Through Dec. 19, New Line, in conjunction with High Impact Promo-

tions, is conducting a 30-market radio promotion that will award copies of the video or DVD, the CD soundtrack, or a \$100 gift certificate for tickets.com. Contest winners will also be entered into a sweepstakes for a trip for two to Las Vegas.

Even though the connection between sports and the Austin Powers image may be remote, hockey fans in Los Angeles; Philadelphia; Detroit; Chicago; San Francisco; Boston; Dallas; Washington, D.C.; Houston; New York; and Tampa Bay, Fla., will also be able to win a copy of "Austin Powers" when they attend a game. The video will be given away during home games through Dec. 19.

On the national promotional front, New Line will conduct an online auction on its site beginning Nov. 25.

Sixteen replicas of the costumes created for the film will be featured on the site and will carry a minimum bid of \$25.

For a two-week period, visitors to the site will be able to bid on the items, and the highest bidders will be awarded the outfits.

Radio contest winners will be entered into a sweepstakes for a trip to Las Vegas

A portion of the proceeds from the auction will be donated to Hunger-Free Holiday, an online charity formed in conjunction with America's Second Harvest.

The costumes are from go-go dancers who will perform on the Austin Powers-themed float in this year's Macy's Thanksgiving Day Parade.

"Austin Powers" co-star Verne Troyer, aka Mini-Me, will also ride on the float.

The video and DVD arrived in stores on Nov. 16.

EILEEN FITZPATRICK

DVD CHANGES RULES OF THE GAME

(Continued from preceding page)

The company, which used to license distribution rights of studio product for laserdisc, is now trying to remake itself as a licensor and distributor of DVD from smaller production companies that are seeking a partner to minimize costs.

Image is actively courting licensing and distribution agreements with smaller program suppliers. The company has deals with A-Pix as well as First Look/Overseas Film Group.

Koch International has also just inked a distribution deal with Full Moon Entertainment in which Koch will release new Full Moon titles on DVD one month after their initial VHS rental release. Koch will also take over sell-through release of Full Moon's VHS product.

The deal should reveal consumer willingness to collect non-front-line titles, says Koch senior VP of sales Michael Rosenberg. "Full Moon's fan base is such that there will be

people who want to own the product. We're predicting some success with sell-through-only accounts," he says, adding that the company is in conversations with Best Buy and Tower.

Another company attempting to capitalize on independent DVD product is FOCUSFilm Entertainment.

Established earlier this year, the company's mission is to acquire and market secondary DVD product.

According to Gary Needle, a founding partner in the company as well as its director of programming and product acquisition, the company's initial plan is to find the early, lesser-known films of well-known actors.

Needle says that in addition to looking for stars to brighten the film's marquee value, the company also requires quality masters to maintain high production values.

But even with both criteria in

place, Needle says the films represent something of a crap shoot.

"We expect our product to be sold to retailers as well as mass marketers," says Needle, "because sell-through-priced releases of secondary product is not the model that consumers are used to."

Unlike traditional studio releases, many of the traditional sales strategies used to predict unit sales do not tell the same picture for DVD.

For example, box office is not as reliable a forecaster of sales as it is with a VHS title, as Artisan discovered with the release of "Pi."

According to Malin, the small-scale art-house science fiction thriller about a deranged mathematician sold 50,000 units on DVD, even though its theatrical box office take was only \$3.5 million.

"One of the reasons was that 'Pi' was an experience film that lent itself more to DVD consumers," says Malin.



Mr. Giant Goes To Washington. "The Iron Giant" director Brad Bird, center, stands on Capitol Hill flanked by, from left, Rep. Howard Berman, D-Calif.; Rep. Mark Foley, R-Fla., chairman of the House Entertainment Industry Task Force; Peggy Charren, founder of Action for Children's Television; and Rep. Edward Markey, D-Mass., former chair of the House Subcommittee on Telecommunications. In front are third-graders from a local Washington, D.C., school; behind them all is the Iron Giant himself. The group got together Nov. 4 to support and encourage quality children's entertainment like the characters and themes depicted in "The Iron Giant." Warner Home Video will release the movie on video and DVD Nov. 23.

Billboard

NOVEMBER 27, 1999

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	1	22	NO. 1 WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95
2	2	22	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95
3	3	22	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95
4	4	3	MLB: ALL CENTURY TEAM USA Home Entertainment 41943	19.95
5	5	51	WWF: AUSTIN 3:16 UNCENSORED◇ World Wrestling Federation Home Video 213	14.95
6	6	51	WWF: 'CAUSE STONE COLD SAID SO◇ World Wrestling Federation Home Video 210	14.95
7	7	21	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95
8	9	23	MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949	19.98
9	10	49	WWF: BEST OF WRESTLEMANIA I-XIV◇ World Wrestling Federation Home Video 214	14.95
10	8	45	WWF: D-GENERATION X◇ World Wrestling Federation Home Video 212	14.95
11	18	51	WWF: BEST OF SURVIVOR SERIES-1987-1997◆ World Wrestling Federation Home Video 215	14.95
12	RE-ENTRY		WIDE WORLD-SPORTS BLOOPERS Madacy Video 59745	19.95
13	12	26	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95
14	16	81	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98
15	13	13	STEVE AUSTIN: STONE COLD TO THE BONE UAV Entertainment 67920	9.99
16	17	21	HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088	14.99
17	RE-ENTRY		WWF: THE THREE FACES OF FOLEY◇ World Wrestling Federation Home Video 218	14.95
18	RE-ENTRY		NFL: BEST SHOTS-CENTURY OF SOUND USA Home Entertainment 45061650	19.95
19	11	59	PURE PAYTON USA Home Entertainment 4400464413	19.95
20	RE-ENTRY		NBA'S GREATEST PLAYS USA Home Entertainment 59957	14.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	1	46	NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	38	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	19	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
4	6	53	TOTAL YOGA Living Arts 1080	9.98
5	4	25	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
6	7	31	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98
7	5	50	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
8	12	13	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
9	11	43	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
10	9	265	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
11	8	48	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
12	10	31	YOGA: STRESS RELIEF Living Arts 60014	9.98
13	14	22	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95
14	15	10	YOGA FOR BEGINNERS: LOWER BODY Living Arts 60003	9.98
15	16	41	POWER YOGA FOR BEGINNERS Living Arts 60017	9.98
16	19	10	LIVING YOGA COLLECTION Living Arts 61187	17.98
17	17	6	KATHY SMITH'S STEP WORKOUT Sony Music Video 51545	14.98
18	18	49	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
19	13	59	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
20	RE-ENTRY		DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

SITES + SOUNDS

(Continued from page 122)

Cisco says the streams were accessible to 99.9% of people who tried to access them, but some who viewed the event say they quickly became frustrated by the long wait times. "By the time I actually got into it, I wasn't interested," Scott Spelbring, a music fan in the Washington, D.C., area, tells Billboard. "I think it was a great event, but the problem was the experience leading up to it."

Agrees John Zehr of Jackson, Miss., "I lost interest in it pretty quickly. I was a little disappointed. I thought that with all of the resources at their disposal that it would have been better."

And maybe expectations were the main problem. "I think people thought we were doing something different with streaming than had been done in the past," says Cisco's Diane Merrick, who was also NetAid's project manager. "But a Webcast is still a Webcast."

To be fair, Cisco and RealNetworks spent considerable time and money trying to make sure the event was a success. (Cisco, for its part, donated equipment and \$22 million to fund the Web site and other activities.) Cisco even used 90 data centers in an effort to manage streams more effectively and blames local Internet-service-

provider connections for any anecdotal slowdowns. During the event, Cisco never even reached its 125,000-stream capacity for simultaneous connections.

"It all worked," Merrick says. "Right now, it's not a technology issue; it's a bandwidth issue."

Cisco points out that there were no widespread reports of outages such as those that marred the now-infamous Victoria's Secret streaming event run by Broadcast.com last year. But Mark Cuban, founder of Broadcast.com, says he doubts NetAid's claim that it had more viewers than his event. Cuban also questions NetAid's claim that it can't determine how many people viewed the Webcast. "To say that means that they don't know what they're doing," he says. "There are exact ways [to measure audience]. It's actually very easy."

In the end, organizers say the Webcast itself wasn't even the point of NetAid.

"NetAid is really about eliminating poverty by getting billions of people to carry a little bit of the load," Krageen says.

NetAid's Web site will soon feature a "swap meet" area to connect charities and people wanting to donate time or money to specific causes.



Music And Fashion Mixer. Launch.com and Armani recently held a party at New York's Emporio Armani store. The party launched a nationwide online and in-store promotion between Launch and Armani to promote music and fashion. Mick Jagger, Samantha Cole, Jay-Z, and Russell Simmons were all on hand for the festivities. Shown at the party, from left, are Domenick Trainer, D'Angelo's manager; D'Angelo; Rob Goldberg, VP of advertising sales for Launch; and Mark Morris, VP of advertising sales for Launch.

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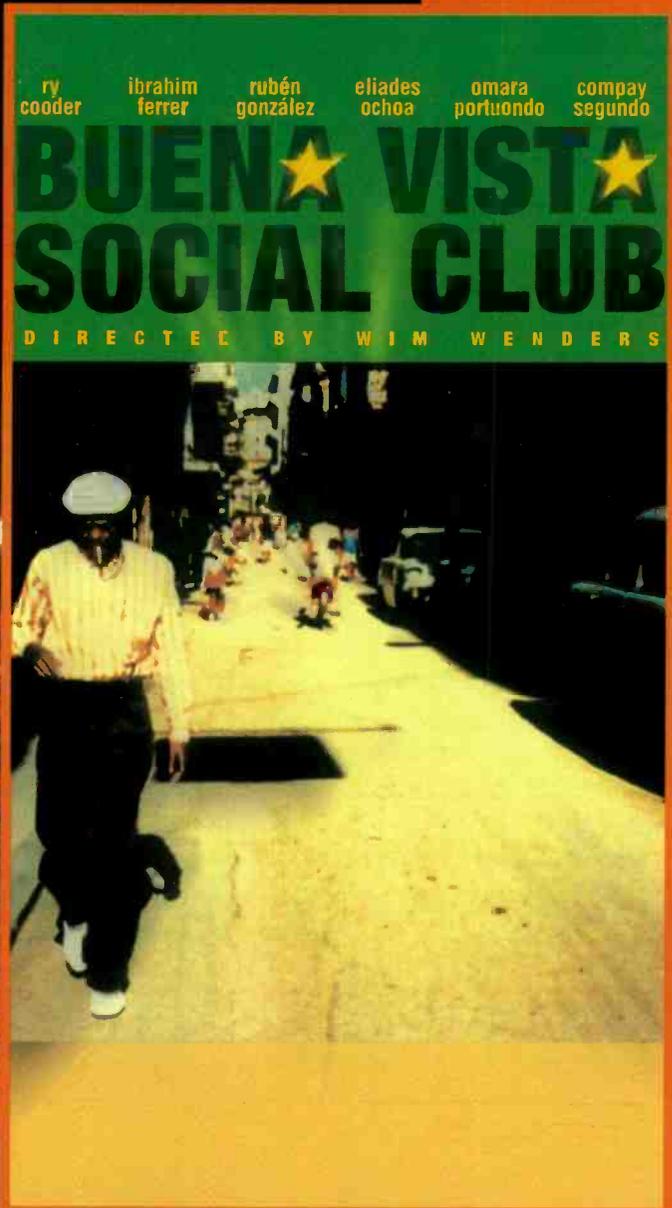
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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	3	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
2	2	4	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
3	4	8	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
4	3	28	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
5	5	8	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
6	7	5	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0850	Various Artists	1999	NR	19.98
7	6	207	THE WIZARD OF OZ ♦	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
8	8	5	SARAH MCLACHLAN: MIRRORBALL	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
9	15	4	WOODSTOCK 99	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95
10	18	10	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
11	11	6	YOUNG FRANKENSTEIN-SPECIAL EDITION	FoxVideo 4112818	Gene Wilder	1974	PG	14.98
12	19	3	TOMORROW NEVER DIES	MGM Home Entertainment Warner Home Video M207409	Pierce Brosnan Michelle Yeoh	1998	PG-13	14.95
13	9	6	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
14	10	4	MUPPETS FROM SPACE	Columbia TriStar Home Video 04251	The Muppets	1999	G	21.96
15	17	7	LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
16	14	5	PLAYBOY'S EROTIC ADVENTURES	Playboy Home Video Universal Music Video Dist. PBV0851	Various Artists	1999	NR	19.98
17	35	8	PLAYBOY'S BLUE COLLAR BABES	Playboy Home Video Universal Music Video Dist. PBV0849	Various Artists	1999	NR	19.98
18	NEW ▶		AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N	Michael Meyers Heather Graham	1999	PG-13	24.98
19	23	5	MTV-THE REAL WORLD YOU NEVER SAW: HAWAII	MTV Home Video Sony Music Video 51728	Various Artists	1999	NR	12.98
20	25	2	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
21	16	2	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
22	22	3	INDIANA JONES GIFTSET	Paramount Home Video 155413	Harrison Ford	1999	PG	44.85
23	21	8	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
24	24	210	PINOCCHIO ♦	Walt Disney Pictures Buena Vista Home Entertainment 18665	Animated	1940	G	14.99
25	12	4	STAR TREK: INSURRECTION	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes	1998	PG	14.95
26	26	29	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
27	13	11	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
28	34	2	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
29	33	184	INDIANA JONES AND THE RAIDERS OF THE LOST ARK	Paramount Home Video 013761	Harrison Ford	1981	PG	14.95
30	NEW ▶		INSANE CLOWN POSSE: STRANGLE2	Interscope Video MCA Music Video 21003	Insane Clown Posse	1999	NR	22.95
31	31	90	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
32	20	4	THE MUMMY	Universal Studios Home Video 84497	Boris Karloff	1932	NR	14.98
33	27	9	ELIZABETH	USA Home Entertainment 440058273	Cate Blanchett Geoffrey Rush	1998	R	19.95
34	RE-ENTRY		WATERBOY	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler	1998	PG-13	19.99
35	30	4	CURSE OF THE BLAIR WITCH	Artisan Home Entertainment 10014	Various Artists	1999	NR	14.98
36	NEW ▶		MADONNA: THE VIDEO COLLECTION 92-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
37	28	3	FITZCARRALDO	Anchor Bay Entertainment SV10933	Klaus Kinski	1982	PG-13	19.98
38	40	8	MY FAVORITE MARTIAN	Walt Disney Home Video Buena Vista Home Entertainment 15654	Jeff Daniels Christopher Lloyd	1999	PG	22.99
39	39	13	BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
40	29	2	TWO-LANE BLACKTOP	Anchor Bay Entertainment 10883	Warren Oates James Taylor	1971	R	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	3	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
2	2	4	THE BLAIR WITCH PROJECT (R)	Artisan Home Entertainment 10188	Heather Donahue Michael Williams
3	3	8	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
4	4	3	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
5	5	4	LIFE (R)	Universal Studios Home Video 84437	Eddie Murphy Martin Lawrence
6	6	7	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
7	10	3	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
8	7	4	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
9	9	13	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
10	8	5	10 THINGS I HATE ABOUT YOU (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger
11	13	6	PUSHING TIN (R)	FoxVideo 1424830	John Cusack Billy Bob Thornton
12	11	6	THE THIRTEENTH FLOOR (R)	Columbia TriStar Home Video 02698	Craig Bierko Gretchen Mol
13	15	22	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman
14	12	7	FORCES OF NATURE (PG-13)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
15	NEW ▶		LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Roberto Benigni
16	14	12	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
17	NEW ▶		NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
18	19	5	THE RAGE: CARRIE II (R)	MGM Home Entertainment Warner Home Video M907268	Emily Bergl Jason London
19	RE-ENTRY		MUPPETS FROM SPACE (G)	Columbia TriStar Home Video 04251	The Muppets
20	20	3	HIDEOUS KINKY (R)	Columbia TriStar Home Video 03022	Kate Winslet

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	2	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
2	3	8	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
3	2	2	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
4	NEW ▶		NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
5	NEW ▶		MULAN (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17225	Animated
6	NEW ▶		LIFE IS BEAUTIFUL (PG-13) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17490	Roberto Benigni
7	NEW ▶		101 DALMATIANS (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17973	Animated
8	NEW ▶		HERCULES (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18010	Animated
9	4	2	THE THIN RED LINE (R) (29.98)	FoxVideo 111850	Sean Penn
10	5	4	THE BLAIR WITCH PROJECT (R) (24.95)	Artisan Home Entertainment 11266	Heather Donahue Michael Williams
11	9	7	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
12	10	16	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
13	6	3	PINOCCHIO (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18665	Animated
14	7	3	ARLINGTON ROAD (R) (24.95)	Columbia TriStar Home Video 03926	Jeff Bridges Tim Robbins
15	13	11	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
16	8	2	JACK FROST (PG) (24.98)	Warner Home Video 17227	Michael Keaton Kelly Preston
17	11	7	THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
18	14	4	LIFE (R) (29.98)	Universal Studios Home Video 20559	Eddie Murphy Martin Lawrence
19	12	4	THE WIZARD OF OZ (G) (24.98)	Warner Family Entertainment/Warner Home Video 65123	Judy Garland Ray Bolger
20	NEW ▶		STAR TREK IV: THE VOYAGE HOME (PG) (29.99)	Paramount Home Video 17976	William Shatner Leonard Nimoy

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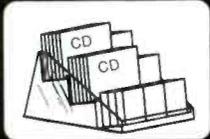
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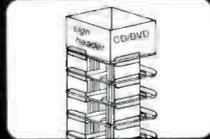
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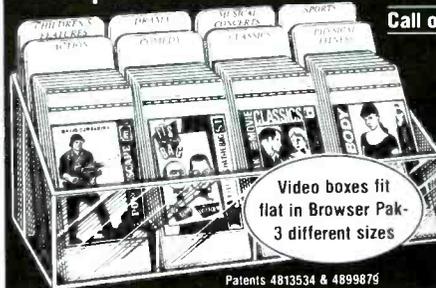


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R&B Oldies Stations Grow Fast Format Helps R&B Radio Overtake AC Nationally

This story was prepared by Sean Ross, editor of Airplay Monitor.

NEW YORK—For the 10 years that Billboard/Airplay Monitor has been teaming with Arbitron to examine national format trends, there have been only a few changes near the top.

In 1994, news/talk radio overtook AC radio to become the second format leader in the decade-long history of the joint survey (it's remained so ever since). Now, R&B radio has overtaken AC to become the second-most-listened-to format in those markets measured year-round by Arbitron, something that it did with the help of the fast-growing R&B oldies format.

In other headlines, top 40's growth of the past year continued; country, which rebounded slightly in the spring, was off again; modern and classic rock continue to grow nicely, while their mainstream rock cousin remains flat; and Spanish radio posted another record book.

N/T, which remains the leading format, was pretty much flat across the board this time: up a tenth of a share in teens, down a tenth of a share in other key demos. N/T didn't seem to get any sort of baseball boost this spring or summer. In fact, it's down half a share from last summer.

R&B THROUGH THE ROOF

There may not have been a big story to drive news/talk radio, but there was one at R&B, which, with a combined 12-plus boost of 12.7-13.3, overtook AC, off 13.9-13.2, and became the second-most-listened-to format in the continuous-measurement markets and the most-listened-to music format.

That combined number reflects R&B (up 6.8-7.1), adult R&B (off

3.3-3.1), and the still-growing R&B oldies format, which, despite leveling numbers at some of its original outlets, continued to add enough outlets that it was up 2.6-3.1 this time. The combined R&B format has been No. 1 18-34 for a while. It's No. 2 to AC in 25-54 and No. 5 in 35-64.

That's a big move for R&B radio, which, when we began crunching national Arbitron numbers in spring '89, was the sixth-largest format, ahead of only oldies, Spanish, classic rock, and easy listening among major FM formats.

CONTINUING FRAGMENTATION

A lot of that can be attributed to the continuing fragmentation of the format. In early '89, the adult R&B format had just made its move to FM, while the first lasting R&B oldies AMs were just about ready to debut. For all intents and purposes, there was only one flavor at R&B radio for listeners from 12 to 60 years old, and it controlled 7.6 shares of national listening.

Seen from that 10-year perspective, it's possible to say that mainstream R&B lost less than a share of listening to its new siblings. It's different when you break it down to the last six months. In the summer, mainstream R&B increased its 12-plus listening. But at 25-54, adult R&B was up 3.3-3.9, while the new R&B oldies stations were up 2.6-4.0.

Mainstream R&B, broken out separately, was off 7.4-5.5 25-54, suggesting that its increased emphasis on hip-hop is prompting a generational split. And mainstream R&B can usually count on a boost in adult numbers when summer employees control the radio dial in the workplace.

AC, the format that R&B overtook for second place, was off 13.9-

13.2, its lowest 12-plus number in the history of our national ratings. It's lost more than a share over the past year. It's lost five shares since spring '91, the apex of the "no rap/no hard rock" phenomena.

That said, you'd expect the format to decline in the summer, both because the kids are out of school and because AC stations tend to concentrate their marketing in spring and fall. As was the case in
(Continued on next page)

Capitol Bill Would Ban Low-Power FM

It is among the shortest pieces of legislation introduced this session, but the Radio Broadcasting Preservation Act of 1999 would have a profound effect on the industry.

The 10-line bill says the Federal Communications Commission (FCC) "shall not prescribe rules authorizing the operation of new, low-power FM radio stations, or establishing a low-power radio service." It goes on to say that any low-power FM licenses issued before the bill becomes law will be void.

It is sponsored by Rep. Michael Oxley, R-Ohio, and is co-sponsored by four other House members.

Not surprisingly, National Assn. of Broadcasters president Eddie Fritts praised the bill, saying it would "stop the FCC's misguided initiative."

FCC Chairman Bill Kennard, who has made low-power FM one of his champion causes, declined to comment.

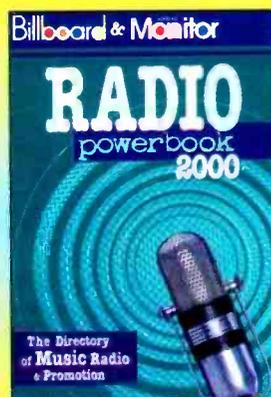
FRANK SAXE

newsline...

CD RADIO GETS SIRIUS. CD Radio, one of the two license holders for U.S. digital satellite radio, has changed its name to Sirius Satellite Radio. Chairman/CEO David Margolese says the product needed a stronger, clearer brand name, noting there was potential for consumer confusion between his product and radios that also play CDs. Margolese says that when he came up with the name 10 years ago, before the development of DVD and MP3, CD was cutting-edge technology. Sirius is the brightest star in the sky and is also known as the Dog Star, thus Sirius' new pooch logo. The company says Sting will serve as a creative consultant and will also have a regularly scheduled program. Sirius will launch late next year. The company's stock rose 75 cents to \$28.56 on the news, while competitor XM Satellite Radio jumped \$5.63 to \$24.25.

NEW ACEN TO BEEF UP SMALL MARKETS. More evidence of how radio ownership has changed in recent years comes from a company called American Communications Enterprises (ACEN). While owners used to buy stations, then go public, ACEN, with a time-brokerage agreement with four Watts Communications stations in Texas, has gone public and announced an acquisition plan aimed at beefing up its penny stock. Its strategy is to buy 400 stations in unrated markets, then take a Radio Wal-Mart approach. After buying a station, ACEN says it will tie the radio station group together by the Internet and centralize the programming under one roof, thereby "allowing for even greater revenue and advertising capabilities." ACEN is made up of former Equicom CEO Dain Schult, former Equicom VP Bob Ringle, and Texas radio veteran Hap Hedges.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	30	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 9 wks at No. 1
2	2	2	16	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
3	7	7	8	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
4	8	8	6	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/ERG †	CELINE DION
5	6	6	14	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
6	4	4	18	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
7	3	3	33	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
8	5	5	24	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
9	9	10	31	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
10	12	12	12	AMAZED BNA ALBUM CUT †	LONESTAR
11	11	11	31	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
12	13	13	37	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
13	15	15	55	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
14	10	9	16	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
15	16	14	49	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
16	17	16	99	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
17	20	19	65	FROM THIS MOMENT ON MERCURY 566450/DJMG †	SHANIA TWAIN
18	18	18	41	BELIEVE WARNER BROS. 17119 †	CHER
19	19	20	19	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	SHANIA TWAIN
AIRPOWER					
20	21	22	10	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
21	14	17	15	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
22	25	—	2	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
23	23	23	22	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
24	24	26	5	SMOOTH ARISTA 1371 †	SANTANA FEATURING ROB THOMAS
25	29	27	10	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	22	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 7 wks at No. 1
2	2	3	31	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	3	2	15	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
4	4	4	24	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
5	6	6	24	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
6	5	5	34	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
7	7	9	19	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
8	10	11	18	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
9	8	8	17	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
10	9	7	29	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
11	14	14	6	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
12	11	10	12	ANGELS WOULD FALL ISLAND 562345*/DJMG †	MELISSA ETHERIDGE
13	13	13	8	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	12	12	23	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
15	18	21	8	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
16	16	19	7	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
17	19	22	6	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
18	21	20	9	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
19	20	18	31	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
20	15	15	62	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
21	24	26	10	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
22	22	16	12	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
23	26	24	12	AMERICAN WOMAN VIRGIN ALBUM & SOUNDTRACK CUT †	LENNY KRAVITZ
24	25	25	26	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
25	27	30	4	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS

Compiled from a national sample of airplay submitted by Broadcast Data Systems' Radio Track service. 74 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.

R&B OLDIES STATIONS GROW FAST

(Continued from preceding page)

the spring, AC seemed to get hit from several sides: by a resurgent top 40 on the young end and by R&B oldies on top.

R&B oldies picked up 1.4 shares in 25-54 this time. Much of that seemed to come from AC, which lost eight-tenths of a share there. The remainder seemed to come from mainstream oldies, off 6.9-6.6. It didn't seem to come from adult R&B, up six-tenths of a share, especially given the number of R&B oldies outlets that don't consider African-American listeners their primary target.

ADULT TOP 40 SPEAKS VOLUMES

Adult top 40, which we've broken out separately for the first time, accounted for a 4.7 share 12-plus. Its best demo was 18-34 (7.4), followed by 25-54 (5.9) and 35-64 (4.1), which speaks volumes about the much harder-rocking nature of the format these days. Adult top 40, counted by itself, trails the top 40 format in all major demos, including 25-54. That's a significant change from the early '90s, when top 40's inability to compete in adult demos sent many mainstream outlets fleeing the format, usually for adult top 40.

Mainstream top 40, which was

AMFM's DeCastro Takes Over Internet Subsidiary

AMFM president/CEO Jimmy deCastro has turned his attention to the Internet with the announcement that he will head AMFMi, a subsidiary focused on leveraging the group's radio stations on the Net.

DeCastro takes the reins from AMFM chairman Tom Hicks, who has spearheaded the Internet project until now. While deCastro will continue to oversee AMFM's radio operations through its merger with Clear Channel, one insider says that Hicks wanted DeCastro's "energy and drive" to be put to use on the Internet potential.

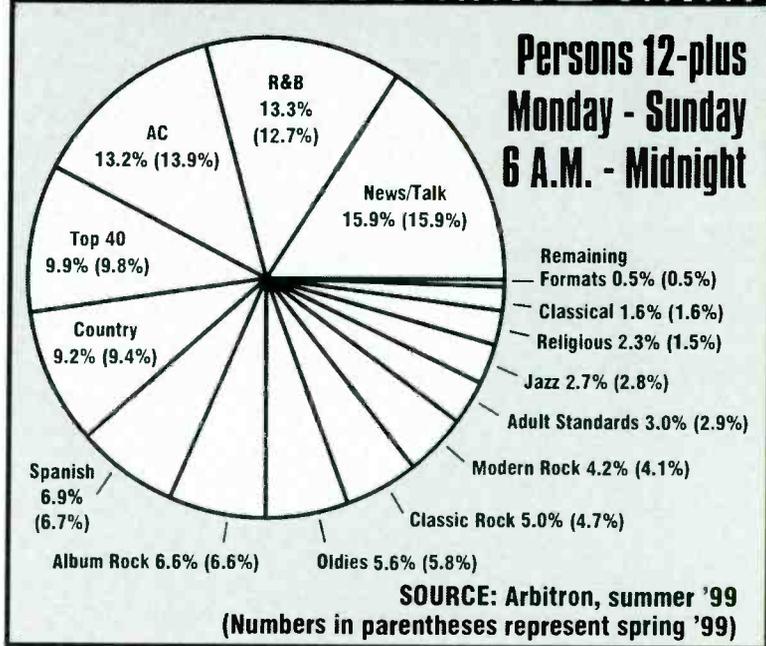
At the same time, the appointment clears the way for Clear Channel president Randy Michaels to solely head the radio division once the two companies merge. As Clear Channel and AMFM continue their roll-up, executives say the merger is going better than expected; one even ventures a guess that it will be completed by the end of 2000—pending Federal Communications Commission and Department of Justice review.

FRANK SAXE



DeCASTRO

ARBITRON FORMAT SHARE



slightly off last summer, didn't manage to crack double digits but still posted its fourth consecutive up book and its best 12-plus numbers since summer '93. Broken out separately, rhythmic top 40 was off a tick, 3.0-2.9, while mainstream was up 6.8-7.0.

Demographically, it was a mixed bag for the format. It was off slightly, albeit still respectable, 18-34 (14.8-14.4) but up slightly with teens (35.1-35.2), flat in 25-54 (8.0), and up in 35-64 (5.0-5.3), making it one of several formats where gains or losses were asymmetrical this time, which is to say that they weren't consistent across the demos or bigger as you went from younger to older demos (or vice versa).

MOMS AND DAUGHTERS

In top 40's case, it tends to confirm the by-now-familiar phenomenon of moms and daughters being united in their tastes against big sis, who still doesn't like those teen acts, and suggests that the demographic black hole between moms and daughters may be widening.

Those 18-34 numbers, by the way, didn't go to modern rock, which was up strongly with teens (8.6-9.3) but only slightly in 18-34 (8.0-8.1). Instead, they seemed to go to R&B, which was up 16.4-17.1 in that demo, suggesting that R&B may be pulling in more of the teens that it shares with top 40 by pumping up the hip-hop but casting away some of its traditional upper-demo listeners.

But it will be interesting to see what happens between top 40 and modern rock in the fall book when so many of the superstar rock records that top 40 isn't playing yet (Bush, Creed, Limp Bizkit, Live, Rage Against The Machine, 311, etc.) figure into the equation.

Top 40, having pulled ahead of country in the spring, opened its lead in the summer. Country, which

had rebounded slightly in the spring, was off 9.4-9.2 in the summer, tying its lowest number since summer '89. As with AC, you might expect country, which concentrates its marketing and music testing on the spring and fall books, to be off in the summer, but the format nudged forward in summer '98.

Country seemed to get some help on the upper end from the format's increased conservatism during the spring, but it was the upper demos that was off most sharply this time. Country was down slightly in 18-34 (8.2-8.1), off a little more in 24-54 (9.7-9.4, its lowest number ever in that demo), and down 10.9-10.6 in 35-64.

One of country's ongoing concerns, the success of its artists at other formats, seemed to again be a blessing for Spanish-language radio, up again in the summer to another record 12-plus number, 6.7-6.9. Spanish radio was up in all demos but particularly with teens (4.4-5.1). It was also up in 18-34 (8.4-8.7) and in 25-54 (7.2-7.5).

CLASSIC ROCK KEEPS ROCKIN'

Album rock, the No. 7 format, was stable at a 6.6 share, after a sharp drop in the spring, while its sister formats, classic rock (4.7-5.0) and modern rock (4.1-4.2), both showed growth. The triple-A format, if broken out separately from album rock, nudges forward slightly, 1.0-1.1.

Modern's biggest growth was in teens. It was flat in 25-54 (3.9) and in 35-54 (1.9). That would also scan with the harder-rocking nature of the format. And just as those demos never seemed to show that much slippage when modern AC became a significant format in 1996-98, there probably aren't going to be a lot of people reclaimed from modern AC now (although it's possible that some of the teens are coming from modern AC, since top 40 was stable in teens).

RAYBON

(Continued from page 91)

to do someone at the level of Marty when we started this," he says. "Frankly, I know he had other offers from people who were established, but he'd worked with Dena doing a gospel project over at Sparrow, and that's where that relationship came from."

For his self-titled debut album, Raybon reunited with Rick Hall, who worked on Shenandoah's three Columbia albums. Hall and Raybon had become estranged during the band's previous legal battles, and Raybon acknowledges that some people might be surprised that they are working together again.

"I'm one that tries to preach about forgiveness, and I try to live a life [as] an example of someone who forgave me. Am I not supposed to forgive Rick?" Raybon says. "And to be honest with you, he's one of the best producers I've ever met in all my life."

The two began working together on Raybon's TriChord debut, which is Raybon's first solo country effort. Shenandoah released three albums on Columbia, two on Capitol, and two on RCA. Then Raybon and his brother, Tim, recorded a project for MCA that included a country version of "Butterfly Kisses." Along the way, he also recorded a gospel album for Sparrow.

Raybon says he began visiting some of Nashville's top publishing companies and found songs he really believed in. The first single, "Cracker Jack Diamond," is due Jan. 3. DiVito says a video for the tune is being shot, incorporating footage from old Cracker Jack commercials supplied by the Cracker Jack company.

Raybon has been on an eight-week promo tour to get reacquainted with country radio.

"When Marty sang for me in my office, it reminded me how naturally the Marty Raybon sound fits our format," says Smilin' Tom Fridley, operations manager at WCOL Columbus, Ohio. "His voice is like a comfortable pair of shoes. It fits perfectly, and it feels good."

TriChord is also issuing a Christmas single from Raybon to pave the way for his forthcoming single. (He'll be appearing on a Christmas special on TNN.)

In addition to the radio visits, DiVito says, there are plans to hit retail and media outlets near the release of the album. Says DiVito, who spent 6½ years at Sparrow, "There's nothing that touches the public like grass-roots marketing, so between the Internet availability to us, and an artist who's really willing to get out there and work the street, I think grass-roots is where we want to be."

DiVito acknowledges that independent labels have a rocky road but says the label is prepared to put muscle into its efforts. "Our marketing budget for this record is equal to any of the big guys," she says.

Glenn says plans are to keep the company small and focused.

"We would like to add another artist in the year 2000," he says. "I don't foresee us ever getting much bigger. To me, 10 artists is a lot of artists. If you are concerned about their career and longevity, you can't do 40 artists unless you've got some huge entity. I think every time you add an artist to your roster, you better have the personnel to be attentive to them. That takes time and energy."

THE MODERN AGE • BY CARRIE BELL

Incubus singer Brandon Boyd is the Boy Scout of hard rock. He is always prepared for a visit from his muse. "I always have a pen and paper to jot down lyrics, ideas, or images that I see or think of while out in the world," Boyd says. "You never know when inspiration for a song is going to hit you, so you have to be prepared."

This method resulted in "Pardon Me," this issue's No. 27 on Modern Rock Tracks. "I was in a bookstore, flipping through an old life magazine, when I came across a picture of spontaneous human combustion. It was one of those photos that is so gross but you can't look away," he says.

"I was going through a bad period in my life," he continues. "I was just out of a seven-year relation-

ship, and lots of other shit was going on with me. It made me feel like the only way out of the mess that was my life was to explode suddenly, to burn up and disappear."



It struck a chord with the rest of the band as well, and the result is a cool mix of drum'n'bass and hard, coarse rock that is garnering Incubus its first significant radio exposure in the eight years it has

been playing together.

"We've never been a singles band, so we don't think in terms of writing songs for radio," Boyd says. "In fact, I was really surprised when people picked up on 'Pardon Me.' We just wrote a song and an album we liked. Don't get me wrong, though. The radio support and the growing number of people who know who we are is a good thing. Every time we hear it, we get all excited and scream and jump around. I don't think the novelty will ever wear off."

And now that Incubus is blowing up, does Boyd still dream of a fiery escape? "That would make a good 'El True Hollywood Story,' wouldn't it? Very 'Spinal Tap.' But we aren't ready to end this yet. We worked too hard and are just getting started."

Billboard®

DECEMBER 4, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	13	HIGHER HUMAN CLAY	CREED WIND-UP †
2	2	3	10	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
3	3	4	11	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
4	4	2	14	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
5	6	6	8	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
6	5	5	10	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	10	18	5	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
8	9	10	8	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	7	8	31	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	8	9	11	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
11	11	13	18	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
12	14	12	8	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
13	13	11	6	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
14	15	17	4	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
				AIRPOWER	
15	NEW	1		NO LEAF CLOVER S&M	METALLICA ELEKTRA/VEEG †
16	12	7	18	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
17	16	20	7	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
18	18	16	17	DENIAL HOME	SEVENDUST TVT †
19	17	15	13	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/DJMG
20	19	14	27	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
21	26	30	3	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
22	20	23	22	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
23	25	34	7	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
24	27	33	4	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
25	22	25	9	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
26	24	22	10	FEARLESS BOOGIE XXX	ZZ TOP RCA
27	33	—	2	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
28	21	19	15	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
29	23	21	15	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
30	37	37	5	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/DJMG
31	29	27	22	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
32	31	29	26	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
33	36	36	4	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
34	34	38	6	NO TEARS LEFT LOOKING FORWARD	CROSBY, STILLS, NASH & YOUNG REPRISE
35	38	40	3	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
36	NEW	1		PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
37	NEW	1		BREADLINE RISK	MEGADETH CAPITOL
38	NEW	1		DEAD AGAIN BUCKCHERRY	BUCKCHERRY DREAMWORKS
39	39	—	3	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
40	28	24	12	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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 position. 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.

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DECEMBER 4, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	2	1	11	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
2	1	2	13	HIGHER HUMAN CLAY	CREED WIND-UP †
3	3	3	10	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	4	9	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
5	5	6	8	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
6	7	8	8	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
7	9	9	8	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
8	8	7	11	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	6	5	14	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
10	11	14	4	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
11	14	15	7	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
12	15	24	3	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEEG
13	12	12	14	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/DJMG †
14	17	21	6	ALIVE THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
15	10	11	15	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
16	13	10	13	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/DJMG †
17	18	18	14	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
18	21	23	9	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL †
				AIRPOWER	
19	25	35	3	THE GREAT BEYOND MAN ON THE MOON	R.E.M. WARNER BROS. †
				AIRPOWER	
20	24	22	8	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
21	20	19	10	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
22	23	25	7	SEX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
23	16	13	15	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
24	30	34	4	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
25	32	32	6	IT'S SATURDAY SHAPESHIFTER	MARCY PLAYGROUND CAPITOL †
26	31	33	5	FAST AS YOU CAN WHEN THE PAWN	FIONA APPLE CLEAN SLATE/ERG †
27	33	36	4	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
28	26	17	10	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
29	27	27	8	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
30	29	28	11	DENIAL HOME	SEVENDUST TVT †
31	28	26	12	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
32	35	31	7	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
33	34	30	26	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
34	39	—	2	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
35	37	40	3	SUNBURN SUNBURN	FUEL 550 MUSIC/ERG
36	40	—	2	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
37	NEW	1		I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †
38	38	38	21	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
39	NEW	1		INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
40	NEW	1		EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA

Clint Black On 10 Years In The Biz And On When He Sang 'I Do' With Wife Lisa

STATE OF MIND: Someday, **Clint Black** hopes to put together a scrapbook of the memories he's collected since his 1989 debut hit, "A Better Man," launched one of the most respected and consistent country music careers of the past decade.

Asked what he'd treasure most, he pauses for a good, long time and looks out the window of his tour bus, traveling somewhere through the colorful autumn terrain of Missouri.

"Man, that's tough," Black begins. "I've had so many great moments. The easy answer is to deal first with my personal life and the moments I've shared with Lisa [Hartman Black] and our marriage.

"But from a career perspective, I'd have to start with all of the people I've gotten to work with that I never guessed I would, and the friendships that have grown from that"—including heroes like **Roy Rogers**, **Jimmy Buffett**, **Merle Haggard**, **Waylon Jennings**, **Bruce Hornsby**, and **Don Henley**. "I'd like to have some of my original handwritten lyrics; I've recorded and produced 85 songs in 10 years. That's a chronicle of my life.

"I can build it from there with things like the nameplate on my dressing room from the first time I was on 'The Tonight Show With Johnny Carson' and this picture I've got sitting on top of a turkey at the Macy's Thanksgiving Parade in 1989." Looking up, he adds with a smile, "Man, it snowed, and my legs hurt for two days being on top of that thing," then "and something from the movies I've made, 'Maverick' and 'Jack Favor.' And from the night I won the Horizon Award," given by the Country Music Assn. (CMA) for the year's best newcomer.

Again, he hesitates, realizing the list could go on and on. "I guess I've had a pretty busy 10 years."

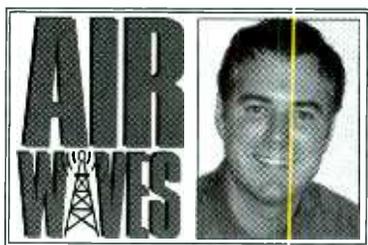
With the release of his latest album on RCA Nashville, the unplugged "D'lectrified," Black has defined a sterling new chapter in his career, making what would be any artist's dream project. The album, his most creative and accomplished endeavor yet, features **Steve Wariner**, **Kenny Loggins**, **Monty Python's Eric Idle**, **Edgar Winter**, and others cast across 15 tracks.

It also offers invigorating new versions of three of his previous hits: "Something That We Do," "Burn One Down," and "No Time To Kill," not to mention the first single, "When I Said I Do," a lush, loving ballad sung with his wife. This issue the song becomes Black's 13th No. 1 smash on Hot Country Singles & Tracks.

That track has also become one of the singer/songwriter/producer's most critically acclaimed, earning a cache of superlatives from radio and high praise from RCA Nashville chief **Joe Galante**.

"Last year at the CMAs, we were sitting in the lobby, and Clint said, 'I have a song I want you to hear,'" Galante says. "He just pulled out his

guitar right there and started to play 'When I Said I Do.' I told him, 'That's the best song you've ever written.' Then later on, I got a note from his manager that he'd done something with Lisa, and thought, 'What's that all about?' Then I got the tape and was



by Chuck Taylor

completely blown away.

"The song itself is magical," Galante says. "It has such a universal message, and I think it's one of the most beautiful songs I've ever heard in any format by anybody. Hallmark should put that out as an anniversary card."

"It's one of the finest tracks I've heard in a long, long time. It's truly one of the best records of the year," offers **Shari Roth**, assistant PD/music director of WYNY (Y107) New York.

"People are so passionate about it. It solidifies Clint's marriage with Lisa, and she brings a little sparkle and an added star caliber; it just lifts it up," she says. "It's refreshing for people to see a couple that's been married eight years. She's supporting his career, and people are responding to that. I can't tell you how happy I am to see a superstar come out with a superstar track."

"I don't think anybody interprets a ballad better than Clint Black," adds **Johnny Gray**, music director at WKHX Atlanta. "The strength of his words, his incredible interpretation of them, and the addition of his wife—my God, she can sing—just work so well together."

But Black certainly earned his stripes in getting "When I Said I Do" on tape. Hartman Black put up some mighty resistance about her participation.

"I wrote the song before I started tracking the album," Black says. "It was one of those that just popped out; it was heaven-sent. All this emotion just poured out on the page. When God gives you a faucet, you just have to turn it on and get a glass full. Then you can stand back and admire it.

"But as I was gathering all these guests coming in for the album and my wife—who's made four albums of her own—wasn't there, I realized that without Lisa, it wasn't credible, when

she's the biggest influence in my life."

So Black launched a full-fledged campaign to convince his wife that she belonged on the project and, specifically, on that song. "I sang it for her and started saying, 'Hey, you know, this will work as a duet, and you could sing here and here. Why don't you let me teach it to you?'" he says. "She smiled and resisted, and this went on for three or four weeks."

Nodding with a grin, Hartman Black admits, "I was just a big chicken. My albums came out in the '80s. I just didn't know if I had the vocal strength and capability to do the job. I wanted to bring something to the performance. That was my concern. Clint said a lot of really good things to me and gave me encouragement. Besides, I knew we could erase it if I hated it."

Fortunately, Black has a high-tech home studio, and once the no's turned into maybe's, he whisked Lisa downstairs before she could change her mind. The resulting labor of love is a potentially sincere exchange between a husband and wife, whose intense dedication and support for each other is all the more poignant through their collaboration.

Set against an elegant cascade of strings, gentle percussion, acoustic bass and guitars, and a sprinkling of piano, the lyric is simple, direct, and ardent: "Only you and I can undo all that we became/That makes us so much more than a woman and a man... I know there's a lonely heart in every lost and found/But forever you and I will be the ones/Who found out what forever means."

So how does Hartman Black feel now? "Well, here we are, and it's just incredible. It's been quite an amazing time," she says. "I feel like when we're down the road in our life together, we'll look back on this as something very special. But at the same time, I can't say I'm surprised, because Clint is such a thought-provoking poet, and to be able to put beautiful melodies together is one of the greatest gifts on the planet."

The song has also allowed the couple to sing together throughout Black's current "D'lectrified" tour. After he sings the first verse, a stunning Hartman Black appears from the back of the stage and joins him in hand and voice. It's truly one of the most touching live moments one can imagine.

"Their relationship is just oozing out. You can tell they're really happy together," says **Jeff Garrison**, PD of KMLE Phoenix. "I've been a Clint Black fan from the time he started—he's just a great singer/songwriter—and this duet shows the commitment they have for each other."

No argument from Black there. "I get a little smile every time I get ready to turn around and see her coming up from the back of the riser," he says. "And each time, I try to hold her hand a little longer."



THE BLACKS

Top 40 Tracks™

T. WK	L. WK	2	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	19	SMOOTH 3 weeks at No. 1 ARISTA	SANTANA FEATURING ROB THOMAS
2	2	2	16	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
3	3	4	9	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ
4	4	3	13	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
5	6	8	16	I NEED TO KNOW COLUMBIA	MARC ANTHONY
6	5	5	17	STEAL MY SUNSHINE WORK/ERG	LEN
7	10	13	7	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
8	9	9	27	WHERE MY GIRLS AT? MOTOWN	702
9	8	7	24	UNPRETTY LAFACE/ARISTA	TLC
10	7	6	13	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
11	11	11	23	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
12	17	23	6	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
13	14	19	9	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
14	12	10	24	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
15	13	12	14	LARGER THAN LIFE JIVE	BACKSTREET BOYS
16	20	22	10	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
17	23	26	5	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
18	18	18	6	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
19	15	15	26	SHE'S SO HIGH COLUMBIA	TAL BACHMAN
20	19	16	14	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
21	29	—	2	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
22	26	30	4	SHAKE YOUR BON-BON C2	RICKY MARTIN
23	24	20	22	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
24	27	29	5	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
25	21	21	15	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
26	25	25	10	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
27	22	17	19	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
28	34	36	3	HANGIN' AROUND DGC/INTERSCOPE	COUNTING CROWS
29	28	24	17	SCAR TISSUE WARNER BROS.	RED HOT CHILI PEPPERS
30	31	31	6	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
31	32	33	8	ANGELS CAPITOL	ROBBIE WILLIAMS
32	33	32	9	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
33	30	28	26	OUT OF MY HEAD HOLLYWOOD	FASTBALL
34	40	—	2	THE ROCKAFELLER SKANK SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
35	39	—	2	THAT'S THE WAY IT IS 550 MUSIC/ERG	CELINE DION
36	NEW ▶	1	1	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
37	37	34	23	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS
38	NEW ▶	1	1	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
39	NEW ▶	1	1	SEXUAL (LI DA DI) TOMMY BOY	AMBER
40	38	39	3	BUG A BOO COLUMBIA	DESTINY'S CHILD

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. 222 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.

New Shows Pop Up On VH1; MuchMusic Holds VJ Search

VH1 HAPPENINGS: VH1 is planning more new longform programs to debut this year and next year. Some of the programs—"Rock's Greatest," "Pop-Up Quiz," "Rock & Roll Record Breakers," and "VH1 Rock Collectors" (formerly known as "Rock & Roll Treasure")—were already reported about in this column (The Eye, Billboard, June 26).

"VH1 Rock Collectors," a music memorabilia program, premieres Saturday (27); "Rock & Roll Record Breakers," focusing on music-related record-setters, premieres Jan. 21; "Pop-Up Quiz," a game-show spinoff of VH1's "Pop-Up Video," premieres Jan. 22; the premiere date for "Rock's Greatest," a magazine-style show about great moments in rock history, is yet to be announced.

Meanwhile, other new VH1 shows on the horizon include "For The Record," the working title of a one-hour magazine show set to debut next spring about landmark events in music, and "VH1 Confidential," a program that explores rumors and urban myths in music.

In other VH1 news, the VH1 Vogue Fashion Awards will feature performances by Jennifer Lopez, TLC, Beck, and Foo Fighters. Heather Locklear and Sean "Puffy" Combs will co-host the show, which VH1 will televise live Dec. 5 from the Armory in New York.

In addition, Janis Unterwiser has exited VH1 as director of music programming, and VH1 has named Rebecca Rankin to the position of news correspondent. Prior to joining VH1, Rankin was an anchor/segment producer at MuchMusic/Citytv.

One of VH1's favorite divas, Celine Dion, will be the subject of a "Behind The Music" episode that is scheduled to premiere Jan. 18. Billboard radio editor Chuck Taylor, who's well-known in our offices for being a Dion aficionado, will be featured in the episode.

THIS & THAT: MuchMusic is holding VJ auditions in a promotion called "MuchMusic VJ Search 2000," which is open to residents of Canada. Applications can be picked up at HMV locations in Canada, and the deadline to enter the contest is Dec. 31. Five semifinalists will go to MuchMusic headquarters in Toronto for a live on-air competition, during which viewers

will be able to give feedback. The winner will be announced Jan. 30.

Satellite Films has named Rick Hess its new president. He was previously an executive with Phoenix Pictures. Chris Applebaum has joined the director roster of A Band Apart Music Videos. He was previously represented by Arsenal Inc.

MTV has made three promotions in its research and planning department: Todd Cunningham has been upped from VP to senior VP, while Jeff Kaufman and Betsy Rella have been elevated from director to VP.

MTV Networks' digital package, dubbed the Suite, has been added to the Headend in the Sky (HITS) platform, a digital cable division of AT&T Broadband and Internet Services. The Suite includes VH1 Classic Rock, VH1 Soul, VHUno (tropical/salsa music), MTV "X" (hard rock/heavy metal), and MTV "S" (Latin music).

According to MTV Networks, the addition of the Suite to the HITS lineup raises distribution of VH1

Soul, MTV "X," and MTV "S" to approximately 500,000 U.S. households; VHUno to almost 250,000 households; and VH1 Classic Rock and VH1 Country to about 1 million U.S. households.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Glen Ellyn, Ill.-based R&B/hip-hop program "Spotlife Entertainment Show."

TV affiliate: TCI Cable in Chicago.

Time slot: 9 p.m. Wednesdays. Program length: 60 minutes. Story staffers: Charles "the Innovator" Atkins, co-producer; Tim "DJ Tym" Watson, co-producer; J.D.-Raul Martinez, host.

Web site: community.webtv.net/spotlife/spotlife

E-mail: spotlife@webtv.net
Following are the show's top five videos for Nov. 17:

1. Marc Nelson, "15 Minutes" (Columbia).
2. Donnell Jones Featuring Left Eye, "U Know What's Up" (LaFace/Arista).
3. Jagged Edge, "He Can't Love U (Like I Love U)" (So So Def/Columbia).
4. Method Man & Redman, "Tea It Off" (Def Jam).
5. Destiny's Child, "Bug A Boo" (Columbia).

THE EYE



by Carla Hay

FOR WEEK ENDING NOVEMBER 21, 1999

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Puff Daddy Feat. R. Kelly, Satisfy You
- 2 Will Smith, Will 2K
- 3 Ol' Dirty Bastard, Got Your Money
- 4 Montell Jordan, Get It On Tonite
- 5 Dr. Dre, Still D.R.E.
- 6 Nas, Nastradamus
- 7 Donell Jones, U Know What's Up
- 8 Marc Nelson, 15 Minutes
- 9 Mary J. Blige, Deep Inside
- 10 Destiny's Child, Bug A Boo
- 11 Keven Edmonds, 24/7
- 12 Imx, Stay The Night
- 13 Ideal, Get Gone
- 14 Master P, Step To This
- 15 Ice Cube, You Can Do It
- 16 Sisoq, Got To Get It
- 17 Q-Tip, Breathe & Stop
- 18 Mos Def, Miss Fatbooty
- 19 Kelis, Caught Out There
- 20 Method Man & Redman, Da Rockwilder
- 21 Missy "Misdemeanor" Elliott, Hot Boyz
- 22 Pharoahe Monch, Simon Says
- 23 Lil Wayne, The Block Is Hot
- 24 Eve, Gotta Man
- 25 Angie Stone, No More Rain
- 26 Coko, Triffin'
- 27 Warren G, I Want It All
- 28 B.G., Bling Bling
- 29 Maxwell, Let's Not Play The Game
- 30 Brian McKnight, Back At One

NEW ONS

No New Ons This Week



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 Brooks & Dunn, Missing You
- 2 Reba McEntire, What Do You Say
- 3 Alan Jackson, Pop A Top
- 4 Brad Paisley, He Didn't Have To Be
- 5 Tim McGraw, Something Like That
- 6 Clint Black, When I Said I Do
- 7 Yankee Grey, All Things Considered
- 8 Dixie Chicks, Ready To Run
- 9 Shania Twain, Come On Over
- 10 Faith Hill, Breathe
- 11 John Michael Montgomery, Home To You
- 12 Martina McBride, I Love You
- 13 Randy Travis, A Man Ain't Made Of Stone
- 14 LeAnn Rimes, Big Deal
- 15 Lonestar, Smile *
- 16 Ty Herndon, Steam *
- 17 Jo Dee Messina, Because You Love Me *
- 18 Kenny Chesney, She Thinks My Tractor's Sexy *
- 19 Trace Adkins, Don't Lie *
- 20 George Jones, The Cold Hard Truth *
- 21 John Chapin Carpenter, Wherever You Are *
- 22 Tracy Lawrence, Lessons Learned *
- 23 Montgomery Gentry, Lonely & Gone *
- 24 Chely Wright, It Was *
- 25 The Mavericks, Things I Cannot Change *
- 26 Steve Wariner, I'm Already Taken
- 27 Dwight Yoakam, Thinking About Leaving
- 28 Dierks Bentley, The Right Place *
- 29 Charlie Robison, My Hometown *
- 30 Barbra Streisand & Vince Gill, If You Ever Leave Me *
- 31 Jason Sellers, A Matter Of Time
- 32 Anne Murray, Let There Be Love
- 33 Montgomery Gentry, Daddy Won't Sell The Farm
- 34 Clay Walker, Live, Laugh, Love
- 35 Charlie Daniels Band, The Devil Went Down...
- 36 Mandy Barnett, The Whispering Wind
- 37 Shedaissy, This Woman Needs
- 38 Shane Minor, Ordinary Love
- 39 Lee Roy Parnell, She Won't Be Lonely Long
- 40 Keith Urban, It's A Love Thing
- 41 John Berry, Power Windows
- 42 Cledus T. Judd, Coronary Life
- 43 Kelly Welch, Anne Lisa Please
- 44 Jack Ingram, How Many Days
- 45 Kenny Rogers, Buy Me A Rose
- 46 Chris LeDoux, Stampede
- 47 Sherrie Austin, Little Bird
- 48 Gary Allan, Smoke Rings In The Dark
- 49 Steve Holy, Don't Make Me Beg
- 50 Alecia Elliott, I'm Diggin' It

NEW ONS

- * Indicates Hot Shots
- Brooks & Dunn, Beer Thirty
Jessica Andrews, Unbreakable Heart
Phil Vassar, Carlene
Shedaissy, Deck The Halls
Sheryl Crow With Sarah McLachlan, The Difficult Kind
Mark Wills, Back At One



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Juvenile, Back That Thang Up
- 2 Korn, Falling Away From Me
- 3 Blink-182, All The Small Things
- 4 Will Smith, Will 2K
- 5 Dr. Dre, Still D.R.E.
- 6 Eve, Gotta Man
- 7 Santana Feat. Rob Thomas, Smooth
- 8 Rage Against The Machine, Guerrilla Radio
- 9 Puff Daddy Feat. R. Kelly, Satisfy You
- 10 Jennifer Lopez, Waiting For Tonight
- 11 Garbage, The World Is Not Enough
- 12 Limp Bizkit Feat. Method Man, N 2 Gether Now
- 13 Mariah Carey, Heartbreaker
- 14 Mariah Carey, Thank God Found You
- 15 Backstreet Boys, Larger Than Life
- 16 Foo Fighters, Learn To Fly
- 17 Macy Gray, I Try
- 18 Filter, Take A Picture
- 19 Robbie Williams, Angels
- 20 Kelis, Caught Out There
- 21 Stroke9, Little Black Backpack
- 22 R.E.M., The Great Beyond
- 23 Beastie Boys, Alive
- 24 Britney Spears, (You Drive Me) Crazy
- 25 Destiny's Child, Bug A Boo
- 26 Creed, Higher
- 27 Beck, Sexx Laws
- 28 Smash Mouth, Then The Morning Comes
- 29 Fiona Apple, Fast As You Can
- 30 Whitney Houston, My Love Is Your Love
- 31 Static-X, Push It
- 32 Bush, Chemicals Between Us
- 33 Brian McKnight, Back At One
- 34 Sisoq, Got To Get It
- 35 Sugar Ray, Falls Apart
- 36 Enrique Iglesias, Rhythm Divine
- 37 Limp Bizkit, Rearranged
- 38 LFO, Girl On TV
- 39 Ricky Martin, Shake Your Bon-Bon
- 40 Mandy Moore, Candy
- 41 Staind, Mudshovel
- 42 Red Hot Chili Peppers, Around The World
- 43 Marilyn Manson, Astonishing Panorama Of
- 44 Celine Dion, That's The Way It Is
- 45 Alanis Morissette, That I Would Be Good
- 46 Jessica Simpson, I Wanna Love You Forever
- 47 Lou Bega, Mambo No. 5
- 48 Brandy, U Don't Know Me
- 49 Metallica, Hero Of The Day
- 50 Missy "Misdemeanor" Elliott, Hot Boyz

NEW ONS

** Indicates MTV Exclusive

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Lenny Kravitz, American Woman
- 3 Smash Mouth, All Star
- 4 Lou Bega, Mambo No. 5
- 5 Jennifer Lopez, Waiting For Tonight
- 6 Red Hot Chili Peppers, Scar Tissue
- 7 Christina Aguilera, Genie In A Bottle
- 8 Sugar Ray, Somyeday
- 9 Whitney Houston, My Love Is Your Love
- 10 Ricky Martin, Shake Your Bon-Bon
- 11 Celine Dion, That's The Way It Is
- 12 Shania Twain, Man! I Feel Like A Woman!
- 13 Beck, Sexx Laws
- 14 Sting, Brand New Day
- 15 Macy Gray, I Try
- 16 Will Smith, Will 2K
- 17 Foo Fighters, Learn To Fly
- 18 Train, Meet Virginia
- 19 Mariah Carey, Thank God I Found You
- 20 Kid Rock, Cowboy
- 21 Brian McKnight, Back At One
- 22 TLC, Unpretty
- 23 Smash Mouth, Then The Morning Comes
- 24 Counting Crows, Hangarounds
- 25 Melissa Etheridge, Angels Would Fall
- 26 Jennifer Lopez, If You Had My Love
- 27 Len, Steal My Sunshine
- 28 Jewel, What's Simple Is True
- 29 Fiona Apple, Fast As You Can
- 30 Backstreet Boys, I Want It That Way
- 31 Red Hot Chili Peppers, Around The World
- 32 Marc Anthony, I Need To Know
- 33 Savage Garden, I Knew I Loved You
- 34 Eurythmics, 17 Again
- 35 Beth Hart, L.A. Song
- 36 Fatboy Slim, The Rockafeller Skank
- 37 Sarah McLachlan, Ice Cream
- 38 Robbie Williams, Angels
- 39 Lenny Kravitz, Fly Away
- 40 Goo Goo Dolls, Black Balloon
- 41 Mariah Carey, Heartbreaker
- 42 Ricky Martin, The Cup Of Life
- 43 Garth Brooks As Chris Gaines, Right Now
- 44 Janis Underwiser, It Ain't Over 'Til It's Over
- 45 Will Smith, Wild Wild West
- 46 Weird Al Yankovic, The Saga Begins
- 47 Weird Al Yankovic, It's All About The Pentiums
- 48 Meat Loaf, Two Out Of Three Ain't
- 49 Fiona Apple, Criminal
- 50 Goo Goo Dolls, Slide

NEW ONS

- Sheryl Crow & Friends, There Goes The Neighborhood
Christina Aguilera, What A Girl Wants
Alanis Morissette, That Would Be Good
Paul McCartney, Brown Eyed Handsome Man
Montell Jordan, Get It On Tonite

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 4, 1999.

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

- ### BOX TOPS
- Methods Of Mayhem, Get Naked
Dr. Dre, Still D.R.E.
LFO, Girl On TV
Ja Rule, How Many Wanna
Missy "Misdemeanor" Elliott, Hot Boyz (Remix)
Korn, Falling Away From Me
Lil' Wayne, The Block Is Hot
Stroke 9, Little Black Backpack
M2M, Don't Say You Love Me
Juvenile, Back That Thang Up
Blaque, Bring It All To Me
J-Shin, One Night Stand
Sisoq, Got To Get It
Limp Bizkit Feat. Method Man, N 2 Gether Now
Toy Box, Best Friend
Everlast, So Long
Destiny's Child, Bug A Boo
Deborah Cox With R.L., We Can't Be Friends
DMX, No Love For Me
Puff Daddy Feat. R. Kelly, Satisfy You
Master P, Light It Up

- ### NEW
- 112, Your Letter
Appliance, Pacifica
Eiffel 65, Blue (Da Ba Dee)
Faith Hill, Breathe
Filter, Take A Picture
Funkin' Do Me, Cover Up
Guy, Dancin'
Ideal, Creep
Kabaal, Do Dis
Kool Keith, Livin' Astro
Laurny Hill & Bob Marley, Turn Your Lights Down Low
Naughty By Nature, Holiday
PSD, What It Is
Rakim, When I Be On The Mic
R.E.M., The Great Beyond
Reveille, Permanent
Thor-EI, Patiently

Continuous programming
1515 Broadway
New York, NY 10036

- Metallica, No Leaf Clover
Powerman 5000, Nobody's Real
Filter, Take A Picture
-
- Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5
- 98 Degrees, This Gift (new)
Christina Aguilera, What A Girl Wants (new)
Everlast, So Long (new)
Saukrates, Money Or Love (new)
Q-Tip, Breathe & Stop (new)
Korn, Falling Away From Me
Backstreet Boys, Larger Than Life
Matthew Good Band, Hello Time Bomb
Our Lady Peace, One Man Army
Limp Bizkit, Re-arranged
Lou Bega, Mambo No. 5
Live, The Dolphin's Cry
Jennifer Lopez, Waiting For Tonight
Choclair, Let's Ride
Red Hot Chili Peppers, Around The World
Foo Fighters, Learn To Fly
Ricky Martin, Shake Your Bon Bon
Rage Against The Machine, Guerrilla Radio
Creed, Higher
Santana Feat. Rob Thomas, Smooth

-
- Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139
- Christine Aguilera, Genie In A Bottle
Backstreet Boys, Larger Than Life
Luis Miguel, O Tu O Ninguna
Enrique Iglesias, Rhythm Divine
Chris Cornell, Can't Change Me
Savage Garden, I Knew I Loved You
Jamiroquai, Supersonic
Limp Bizkit, Re-arranged
James, I Know What I'm Here For
Lou Bega, Mambo No. 5
Foo Fighters, Learn To Fly
Britney Spears, Sometimes
Shakira, Si Te Vas
Pet Shop Boys, New York City Boy
The Cranberries, Just My Imagination
Mana, Te Solte La Rienda
Garbage, The World Is Not Enough
Red Hot Chili Peppers, Around The World
Mo'Nita, No Dices Mas
Lynda, Maldita Timidez

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Beatles, Hey Bulldog
David Bowie, Thursday's Child
Ministry, Bad Blood
Live, The Dolphin's Cry
Tori Amos, 1,000 Oceans
Melissa Etheridge, Angels Would Fall
Fiona Apple, Fast As You Can
Barry White, Staying Power
Our Lady Peace, One Man Army
Gussie, Give Up
Meredith Brooks, Lay Down
Keven Edmonds, 24/7
Blinker The Star, Below The Sliding Doors
Ben Folds Five, Don't Change Your Plans
Nine Inch Nails, We're In This Together
Reno, I Think I Know
Chris Cornell, Can't Change Me
Sevendust, Denial
Boy George, When Will You Learn
Jamiroquai, Supersonic

-
- 2 hours weekly
3900 Main St
Philadelphia, PA 19127
- Method Man/Redman, Da Rockwilder
Donnell Jones, U Know What's Up
Pharoahe Monch, Simon Says
Mary J. Blige, Deep Inside
Q-Tip, Breathe & Stop
Brandy, You Don't Know Me
Naughty By Nature, Holiday
The Roots, What You Want
Destiny's Child, Bug-A-Boo
Dead Prez, Hip Hop
Kelis, Caught Out There
Ja Rule, How Many Wanna
Mobb Deep, Quiet Storm (Remix)
Memphis Bleek, What You Think/My Hood
50 Cent, Ya Lifes On The Line

Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Dr. Dre, Still D.R.E.
Destiny's Child, Bug-A-Boo
Limp Bizkit Feat. Method Man, N 2 Gether Now
Donnell Jones, U Know What's Up
Lil Wayne, The Block Is Hot
Eve, Gotta Man
Brian McKnight, Back At One
TLC, Unpretty
Jennifer Lopez, Waiting For Tonight
112, Love You Like I Did
Juvenile, Back That Thang Up
Blaque, Bring It All To Me
So Plush, Damn
Christine Aguilera, Genie In A Bottle
Q-Tip, Vivrant Thing

-
- 15 hours weekly
10227 E 14th St
Oakland, CA 94603

SONY GERMANY ADDS 4TH LABEL

(Continued from page 110)

will regain this status for music and popular culture.

The new managing director of Berlin Records, Uwe Lerch, was previously director of concept marketing at Sony Music Media in Frankfurt and, before that, one of the founders of Rock Hard magazine.

He joined Sony Music in 1990 as a junior product manager, developing such successful compilation brands as "Dance Now!," "Pop & Wave," "Body & Soul," and "Magic Hip-Hop," as well as various single-artist concepts for Bonnie Tyler, Simon & Garfunkel, and Meat Loaf. In addition, he has been involved in such TV partnerships as

SMITH RETIRES

(Continued from page 110)

than 5 million units in Australasia.

While product development manager with RCA, Smith was also instrumental in the 1980 signing of INXS. "We wanted to build the local roster, and Michael Browning, who'd managed AC/DC, was back in Australia and looking for something to do. I said, 'Look, why don't you go out and see if you can find three or four artists for us, and we'll set up a label deal?' He came back with three acts, and they all became platinum sellers. INXS was one of them."

In 1984 Smith took on the role of GM of RCA New Zealand. The country's musical tastes, he says, differ markedly from those of Australia.

"R&B and hip-hop are stronger here than probably in most other countries around the world, outside of the U.S.," Smith says. "We release a lot of R&B product that works here that Australia wouldn't touch. New Zealanders are always interested in new product, and they cotton on to things very quickly. Tool is probably a good example of an act that was just starting to build in the States, and we'd already moved double-platinum here."

However, despite globalization and technological advances, Smith says, getting the world to embrace New Zealand's music is still as tough a task as it's ever been. "There are fewer and fewer major companies," he says, "and a tremendous amount of repertoire flowing across desks these days. So it's very difficult to get people enthused about a product from NZ, even if it's gone to No. 1 here, unless you're prepared to spend huge dollars. And unfortunately, companies have always got to be looking at the bottom line."

Asked if he'd ever considered leaving the music industry, Smith admits he had tossed the idea around at least once.

"I was actually offered a job by [food manufacturer] Sanitarium selling corn flakes or Weetabix or something once. I seriously considered it for a while, but compared to our industry, with new product almost on a daily basis, I couldn't imagine getting overly excited about changing the wrapper on a pack of breakfast cereal every two or three years. I would have found that very very difficult."

"The Dome" and "Top Of The Pops."

Since 1990, he has been responsible for creating and marketing the annual best-selling compilation "Kuschel-rock."

Says Lerch, "I want to create a modern [adult standards/pop] label, giving both new and established artists an opportunity of success."

Lerch will start the label in Frankfurt, and like the rest of the labels it will move to Berlin next year. Lerch reports directly to Leuschner.

Berlin Records will be officially launched on Jan. 1, but the first release has already gone to retail: Udo Lindenberg's single "Seid Willkommen In Berlin" (Welcome To Berlin), which he sang at the Hymne zum Jahr 2000 (Hymn for the Year 2000) celebrations Nov. 9 at Brandenburg Gate.

This will be followed by releases on

'We want to systematically extend our market position with local repertoire'

- JOCHEN LEUSCHNER -

the comedy label Boing!, which is allied to Berlin Records.

Lindenberg was with Polydor Germany for 18 years. His performance in Hamburg in 1980 under the motto Rock Against the Right Wing marked the start of his political activities. He sang such songs as "Sonderzug Nach Pankow" (Special Train To Pankow) and "Maedchen Aus Ost-

UNIVERSAL CANADA GOES CLASSICAL WITH PIANIST

(Continued from page 111)

Group, a division of PolyGram Canada.

He heard one of her performances on CBC-Radio and then heard a performance taped at the 1997 Van Cliburn International Piano Competition in Fort Worth, Texas. At that event, she was a semifinalist and won both the Phyllis Jones Tilley Award for best performance of a commissioned work and the Steven DeGroot Memorial Award for best performance of chamber music.

Despite launching a recording career, Cole also began a two-year diploma program at Yale University in September. "I know it's possible that all my activities will become too much at some point," she concedes, "but I would like to try to do what I went to Yale for." Cole, who doesn't have a manager, also handles her own bookings.

The album was recorded in three days in July at the Ford Centre for

the Performing Arts in Toronto with producer Neil Crory, with whom Cole had worked at CBC-Radio. Says Cole of her first recording experience, "I realized how to balance my stamina and energy. [Recording] is not like doing a concert. You have to have the nerves to play at your best and not to burn out."

In preparation for her debut, Cole felt she needed to record repertoire that stretched her technically. "Naida said she needed several pieces that showed her to her best advantage," says Toner. "Certainly, the Ravel ['Gaspard De La Nuit'] is one of the Mount Everests of the piano repertoire, so that made sense. I asked for several shorter pieces, the Erik Satie ['Gymnopédie No. 1'] and the Ravel ['Jeux D'Eau'], in order to do promotion on TV and radio."

Cole also picked pieces by two grievously neglected 19th-century French composers, Gabriel Fauré

Berlin" (Girl From East Berlin), both of which were appeals for an easing of the border restrictions.

Lindenberg made history in June 1987 by giving Erich Honnecker, the head of government in Eastern Germany, a leather jacket and a guitar bearing the words "guitars instead of bombs." Lindenberg enjoyed triumphant sold-out tours of the new German states after reunification.

The Berlin Records team includes Joerg Hackelboerger, who will be switching to the new label as manager of A&R marketing, comedy/adult standards. He was previously responsible for various compilation projects at Sony Music Media. Berlin Records A&R exec of marketing for pop Nidal Sadeq worked most recently as urban label manager at Universal Records.

Leuschner has already said Sony will move to Berlin in the summer of

2000, now that Berlin is the new capital of the reunified Germany. The federal president and the parliament moved from Bonn to Berlin this summer.

Sony is the only major label based in Frankfurt. Others are based in Cologne (EMI), Hamburg (Warner Music, Universal), and Munich (BMG, Virgin). V2 Records is based in Berlin, and EMI has decided to close its Stuttgart-based label Intercord, rather than move it to Berlin as was previously announced.

DOE MAAR

(Continued from page 111)

V2 Holland GM Henk Eigenbrood snatched up Doe Maar almost by accident. "We simply wanted to hook up our own [hip-hop/reggae trio] Postmen with Hennie Vriente for a production job, and we ended up bidding for Doe Maar," Eigenbrood told Billboard.

A gig by EMI-signed Bløf, another band van der Meijden handles, was what finally persuaded Doe Maar to re-form. Bløf covered Doe Maar songs in the Marlboro-sponsored "Flashbacks," a series of concerts in Dutch clubs. "When I heard them singing our repertoire to a new and receptive crowd, I was totally won over by the idea of a comeback," Vriente says.

In the early '80s Doe Maar enjoyed two No. 1 hits in Holland: 1982's "De Bom" (The Bomb) and 1983's "Pa" (Dad). Sales of their two biggest albums, 1981's "Skunk" and 1982's "Doris Day En Andere Stukken," sold in excess of half a million copies, at the time a groundbreaking amount for a Dutch-language pop band. In its years of absence, independent label Telstar has kept the memory of Doe Maar alive with various compilation albums. Doe Maar's publishing will be handled by Benelux Music and Universal Songs, as before.

The band denies that the recent upsurge of the popularity of Dutch-language music by the likes of Marco Borsato (Polydor), De Kast (CNR), and Bløf has anything to do with its decision. "No way. It was just an urge to make music together again," says Vriente. "Also, my kids pushed me to go out and play with my former peers one more time, as they are not particularly keen on listening to the film music I write these days to earn a living."

Jeffrey van Dalen, buyer at retail market leader Free Record Shop, already senses a buzz around the band's comeback. "Doe Maar's back catalog has always done well, highlighted by their greatest-hits packages. But now we've immediately doubled our Doe Maar stock," Van Dalen explains.

"I expect that they are able to draw a whole new young target group next to their old fans by the time their new album will be released. Mind you, at the time a lot of the punters didn't think Doe Maar was cool because of their immense popularity with schoolgirls. Now in retrospect lots of people in their twenties respect the band for their status of the past and their unforgettable hits, which were instant sing-alongs. Even after 15 years everybody in the streets knows the words to Doe Maar tunes."

HIGHER GROUND

(Continued from page 102)

who they are. So I really wanted to take stock, and that organic musical approach is really what I felt in my heart, and I think Monroe [producer Monroe Jones] really helped me get that. He was really great to listen to my intention and hear the spirit of what I was saying and help me capture a lot of that stuff. That's what great producers do. Great producers take the dreams and aspirations and ideas of an artist and help them get to places they can't get by themselves. He was really wonderful at doing that."

FLORIDA BOYS GAIN NEW MEMBER: Southern gospel groups are known for their longevity and stability. That's why it comes as somewhat of a surprise that the Florida Boys have a new lead singer. Contrary to early reports that founder Les Beasley was retiring, he's just stepping slightly aside. "I've hired Josh Garner to sing lead, much of what I've been doing for the past 20 years," Beasley says. "When I heard Josh sing I knew this was

what the Florida Boys needed. He's an amazing singer, and I believe he will add a new dimension to the group's performance. I will continue to travel with the group, singing occasionally but also serving as the group's MC."

Beasley's son, Clarke, executive director of the National Quartet Convention, says his father may be initiating a trend. "It is no small event when the most recognizable group in gospel music hires a lead singer for the first time in 46 years, and Dad's decision to have someone else handle the lead singing duties for the Florida Boys was no small decision," Clarke says. "It is something he has been considering for a long time. I think this event is just the latest installment in a trend that will become quite prevalent in the coming months and years in our industry, as new groups will establish themselves among the industry's elite, and current industry elites will seek to rejuvenate themselves with younger personnel."

NEWS NOTES: Integrity Music has formed a programming alliance with Praise TV—a subsidiary of Christian Network Inc. (CNI)—and David Sams Industries Inc. (DSI) that will take praise-and-worship music to television via three one-hour television specials during CNI's Praise weekend programming block on PAXtv. The specials were developed from Integrity's "Outrageous Joy," "Shout To The Lord 2000," and "Jerusalem Arise" worship videos. The shows will air on CNI through December, with additional air dates in 2000. DSI plans to syndicate the specials on other broadcast and cable outlets after they debut on the PAX stations.

Bryan Duncan fans have reason to rejoice. On Tuesday (30), Myrrh is releasing "Love Takes Time: 17 Timeless Classics." In addition to such Duncan hits as "Traces Of Heaven," "When It Comes To Love," and "Love You With My Life," the project includes a new version of "Love Takes Time" as a duet with Rebecca St. James.

Universal Takes Over India Subsidiary In Growing Trend

BY NYAY BHUSHAN

MUMBAI, India—The move by Universal Music to take 100% ownership of its subsidiary in India reflects changes in local corporate regulations and a growing enthusiasm for doing business in one of the world's most populous nations.

Universal becomes the third international music company, after Sony and EMI's Virgin unit, to fully own its operations here.

Universal Music International chairman/CEO Jorgen Larsen says, "There are positive changes in the Indian economy and society that make the country interesting for any consumer product—especially ours, because artistically speaking, India is very creative."

Larsen is in Mumbai for the official ceremonies marking the company's acquisition of the 49% of PolyGram India that it did not already own and the renaming of the venture to Universal Music India (*Billboard* Bulletin, Nov. 12). The stake was acquired from the Patel family—with whom PolyGram partnered in 1976—for a reported \$4 million.

In addition, Universal will invest \$10 million in its Indian business. The money is expected to go into A&R development and the big-ticket expenditure required to be successful in the movie soundtrack sector.

Overseeing the reconfigured, renamed company is president/managing director Vijay Lazarus, who has long been associated with PolyGram India. He reports to Universal Music Asia Pacific chairman Norman Cheng.

Mumbai-based Universal is said to hold a 27% market share. India is among the world's top 20 music markets, with legitimate retail sales worth \$300 million in 1998; however, it suffers from a 40% piracy rate.

Mandar Thakur, talent and artist relations manager at Channel V India, says he hopes that major international labels' growing involvement in the market will nurture a new Indian sound. He cites the remixes of Hindi film music and reworkings of North Indian folk music by second-generation British Asian acts.

"There are many films and artists

'As a multinational, we prefer to be in charge of our own destiny'

— JORGEN LARSEN —

out there who are being funded by indies, and I doubt if any of them would catch the attention of a major," he says.

Other positive indicators for the industry are the upcoming launch of several private nationwide FM radio stations and an upsurge in the number of specialist music retailers, such as the MusicWorld and Planet M chains, backed by local business groups.

All the music multinationals have paid more attention to India in recent years, but not all have moved toward the 100% ownership now permitted by local laws. (PolyGram used to own a majority of its local company, reduced that in 1976, and upped it in 1995.)

After the 1997 opening of Sony Music India, Virgin Records formed a unit apart from parent EMI, which still operates in the territory through a distribution agreement with indie label Milestone Music. EMI is said to be awaiting government permission to set up its own subsidiary.

Larsen says, "As a multinational, we prefer to be in charge of our own destiny, no matter how good are your joint-venture shareholders."

Cheng adds, "When majors come into a territory, they help raise the quality of music. We saw that in Taiwan, and I feel our entry here should not be seen as a threat to local indies. It's healthy competi-



LARSEN

with a total of around 10 million units sold since its mid-'70s release, to 1994's "Bombay," which the label says has moved some 5 million copies.

"If the control of the film and soundtrack come under the same person," says Larsen, "then you have a much better chance of putting the right material on the soundtrack. As a global company,

'If there is the next big sound after Latino, it will be Indian music'

— NORMAN CHENG —

we have broader tastes in music, which can perhaps influence the flavor of the soundtrack in the hope of making it more appealing to international markets as well."

tion.

"I don't claim to be an expert, but I think we know the Indian market, given our historical presence here," says Cheng. "Indian music is outstanding, and if there is the next big sound after Latino, it will be Indian music. Many Indian films and artists are successful in countries like Indonesia and Malaysia, so there is great potential for us to break them globally."

Citing the example of Japanese artist Kitaro, whom Cheng signed to PolyGram in Asia and who broke into Europe via Polydor in Germany, Cheng says he sees no reason why UMI cannot enjoy similar worldwide success with an Indian instrumental act.

Film music accounts for some 70% of the Indian market, and PolyGram India was long active in the genre. Its best-selling soundtracks range from "Sholay" ("Embers"),

THAI PIRACY PROBLEMS

(Continued from page 10)

just how widespread piracy of domestic product has become. Counterfeit Thai music CDs can be bought for as little as 70 bahts (\$1.80), compared with the usual retail price of between 150 and 200 bahts (\$3.70-\$5).

On Nov. 13, the Royal Thai Police reported that a raid on a CD printing plant run by the Rota Group turned up thousands of illegal CDs by Thai and international acts, as well as fake Japanese computer and video games.

"The [Kong] scandal has been good in the sense that more action has been prompted by it," says Piset Chiyasak, GM of the IFPI's Thai national group. He notes that CD production in the country

has soared as the number of plants, legal and illegal, has risen from 1998's figure of 10 to more than 20 this year. A single raid in September, for example, netted more than 2 million illegal discs.

With tighter enforcement being undertaken in Hong Kong, southern China, and Malaysia, illegal factories are moving to territories with laxer laws, such as Thailand, Vietnam, and Laos. Of concern in Thailand are clandestine operations being developed on the country's borders, along with unnamed big-time CD producers producing illegal and legal CDs out of the same plants.

The Kong case comes at a time when the Thai authorities have been stepping up their anti-piracy efforts. A special task force within the Royal Thai Police's Economic Crime Investigation Division was established in May.

Also, the Central Intellectual Property and Trade Court, inaugurated in December 1997, has

Lazarus, too, suggests that Universal can facilitate the crossover of Indian artists into the global arena. "We have been instrumental in breaking British Asian acts here like Talvin Singh, Apache Indian, and Bally Sagoo, so I see no reason why it can't be the other way round."

The company's current crop of artists includes veteran vocalist Asha Bhosle, breakthrough Gujarati folk diva Falguni Pathak, and noted choreographer/singer Shiamak Davar.

Universal will also aggressively promote international acts. This sector takes approximately 10% of the market, and it is expected to grow as more artists perform in India. Among the Universal/PolyGram acts that have done so in the recent past are Bryan Adams, Bon Jovi, and Def Leppard.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

handed down several landmark rulings this year, giving prison terms to violators. But this still has not stopped the rising trade in illegal CDs.

Various statutes are being used in the fight—copyright, trademark infringement, income tax, and restricted imports—but, says IFPI's Piset, the onus remains on copyright holders to register complaints before police take action. This, and corruption, might explain why vendors can sell illegal CDs right next to police stations.

Nevertheless, the scandal has prompted some tough action by the government's Intellectual Property Department (IPD), which is drafting a law to register CD producers and set quotas. Authorities claim that this will enable them to determine if the number of discs sold exceeds the volume produced legally.

"We lobbied the IPD for a long time for this law, but in the end we had to accept that the system would be voluntary like the one being used in Singapore," says Piset. "This does show the government is more serious about piracy and has increased police manpower working on cases, but there are still bottlenecks and too many loopholes in the law."

Meanwhile, Kong is the only person facing charges in connection with the incident at the prime minister's residence. He faces fines of 800,000 bahts (\$20,000) and a maximum of two years in prison. All those others connected to the bust have denied any involvement and are unlikely to be prosecuted.

E-BAY AUCTION SITE SUED OVER ALLEGED BOOTLEGS

(Continued from page 10)

Billboard learned of the suit, filed in September, from a Nov. 15 Securities and Exchange Commission (SEC) filing by San Jose, Calif.-based eBay. "[eBay] intends to defend itself vigorously. However, even if successful, this defense could be costly, and if the company was to lose this lawsuit, our business could be harmed," the company stated in the filing.

A San Francisco Superior Court judge initially dismissed the suit, but Stoner amended his complaint, and the case is now moving forward. A discovery hearing was held Nov. 10, and another meeting is scheduled for Jan. 14.

"We believe the complaint is fully without merit," says eBay spokesman Kevin Pursglove.

He concedes that bootleg recordings can make their way onto the site—noting that between 350,000 and 450,000 new items are added daily—but says they are removed. "While the numbers that may be an infringement may be very small, and we do see them on a regular basis, we

remove them as fast as we can," he says.

In an SEC document filed Dec. 31, 1998, eBay said it "may be unable to prevent sale of unlawful goods . . . by users of our service, and we may be subject to civil or criminal liability."

Last summer, eBay launched its Verified Rights Owners, or VeRO, Program. More than 200 parties, including trade groups, corporations, and individuals, regularly troll the site looking for inappropriate material. Participants include record labels, software producers, and movie studios.

"We have set up special E-mail accounts so that when they find something and notify us, we can take it down immediately," says Pursglove.

In his suit, Stoner charges that "even when an illegal bootleg title has been delisted from eBay's Web site due to complaint, subsequently eBay has allowed the same illegal bootleg title to be listed."

A Nov. 19 search of the roughly

3.4 million eBay offerings done by Billboard found several dozen self-identified "bootleg" recordings, largely made during live performances.

Artist offerings included Crosby, Stills, Nash & Young; Crash Test Dummies; Kiss; Foo Fighters; Jimi Hendrix; Aerosmith; Bruce Springsteen; Quiet Riot; The Artist Formerly Known As Prince; A Tribe Called Quest; Morrissey; Guns N' Roses; Van Halen; and the Fugees.

A Pearl Jam promotional disc, given away by album rock station WBCN Boston following an April 3, 1994, concert in Atlanta, was also being offered.

After being contacted by the Justice Department and the Federal Trade Commission regarding copyright infringement cases, eBay announced it would no longer allow the sale of any CD-R music items on its auction site, effective Oct. 17 (*Billboard*, Oct. 2).

The 1998 Digital Millennium Copyright Act places the responsibility on the online service provider to guard against piracy.

FOR BRICK-AND-MORTAR RETAIL, BIZ IS SOLID BUT BUZZ IS SILENT

(Continued from page 3)

the end of last year, is now hovering around \$11.

Granted, Trans World is still trying to swallow Camelot Music, which it acquired last year and which will cost the company a one-time charge of \$25.7 million against pre-tax annual earnings. But when the merger is finally completed, predicts Tom Tashjian, an analyst with Banc of America Securities, Trans World will be in position for 25% earnings growth for two years at least.

Also, the company is expected to be sitting on around \$120 million in excess cash, with little debt, which means opportunities for further acquisitions.

"You can imagine the frustration at the management level of these companies," says George Sutton, an analyst with Dain Rauscher Wessels. "[They] are meeting and beating the numbers, business is great, the out-

rounding the Internet.

"Folks may be overly optimistic about the pure-play Internet retailer," says Ken Cassar, an analyst with Internet research firm Jupiter Communications. "The retail model of the future is going to be a multiple channel effort where there is a physical component as well as a virtual component.

"All of the strengths of the brick-and-mortar store revolve around proximity," adds Cassar. "The fact that they are near the consumer's home allows folks to do a lot of things that they can't do at an [online] store."

Those advantages include everything from paying cash and making easier returns to the instant gratification of getting the product right away.

Certainly, the distribution arms of the major record companies have not lost faith in physical retailers.

LABEL CONFIDENCE

Richard Cottrell, president/CEO of EMI Music Distribution, says, "Retailers are more efficient. They're more aware of financial management, they're not buying so much product upfront, they're more flexible on regional marketing, and they're controlling costs better.

"We're confident brick-and-mortar is here to stay," adds Cottrell, "which is why our Internet strategy is to partner with retail. Our initiatives are via retail sites."

David Mount, chairman of Warner Music's WEA, says, "The business is pretty good, consumers are in stores, [comparable-store sales] are for the most part up. Our major customers are in good financial shape. There's always going to be the occasional smaller one that has problems."

But Mount doesn't see large companies squeezing the smaller chains and independents out of business.

"Some consolidation will happen," says Mount. "I still think there are opportunities for independents and regional chains as the big get bigger. There's always room for entrepreneurs. Independent stores are still extremely important for us backing new product. They take more chances developing new acts, are much more tuned into tour support and local airplay. It's much more difficult to get chains to react to local demands."

The Internet is an opportunity rather than a threat for brick-and-mortar, Mount believes. "Brick-and-mortar retailers are in the best position to take advantage of that, with kiosks in stores. Brand recognition's going to be critical in attracting the consumer. Wall Street's underestimating the role they'll have in Internet retailing."

Pete Jones, president of BMG Distribution and Affiliated Labels, agrees. He states, "We see convergence as the most important and exciting opportunity—leveraging the brick-and-mortar brand on the Internet and using the Internet to enrich the customer's experience, enlarge the customer base, and to send new customers to brick-and-mortar stores. Those retailers who are most aggressively pursuing this strategy, including providing virtual inventories in real stores, have the best long-term prospects."

In fact, major distributors say they are increasing their support of retail-

ing of the CD-replacement cycle. And it's not just top-line growth that is worrisome to some retailers. The bottom line is shaky, too, they contend.

"The real fact is that retail is not

And it's not just top-line growth that is worrisome to some retailers. The bottom line is shaky, too, they contend.

"The real fact is that retail is not

'Up to now we've seen no indication that we are going to lose business to E-commerce'

- KEITH BENSON -

making the kind of money in the record business it should be making," says Solomon, "because we're all operating on relatively narrow margins, as opposed to other kinds of retail. Plus there are ever-increasing costs for salaries and rent."

Solomon believes growth in profitability has to come from other product lines with higher margins—for instance, consumer electronics, which Tower has introduced in its stores.

William Teitelbaum, chairman of 183-store National Record Mart, echoes that sentiment. "Brick-and-mortar retailers, along with mail

order, are dividing up a stagnant market," he says. And, he adds, "it's a real massive fight to maintain margins. It's really a major issue."

To combat the problem, Teitelbaum is adding more non-music products. "If you have the traffic, it'll work," he says.

National Record Mart, unlike some other large chains, does not sell the big-ticket electronics and software but focuses on smaller-ticket but higher-margin items like lighters and T-shirts.

Teitelbaum is optimistic about the future, though. He believes that the overall music market "will expand exponentially" as new technology for its delivery is perfected. "I think the overall market for prerecorded music is going to triple within the next few years. If the overall business increases significantly, we should get a piece of it."

But until then, he warns, "I see our business going through a period of change. I think confusion at the customer level will increase." This is because of the "number of alternatives" in hardware and software for playing music. "People don't know what it's going to be."

He concludes, "Brick-and-mortar is going to tread water, which isn't necessarily a bad thing."

'You can imagine the frustration: Retailers are meeting and beating the numbers, business is great, the outlook is great, but the market hates these stocks'

- GEORGE SUTTON -

look is great, but the market hates these stocks."

The problem, say analysts, is that the performance the store-based retailers are turning in isn't coupled with names ending in dot-com.

Although Benson jokes, "We've turned off the Bloomberg," he acknowledges that the frustrations of shareholders are anything but a joke.

"Up to now we've seen no indication that we are going to lose business to E-commerce," says Benson. "If history is any judge of the future, it seems unlikely to us that any actions [from technology] will occur that will hurt the retail segment."

Benson points out that technological advancements thus far have only enhanced business. He acknowledges, however, that advances in E-commerce and digital downloading will challenge store-based retailers to figure out ways to enhance their own business models.

For Musicland, Trans World, and others, that means having their own E-commerce ventures, which are now in the early stages, and figuring out how to integrate and create synergies between online and off-line operations. It also means new challenges in making the in-store experience more exciting and more interactive for customers.

But at the center of any discussion about the future of physical retailers is the belief that an in-store experience will remain a core feature of music retailing. It is a role that experts say has been underestimated in the excitement in the last year sur-

THE HOLIDAY OUTLOOK

The holiday shopping season is not likely to change current thinking on the physical vs. virtual retailing debate, experts say.

While some are calling for a "sensational" Christmas shopping season, given the release of some of the strongest product of the year to coincide with it, combined with the building momentum of the product already selling, others are taking a more wait-and-see approach.

Analysts are calling for increases of between 3% and 5% in comparable-store sales.

Tony Alvarez, CEO of Torrance, Calif.-based Warehouse Entertainment, which operates about 600 stores, says he is "cautiously optimistic" about consumer reaction to the holiday product offering this season.

Some retail executives say that they expect to benefit from an extended release schedule, which stretches all the way to Christmas.

But Dain Rauscher's Sutton points out, "We do think it's going to be a good fourth quarter, but not having a 'Titanic' this year, both in music and on video, hurt. And you can't get around that, Internet or no Internet. I think that is what is missing this year more than anything."

DISSENTING VOICES

Although most retail and distribution executives believe brick-and-mortar music retail is healthy, there are dissenting voices out there.

"Brick-and-mortar is barely breathing," says Russ Solomon, chairman of Tower Records, which has more than 230 superstores worldwide. Although unit sales of music are up this year, he adds, "traditional retail's not growing at all."

What growth there has been, Solomon believes, is "in higher prices, which has been the growth since the CD came out."

Investment bank Veronis Suhler recently estimated that unit sales of music will grow at an average annual rate of only 3.6% over the next five years, compared with a growth rate of 3.3% over the past five years. The firm has pegged the low rates to the matur-

George Michael Inks Deal With Virgin For N. America

BY GAIL MITCHELL and DOMINIC PRIDE

LOS ANGELES—The Dec. 14 U.S. release "Songs From The Last Century" will be the first project issued under Virgin Music Group's new North American recording agreement with George Michael, whose material previously appeared on DreamWorks in North America.

This deal complements the singer's July 1995 international agreement with Virgin Music Group Worldwide; outside the U.S., the set appears Dec. 6.

His first album following his Virgin and DreamWorks pacts was 1996's "Older." That album, according to SoundScan, has sold 870,000 units in the U.S. Excluding the U.S. and Canada, the label claims the album has sold more than 7 million units.

Michael contrasts the attitude of the two record companies toward his current project and praises the attitude of EMI Recorded Music president/CEO Ken Berry. "My contract with Virgin stipulated that [the set] would not be a fulfillment of the deal," he says. "Ken Berry said he would waive that. DreamWorks' contract did not stipulate that, but they passed on it without hearing a note."

Without addressing details, a DreamWorks representative says, "We have concluded a mutually satisfactory arrangement with Virgin and George Michael for his next album to come out on Virgin Worldwide."

Sources say the DreamWorks deal called for two albums.

Of his former label's performance with his set, Michael says, "The results speak for themselves: 7.5 million albums worldwide and 600,000-700,000 in the U.S."

Michael, who unsuccessfully fought Sony Music in the U.K.'s High Court to be freed from his contract, says he is now in the privileged position of being free to choose his next record label. "I'm a free agent as we release the album."

However, the personal links built with Virgin are encouraging, he says, as he prepares to start writing and recording his next set in the U.K.

Virgin Music Group Worldwide vice chairman Nancy Berry says, "[Michael] has a very solid international base. With this album and a new one that he's working on right now, we're very happy about being able to merge everything together and run a global campaign for George."

Michael's "Songs From The Last Century" is a 10-track collection of his personal favorites, including standards composed by Cole Porter, Rodgers and Hart, and Johnny Mercer.

Co-produced by Phil Ramone and Michael, the set bows Dec. 6 internationally and Dec. 7 in Canada. The first single in North America will be "Miss Sarajevo," a song first recorded for the "Passengers" soundtrack by U2's Bono and Luciano Pavarotti.

BUENA VISTA MUSIC GROUP'S HOLLYWOOD SEEN FINALLY TURNING A CORNER

(Continued from page 3)

Distribution-distributed Hollywood's sales numbers are still very small, but they are growing. According to SoundScan, the label's year-to-date sales are 3.4 million units, compared with 2.5 million units for the comparable 1998 time period.

Additionally, the label still loses money, but in Cavallo's first full fis-



FASTBALL

cal year—Oct. 1, 1998, to Sept. 30, 1999, revenues were 55% higher than the best year any previous regime experienced, he says.

Much more significant is the perception among some industry observers that the label is now a good place to be, rather than one to avoid. That is in part due to Cavallo's re-amping of the staff and the label's breaking Fastball, whose second album, "All The Pain That Money Can Buy," has sold more than 1.2 million copies, according to SoundScan. The band, signed under the prior administration, is the first new act broken in Hollywood's decade-long history.

"It was like night and day when the Cavallo regime came in," says Fastball's Miles Zuniga. "I never got the feeling that [former president] Bob Pfeifer was interested in our band. Bob Cavallo made a lot of people take a second look at Hollywood so they would at least take it seriously."

Adds industry veteran/Giant Records founder Irving Azoff, "If I were a manager shopping an act, Hollywood would be at the top of my list. They're all seasoned pros there now. It's too soon to be expecting major successes; the cycle of building a record company takes a very long time. But Bob Cavallo had great instincts for his artists as a manager, and it's that attribute which gives the artists at Hollywood a really good chance to further their careers. All they have to do is be patient, and they'll break acts."

Although the industry's perceptions of the label has improved, Walt Disney Studios chairman Joe Roth, to whom Cavallo directly reports, admits that "there was so much baggage surrounding the old label, there was real talk about changing Hollywood's name, and I suggested that they not . . . I thought the achievement will look even better if you could turn around Hollywood Records, as opposed to turning around some new name."

In fact, Roth says that he'd entertained thoughts of making Hollywood a soundtracks-only label. "If you'd asked me that question [before] we had the success of a Fastball, [Lyric Street's] Shedaisy, Jennifer Paige, or Youngstown, I might have said, 'I'm going to throw in the towel,' but everything in this area looks really promising."

To understand why Eisner and

Roth speak so glowingly of Cavallo, one only has to look at the label's dismal track record prior to his arrival.

NOWHERE BUT UP

Cavallo, who has managed such acts as the Lovin' Spoonful; The Artist Formerly Known As Prince; Earth, Wind & Fire; Green Day; Seal; and Alanis Morissette, inherited an 8½-year-old label that had little to show for itself other than a slew of Queen catalog titles. Excluding soundtracks, the pre-Cavallo Hollywood scored only one double-platinum, one platinum, and three gold albums, all of them from Queen, according to the Recording Industry Assn. of America.

Hollywood was born in 1989 with attorney Peter Paterno as president. Paterno tried unsuccessfully to break new acts such as the Party, which reached no higher than No. 77 on The Billboard 200. Paterno left in late 1993. With the ascension of its A&R VP Bob Pfeifer to president in March 1995, the label cleaned house, shedding its rap/hip-hop label Hollywood BASIC, among other steps. Although Pfeifer had limited success with the Brian Setzer Orchestra, Organized Konfusion, and Danzig, he, like Paterno, relied mainly on Queen's catalog and soundtracks for the minimal success the label attained.

Pfeifer was fired in 1997, with senior VP Richard Leher named acting president until Cavallo arrived in March 1998.

According to published reports, by 1997, Hollywood had lost more than \$150 million (Billboard, Aug. 2, 1997).

BEGINNING ANEW

"My first job was to turn the community around about Hollywood Records, to get people to want to work here, and to get artists who wanted to sign here," says Cavallo. "We accomplished that very quickly by hiring some top people."

Over the last 18 months, Cavallo has been on a hiring binge. Additions include David Berman as president of Buena Vista Music Group; Colin Hodgson, executive VP/CFO, Buena Vista Music Group; Mark DiDia, senior VP/GM, Hollywood Records; Cavallo's son, Grammy-award winning producer Rob Cavallo, senior VP of A&R, Hollywood Records; Daniel Savage, senior VP of sales and marketing, Hollywood Records; and Dan Hubbert, senior VP of promotion, Hollywood Records.

Cavallo notes that, in addition to Hubbert, 24 members of the 27-member promotion team are new.

Cavallo has also added two new divisions: Hollywood Latin, run by Cameron Randle, senior VP of A&R (Billboard, Oct. 17, 1998); and an R&B division, helmed by Bryon Phillips and Michael Traylor, both of whom hold the title of senior VP/GM, urban music (Billboard, April 3).

Among the few holdovers are Hollywood VP of publicity Sue Sawyer, Hollywood VP of sales Dutch Cramblitt, and label A&R reps John Dee, Rob Seidenburg, and Julian Raymond. Hollywood's staff numbers 87, with Cavallo saying he plans to add several more positions, including a number of product managers.

The staff changes altered the feel of Hollywood immediately to the out-



side world, according to Scott Chase, PD at modern AC WSSR Tampa, Fla. "I could tell a difference right when the new promotion department started," he says. "It was like, 'Wow, where did all these really good records come from all of a sudden?'"

Among the hits generated by the new promo department were Fastball's "The Way," which reached No. 2 on Billboard's Adult Top 40 chart and No. 1 on the Modern Rock Tracks chart, as well as "Crush" by Jennifer Paige, which peaked at No. 3 on The Billboard Hot 100. The commercial single for "Crush" sold 688,000 units, according to SoundScan.

Fastball followed with two more hits: "Fire Escape," which reached No. 19 on the Adult Top 40 chart, and "Out Of My Head," which peaked at No. 3 on the same chart.

Paige, who is signed to both Hollywood Records and Edel America Records, failed to reach the same heights with her follow-up singles, "Sober" and "Always You."

"The second single may have just been too different," says Andy Goldmark, who signed Paige to his production company GMark Music and took her to the labels. "By the third single, we had lost a little momentum, but I was witness to how that was promoted by Hollywood and they really went all out. I was very pleased with their effort."

Roger Scott, PD of AC KMGA



DiDia

Albuquerque, N.M., who also programmed modern AC KKOB in the same town until May, says much of what Hollywood has brought him has been "hit or miss. They don't necessarily have more marginal records than other labels. They've had some very good records, like 'Out Of My Head.' My radio rep is fantastic and very easy to work with. I don't think there's anything that they should be doing differently."

ARTIST EVALUATION

As he attended to the staff, Cavallo also reviewed the artist roster, ultimately deciding to keep only four of the 15 artists from earlier regimes. Remaining are Leftover Salmon, Fastball, Caroline's Spine, and Queen and its surviving members. Among the acts dropped were Coolbone, "Rent" star Idina Menzel,

Super8, and Khaleel.

Cavallo says he, his son, and the A&R staff are focusing on signing acts that fit into today's music climate but are also artists designed for the long haul. "We're right into the teen thing, we have adult pop, we're into the whole gamut of rock music, and we're into urban R&B," he says. "We have a very hard-edged rock band, the Pimps, who fit into what's happening with rock now."

In addition to signing individual artists, Hollywood has been very prolific in releasing soundtracks. The label has first-refusal rights for any Disney-studio produced movie—other than animation, which goes to Walt Disney Records, and those produced by Jerry Bruckheimer.

Additionally, it can bid on soundtracks made by other studios, such as last year's "Varsity Blues" soundtrack, which has sold 550,000 units, according to SoundScan. It was produced by Paramount, as is the upcoming "Mission Impossible II," for which Hollywood also has the soundtrack. Other fourth-quarter soundtracks include "Sleepy Hollow," "Deuce Bigalow," and "Bicentennial Man."

Cavallo says he's still learning the soundtracks business. "We were disappointed about 'The Other Sister' soundtrack. It looked like the Savage Garden tune ["The Animal Song"]

was going to be a hit, but the audience for the movie had nothing to do with the audience for the record. I'm really learning to be pretty specific about it."

ACQUISITION INCLINED

As part of Cavallo's mandate to expand the company, he has been



YOUNGSTOWN

given the green light by his bosses to look into acquisitions for both Hollywood and the publishing company. "He'll grow the business on all roads simultaneously by signing new bands, marketing new albums, looking for publishing opportunities and label opportunities," says Roth.

(Continued on next page)

Coming Soon In 2000 Hollywood's Hopes Up For New Signings

LOS ANGELES—As Hollywood Records has been on a shopping spree for new acts, many of its signings have yet to put out their first records.

Among the new acts coming in 2000 are girl group Nobody's Angel; alternative pop singer Big Kenny; rapper O; rock band the Pimps; boy rock band Tsar; rock band Apt. 26, led by the son of Black Sabbath's Geezer; British teen act BB Mak; Beck-ish alternative singer Leroy; and two female R&B singers, Tavana and Sy Smith.

Suicide Machines are also working on a new album, as are new signings Duran Duran and the Butthole Surfers. The latter joined the label through Hollywood's deal with Dave Kaplan's Surfdog Records.

Hollywood Records president Bob Cavallo is optimistic about all the upcoming new releases. But he is especially enamored of British alternative singer/songwriter Sheila Nicholls, whose label debut, "Brief Strop," came out Nov. 16, and with the upcoming album from 19-year-old throaty pop singer Jessica Riddle. Her track "Angels Fall" generated tremendous interest on WSSR Tampa, Fla., after the station plucked it off the "10 Things I Like About You" soundtrack.

Additionally, the label expects great things in 2000 from teen band Youngstown. The trio's debut, released in September, has sold only 34,000 units, according to SoundScan. But first single "I'll Be

Your Everything" has sold 308,000 units, according to SoundScan, on the strength of Hollywood's synergistic ties with other Disney divisions. The song closed the movie "Inspector Gadget" and also appeared on the soundtrack.

"Being part of a label that's Disney-owned, we have so many opportunities," says Youngstown member DC. "We've done a concert special that will air on the Disney Channel in February; we do a lot of [online] chats with the [Internet entity] Zoog Disney; we've played Disneyland and Disney World; we get on Radio Disney. It's great."

Hollywood senior VP/GM Mark DiDia cites Youngstown as an example of how the label can build a story to take to radio using its sister companies. "You can use the rest of the company's assets to lay a base," he says.

Although the act's single only reached No. 71 on The Billboard Hot 100, DiDia says it helped build name awareness and prepare for the next single, "Pedal To The Steel," which will go to pop radio in February.

Such synergy can be a tremendous advantage in helping break acts, but Cavallo says his way to build Hollywood has been and continues to be straightforward.

"You get a great group of young executives, as well as a few old ones," he says with a laugh, "and you develop an artist roster. That's what the value of a record company is, and that's what I'm doing."

MELINDA NEWMAN

OTHER DIVISIONS SEE CHANGES

(Continued from page 3)

Nine months prior to Cavallo's arrival, the Walt Disney Co. purchased alternative rock label Mammoth Records for an estimated \$25 million (Billboard, Aug. 2, 1997). Now, the label may be exiting the company.

Mammoth, which previously had a deal with Atlantic Records, brought to the Mouse such acts as Squirrel Nut Zippers and Seven Mary Three.

At the time of the acquisition, Walt Disney Studios chairman Joe Roth saw Mammoth as the musical equivalent of Miramax, which Disney also owns.

"Jay [Faires, Mammoth label founder/president] is the kind of guy that I've always been impressed with in the movie business," Roth told Billboard in 1997. "On his own, with Seven Mary Three and Squirrel Nut Zippers, he has identified acts that have caused a little commotion. [Mammoth] seemed like a good stand-alone business in the way Miramax [Films] is."

However, Mammoth's greatest success came just prior to its arrival at Disney through the Squirrel Nut Zippers' breakthrough album, "Hot," which, according to SoundScan, has sold 1.2 million units since its February 1997 release, and via Seven Mary Three's "RockCrown," which has sold 253,000.

Follow-ups last year by both bands have failed to meet comparable sales levels: Squirrel Nut Zippers' "Perennial Favorites" has sold 420,000 units, while Seven Mary Three's "Orange Ave." has sold 94,000 copies, according to SoundScan. The only album released by Mammoth to chart on The Billboard 200 this year has been the Squirrel Nut Zippers' holiday album, "Christmas Caravan."

Cavallo admits that Mammoth may be leaving the Disney fold.

"[Jay] had a much bigger playing field before I came here," says Cavallo. "If he wants to continue and he wants to go, we're going to let him. And if he wants to stay, we're going to let him."

Cavallo, who reports to Roth, declines to comment further but adds that the value of keeping the label is that "Mammoth has a good image and could be valuable for us."

While trying to make its decision, Mammoth has pushed back all of its fourth-quarter releases into 2000, including new albums from George Clinton and the Zippers.

Faires declined to be interviewed for this piece. Mammoth VP of publicity Keith Hagan had no comment other than "Mammoth is happy to be part of the Buena Vista Music Group and is looking forward to releases next year from George Clinton, the Dust Brothers, Squirrel Nut Zippers, and many other exciting artists."

LYRIC STREET SINGS

Lyric Street Records' first two years have been primarily marked by a textbook case of a new Nashville label breaking an unknown baby act, using synergy that likely will dominate such ventures in the future.

Lyric Street was formed in 1997 by Walt Disney chairman/CEO

Michael Eisner and Roth, with former RCA Label Group senior VP/GM Randy Goodman as president. Initial signings were former RCA acts Aaron Tippin and Lari White as veteran roster anchors.

The label's first signing of a new act was a group then known as the Violets (Billboard, Dec. 6, 1997). The three Utah sisters, Kelsi, Cassidy, and Kristyn Osborn, who made up the group, had been scuffling in Nashville for almost a decade. After signing, Lyric Street and the group—after renaming themselves Shedaisy after an American Indian term for "sisters"—spent months working on their debut album, "The Whole Shebang," which came out in May 1999.

In a very competitive country marketplace, the album has sold 350,000 copies, according to SoundScan, with another 150,000 copies in the pipeline to gain them a gold album. That effort was achieved through the first single, "Little Goodbyes," which is still on the recurrent chart after 30 weeks on Billboard's Hot Country Singles & Tracks chart, and second single "This Woman Needs," which is just gaining steam on the latter chart.

Lyric Street, which has 16 employees, differs from the other labels in the Buena Vista Music Group in that Lyric Street is counted as part of Hollywood Records and Hollywood provides sales functions for Lyric Street.

The key to the Shedaisy campaign, Goodman says, was a 15-minute piece of 35 mm film of the group performing and being interviewed, which, thanks to Disney synergy and the group's and label's hustle, carried the promotional and marketing campaign for months.

Calling on the Disney structure, Lyric Street utilized theaters around the country for 200 big-screen showings of the Shedaisy film for radio stations and retail accounts, in place of the traditional promo tour.

Since then, he says, Disney synergy has paid off in many other ways, including doing the song "Deck The Halls" for Disney's upcoming film "Mickey's Once Upon A Christmas"; a CD single release and videoclip of that song; a Shedaisy appearance on the TV show "General Hospital" (which airs on Disney-owned ABC); in-room video play at Disney hotels and cruise ships of "Little Goodbyes"; and an end-title song in the Disney movie "Doug's First Movie."

The album, Goodman notes, had the highest first-week sales for a debut country group in SoundScan history, marked the first time a country act debuted at the No. 1 spot on the Billboard Heatseekers album chart, and continues to post consistent sales, averaging just under 13,000 units a week, according to SoundScan.

The kicker to the whole saga, Goodman notes, was that he signed Shedaisy before he had ever heard of Dixie Chicks and obviously before the Chicks debuted on Monument/Sony.

"We were excited," he says, "because at the time there were no trios of young women. And then—



GOODMAN

boom! We were obviously very anxious to see how the Chicks fared. They fared very, very well. So I think, in hindsight, having to compete was a good thing. I don't think we would have created such a strong or creative setup otherwise."

Upcoming 2000 releases on Lyric Street include the Vince Gill-produced Sonya Isaacs in March or April, new male trio Rascal Flatts, new male group Chuck Wagon, the latest from Tippin next summer, new Canadian singer Kortney Kale in September, and a Shedaisy Christmas album in October.

Walt Disney Records, the children's division of Buena Vista Music Group that releases soundtracks to the animated features, is growing

up.

Having switched from the consumer products division to Buena Vista Music Group upon Cavallo's arrival and consolidated from individual territories into a worldwide entity, the label is now looking to broaden its appeal by signing artists of its own.

ALL IN THE FAMILY

"We want to position ourselves as a family label rather than a children's label," says Russ Bach, president of Walt Disney Records Worldwide. Bach took the post in March after years as head of EMI Music Distribution.

"For the first time in a long time, we're talking about signing artists," Bach says. "Years ago, we had a few like [children's artist] Parachute Express, but that was done under a different set of circumstances. What has really changed here is the synergy opportunities, which are much greater than they were five or six years ago."

Indeed, since the last time Walt Disney Records has signed artists, Disney has built more parks, has purchased ABC, and started the Disney Channel on cable TV and Radio Disney.

While Walt Disney Records has yet to announce its first signing, it hired Jay Landers as senior VP of

A&R for the label in October. He was formerly senior VP of A&R at EMI (Sector) and Angel Records.

Walt Disney Records has provided Disney with some of its biggest successes, primarily the soundtrack to "The Lion King," which has sold 7.3 million units in the U.S., according to SoundScan. The "Tarzan" soundtrack, still on The Billboard 200, has sold 1.4 million, and the soundtrack single "You'll Be In My Heart," which was worked by the Hollywood Records promotion team, spent 19 weeks on top of the Adult Contemporary chart, giving it the longest run of any act this year.

To that end, Bach says he'd like to develop acts that expand Walt Disney Records' appeal from tots and preteens to "tweeners and early teens," he says. "I'm not looking for the late teens, but I think we can then get adults, as we have with 'Mannheim Meets The Mouse' from last year."

Also, the tremendous success of teen acts like Christina Aguilera, Britney Spears, 'N Sync, and Backstreet Boys, some of whom cut their teeth on Disney's "The Mickey Mouse Club," is not lost on Bach. "I'm not greedy, but can't we have one of them? Can't we have two of them?" he says.

BUENA VISTA MUSIC GROUP'S HOLLYWOOD SEEN FINALLY TURNING A CORNER

(Continued from preceding page)

"[Buena Vista Music Group] is by far the least-mature business we have at Disney. We have become leaders in theatrical and home video. All we do is entertain people, and to be this great and to have this underdeveloped music asset is just completely wrong."

Although Cavallo declined comment, sources say Buena Vista Music Group is among the companies pursuing Capricorn Records (Billboard Bulletin, Nov. 19). "My mandate is to grow the business, and if there are acquisitions to be made—not like EMI, I don't make that kind of decisions—but if there are smaller acquisitions, we're right in the game," he says.

Among the new deals he will discuss is a pending joint venture Hollywood is making with Internet electronica label Beatflow. Drawing comparisons to Jimmy and Doug's Farm Club—the Internet label launched in mid-November by Interscope/Geffen/A&M co-chairman Jimmy Iovine and Universal Music Group chairman/CEO Doug Morris (Billboard, Nov. 20)—Cavallo says, "We'll use the new venture as a laboratory to experiment with exciting new marketing and promotional techniques. Beatflow will also sign acts, some of whom can move over to Hollywood."

COUNTING DISAPPOINTMENTS

While the label is righting itself, it has still continued to struggle in some areas, with a number of projects yielding disappointing results. Cavallo admits he's disappointed in new releases from Joan Jones, who is signed to Third Rail/Hollywood and has sold 4,000 units since her

album's release in September 1998, according to SoundScan, and Loudmouth, whose set has scanned 23,000 units since its release last March.

At 71,000 units, Los Lobos' label debut in July "is also a disappointment," says Cavallo, adding that "we're not done selling it." Also off to a slow start is the Chris Perez Band's "Resurrection," at 23,000 units since its release in May.

The label thought the Latin community would have supported Perez, Selena's widower, more than it has. "We thought 200,000 of those sold would be sold in the Latin community because of the constituency we were told he had, and they didn't buy it. But, oh yeah, we're still working it," says Cavallo.

As of Nov. 16, 60 stations were playing the new single, "Best I Can/Lo Mejor Que Pueda." The label also continues to work the label debut from hard-rock band Simon Says, whose current single, "Lifejacket," is getting modest airplay. To date, the album has sold 12,000 units since its April release.

Whatever their final numbers, all the above acts will be making new albums for Hollywood. "The Goo Goo Dolls [who are still managed by Cavallo's former company] sold 10,000 copies of their first record; the second and third records, 25,000; their fourth record, a million; and this record, around 3 million," says Cavallo. "As a manager I stuck with them. I'll do the same with my artists here."

Should some of these artists turn around, Hollywood could have a real shot at generating big sellers. "I just think they haven't gotten the

right product out yet," says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "But when they do have something that works, they stand behind it and promote it. I think they're staffed well."

One act that didn't have the "right product" was former MTV VJ Jesse Camp, who signed a high-profile, seven-figure, two-album deal with Hollywood and is its most glaring failure. "Jesse & The 8th St. Kidz" has sold only 10,000 units since its release earlier this year, and Camp has been dropped.

Camp, who had such a fervid teen-girl following that he often required bodyguards, made a hard-rock record that didn't appeal to his constituency, and the teen boys who would normally have gone for the Stooges-influenced rock weren't interested in Camp, says his manager Charlie Stettler.

However, Stettler has nothing but praise for Hollywood, in that the label executives let Camp make the album he wanted to make, marketed it, and promoted it to radio. Ultimately, rock radio completely shunned the record, viewing Camp as little more than a joke.

"Four weeks into it, we realized we were screwed. I don't blame Hollywood for letting Jesse go because it was obviously a financial disaster," says Stettler. "I only blame rock'n'roll radio. They can all go to hell; that's the reason why their ratings suck."

In fact, Stettler goes so far as to say, "If I had a big act, I'd bring it to Hollywood first. If they'd give me a second chance, I'd take it in a heartbeat."

Net4Music Puts Sheet Music Online

BY IRV LICHTMAN

NEW YORK—Digitized sheet music for some 40,000 titles will soon be available for download from Net4Music, which launches Dec. 1.

In addition to sheet music, the Web site net4music.com will offer MIDI song files.

Initially, the titles will be mostly European, with an expected growth rate of 10,000 per month.

Paris-based CEO Francois Duliege tells Billboard that Net4Music is close to a deal that will bring into the system the copyrights of one of the world's leading music publishers.

Net4Music plans to tie in retailers for in-store online sales through its site. Depending on the number of downloaded sheets, songs will carry a list price of \$1.95 to \$4.95 each.

The company was founded in France in 1995 as Interactive Musiques Compagnie by chairman Claude Poletti with the concept of installing kiosks in a retail environment. However, retailers will utilize their own computer systems to download music sheets in the Net4Music structure.

In a prepared statement, the company says that retailers will

“greatly benefit from its online downloading by eliminating space-consuming inventories of printed sheet music, satisfying customer needs for obscure or out-of-print works immediately, as well as the ability to offer sheet music from a wide variety of genres.”

Retailers can make available to musicians various grades of paper



onto which they can download music.

As for musicians, the company stresses that they save money by being able to buy one song instead of an entire songbook, and they can listen to a selection before purchasing it. Also cited is the capability to download sheet music in a variety of keys at no additional cost.

For orchestras and educational organizations, Net4Music cites the ability to purchase custom combinations of any instrumentation and scalable discounts for volume ordering as well as access to current pop sheet music.

The site will feature content written by musicians and educational components for musicians of all levels.

In addition, it will feature the Net4Musicians directory, which will list musicians, composers, teachers, manufacturers, and retailers, identified by instrument, genre, and geography, to “help connect the global music community.”

Aside from Duliege and Poletti, key executives include New York-based Eric Liley, senior VP of sales and marketing, who had previously worked at performance right group BMI as senior director of national group sales and marketing.

Also on board are Paris-based Michel Girer, who founded a company, Informusique, involved in the distribution of sheet music through the Internet; New York-based Kevin Greenstein, director of Internet marketing and strategic partnerships, who has worked with a variety of firms in the Internet industry and is a lawyer/musician/composer; and New York-based La Vida Dowdell, director of operations and communications, who most recently served as director of affiliate marketing for Auction Universe, an Internet auction site.

On Dec. 1, a world premiere event will take place at XS New York in Times Square; the company will also be launched simultaneously in Paris. The event will be Webcast internationally.

ERITMO.COM

(Continued from page 12)

August, Sony secured a minority position in Spanish-language portal Yupi.com, which is based in Miami (Billboard, Aug. 21).

The two majors' acquisitions notwithstanding, Kenswil does not envision labels signing exclusive pacts with individual Spanish-language Web sites.

“No. 1, being exclusionary doesn't help your core business,” says Kenswil. “Everyone wants as much exposure for their artists as possible.”

Still, Kenswil points out that a label's alliance with a specific portal may afford that portal first dibs on an artist signed to that label.

Eritmo, also headquartered in Miami, made its bow in September as a multifaceted Hispanic music Web site that company president/CEO Francisco de la Torre was expecting to use as a key marketer of Latino recording artists (Billboard, Sept. 4).

Prior to Universal's investment, Eritmo signed Enrique Iglesias, a recording artist on Universal label Interscope, as its official media spokesman.

As part of the agreement, Iglesias will be featured in Eritmo's upcoming multimedia advertising campaign; cooperate with the company on the development and sale of exclusive Iglesias merchandise; make public appearances on Eritmo's behalf; and participate in frequent live chats on the Web site.

With the new equity infusion, Eritmo plans to enhance its online digital library, expand its E-commerce and international operations, and launch a multimillion-dollar multimedia advertising and marketing campaign.

WMI HEAD SHRIMPTON READIES 2000 PLANS

(Continued from page 12)

tion in 2000.”

Germany, the third-largest global market, has been “soft” lately for Warner, Shrimpton acknowledges, “and we're doing things to rectify that. We'll see a much-improved position in both Germany and France next year.”

Those European territories are among the responsibilities of Gerd Gebhardt, president of Central and Northern Europe. He will report to Shrimpton beginning Jan. 1, as will such officers as Gerolamo Caccia Dominioni, president of Southern Europe; Manfred Lappe, president of Eastern Europe; and Nick Phillips, chairman of Warner Music U.K.

Next year, those executives and others will report to a new head of Warner Music Europe, a post vacant since Manfred Zummeller left the company in February.

Shrimpton declines to say who he will appoint or whether it will be an internal or external candidate. “We're talking with several people, but we won't rush. It's such a significant post, and we have four very capable, seasoned executives in charge of the [various European] regions now.”

Other division chiefs who will report to Shrimpton on Jan. 1 are Andre Midani, president of Warner Music Latin America; Marco Bignotti, president of Warner Classics International; and Ray Still,

managing director of Warner Vision International.

There has been some industry speculation about Midani and Bignotti, but the incoming WMI chairman/CEO says he expects them to be holding their posts in 2000.

Nevertheless, with change in the wind throughout the Warner Music Group since Ames' appointment, the international division's much-vaunted stability is bound to be tested. “Roger is going to be the catalyst for a lot of activity,” agrees Shrimpton.

Many of WMI's most senior executives have been with the company at least 10 years. Dominioni, Bignotti, and Gebhardt, for instance, joined in the mid-'80s; Midani and Lappe came aboard in the '70s, as did Peter Ikin, senior VP of international marketing and artist

development.

More recent recruits are Phillips and Warner Music Asia-Pacific president Lachlan Rutherford, who arrived this past January and March, respectively.

Shrimpton's own past includes stints at EMI and PolyGram, and from 1979-86 he helmed Paul McCartney's MPL Communications. “Paul said to me the record business is an inexact science, full of inexact people,” he says. “I don't disagree with him.”

‘There's a lot of work to be done. This is not a perfect world’

—STEPHEN SHRIMPTON—

newsline...

WHILE MAJOR LABELS prepare to test the sales potential of digital downloads, two indies are among the other imprints assessing the bottom-line upsides of giving a lot of their music away online—at least temporarily.

On Dec. 15, Downers Grove, Ill.-based Platinum Entertainment launches a new Web site, HeardOn.com, which will eventually offer free downloads of its entire catalog of about 15,000 songs. The business plan? Well, the site will be advertiser-supported, according to Platinum CEO Steve Devick, and the free downloads are expected to drive sales of the label's titles through retail channels.



HeardOn.com will debut with downloads of Platinum's Christmas and holiday-music titles; 50-100 new songs from its catalog—which includes pop, rock, blues, classical, gospel, and R&B music—will be posted weekly thereafter, according to the company. Downloads will be offered in the MP3, Liquid Audio, and Microsoft Windows Media formats. The site will also offer music from unsigned acts, which will be invited to post material; the most frequently downloaded act each quarter is guaranteed a recording contract, Platinum says.

Another indie label announced a similar, but limited, initiative a few days earlier. TVT Records is offering more than 1,500 songs for free download in a promotion it says will “encourage” consumers to purchase music. The “Downloadable Christmas” campaign, which runs through Dec. 31 at www.tvtrecords.com, will offer tracks in Microsoft Windows Media format that “time out” after 60 days. Featured acts include Nine Inch Nails, XTC, and Sevendust. TVT had earlier announced plans to begin selling its entire catalog online in the Microsoft format.

MARILYN A. GILLEN and CAROLYN HORWITZ

CHERRY LANE MUSIC has finalized worldwide co-publishing deals with Hollywood filmmakers Steve Perry and John Carpenter. The Perry deal is with his new production company, Bandit Films; a music publishing unit of the company is being set up. With Carpenter, the deal is for his existing publishing wing, Rodeo Suplex. Perry's recent producer roles have been for such hits as the “Lethal Weapon,” “Under Siege,” and “Die Hard” series, among others. Carpenter, who is also a composer and director, is associated with such films as “Vampires,” “Escape From L.A.,” “The Thing,” and “Halloween.”

IRV LICHTMAN

ONE OF THE TWO license holders for U.S. digital satellite radio, CD Radio, has changed its name to Sirius Satellite Radio. In addition, the broadcaster has enlisted Sting as creative consultant. He will also have a regularly scheduled program on the service, which is looking for a late-2000 launch.

MARC SCHIFFMAN

PARADISE MUSIC AND ENTERTAINMENT, operator of Push Records, has formed a joint venture with dance/trance compilation label Kinetic Records. The venture, operating as Kinetic Records, will market recordings not part of Kinetic's deal with Warner/Reprise Records. Its compilations will be distributed by Warner Music's independent distribution arm, Alternative Distribution Alliance. The first release under the deal is “Tranceport II,” which is mixed by British producer Dave Ralph. Kinetic Records is headed by Steve Lau.

DON JEFFREY

ONLINE ENTERTAINMENT company CheckOut.com has struck a co-marketing agreement with the Fred Meyer department store chain. Fred Meyer is holding a promotion in all of its 139 stores directing customers looking for hard-to-find music, movies, and games to FredMeyer.com; there, customers can access an exclusive area that they can click on to go to CheckOut.com. Once Fred Meyer customers place an order at CheckOut.com, they receive a \$10-off coupon through the mail to be used for any CD, DVD, home video, or game carried by Fred Meyer. Fred Meyer is part of the Kroger Co., in which CheckOut.com investor the Yucaipa Cos. also has a stake. CheckOut debuted via a store-flier co-promotion with fellow Kroger unit the Ralphs grocery store chain.

AVEX, JAPAN'S biggest independent label, reported pretax profits down 20.6% to 2.1 billion yen (\$19.4 million) and after-tax profits down 14.7% to 1 billion yen (\$9.8 million) in the six months ending Sept. 30, despite a 7.4% increase in sales to 25.9 billion yen (\$244.7 million). Avex, which blames higher marketing and administration costs for the dip, expects a stronger second half, with a string of major year-end releases due. For the full year to March 31, 2000, Avex projects sales of 59.6 billion yen (\$562.7 million), up 13.9%; pre-tax profits of 8.4 billion yen (\$79.3 million), up 14.8%; and after-tax profits of 4.6 billion yen (\$43.4 million), up 52.5%. The company says product released on its label called cutting edge will no longer be distributed by Toshiba-EMI after Feb. 1. Instead, Avex Distribution, which already distributes Avex Trax and Avex Tune product, will handle product from cutting edge. Toshiba-EMI, which has an equity stake of just under 2% in Avex, will, however, continue to manufacture CDs for Avex.

STEVE McCLURE

CONGRESS ADJOURNS ON A MIXED NOTE

(Continued from page 3)

signed to end the practice of registering the domain names of people or companies and then extorting money from them in order to get their names back.

The legislation is tucked away as a section of the omnibus spending bill and is contained within the conference report on the satellite TV bill. It creates a new cause of action against individuals who register, use, or traffic in domain names.

The measure now has a provision, added during deliberations, that will protect not only trademarks, service marks, and famous names that "rise to the level of a service mark" but also the names of ordinary citizens—if the name has been appropriated as a domain name in bad faith by squatters only interested in reselling the domain name back to the person or defaming the reputation of the per-

son involved.

The update came after lawmakers began to hear of instances in which squatters had been snatching up as domain names the names of up-and-coming college athletes and music groups who could become better-known in a few years, thus creating a lucrative, if unethical, sell-back situation.

Country artist Dwight Yoakam was the latest artist to file suit over domain names, alleging unlawful use of his name (Billboard, Nov. 20). Singer/songwriter Don Henley has also been in the forefront of the issue (Billboard, Oct. 23).

"Artists and record companies should be able to protect themselves from people who register their names and trademarks with the specific intent to offer them back for a quick profit," says Hilary Rosen,

Artists and record companies should be able to protect themselves'

- HILARY ROSEN -

president/CEO of the Recording Industry Assn. of America. "We were pleased to work with artist representatives to make sure that artists' personal names, along with our companies' names, would be protected under this statute."

Under the provision, registration disputes may be settled privately or arbitrated through the Internet Corporation for Assigned Names and Numbers. Those found to be in violation would incur civil liability, and remedies would include injunctive relief such as forfeiture or transfer of the domain name, possible monetary damages up to \$100,000 per unlawful registration, and court costs and attorney fees to the prevailing party.

Specifically, the bill prohibits the registration of a domain name that is the name of another living person, without that person's permission, if the registrant's specific intent is to profit from the domain name by selling it for financial gain to that person or a third party.

The legislation also provides an exception, in certain limited circumstances, for the actual names of a movie, book, or recording.

This "work made for hire" exception was clarified by a technical

amendment emphasizing that sound recordings are on the list of works eligible to be made for hire.

The bill now goes to the White House for expected approval.

Among the bills that are on ice until next session is the never-finalized juvenile-justice package, to which both Senate and House members devoted weeks of attention last spring, following the tragic school shootings throughout the country.

The Senate version of the bill, passed May 20, contains a provision that called for the establishment of a high-level commission to investigate violence in the media, which could result in federal intrusion into entertainment-industry business practices.

The commission, which would have subpoena power, would include the attorney general, the surgeon general, the secretary of health and human services, and the secretary of education, along with religious leaders, law enforcement experts, and juvenile-care experts.

However, with the help of moderate House Republicans, these cultural amendments were defeated in June in the House version during a two-day vote on the floor (Billboard, June 26).

Another amendment in the Senate version calls for a dual probe of the entertainment industry's marketing practices by the Federal Trade Commission (FTC) and the Department of Justice (DOJ).

However, that second amendment is now moot since it was appropriated by President Clinton in a June 1 announcement. His FTC/DOJ study is already in progress (Billboard, Aug. 28).

The two versions of the juvenile-

justice bill have languished in Senate/House conference committee since August, and conferees have been unable to forge final legislation or decide whether to keep the commission idea.

Also scuttled for the session is the proposal put forward by conservative Sen. Sam Brownback, R-Kan., to create a Senate Cultural Task Force that would study, among other topics, what effects the music, film, and video game industries' products have on the behavior of minors.

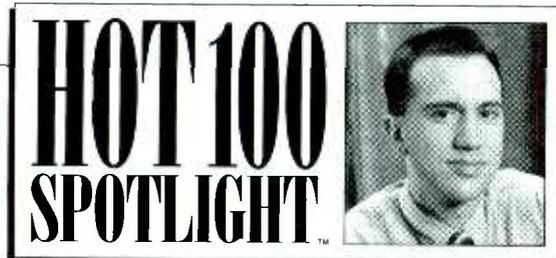
Brownback's plan had already been scaled down in status, from its original conception as a new Senate select committee with subpoena powers to a task force with no subpoena powers, by lawmaker opponents worried it would be used simply as a bully pulpit for entertainment industry critics (Billboard, Oct. 2).

A decision on whether to inaugurate the task force, and to determine the scope of its work, has not been made. A spokesman in Brownback's office says the senator continues to ask for support of the measure.

Several bills relating to new sales and Internet taxes never got to the hearing stage this session and will be taken up in the second session.

One proposal, introduced July 26 by Sen. Ernest Hollings, D-S.C., called for a 5% online tax, with the new revenue slated for education.

Two anti-Internet-tax bills—one introduced Sept. 22 by Sen. John McCain, D-Ariz., and the other on Nov. 10 by Rep. John Kasich, R-Ohio, and Rep. John Boehner, R-Ohio—called for the current three-year moratorium on any Internet taxes to be made permanent (Billboard, Nov. 20).



by Silvio Pietroluongo

SELLING POINT: Jessica Simpson has the top-selling single in the country, as "I Wanna Love You Forever" (Columbia) slides up to No. 1 on the Hot 100 Singles Sales chart, scanning 58,000 units. On The Billboard Hot 100, Simpson holds at No. 5. This is the fourth consecutive issue that the No. 1 song on the sales chart failed to crack 100,000 units. The last such streak occurred in October and November of 1998, when there was a nine-week period between six-figure titles. The record labels' year-end game plan of devoting all promotional resources to selling albums while virtually ignoring the singles market for the past two years has created this autumnal sales swoon. Two issues ago, I noted that **Santana Featuring Rob Thomas'** "Smooth" had the lowest sales total since February of 1996. "Forever's" current total lowers the bar to a figure not seen since the April 8, 1995, issue, when **Montell Jordan's** "This Is How We Do It" (PMP/Def Jam/IDJMG) moved 50,500 units.

ROUND THE CLOCK: **Kevon Edmonds** makes the biggest leap on the Hot 100, as first-week sales of 23,500 units push "24/7" (RCA) 68-22. If Edmonds rings familiar in name and in voice, it is because he is the brother of **Kenneth "Babyface" Edmonds** and the former lead vocalist of the group **After 7**, which enjoyed a string of three top 20 singles in the early '90s, including the No. 7 hit "Ready Or Not" (Virgin). "24/7" moves to No. 2 on Hot R&B Singles & Tracks.

SEEING DOUBLE: **Limp Bizkit** debuts with two songs on the Hot 100, the second time this once-uncommon occurrence has taken place this year. Coming in at No. 91 is "Re-Arranged," with "N 2 Gether Now" featuring **Method Man** (Flip/Interscope) following right along at No. 94. The other artist to pull it off in '99 was **Janet**, who debuted on March 13 as a featured artist on a track with **BLACKstreet** and on another song with **Busta Rhymes**. The difference between Limp Bizkit's debuts and those of Janet—as well as the other artists to accomplish this feat (Chart Beat, Billboard, March 13, 1999, and June 27, 1998)—is that there is virtually no audience crossover on the two tracks. "Re-Arranged" is getting almost all of its radio points from rock radio with no airplay whatsoever on R&B and rhythmic stations, while "Now" is getting a majority of play at R&B and rhythmic, with only 11 rock stations playing the song on a limited basis.

AMAZING: After peaking on the Hot 100 at No. 24 in the Aug. 21 issue on the strength of airplay at country radio, "Amazed" by **Lonestar** (BNA) subsequently moved to recurrent status on Oct. 23 after having spent 20 weeks on the chart and falling below No. 50. Since then, "Amazed" has picked up steam at Adult Contemporary (where it moves to No. 10). If "Amazed" was still eligible for inclusion on the Hot 100, it would rank at No. 66. In my last column, I mentioned that a song needs to be absent from the Hot 100 for six months before it is allowed to re-enter below No. 50; however, songs can re-enter before that time if they garner enough points to rank in the top 50. If "Amazed" continues its growth at pop radio, we might see this take place in the next few weeks.

BMG STANDS FIRM ON DAVIS SUCCESSION PLAN

(Continued from page 5)

Manilow, rallied around him.

"The blatant attempt to remove Clive from his position at Arista Records is offensive and alarming," Manilow said.

Industry veterans have also shown their support.

"Clive Davis is a complete music man, a discoverer of stars and a nurturer of talent," producer Arif Mardin tells Billboard. "It is mind-boggling that something like this is happening to someone like Clive Davis. We all know he will succeed in any future endeavors."

"I don't think Strauss [Zelnick, BMG Entertainment president/CEO] was prepared for the support for Clive," says another source. "I've spoken to people at BMG and from a business standpoint, one is totally understanding of their need for continuity, but at the same time, you have to consider artist relations, and Clive is a master at artist relations."

Davis returned to Arista's New York headquarters Nov. 22 following a business trip to London and was greeted with a champagne toast organized by Arista Records executive VP/GM Charles Goldstuck.

Approximately 30 upper-level Arista executives toasted Davis in his office. No artists were present.

According to a statement released by Davis' publicist and confirmed by

those in attendance, Davis told staffers that he is receiving offers from other companies should his negotiations with BMG fall through.

He added, however, that he felt being treated as he has by BMG was a sign of "gross disrespect," according to the release.

Ideally, says a source, BMG will convince Davis to stay on as chairman, while Reid is named president and would act as his ultimate successor.

EMI ANNOUNCES ONLINE PROFITS, PLANS

(Continued from page 5)

Europe, through either a sale or joint venture.

"Long-term, these will no longer be a core issue for a company such as EMI, and we can foresee times when we would not be involved in either activity," Berry says.

However, he cautioned that such an admission is not an announcement that EMI is "stepping out" of manufacturing and distribution.

Berry says that while the company is very pleased with its brick-and-mortar efforts, the rise of digital distribution is causing all music companies to prepare for a day when physical manufacturing and distribution will no longer be such a critical

While no one disputes Reid's talent, some question if he has the experience to take over an operation of Arista's scope. "If L.A. Reid becomes president of Arista, it will change the whole character of the label because of how he appears to the public," says a source. "He's become an icon for a sound, and that will pigeonhole Arista."

Zelnick, Reid, and Reid's partner in LaFace, Kenneth "Babyface" Edmonds, declined to comment.

aspect of the business.

"We just want to let the world know that we are not against the idea if it is the right thing for the business to do," he adds.

One place where EMI is more likely to get out of its holdings is HMV. The company said it will sell its share in the retailer when HMV sells shares to the public sometime in the next 18-36 months.

In other news, EMI said Tony Bates, the executive VP/CFO of EMI's recorded music division, will become finance director Jan. 1, replacing Simon Duffy, who is leaving at the year's end to become deputy chairman at World Online.

THE Billboard 200

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

DECEMBER 4, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	KORN IMMORTAL 63710*/EPIC (11.98 EQ/17.98) 1 week at No. 1	ISSUES	1
2	NEW	1	1	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
3	NEW	1	1	CELINE DION 550 MUSIC 63760/EPIC (11.98 EQ/18.98) ALL THE WAY... A DECADE OF SONG		3
4	3	5	23	SANTANA ▲ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
5	NEW	1	1	WILL SMITH COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
▶ Greatest Gainer ◀						
6	5	6	27	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
7	2	2	3	MARIAH CAREY COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
8	7	7	45	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98) ...BABY ONE MORE TIME		1
9	NEW	1	1	CHEF RAEKWON LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	9
10	1	—	2	FAITH HILL WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
11	4	1	3	RAGE AGAINST THE MACHINE EPIC 69630* (11.98 EQ/17.98) THE BATTLE OF LOS ANGELES		1
12	11	14	13	CHRISTINA AGUILERA ▲ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
13	9	9	13	LOU BEGA ▲ RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	3
14	8	—	2	SOUNDTRACK ATLANTIC 83261/AG (10.98/17.98) POKEMON: THE FIRST MOVIE		8
15	6	—	2	SAVAGE GARDEN COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
16	12	12	22	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
17	15	11	8	CREED ▲ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
18	14	—	2	VARIOUS ARTISTS WARNER BROS./ELEKTRA/ATLANTIC 14625/ARISTA (11.98/17.98) TOTALLY HITS		14
19	16	13	47	KID ROCK ▲ ATLANTIC 83119*/AG (10.98/17.98) HS DEVIL WITHOUT A CAUSE		5
20	21	18	12	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
21	10	3	3	LIL' WAYNE CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
22	23	19	9	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
23	NEW	1	1	KENNY G ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	23
24	26	25	107	SHANIA TWAIN ◆ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
25	22	17	55	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
26	24	23	25	BLINK-182 ▲ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
27	27	22	28	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
28	17	4	3	JIM JOHNSTON KOCH 8808 (10.98/16.98) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4		4
29	13	—	2	FIONA APPLE CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
30	38	16	4	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	8
31	NEW	1	1	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
32	31	—	2	ANDREA BOCELLI PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	31
33	19	—	2	SOUNDTRACK YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	19
34	20	—	2	SOUNDTRACK GEFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
35	36	30	24	SMASH MOUTH ▲ INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
36	32	—	2	MONTELL JORDAN DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
37	25	8	3	COUNTING CROWS DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
38	30	20	4	ALAN JACKSON ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
39	34	29	3	ROSIE O'DONNELL COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	29
40	NEW	1	1	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC	40
41	53	56	5	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	41
42	18	—	2	♀ NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
43	52	45	5	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	28
44	35	26	6	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
45	29	10	3	FOO FIGHTERS ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
46	33	15	4	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
47	43	34	29	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
48	42	33	17	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
49	49	41	56	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
50	39	27	8	METHOD MAN/REDMAN DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
51	48	46	3	JEWEL ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	46
52	51	31	8	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
53	46	43	4	VARIOUS ARTISTS SPARROW 51703 (11.98/19.98) WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS		43
54	63	44	9	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	41	24	4	BUSH TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
56	28	—	2	E-40 SICK WID' IT 41691/JIVE (11.98/17.98) CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE		28
57	40	28	10	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98) LET THERE BE... EVE—RUFF RYDERS' FIRST LADY		1
58	59	48	13	LFO ● ARISTA 14605 (10.98/16.98)	LFO	21
59	55	36	8	GARTH BROOKS CAPITOL 20051 (10.98/17.98) IN...THE LIFE OF CHRIS GAINES		2
60	61	—	2	VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98) HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)		60
61	62	49	87	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
62	NEW	1	1	CHARLOTTE CHURCH SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	62
63	57	42	25	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
64	NEW	1	1	MINT CONDITION ELEKTRA 62353/EEG (10.98/16.98)	LIFE'S AQUARIUM	64
65	56	40	24	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
66	58	38	14	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
67	45	32	7	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
68	64	55	119	BACKSTREET BOYS ◆ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
69	50	37	8	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
70	44	—	2	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
71	54	39	6	ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98) CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON		20
72	60	35	13	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
73	37	—	2	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98) BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS		37
74	47	21	4	STONE TEMPLE PILOTS ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
75	66	53	95	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS WIDE OPEN SPACES		4
76	NEW	1	1	ANI DIFRANCO RIGHTTEOUS BABE 017 (10.98/16.98)	TO THE TEETH	76
77	70	86	7	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	52
78	67	51	17	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
79	NEW	1	1	BOB MARLEY TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	79
80	71	62	18	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
81	68	54	39	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
82	NEW	1	1	MARILYN MANSON NOTHING 490524/INTERSCOPE (11.98/17.98)	THE LAST TOUR ON EARTH	82
83	96	94	36	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
84	73	59	6	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
85	69	61	23	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
86	65	47	32	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS SITTIN' FAT DOWN SOUTH		20
87	NEW	1	1	NEWSBOYS SPARROW 51720 (11.98/16.98)	LOVE LIBERTY DISCO	87
88	74	69	25	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
89	78	64	6	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
90	72	60	61	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
91	76	73	46	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS GODSMACK		22
92	75	76	112	CREED ▲ WIND-UP 13049 (11.98/17.98) HS MY OWN PRISON		22
93	88	78	45	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
94	100	58	4	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	41
95	80	70	80	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
96	84	74	10	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
97	87	80	53	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
98	79	75	5	EURHYTHMICS ● ARISTA 14617 (11.98/17.98)	PEACE	25
99	83	65	31	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
100	93	89	38	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
101	85	72	10	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
102	98	88	19	TRAIN ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS TRAIN		76
103	86	52	6	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	21
▶ Pacesetter ◀						
104	146	180	3	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	104
105	128	—	26	SOUNDTRACK ● ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL	19
106	92	79	17	STAIN'D ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS DYSFUNCTION		74
107	77	67	7	MELISSA ETHERIDGE ISLAND 546518*/IDJMG (11.98/17.98)	BREAKDOWN	12
108	89	71	28	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2

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 to 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.

One legendary English rock star was paranoid about groupies climbing the spindly sapling outside his two-story window. We can only assume he had very tiny groupies.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	110	103	8	ANGIE STONE	BLACK DIAMOND	94
110	97	83	39	EMINEM	THE SLIM SHADY LP	2
111	121	107	13	FILTER	TITLE OF RECORD	30
112	NEW		1	MICHAEL CRAWFORD	A CHRISTMAS ALBUM	112
113	101	81	21	VARIOUS ARTISTS	MONSTER BALLADS	27
114	104	95	54	CHER	BELIEVE	4
115	94	68	6	311	SOUNDSYSTEM	9
116	159	192	3	REBA MCENTIRE	SECRET OF GIVING: A CHRISTMAS COLLECTION	116
117	95	77	17	HOT BOYS	GUERRILLA WARFARE	5
118	102	106	23	STEVEN CURTIS CHAPMAN	(SPEECHLESS)	31
119	82	—	2	NATALIE MERCHANT	LIVE IN CONCERT	82
120	81	—	2	TONIC	SUGAR	81
121	131	111	9	IDEAL	IDEAL	97
122	90	66	14	MOBB DEEP	MURDA MUZIK	3
123	112	102	17	MACY GRAY	ON HOW LIFE IS	97
124	108	101	66	KORN	FOLLOW THE LEADER	1
125	91	57	4	CROSBY, STILLS, NASH & YOUNG	LOOKING FORWARD	26
126	103	90	3	WHITNEY HOUSTON, CHER, TINA TURNER, BRANDY	VH1 DIVAS LIVE/99	90
127	107	99	8	CLINT BLACK	D'LECTRIFIED	75
128	113	97	4	B*WITCHED	AWAKE AND BREATHE	91
129	109	85	5	PHAROAEH MONCH	INTERNAL AFFAIRS	41
130	140	154	25	BLAQUE	BLAQUE	79
131	99	63	4	ROB ZOMBIE	AMERICAN MADE MUSIC TO STRIP BY	38
132	119	112	49	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY	34
133	114	—	2	SUBLIME	GREATEST HITS	114
134	106	87	9	NINE INCH NAILS	THE FRAGILE	1
135	127	114	53	THE OFFSPRING	AMERICANA	2
136	123	115	28	SHEDAISY	THE WHOLE SHEBANG	77
137	138	116	13	STATIC-X	WISCONSIN DEATH TRIP	116
138	120	104	36	GINUWINE	100% GINUWINE	5
139	117	98	4	KEVON EDMONDS	24/7	77
140	NEW		1	VARIOUS ARTISTS	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM	140
141	136	122	27	SOUNDTRACK	TARZAN	5
142	124	135	23	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
143	130	128	22	MISSY "MISDEMEANOR" ELLIOTT	DA REAL WORLD	10
144	115	96	17	SOUNDTRACK	RUNAWAY BRIDE	4
145	135	136	18	ROBBIE WILLIAMS	THE EGO HAS LANDED	63
146	105	50	3	THE ROOTS	THE ROOTS COME ALIVE	50
147	111	117	21	KENNY G	CLASSICS IN THE KEY OF G	17
148	126	113	9	ADAM SANDLER	STAN AND JUDY'S KID	16
149	118	84	3	PET SHOP BOYS	NIGHTLIFE	84
150	141	132	8	GEORGE WINSTON	PLAINS	76
151	139	131	88	JO DEE MESSINA	I'M ALRIGHT	61
152	RE-ENTRY		2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	I'LL MEET YOU ON THE MOUNTAIN	122
153	116	100	25	JA RULE	VENNI VETTI VECCI	3
154	122	91	4	GENESIS	TURN IT ON AGAIN — THE HITS	65

TOP ALBUMS A-Z (LISTED BY ARTISTS)

311 115 98 Degrees 43 Trace Adkins 169 Christina Aguilera 12 Gary Allan 187 Tori Amos 177 Marc Anthony 52 Fiona Apple 29 Backstreet Boys 6 The Beatles 178 Lou Bega 13 Eric Benet 191 B.G. 99 Clint Black 127 Blaque 130 Mary J. Blige 66 Blink-182 26 Andrea Bocelli 32 Brooks & Dunn 180 Garth Brooks 59 Jimmy Buffett 73 Bush 55 B*Witched 128 Mariah Carey 7 Steven Curtis Chapman 118	Cher 114 Kenny Chesney 100 Charlotte Church 62 Eric Clapton 71 Phil Collins 171 Counting Crows 37 Michael Crawford 112 Creed 17 Crosby, Stills, Nash & Young 125 Chico DeBarge 94 Destiny's Child 48 Ani DiFranco 76 Celine Dion 3 Dixie Chicks 20 DMX 181 Dr. Dre 2 E-40 56 Kevon Edmonds 139 Missy "Misdemeanor" Elliott 143 Eminem 110 Melissa Etheridge 107 Eurythmics 98 EVE 57 Filter 111 Foo Fighters 45	Kenny G 23 Warren G 103 Bill & Gloria Gaither And Their Homecoming Friends 152 Genesis 154 Ginuwine 138 Godsmack 91 Goo Goo Dolls 90 Amy Grant 41 Macy Gray 123 Faith Hill 10 Lauryn Hill 168 Hot Boys 117 Whitney Houston 97 Whitney Houston, Cher, Tina Turner, Brandy 126 Ideal 121 Imx 163 Incubus 199 Alan Jackson 38 Jars Of Clay 70 Jay-Z 194 Jewel 51 Jim Johnston 28 Donell Jones 84	George Jones 196 Montell Jordan 36 Juvenile 25 K-Ci & JoJo 167 Kid Rock 19 Korn 1 Lenny Kravitz 95 Kurupt 31 Len 175 LFO 58 Lil' Troy 86 Lil' Wayne 21 Limp Bizkit 16 Lit 185 Live 67 Lonestar 88 Jennifer Lopez 63 Marilyn Manson 82 Bob Marley 79 Ricky Martin 27 Master P 46 Dave Matthews Band 186 Martina McBride 96 John McDermott/Anthony Kearns/Ronan Tynan 197
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	RE-ENTRY		3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	MOUNTAIN HOMECOMING	98
156	144	147	34	SOUNDTRACK	THE MATRIX	7
157	167	140	8	SOLE	SKIN DEEP	127
158	137	129	5	CECE WINANS	ALABASTER BOX	129
159	125	109	21	SOUNDTRACK	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
160	134	110	30	VARIOUS ARTISTS	RUFF RYDERS: RYDE OR DIE VOL. 1	1
161	148	148	21	WEIRD AL YANKOVIC	RUNNING WITH SCISSORS	16
162	163	151	9	BRAD PAISLEY	WHO NEEDS PICTURES	151
163	147	126	4	IMX	INTRODUCING IMX	101
164	NEW		1	MARC ANTHONY	DESDE UN PRINCIPIO — FROM THE BEGINNING	164
165	RE-ENTRY		3	SOUNDTRACK	MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME	165
166	149	137	83	FAITH HILL	FAITH	7
167	145	118	22	K-CI & JOJO	IT'S REAL	8
168	162	146	65	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
169	133	82	3	TRACE ADKINS	MORE...	82
170	NEW		1	VARIOUS ARTISTS	WINTER SOLSTICE ON ICE	170
171	164	153	59	PHIL COLLINS	...HITS	18
172	152	133	10	SYSTEM OF A DOWN	SYSTEM OF A DOWN	125
173	160	125	35	SILK	TONIGHT	21
174	166	160	34	ANDREA BOCELLI	SOGNO	4
175	154	139	23	LEN	YOU CAN'T STOP THE BUM RUSH	46
176	129	93	5	VARIOUS ARTISTS	WOODSTOCK 99	32
177	150	130	9	TORI AMOS	TO VENUS AND BACK	12
178	153	134	10	THE BEATLES	YELLOW SUBMARINE SONGTRACK	15
179	151	—	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	FAMILY AFFAIR	151
180	156	138	9	BROOKS & DUNN	TIGHT ROPE	31
181	161	159	79	DMX	IT'S DARK AND HELL IS HOT	1
182	NEW		1	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	182
183	142	108	4	A TRIBE CALLED QUEST	THE ANTHOLOGY	81
184	143	119	6	KENNY WAYNE SHEPHERD BAND	LIVE ON	52
185	157	157	39	LIT	A PLACE IN THE SUN	31
186	179	176	82	DAVE MATTHEWS BAND	BEFORE THESE CROWDED STREETS	1
187	155	123	4	GARY ALLAN	SMOKE RINGS IN THE DARK	84
188	172	145	17	BARRY WHITE	STAYING POWER	43
189	NEW		1	SOUNDTRACK	TOY STORY 2	189
190	183	171	21	SLIPKNOT	SLIPKNOT	112
191	165	142	30	ERIC BENET	A DAY IN THE LIFE	25
192	178	162	29	VARIOUS ARTISTS	MILLENNIUM HIP-HOP PARTY	63
193	193	—	16	VARIOUS ARTISTS	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
194	158	144	60	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
195	132	105	3	VARIOUS ARTISTS	THE HARD + THE HEAVY VOLUME ONE	105
196	191	172	22	GEORGE JONES	COLD HARD TRUTH	53
197	NEW		1	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	THE IRISH TENORS HOME FOR CHRISTMAS	197
198	188	196	99	WILL SMITH	BIG WILLIE STYLE	8
199	199	168	4	INCUBUS	MAKE YOURSELF	80
200	182	175	38	SIXPENCE NONE THE RICHER	SIXPENCE NONE THE RICHER	89

Reba McEntire 116 Tim McGraw 47 Brian McKnight 22 Sarah McLachlan 85 Natalie Merchant 119 Jo Dee Messina 151 Method Man/Redman 50 Mint Condition 64 Vonda Shepard 122 Mos Def 89 Newsboys 87 Nine Inch Nails 134 'N Sync 61 Rosie O'Donnell 39 The Offspring 135 Ol' Dirty Bastard 101 Brad Paisley 162 Pet Shop Boys 149 Pharoah Monch 129 Point Of Grace 77 Powerman 5000 80 Puff Daddy 72 Chef Raekwon 9 Rage Against The Machine 11	Red Hot Chili Peppers 65 LeAnn Rimes 30 The Roots 146 Ja Rule 153 Adam Sandler 148 Santana 4 Savage Garden 15 SheDaisy 136 Kenny Wayne Shepherd Band 184 Sixpence None The Richer 200 Faith Hill 132 Slipknot 190 Smash Mouth 35 Will Smith 5 Snoop Dogg 108 SOUNDTRACK More Music From Austin Powers: The Spy Who Shagged Me 165 The Best Man 44 End Of Days 34 Light It Up 33 The Matrix 156 Notting Hill 105 Pokémon: 2.B.A. Master — Music	From The Hit TV Series 159 Pokémon: The First Movie 14 Runaway Bride 144 Tarzan 141 Toy Story 2 189 Britney Spears 8 Staind 106 Static-X 137 Sling 69 Stone Temple Pilots 74 George Strait 104 Barbra Streisand 54 Sublime 133 Sugar Ray 93 System Of A Down 172 TLC 81 Tonic 120 Train 102 A Tribe Called Quest 183 Shania Twain 24 VARIOUS ARTISTS The Hard + The Heavy Volume One 195 Millennium Hip-Hop Party 192 Monster Ballads 113	Now 2 78 Ruff Ryders: Ryde Or Die Vol. 1 160 Totally Hits 18 Touched By An Angel — The Christmas Album 140 A Very Special Christmas Live: From Washington, D.C. 182 WCW Mayhem The Music 40 Winter Solstice On Ice 170 Woodstock 99 176 WoW:2000: The Years 30 Top Christian Artists And Songs 53 WoW: The 90s: 30 Top Christian Songs Of The Decade 193 WoW Worship: Today's 30 Most Powerful Worship Songs 142 Hezekiah Walker & The Love Fellowship Crusade Choir 179 Barry White 188 Robbie Williams 145 CeCe Winans 158 George Winston 150 Weird Al Yankovic 161 Rob Zombie 131
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(FIGURES BASED ON DOMESTIC RIAA CERTIFIED ALBUM SALES)

WARNER RELEASING LIVE SCHIMMEL SET

(Continued from page 19)

of his first album and show here that he promised if he ever got an HBO special, he'd come back here to do it," continues Gates.

Kalamazoo may not be "the comedy capital of the world," says Warner senior VP of corporate communications Bob Merlis, but if you were to "extrapolate [Kalamazoo/Grand Rapids/Battle Creek] sales to the rest of the country, he'd be double-platinum."

The region, Merlis notes, is "ground zero for the Schimmel explosion." Schimmel adds that the sellout crowd at the State for the HBO taping was the best audience he ever performed for.

"HBO named all the great cities and venues I could have, and I said, 'Kalamazoo State Theater,' and they said, 'Is there a direct flight there?'" Schimmel says. "But I sold more CDs in those three cities in the first four months of the first album than the rest of the country combined. I get a lot of airplay there, and it's a very conservative area—which is where I do best."

Because it was for HBO and a potential new audience, Schimmel's "Unprotected" set was largely made up of material from his preceding albums, "Robert Schimmel Comes Clean" (1996) and "If You Buy This CD, I Can Get This Car" (1998).

"In some ways it's a 'best of,' but in others it's a brand-new casting because it's constructed into a seamless piece and not just a series of jokes," says Merlis, who brought Schimmel to Warner. "The other albums were more like a club act, but this is a concert, with everything tied together masterfully."

"Unprotected" also has new routines, notes Merlis. "The new material is great and trenchant and up-to-the-minute, reflecting Bob's recent personal developments, such as his daughter's dating, the online world, and his heart attack," says Merlis, referring to Schimmel's uproarious in-concert reading—with interjected incredulity—from the American Heart Assn.'s guidelines for resuming sex after a heart attack.

"The show was phenomenal and still is talked about," says Gates. "His library material still holds up well, and the new material is just side-splitting funny."

There was enough new material with such fresh renditions of previous recordings, adds Merlis, to make "Unprotected" a "free-standing album" rather than a mere "best of."

He further singles out the disc as a technological breakthrough for comedy records. "It's not just the HBO audio feed but recorded on hard disc. Bill [E. McEun, the album's producer] said that audio albums of TV specials often don't cut it because not enough

'I love radio because I live onstage, and it forces me to be very creative'

—ROBERT SCHIMMEL—

attention is paid to audio quality, but this is the best ever, such that you don't really need to see the show to get it."

"Unprotected," Merlis says, maintains Schimmel's momentum following his American Comedy Award for male stand-up of the year. "We felt we needed to highlight his comic genius to a lot of people who might not be otherwise aware of it because of the difficulties at radio to program stand-up material—bleeped or not. The HBO special does just that."

But Schimmel has long enjoyed surprising radio support. "He knows what he can and can't say on morning radio, as anyone who's booked him knows," says Merlis. Sure enough, Schimmel has become a "Howard Stern Show" favorite, having appeared there recently with his daughter and comedic subject Jessica.

"I don't do anything there that I can't get away with on any other show," says Schimmel. "I love radio because I live onstage, and it forces me to be very creative in coming up with other ways to say 'fuck,' 'dick,' and 'shit.' But I get away with it every time and get asked back!"

Indeed, Schimmel is a "wonderful ambassador of Warner Bros. Records in terms of doing radio and retail promotions and conventions," says Merlis. "He's earned a lot of residual good will, and people are rooting for him now. This is the vehicle to take him across."

Bob Feterl, regional manager for Tower Records in Los Angeles, recalls Schimmel's performance for the chain's regional managers a few years ago at Lake Tahoe. "People were doubling over," he says. "He's definitely as funny as any comic out there, and he always has such kind words to say about us, so we'll definitely do more for him than any other comedy release."

Warner will focus on key Schimmel markets, says Merlis, obviously including the Kalamazoo area but also encompassing Indianapolis, Houston, New York, Los Angeles, and San Francisco.

Schimmel, who is managed by Lee Kernis and booked by Rick Greenstein at the Gersh Agency, will also perform in support of the product, having already appeared on "Late Night With Conan O'Brien" as well as "Hollywood Squares," where they had to stop tape to edit out initial answers.

While Warner had picked up its option for a third Schimmel album, Merlis says that since "Unprotected" "by necessity" contains previously released material, it will not count as the third album, "so our future with him continues."

Says Schimmel, "I don't know if I could ever get all these things lined up again in my life. If I have any real shot for something big, it's right now."

EMILY CURTIS 'RADIATES' ON DEBUT

(Continued from page 19)

explains

Fumfer debuted earlier this year with Curtis' solo debut, "Radiate." Produced by Curtis and Jamal Ruhe, the nine-song collection spotlights the artist's multi-textured alterna-pop landscapes. With songs penned by the artist herself, "Radiate" shines with a beautifully rich honesty.

"This album is my way of introducing myself to you," explains the singer. "The title implies a giving off of something, like, 'Here I am.'"

Except for a few local specialty shops, Curtis says the album was never available in stores. "I sold it at my shows," she says.

The guitar-toting Curtis regularly performs—along with bassist Whynot Jansveld and drummer Ethan Eubanks—at the Bitter End and the Living Room in New York, as well as throughout the tri-state area.

These days, "Radiate" is available at Woodstock, N.Y.-based CD Baby, an online consignment store (www.cdbaby.com).

"Emily's CD has been doing pretty well for us," says CD Baby's director of operations, John Steupt. "We've been selling it for about four months, and it remains one of our better sellers."

Customers have told Steupt that

they are "completely taken by Emily's very raw, in-your-face delivery."

Personally, Steupt appreciates the artist's musicality. "Some songs are hard and aggressive, while others are delicate and precious," he notes.

"Radiate" is faring equally well at college radio. WVKR Poughkeepsie, N.Y., has been playing such key tracks as "Song For Laura," "Tucson Or Tennessee," "San Francisco Rain," and "She Radiates."

"Whenever we play 'Song For Laura,' we always get calls from listeners wanting to know who the artist is," says David Schmidt, co-host with Marc Stuart of "Scene Unseen," a weekly show dedicated to local musicians.

"She's very strong melodically," adds Schmidt. "Her music is unique, fresh, captivating, and emotional. It really hits home. In a sea of derivative music, Emily's music stands head and shoulders above the rest."

Curtis is now hard at work, collaborating with Nashville-based producer Jason Lehning on a follow-up album. Such recent songs as "Glorious Life" and "Willingness" reveal a new depth.

"My voice and songwriting have definitely changed and evolved since recording 'Radiate,'" Curtis says. "My voice is stronger, and my songs are becoming more personal. This is

BETWEEN THE BULLETS™



by Geoff Mayfield

EARLY FEAST: This year, music stores got their stuffing before Thanksgiving arrived, as each of this issue's top sellers exceeds half a million copies. **Korn** takes its expected perch at No. 1 with 574,000 units, a smaller number than its first-day sales seemed to portend but still the year's fifth-largest week. The first **Dr. Dre** album in six years drew 516,000 purchases, disproving the notion put forth on his lead single that people "forgot about Dre."

Those aren't the only fireworks; **Celine Dion**, at No. 3, draws 303,000 units, the second-largest opener in her career; exceeded only by the 334,000 units that 1997's "Let's Talk About Love" spun in its first week. With **Will Smith** opening at No. 5 (187,000 units), **Chef Raekwon** starting at No. 9 (135,000 units), and **Mariah Carey** sliding to No. 7, Sony Music Distribution suddenly owns half of the top 10. Each of the top 15 albums surpasses 100,000 units.

While it's exciting to see five new titles enter the top 10, recent history makes us wonder how long they'll hang around. Of the six albums that opened in the top 10 two issues ago, Carey's is the only one that remains in the chart's top tier. **Rage Against The Machine** has since slipped to No. 11, and **Lil' Wayne** has fallen to No. 21, followed by classmates **Jim Johnston** (No. 25), **Counting Crows** (No. 37), and **Foo Fighters** (No. 45).

FIRST DAY VS. SIX DAYS: First-day numbers can be deceiving, as sales reported by retailers the day after the Nov. 16 flurry suggested that **Korn** could top 700,000 pieces while **Celine Dion** could flirt with 200,000 units. The former came in with a lower sum, while the latter blew through more than 300,000 copies, which says something about how each of their fan bases react. While Korn had monstrous first-day numbers, its pace evaporated quickly, a typical pattern for big rock albums. However, with an older consumer base that is less aware of street date than Korn fans are, a midweek shot in the arm from "The Oprah Winfrey Show," and a flood of other media attention, Dion was able to build momentum as the tracking period progressed.

NAME GAME: What's in a name? A local newscast recently carried a story saying that the guy who told us to stop calling him **Prince** a few years ago no longer wanted to be called **The Artist Formerly Known As Prince**. As if anyone was ever thrilled with putting that many syllables together in the first place. Of course, he's never publicly stated a pronounceable option, although his wife reportedly gets his attention with "Honey." Around the same time, an NBC spot stated that the Nov. 13 "Saturday Night Live" would feature host **Garth Brooks** with musical guest **Chris Gaines**. They *are* one and the same, right?

Once upon a time, a successful music act did climb into the top 20 under an assumed name. But unlike the current episode, where it is widely known that Brooks is indeed Gaines, the identity of **the Wonder Who?** was initially shrouded in mystery. The perpetrator of this 1965 hit was **the 4 Seasons**, which had just scored its seventh top five hit. Lead man **Frankie Valli** recalls that the new identity wasn't the idea of record label Philips. "They didn't even want us to put it out," he says.

During a stand in Atlantic City, N.J., Valli played some unreleased songs for a local DJ, including a lighthearted take on **Bob Dylan's** "Don't Think Twice," in which Valli's delivery paid tribute to jazz and blues singer **Rose Murphy**. When the DJ begged to air the song, Valli told him, "You can't tell anyone it's the 4 Seasons." The station complied, asking listeners to "guess who it is" rather than identifying the group.

The song became a smash, and as stations demanded its release, "the record company asked me, 'What are we going to do now?'" says Valli, to which he suggested "the Wonder Who?" tag. The single peaked at No. 12 in the Nov. 6, 1965, *Billboard*, just a month after the vocal quartet's "Let's Hang On!" rose to No. 3.

Can't help but wonder if the 4 Seasons' example might have been the right blueprint for Brooks' alter ego. If the album had been solicited without widespread knowledge that Brooks was indeed the man behind the voice, "In... The Life Of Chris Gaines" would not have shipped 3 million plus—but it also wouldn't have suffered an exposure liability that prompted Capitol Nashville to discount the title less than two months after its release (*Billboard*, Nov. 27). The "SNL" exposure helps rally a 1% gain—the first time the album has had an increase in eight chart weeks—as it gets pushed down to No. 59.

I'm certain that Brooks, as Garth Brooks, will fare much better with his second Christmas album, which hit stores Nov. 23.

Meanwhile, even after he delivered a pull-out-the-stops performance at the recent *Billboard/Airplay Monitor Radio Conference* and stayed up until the wee hours of the morning to shake hands with attendees there, I'm still not sure how to address Prince—who, by the way, gives production credit to "Prince" on both his new album and its lead single. His latest set has fetched much press, but its first video is still unseen, so after a promising start of 84,000 units, the album slips 24 places to No. 42 with a second-week decline of 44%.

TO OUR READERS

Due to the Thanksgiving week schedule, *Billboard* was unable to obtain timely VideoScan data. Therefore, the biweekly Top Special Interest Video Sales charts (Recreational Sports and Health and Fitness), which normally would reflect the sales week that ended Nov. 21, instead indicate activity from the previous unpublished week.

Similarly, the Top Video Sales chart is a repeat of last issue's chart. The "last week" ranks on next issue's Top DVD Sales chart will reflect where titles were in the week for the Nov. 15-21 sales week, rather than the positions published in this issue's list.

The advanced deadline also prompted an omission on *Billboard's* Latin sales charts that could not be rectified until after deadline. Olga Tanon's "Olga Viva, Viva Olga" (WEA Latina) should have entered The *Billboard* Latin 50 at No. 14 and the tropical/salsa albums chart at No. 6.

DO MDs STILL CALL THE SHOTS AT RADIO?

(Continued from page 3)

MDs are left in title only, they argue, or, in the words of one record rep, as "hood ornaments."

Many MDs agree with this assessment of their altered roles in a new business climate, although others argue they have as much say in music decisions as ever.

But both MDs and label reps agree that music is getting less attention because PDs and MDs are busier than ever doing everything else involved in running their stations.

To which label reps add that many have been forced to shift their emphasis from finding the hits to looking for songs with promotional opportunities attached.

"I am finding there is a big difference from just two years ago and a major difference from five years ago," says David Haley, VP of national promotion at MCA Nashville. "I feel like people have less decision-making capability at this point. It's going more to group PDs, consultants, even in some cases committees. It's not enough anymore when a person says, 'I like your product.'"

"I can't find many MDs that make music decisions," says one label VP, who wishes to remain anonymous. "MDs have been relegated to scheduling the music and taking music calls."

"It's frustrating to talk to MDs and not even know if you're talking to the right guy," says Lyric Street Records VP of promotion Dale Turner. "And when [the right guy] is available, he's detached from the music process. When I was a PD, that was the most exciting part of the programming day."

"Is this really an era that rewards passionate people in the broadcast industry?" asks another promo VP, who also wishes to remain anonymous. "The passion at the moment isn't as much for product as it is for driving value for shareholders. So existing in that environment where people are trying to drive margins, there really isn't a lot of room for creative expression."

But, he adds, "there are still a

tremendous amount of passionate people who make it work within the confines."

Among the MDs most frequently cited by label reps as effective advocates for new music are KZLA Los Angeles assistant PD Mandy McCormack; KEEY (K102) Minneapolis

'I feel like people have less decision-making capability at this point. It's going more to group PDs and consultants'

- DAVID HALEY -

assistant PD/MD Travis Moon; KXKC Lafayette, La., MD Kelly Thompson; KSOP Salt Lake City MD Debby Turpin; WKLB Boston assistant PD/MD Ginny Rogers; KKCS Colorado Springs, Colo., assistant PD/MD Travis Daily; and KSON San Diego assistant PD/MD Greg Frey.

MUSIC OR PROMOTION DIRECTORS?

Complicating matters further is the fact that even when MDs have autonomy, music decisions are now affected by other factors.

"The one thing I do find that is scary is not so much a lack of passion for the music but... all these guys spending so much time thinking about money instead of music and programming," says Keith Gale, senior director of national country promotion at RCA Records. "It's really scary when you talk to these guys; the most predominant agenda that keeps popping up is money [and] 'How are we going to make our numbers?' A short time ago, we were using promotion to get airplay. Now, all of a sudden, our flyaways have become the basis of their book promotion."

"Obviously, it becomes less about the music and more about what promotional opportunities are attached to the artists," says Haley. "It becomes more of a numbers game or a research game. It's just harder to get into the door, period. At the same time, your frustration continues to mount, especially when you're having conversations with people who would love to support your artist but their hands are tied."

"It makes my job harder because I can't get some of these people I communicate with to focus," says Gale. "What is most important to the label is music. The most important thing to the decision-makers is a whole list of [other] things."

"MDs are so busy taking our calls and running to remotes and doing the things they need to do to make the station function because they are the de facto PD," adds one of the anonymous VPs. "They don't even have the time to reconcile logs, let alone listen to music."

Former Mercury VP of national promotion and artist development Norbert Nix sympathizes. "I don't know how anybody can be passionate about music when their job is on the line," he says. "They're going to rely on research and numbers, so the passion for the music is in jeopardy."

'A LOT OF LEEWAY'

Many MDs strongly disagree that their job is becoming less influential. In fact, some say consolidation and the increased demands on their PD's time have made the MD role even more important.

KSON's Frey has "a lot of leeway" in music decisions and believes that "most of my contemporaries are intelligent, passionate, and strong individuals who I couldn't imagine not having a vote in the music meeting. I would imagine most of them have the biggest vote."

But, he adds, "it's not just about loving a song. It's about knowing your market, your audience, and what goals the station is trying to achieve."

Says KMPS Seattle MD Tony Thomas, "When I hear a new song that's 'got it,' I still get as excited as ever, though sometimes weeks go by before I hear something... like that. I'll admit I don't hear everything the first time, but when I get worked up, watch out." He says PD Mark Richards gives him "the final word on adds."

"Me, a 'hood ornament'? Hardly," scoffs WRKZ Harrisburg, Pa., MD Dandalion. "I could never be an MD in title only. During my 18 years as MD, I have always worked for companies that respected and trusted my judgment. I would hope they have enough confidence in me, knowing I want what is best for my station and of my loyalty and aggressive, competitive nature."

Says KYCW Seattle MD Mike Peterson, "The 'who makes the final decision' [issue] concerning adds obviously varies with each individual station, but the actual relevance of the [MD] position is very simple. [First], the MD can help take a huge load of work off the PD's desk, and [second], the music is our product, and cutting the direct link to that product and to those who make that product makes no sense. I would hope any good PD, and GM for that matter, would recognize those irreplaceable benefits and take full advantage of them."

Says Star System regional MD Lance Houston, "If the higher-ups can't trust the local MDs/PDs to make the right decisions and not add music for flyaways or add one artist on a label to get tickets and backstage passes to another act's show on the same label, then they are certainly going to put the control of the music decisions in the hands of consultants, regional PDs, regional MDs, and the like."

"But I find it hard to believe that, for absolutely no reason, anyone would take away control of the music from a hard-working, passionate MD or PD that is programming the No. 1 or No. 2 radio station in their market and doing a great job at it," says Houston. "If control is being taken away from people on a local level, then 95% of the time there is a valid reason for it."

But a surprising number of MDs do agree with their label friends, although they all insist they're seeing the situation develop somewhere other than at their own stations, where they say they remain both influential and passionate.

"I think that many MDs are 'hood ornaments' nowadays," says KJYY Des Moines, Iowa, MD Eddie Hatfield. "The scary thing that I seem to see is programming totally taken away from anyone local. A list is faxed [that says], 'Here are your adds for this week.' In that case, the PD may have some power, but the MD is now just a title on

a business card and a 'speed bump' for the label reps to have to go through to get to the PD. Welcome to radio in the new millennium."

Says WHOK Columbus, Ohio, assistant PD/music director George Wolf, "I've worked under various owners/consultants/GMs/PDs. So my level of

'The scary thing that I seem to see is programming totally taken away from anyone local'

- EDDIE HATFIELD -

control in music decisions has ranged from total to minimal to partial, where it is at present. I have indeed talked to others who have become nothing more than 'hood ornaments' at their respective stations, and I'm sure that fact has seriously damaged their passion for the music."

On the issue of passion, Wolf says, "We all know what has been happening. With so much pressure to deliver ratings and revenue, programmers feel they can't afford to try anything the least bit left of center for fear of losing the listener to the competitor who's playing something safe and familiar. As an MD, it is frustrating to me as well."

"I am grateful our programming staff still makes the decisions about which songs get added," he adds. "As long as we continue to serve our audience's taste above our own, I think we'll continue to earn that privilege."

"It's gotten to the point that not even the PD has the sole decisions on music being added," says one MD, who wishes to remain anonymous. "It can go as high up as [operations manager], VP of regional programming, and consultants. In my position, I honestly don't want the total responsibility, because if ratings decline, of course music would be a consideration, although many other factors contribute. I do have input on the music, and if I have passion for a song or artist, it is well-known. But regardless, higher powers may have the final say. I do feel I should be a liaison between the label folks and the PD, because I'm knowledgeable about our music, what we add, and why we don't."

"In observing other stations, I see many MDs not happy with consultants who do their adds for them," says WKLB's Rogers. "I imagine it's like being told your passion for the music and experience in the market doesn't matter. That is a tough pill to swallow."

In her own situation, Rogers says, "one of the problems for me is time

efficiency. With radio consolidation, there are now added responsibilities. I am not just a MD and [assistant PD]. As the PD has more loaded onto his plate, some of those PD responsibilities have trickled down to me. There are never enough hours in the day.

"As I remain passionate about music, I also have less time to listen to music, although I make time in the car or at home," says Rogers. "In fact, I find myself doing extra work at home, including Selector, in the evenings and on the weekends. Gone are the days when I could spend 30-45 minutes on the phone with my label reps just catching up on each other's lives, building a great relationship, and talking music. Now, it's a 'cut to the chase' conversation of about five to 10 minutes."

"I feel you need more than one ear in deciding what to add," adds Rogers. "It's unfortunate some markets have stripped their MDs of those decisions. One person making all the music decisions can't always be right. If that were the case, we'd all be clamoring for those ears. On the other hand, MDs should not be given absolute authority on the adds. Music is 95% of what's on the air. Why should a PD give up the power to have final say on music?"

"However, he or she should trust the MD enough to bring the best music into the music meeting," Rogers concludes. "With all the time constraints and extra work, the PD should utilize the MD to maximum potential."

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Metallica And LeAnn Rimes To Perform At Music Awards

Legendary rock group Metallica and country sensation LeAnn Rimes have been added to the list of performers at the 10th annual Billboard Music Awards, to be held Dec. 8 at the MGM Grand Garden Arena in Las Vegas. They join previously announced performers Ricky Martin, Jennifer Lopez, Britney Spears, and the Red Hot Chili Peppers. In addition, Celine



METALLICA

Dion, Willie Nelson, Lou Bega, Everlast, Sugar Ray, Usher, ZZ Top, Kathy Griffin, Brian McKnight, DMX, Mandy Moore, Vit-



RIMES

amin C, and Jessica Simpson will make special appearances. Previously announced artists to appear include 98 Degrees, Christina Aguilera, Mary J. Blige, Blink 182, Juvenile, 'N Sync, Aerosmith, and Emmylou Harris.

The 1999 Billboard Music Awards will air live from 8-10 p.m. ET on FOX. Hosts, along with additional performers, presenters and award contenders, will be announced soon.

Billboard Online Nominated For Midem Web Site Honors

Billboard Online is among the nominees for the Midemnet Awards, a new competition recognizing the world's best music Web sites. The awards will be presented Jan. 22 at Midemnet, a one-day conference preceding the annual Midem conference in Cannes, France.

Billboard Online (at www.billboard.com) is nominated in the category titled best media site. Other nominees in the category include MTV Online, Dot Music, and Webnoize.

Awards will be given in six other categories, including best label site, best shopping and digital distribution site, and best services. Nominees in all categories were chosen by a panel of media experts; to vote for the final winners, visit www.midem.com.

Billboard Online continues to add new features that make it increasingly important as a site to help disseminate music news and expose new releases. The site—

which was recently redesigned—now features free promotional music downloads provided by Liquid Audio. Digital music currently featured on Billboard Online includes tracks by Alanis Morissette, Bif Naked, Alison Krauss, Burning Spear, and Brooks & Dunn. The site also includes comprehensive new-release listings and a free searchable archive of Billboard album reviews, with Liquid Audio sound samples provided by Amplified.com.

With the Billboard Music Awards fast approaching, Billboard Online also is the gateway to a new sweepstakes being conducted jointly with Fox.com, offering a grand-prize trip to the awards show in Las Vegas. Billboard Online also is celebrating the millennium with a special feature, "20th Century, A to Z," which offers time capsules on the major performers of the century and top-40 charts for every decade.

Billboard Music Awards

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'Syne' A Millennial Hit For Richard

IT'S AN AULDIE but a goodie. What else can you say about the traditional New Year's Eve song "Auld Lang Syne," which should have special significance this year as the calendar flips from 1999 to 2000. And two artists have recorded special takes on this end-of-year favorite.

The first to chart is Cliff Richard, who extends his amazing chart span to 41 years and two months with the debut of "The Millennium Prayer" on the U.K. singles chart at No. 2. The single features Richard singing "The Lord's Prayer" over "Auld Lang Syne."

Richard made his chart debut on Sept. 12, 1958, with "Move It." "The Millennium Prayer" is his 122nd single to chart. Along the way, he's collected 13 No. 1 hits, just four shy of the record held by Elvis Presley and the Beatles. "Prayer" could have nudged him closer to breaking their record, but it couldn't debut higher than the dance/pop hit "King Of My Castle" by the Wamdue Project (AM:PM).

Still, "Prayer" is Richard's highest-charting single since "Saviour's Day" was No. 1 in December 1990. Cliff didn't need "Prayer" to reach the top in order to have a No. 1 single in every decade from the '50s to the '90s; his 13 chart-toppers are already spread across all five decades.

Richard's first 121 singles were all released through EMI, but "Prayer" is his first release away from his longtime home. When EMI declined to release this latest single, the artist ended his association with the British-owned company. "Prayer" is on the Papillion label.

The other new recording of "Auld Lang Syne" is by Kenny G. "The Millennium Mix" appears on his

album "Faith: A Holiday Album" (Arista), which debuts at No. 1 on the Top Christmas Albums chart and No. 23 on The Billboard 200. Produced by Lou Simon and Dave Foxx, the intriguing track features sound bites from the entire 20th century, heard over Kenny's rendition of "Auld Lang Syne." Early airplay on a single released to radio is significant enough to indicate a Hot 100 debut sometime before the end of the millennium.

'SMOOTH' SAILING: There's no stopping Santana and Rob Thomas, who lay claim to the No. 1 song on The Billboard Hot 100 for the seventh week in a row. That makes "Smooth" (Arista) the longest-running title in pole position since "The Boy Is Mine" by Brandy &

Monica hit the 13-week mark in the summer of 1998. "Smooth" and "Boy" are the two longest-running No. 1 hits of 1998 and 1999.

If "Smooth" stops at seven weeks, it will be the first No. 1 to do so since TLC's "Waterfalls" in the summer of 1995.

DA 'DO' RUNS: Clint Black ends Martina McBride's hopes of having sole claim to the longest-running No. 1 hit on the country chart by a solo female artist of the last 35 years. McBride's "I Love You" (RCA) drops 1-3, as labelmate Black takes over with "When I Said I Do," his 13th No. 1 on the country chart.

"Do" is also doing well on the Hot 100, where it is Black's first top 40 hit, as noted by Vince Ripol of San Diego, Calif. Black's previous high on the Hot 100 was "A Bad Goodbye," his duet with Wynonna, which peaked at No. 43 in 1993.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	658,269,000	668,113,000 (UP 1.5%)
ALBUMS	559,397,000	593,483,000 (UP 6.1%)
SINGLES	98,872,000	74,630,000 (DN 24.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	450,085,000	504,079,000 (UP 12%)
CASSETTE	107,853,000	88,059,000 (DN 18.4%)
OTHER	1,459,000	1,345,000 (DN 7.8%)

OVERALL UNIT SALES THIS WEEK

17,623,000

LAST WEEK

16,095,000

CHANGE

UP 9.5%

THIS WEEK 1998

18,756,000

CHANGE

DOWN 6%

ALBUM SALES THIS WEEK

16,424,000

LAST WEEK

14,808,000

CHANGE

UP 10.9%

THIS WEEK 1998

17,123,000

CHANGE

DOWN 4.1%

SINGLES SALES THIS WEEK

1,199,000

LAST WEEK

1,287,000

CHANGE

DOWN 6.8%

THIS WEEK 1998

1,633,000

CHANGE

DOWN 26.6%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	14,396,000	12,935,000	UP 11.3%	14,195,000	UP 1.4%
CASSETTE	1,997,000	1,842,000	UP 8.4%	2,880,000	DN 30.7%
OTHER	31,000	31,000	NONE	48,000	DN 35.4%

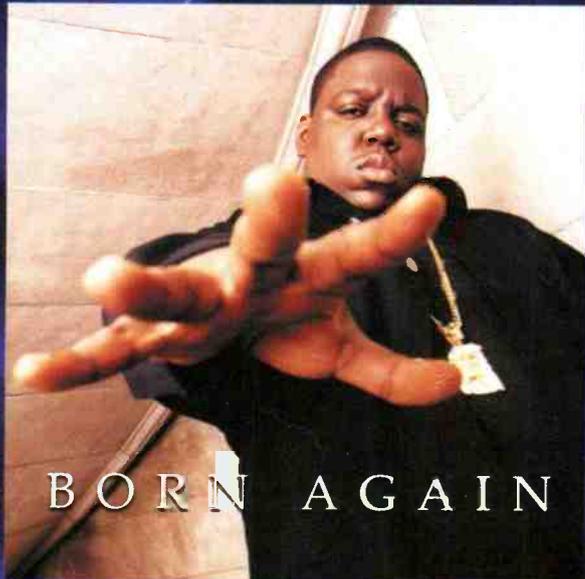
ROUNDED FIGURES

FOR WEEK ENDING 11/21/99

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

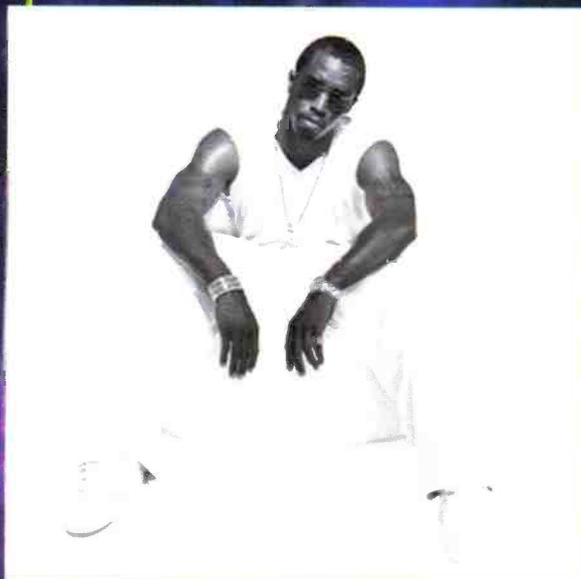


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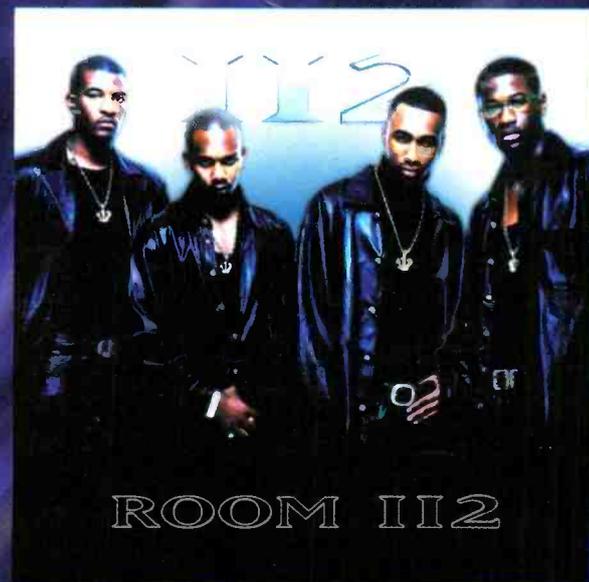
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The artist who changed hip-hop forever
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**PUFF DADDY
FOREVER**

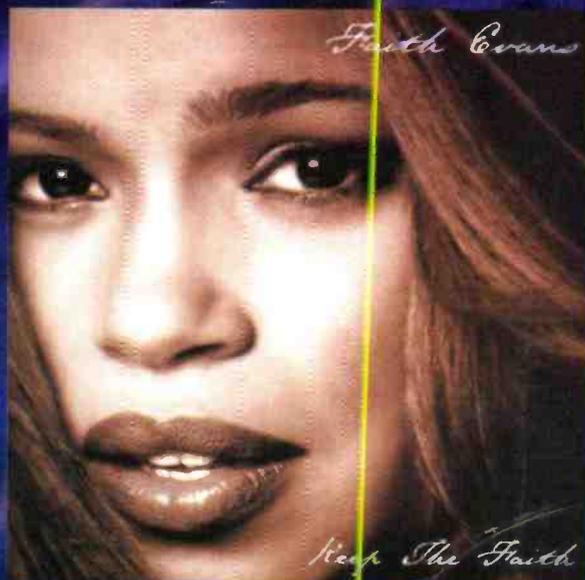
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**BAD BOY
ENTERTAINMENT**



**FAITH EVANS
KEEP THE FAITH**

Our Faith is Beyond Platinum



**TOTAL
KIM, KEISHA, PAM**

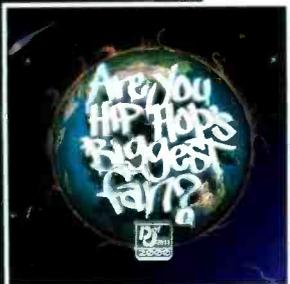
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(and family)
on the Platinum Album
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