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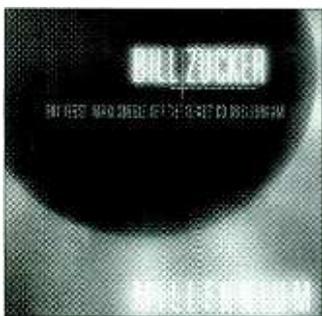
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT DECEMBER 11, 1999

ADVERTISEMENT

UNSIGNED ARTIST BILL ZUCKER HITS BIG WITH "MILLENNIUM"



New recording artist Bill Zucker uses a "grass roots" approach to successfully promote his 12-song debut album!

"Millennium" at number 7 in New Music Weekly and they've dubbed Zucker "the fastest growing independent artist they've seen in years."

"Millennium" now in the Top 20 on the Friday Morning Quarterback chart.

Program Director Tom Holt, at R&R station WWLI-Providence, Rhode Island, calls Zucker "one of the hottest new artists of the year."

Program Director Bernie Moody, at R&R station KWAV- Monterey, California, says "refreshing and upbeat - Bill Zucker is emerging as today's hit performer."

"Millennium" also available in Hit Disc, Chart Busters compilations and Gavin Magazine's holiday sampler. Gavin says Zucker "is emerging as this year's best new artist."

For more information on "Millennium," or the music video, contact Bill Zucker at (215) 882-2832.

Labels Search For New Ways To Jump-Start Catalog Sales

BY CHRIS MORRIS

LOS ANGELES—With back catalog sales disturbingly flat in the U.S., major labels are peering into the future to see if new technologies and marketing opportunities may reignite an important yet currently stagnant segment of the business.

In the view of label catalog executives, no single solution emerges, though they see possibilities in such diverse areas as the Internet, kiosk delivery, the DVD Audio format, and marketing to nontraditional outlets.

Few can be cheered by the picture

reflected in figures from SoundScan, which depict a catalog market that is practically flat. Through Nov. 21, U.S. catalog sales for 1999 totaled 204.3 million units, vs. 204.4 million units for the same period last year.

Several observers acknowledge that a prime reason for the downturn is the natural yet steep decline in sales to consumers replacing their LP and cas-

(Continued on page 109)



Retailers Count Blessings U.S. Holiday Season Off To Strong Start

BY DON JEFFREY
and ED CHRISTMAN

NEW YORK—The Thanksgiving weekend has started the holiday season off with a bang for many U.S. music retailers. For these merchants, tight controls on inventory, increased customer traffic, and a slew of new recordings that represent a spectrum of genres resulted in double-digit same-store sales increases at many outlets.

"It was smoking this weekend," says Eric Weisman, president/CEO

of Coral Springs, Fla.-based Alliance Entertainment Corp. "Business was strong in all pockets—from chains to indies to E-commerce accounts. Most reported double-digit [same-store gains] to us, and some retailers are seeing 20% gains."

Similarly, Peter Cline, president of Handleman Entertainment Resources, the rackjobbing operation of Troy, Mich.-based Handleman, says, "Our accounts achieved very strong double-digit increases over the last year on a [comparable-store] basis."

In addition to the strength of sales during the holiday weekend, one of

(Continued on page 105)

NEWS ANALYSIS

Warner Classics Adjusts Course Explores Fresh Approaches To A&R, Marketing

BY DOMINIC PRIDE

LONDON—In a market where "classical" means anything from the "Titanic" soundtrack and Charlotte Church to Maori music and the Buena Vista Social Club, the majors' classical divisions are becoming defined as much by their approach to marketing as by the repertoire they handle.

As Warner Classics International (WCI) celebrates its 10th year, it is taking a new direction in its approach to developing artists.

Among its releases next year are Barratt Waugh, a male singer developed with the help of veteran U.K. pop star Cliff Richard, and Filippa Giordano, an Italian soprano from the same team behind

Universal's global success with Andrea Bocelli.

Warner Music International is a relative latecomer to the classical business compared with such stalwarts as EMI and Universal's labels, which include Decca and Deutsche Grammophon. Such labels have been in existence almost since the beginnings of recorded sound and for many years had the market to themselves.

Even though the division was formed in 1989 with Warner's acquisition of German label Teldec, it boasts a strong history, says director of international marketing Niall O'Rourke.

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WAUGH



GIORDANO

Waugh, Giordano Among Upcoming Warner Releases

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SDMI Efforts Moving Ahead

BY DOMINIC PRIDE

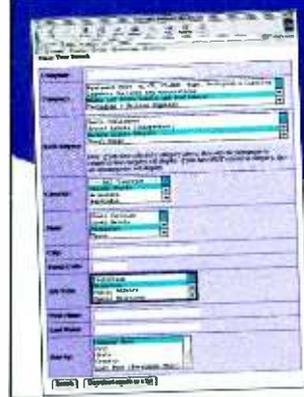
LONDON—As the standards for Phase II of the Secure Digital Music Initiative (SDMI) were being discussed in Maui, Hawaii (*Billboard Bulletin*, Dec. 1), the task of cleaning up the Internet of infringing files began to become a more pressing one.

Specifications for the second generation of SDMI-compliant devices include a means of filtering out files that appear to have been pirated. The move is expected to pave the way for the introduction of more legitimate

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Billboard Music Group

100 Years Of Wish-Making Machinery

The rise of mass-market consumerism occurred a century ago, when the manufacturing of want attained the same cultural urgency as the attention to need. Today we live and work in a Web-entwined world where everything about the retailing and consumer experience seems poised on the threshold of a massive, irreversible transformation. Yet there may be some small measure of comfort in the knowledge that an equal degree of change occurred in the late 1800s, carrying our grandparents and everyone after them through an epoch that's about to conclude.

The importance of image in all commercial and social senses is now common, yet such concepts were surprisingly scarce in the most rudimentary ways during the 19th century. Up till then, fixed displays or far-flung promotional depictions of goods were rare and distasteful. Which was just as well, since common retailing was confined by common currencies. Until 1863 in the U.S., as Jackson Lears notes in "Fables Of Abundance: A Cultural History Of Advertising In America (BasicBooks, 1994), "there was no uniform national currency; paper money was issued by commercial banks and even by individual merchants. One could not be sure that any paper bank money would be accepted as payment for dinner 50 miles from the issuing bank." Many citizens preferred barter.

Yet the symbolic power of paper money was catching on, simply because people were getting more accustomed to all sorts of symbolism widely imprinted on paper—whether it be newsprint, or the poster; a novel phenomenon that a marketing-savvy contemporary of showman/circus founder P.T. Barnum pronounced "the great secret of the age." A mid-1800s revolution in chromolithography had made possible the inexpensive mass production on paper of a wealth of illustrative images for use in circus and theatrical signage, as well as handbills, trade cards, or decorative (hand-colored) prints of the historical and sentimental sort made famous by the partnership of businessman Nathaniel Currier and artist/entrepreneur James Merritt Ives. Founded in 1857, their business flourished until the early 1900s, as did the firm of Louis Prang, who pioneered mass-chromolithographed advertisements for local and national merchants—as well as the stock "trade card" on which merchants' names and slogans were stamped alongside generic pictorials.

The Boston-based Prang was a master colorist, and by his own count, more than 1,000 new shades of inks and paints originated in the 1880s as a result of breakthroughs in both printing and the production of industrial pigments. Suddenly, huge, multi-sheet posters could be printed with exactitude and then plastered on any available alfresco surface, with spectacular, outside circus or carnival placards being the turn-of-the-century equivalent of Steven Spielberg films. Folks traveled miles to see them.

Moreover, standard packaging with striking visual qualities had only just come into (affordable) fashion for both manufacturers and consumers. "Before the late 1880s," writes historian William Leach in "Land Of Desire: Merchants, Power, And The Rise Of A New American Culture" (Pantheon, 1993), "visual advertising was looked down on as linked to circuses and P.T. Barnum hokum."

"Advertising cards" were increasingly dispensed gratis in dry-goods emporiums, vaudeville houses, and cigar stores, the illustrated side usually a whimsical rendering (but almost never a product), with text and price lists on the back connecting the business to the lighthearted images. As new products surged from booming factories, new methods of heralding the output appeared. Large dry-goods houses expanded, adding

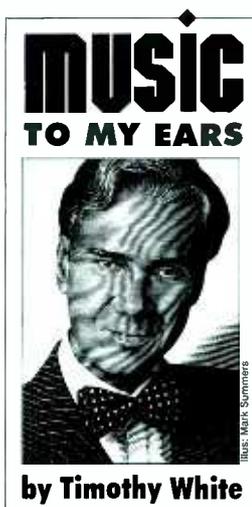
rooms for specialized purposes—thus, the department store was born. As factory production swelled and further distribution became imperative, casual consumption proved too passive. Illustrated mail-order catalogs were issued by Sears, Roebuck and Co. and Montgomery Ward, and department store magnates like John Wanamaker lobbied the federal government to introduce "rural free delivery" and the parcel post. Visual "cuts" (i.e., engravings descended from the earliest woodcuts of the 1400s) surfaced for the first time in newspapers, overseen by the new publishing professions of "space broker" and "copywriter."

"Retail wars" in the 1890s challenged the very legality of mass merchants, their pervasive and continual daily advertisements spurring more elaborate layouts and multiple sections in newspapers. "The newspaper of today," announced venerable trade publication The Dry Goods Economist in 1904, "is largely the creation of the department store."

The 1890s also saw the dawn of manufactured products for children, who were previously dressed, fed, and entertained with goods made or furnished by family elders. (Sadly, one link between the last century and the next is the lucrative exploitation of racist stereotypes, with mammoth 1915-17 marketing of a laughing "play'a"-type mechanical "Alabama Coon Jigger" making it one of the best-selling diversions in U.S. history.) Bill-posting became a big, sophisticated business requiring logical direction as well as social regulation. Artists like Maxfield Parrish stoked the growing popularity of the painted billboard, and after Thomas Alva Edison's first commercially practical incandescent lamp of 1879, light bulbs began to enhance outdoor signs. Such moves led to the inception on Nov. 1, 1894, of a trade journal, Billboard Advertising (renamed The Billboard in February 1897 and then simply Billboard in 1961). Electric sign broker O.J. Gude dubbed Manhattan's newly brilliant Broadway theater district the Great White Way, and The Billboard coverage expanded from outdoor signage to public amusements of every emergent form, from Wild West shows and nickelodeons to coin-operated Tonophone music machines.

Retailing and show business converged in Billboard's supportive but never uncritical pages, but the art of retailing was still so new in the 1890s that even the practice of window displays (exploiting the innovation of plentiful plate glass) was virtually unknown before 1889. Indeed, until the mid-1800s it was generally considered loutish and uncouth to stare into windows of commercial establishments, and there was seldom anything to see because open presentations of goods beyond the jumbled stalls of the bazaar or market square were deemed vulgar if not immoral. The unprecedented imposition of glass walls beginning in the 1880s between buyer and the objects of desire was a class- and security-conscious gesture, simultaneously egalitarian and egregiously restrictive. Not until the advent of the wish-making Internet would the display of wares be so freely shared yet so efficiently confined.

It's intriguing that L. Frank Baum, the visionary who founded the National Assn. of Window Trimmers in 1898, would exit retailing and his influential trade magazine The Show Window after he published one of the most popular (and successfully marketed) children's stories of all time. Baum's book, "The Wonderful Wizard Of Oz," will be exactly one century old in the year 2000. As Judy Garland gushed in its film adaptation, "There's no place like home," and the message of the global, mono-market future of E-retailing echoes another "Oz" quote: "I don't think we're in Kansas anymore."



by Timothy White

LETTERS

'GREECE' IS THE WORD

Your "Sound Of The Cities" feature in your Oct. 23 issue on Athens and Greece was exceptional. Billboard presented a well-versed insider's survey of a dynamic environment that is both traditional and contemporary and offered readers an accurate portrayal of a rich culture that is often neglected or misunderstood by many. One of Europe's best-kept secrets is that Greek performers have become Europe's cultural ambassadors to the Balkans and Middle East, particularly to Israel, as attested to by Yiorgos (George) Dalaras' and Glykeria's enormous followings there.

What has placed them at the vanguard of the area's indigenous musical renaissance is their morphing of European, Balkan, Greek, and Mideast traditions with

contemporary ones.

P.D. Spyropoulos
Executive Director
American Hellenic Media Project
New York

same fans purchase every official recording.

Fred Mills
Associated Editor
Magnet Magazine
Tucson, Ariz.

ARE BOOTLEGS BIG PART OF WEB'S NOISE?

Sarah McLachlan's kidding herself if she thinks any bootlegger is selling "30,000 copies" of a McLachlan bootleg ("What's All The Web-noise About?," Sites + Sounds Spotlight, Billboard, Nov. 13). It's ludicrous to suggest any one title by a mainstream artist is being pressed in quantities exceeding 1,000 or 2,000. The bootleg explosion of the early '90s was on the wane even before the major European players were shut down or closed shop, and the most rabid of McLachlan fans are more likely in the Internet era to be trading tapes, CD-Rs, and MP3s. Those

NO ONE CAN SHIMMER LIKE SISTER KATE

I wanted to write to tell Timothy White how much I liked his piece on Kate Taylor ("An Auld" Acquaintance Returns," Music to My Ears, Billboard, Nov. 13). I met Kate in the early '90s on Martha's Vineyard at a songwriters' retreat. She was so wonderful, and her performance of "Flying In The Face Of Mr. Blue" ended up on the "Follow That Road" double disc. I'm so happy she is recording again.

Christine Lavin
Christinelavin.com Records
New York

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

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KID AUDIO ★ SWEET DREAMS • THE MCCAUGHEY SEPTUPLETS • WORD
THE BILLBOARD LATIN 50 ★ DESDE UN PRINCIPIO - FROM THE BEGINNING MARC ANTHONY • SONY DISCOS
MUSIC VIDEO ★ CRIPPLED LAMB • MAX LUCADO • TOMMY NELSON VIDEO
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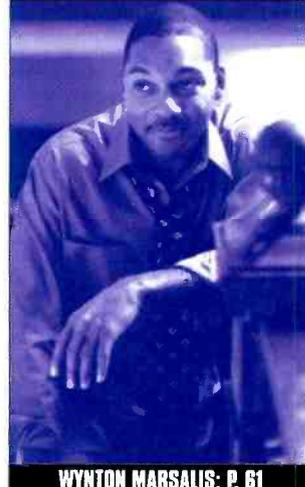
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Complacency Is Dangerous In Anti-Piracy Fight

BY BARRY I. SLOTNICK

In less than two years, the worldwide music industry has made much progress in combating online music piracy. But for all the steps taken, the industry is at the beginning of a decades-long journey that may have no end.

The International Federation of the Phonographic Industry, the Recording Industry Assn. of America (RIAA), electronics manufacturers, music publishers, the U.S. government, and others all should be commended for steps taken so far, including:

- The coordinated global strategy against music piracy that teams recording companies and associations worldwide.
- RIAA successes in reducing Internet piracy in the U.S., including its

Soundbyting Campaign and automated Web crawler that ferrets out infringers.

- The Digital Millennium Copyright

'Like it or not, enforcing music copyright law in the digital age is a struggle that has no quick fix'

Barry I. Slotnick is a partner who practices entertainment and intellectual property law in the technology group of Richards & O'Neil LLP, a New York-based law firm. Slotnick is a member of the editorial board of the Journal of the Copyright Society of the USA and an adjunct professor of the Entertainment Assn.'s patent, trademark, and copyright section.

Act, which gave new power to the RIAA to trace and stop U.S. infringers.

- The Secure Digital Music Initiative

(SDMI)—a product of 120 companies, music publishers, and other organizations working together—that produced an open global standard.

- The cooperation of major Internet players, evident at the recent Internet World Conference.

However, protection of the economic rights of artists, composers, lyricists, record companies, and music publishers is caught in cultural resistance, a technological arms race, and diplomatic and legal complexity that will not end soon. The industry cannot relax its vigilance or assume that it has stopped pirates. Like it or not, enforcing music copyright law in the digital age is a struggle that has no quick fix.

The key challenge that the industry
(Continued on page 13)

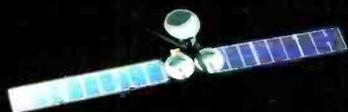
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Digital Singles Set

Sony Japan Bowing Download Sales Site

BY STEVE McCLURE

TOKYO—Sony Music Entertainment Japan (SMEJ) will become the first major Japanese label to sell music digitally via the Internet when it launches its bitmusic site this month.

The site, at bit.sonymusic.co.jp/, will debut Dec. 20 and initially offer for sale 44 tracks by Japanese artists signed to SMEJ. Each track will be available for download at a cost of 350 yen (\$3.43) (*Billboard* *Bulletin*, Dec. 2).

The service—which SMEJ says is the first download site in Japan to offer downloads in compliance with Secure Digital Music Initiative (SDMI) guidelines—will be available only in Japan. Users can pay for tracks by using major credit cards or Sony Music Communication Network's "Smash" preregistered payment system or through ID numbers listed on prepaid cards.

"[SMEJ], by adding this new business to existing packaged music sales, hopes to present a reliable infrastructure in the field

of electronic music distribution," the company said in a statement. "Personal enjoyment of music will rapidly expand with this new electronic music distribution with viable copyright protection, payment, and distribution methods."

Title tracks from domestic CD singles will be available for download at noon on the day of the single's release to retail. Users will be able to listen to sound samples prior to purchase.

Playback of purchased tracks will be possible only on the personal computer onto which the track has been downloaded, and only one copy can be made of each purchased track for a single portable device compliant with SDMI standards, the label says.

Sony says, however, that users will be able to play back tracks an unlimited number of times.

Bitmusic will use Microsoft's Windows Media Audio technology and next year will add IBM's Electronic Music Management System. Music files will be encoded in Sony's ATRAC3 system.

CDnow To Sell Track Downloads

BY EILEEN FITZPATRICK

LOS ANGELES—CDnow is getting into the paid download business with the Monday (6) launch of 13,000 tracks from such artists as Beck, Jerry Garcia, Frank Sinatra, Emmylou Harris, Tony Bennett, Johnny Cash, and others.

Like most online music retailers, CDnow has been offering free promotional downloads but was eager to offer tracks for sale.

"It was important to get up and running as soon as possible," says CDnow director of digital media Ted Hooban. "We're not expecting any significant revenues, but

'We're not expecting any significant revenues, but we do intend to learn how our consumers use downloads'

- TED HOOBAN -

we do intend to learn how our consumers use downloads."

CDnow claims that 700,000 people visit its site on a daily

basis.

The new feature will be incorporated into the site through links on individual artist pages and its free download area and a separate digital download page.

By mid-December, CDnow will add another 50,000 tracks, and by June it expects to offer 100,000 tracks. Prices range from \$1.49 to \$3.49 per track.

"The pricing structure is a work in progress," says Hooban. "Some pricing will depend on the quality of the repertoire."

Hooban says that consumers have indicated that they would pay premium prices for tracks that aren't readily available anywhere else. He adds, though, that the site isn't making exclusive content a priority.

"Our goal is to have the broadest selection for our customers," says Hooban.

Initially, all tracks will be available in the Liquid Audio format. "It's the most secure and the most stable," says Hooban.

It is expected that CDnow will eventually offer the downloads in other formats.

Liquid Audio, as well as Amplified.com and Cductive.com, will also supply content to the download area. Labels whose content is represented include Mammoth, Rykodisc, Fat Possum, Del-Fi, Beggars Banquet, Ichiban, and Sub Pop.

The site is "aggressively" seeking additional content deals, Hooban says.

During the first quarter, Hooban says, the site will open a digital download boutique, which will offer books and other text information, as well as full album downloads.

Billboard R&B Charts Get Updated Names

Billboard's R&B charts have new names for the new millennium, with the phrase "hip-hop" added to their banners. The change, effective this issue, reflects the continued strength of rap sales as well as the undeniable relationship between the R&B and hip-hop genres.

The chart that has been called Top R&B Albums since 1990 is now Top R&B/Hip-Hop Albums, while the singles list has been renamed Hot R&B/Hip-Hop Singles & Tracks.

In four of the last five Billboard Year in Music spotlights, hip-hop titles were No. 1 in the Top R&B Albums category. The same label divisions that market and promote R&B fare also handle rap, and a number of leading R&B stations brand themselves as purveyors of both genres.

"Billboard's charts have always been dictated by trends at radio and retail," says Datu Faison, manager of the magazine's R&B and rap charts. "The majority of mainstream R&B radio stations base a large part of their programming on hip-hop, to the point where several of them even include the phrase 'hip-hop and R&B' in their identifying slogans.

"Rap product has been the driving force on Top R&B Albums for several years now, often occupying at least half of that list," says Faison. "Since hip-hop will only continue to grow as the people who grew up on the genre continue to move into the money demos, this change keeps our charts in tune with the times."

The term "hip-hop" was chosen over "rap" because the former term is more inclusive, notes Billboard director of charts Geoff Mayfield.

"Lauryn Hill is as accomplished a singer as she is a rapper. She is the prime example of an act who would more appropriately be described as a hip-hop artist than a rapper."

"Half of the sales on the R&B charts are from hip-hop-based artists, so this change reflects these artists getting their just recognition," says Motown president/CEO Kedar Massenburg. "In the end, it is all the same, because many of the biggest rap hits are derived from former R&B hits."

Despite the new nomenclature, Hot Rap Singles, a sales-based chart that is specific to rap titles, will continue with the same name.

The R&B charts have appeared under various tags since the format was given its own chart in 1942, when the magazine introduced a singles list called Harlem Hit Parade. The Hot R&B LPs chart debuted in 1965.

Prior to 1990, when Billboard returned to the R&B designation, the charts were called Hot Black Singles and Top Black Albums. From 1969-1978, the lists were identified as Soul charts.

"The phrase 'R&B' holds historic significance in Billboard's lexicon, and the term remains important in today's marketplace," says Mayfield. "In adding 'hip-hop' to the charts' names, we are simply being more descriptive of those charts' contents."

"Hip-hop is a culture," says Kevin Liles, president of Def Jam. "Within that culture, there exists rap and R&B, but it is all a part of that culture. It's a great step toward our culture getting its just due on those charts."



'Black Chord' Party. The release party for the book "The Black Chord" was held recently at New York's Bronwyn Keenan Gallery. The gallery featured photography by David Corio, a contributor to the book. Partygoers included N'Dea Davenport, Eagle-Eye Cherry, DeNardo Coleman, and Coati Mundi of Kid Creole & the Coconuts. Shown at the party, from left, are Corio; Timothy White, editor in chief of *Billboard*; Vivien Goldman, author of "The Black Chord"; and DJ Spooky.

EMusic Raises Profile With Tunes.com Buy

BY BRIAN GARRITY

NEW YORK—In what analysts are calling the beginning stages of a consolidation period in the online music sector, digital download retailer EMusic.com Inc. said it will acquire privately held Tunes.com—operator of the RollingStone.com and DownBeatJazz.Com Web sites—in a stock swap valued at \$130 million.

Under terms of the deal, which is expected to close by the end of March, Redwood City, Calif.-based EMusic will issue about 9 million shares of its common stock for all outstanding shares of Chicago-based Tunes. In addition, EMusic will be on the hook for another 1.6 million shares in outstanding options on Tunes stock (*Billboard* *Bulletin*, Nov. 30).

Tunes CEO Howard Tullman will become a member of EMusic's board of directors when the deal closes. Meanwhile, Tunes financial backer Jann Wenner—the founding editor and publisher of Rolling Stone magazine and chairman of Wenner Media Inc.—is expected to hold a stake of more than 5% in the new EMusic.

In Tunes, EMusic gains one of the

Net's most heavily trafficked music Web sites, with over 28 million page views and approximately 1.3 million unique visitors each month, according to Tunes. It trails only MTV.com and MP3.com, the company claims.

The acquisition is expected to improve EMusic's previously deficient distribution efforts, creating significant increases in its consumer traffic, ad revenues, Web partnerships, cross-promotional opportunities, and perhaps most important, branding. The deal gives EMusic powerful recognition among rock and jazz consumers and a platform for promoting digital downloads with the RollingStone and DownBeat sites.

"This acquisition is a logical and aggressive expansion of our business model—which significantly extends our reach and visibility," says EMusic president/CEO Gene Hoffman.

The move was not a surprise. Last month, EMusic management indicated that it would work quickly to shore up its distribution efforts after it announced plans to buy competing digital download retailer Cductive.com for \$38 million. In that deal, the company—which focuses on selling

music from independent labels—solved its catalog shortcomings when it acquired the rights to much of the remaining available indie content it didn't already control.

John Segrich, an equity analyst with CIBC World Markets, notes that the Tunes deal solves strategic problems for both companies.

"Tunes, in and of itself, wasn't a brand, and they clearly recognized that," he says. "Now you're getting the EMusic network—RollingStone being the contextual content side of it and EMusic still standing for digitally downloaded music on the Internet."

On the bottom line, the impact of the deal is expected to be strong. Tunes is expected to generate between five and 10 times more revenue than EMusic this year (largely from advertising). Last quarter, Tunes posted revenues of \$1.3 million vs. \$180,000 for EMusic. On a combined basis, revenue is expected to more than double, analysts estimate.

Hoffman says that while overall revenue will be weighted in advertising for the short term, long term he expects more than 50% of all EMU-

(Continued on page 101)

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Online Barriers Eyed

Clinton Calls For Freer E-Commerce

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. record company officials, music-related E-commerce company execs, and copyright community representatives say they are encouraged by a government initiative to remove U.S. federal, state, and local laws and regulations that may be impeding or obstructing Internet electronic commerce.

President Clinton sent the memorandum to federal agency heads here, charging them to develop an outreach working group with state and local officials to find and remove barriers while ensuring that the public has "a level of protection in E-commerce equivalent to protections in the off-line world."

The administration initiative, announced Nov. 29 by Internet maven and presidential candidate Vice President Al Gore, quotes new sur-

veys indicating that this holiday season will see an explosive growth of online shopping and sales.

Gore says the review is necessary because "the Internet's most lasting impact" may be "to utterly transform commercial transactions." The problem areas mentioned in the directive are general but include those governmental regulations and laws "written before the start of online commerce."

Possible areas of concern could include outmoded rules "requiring in-person transactions or paper documents" or certain "licensing requirements or specific technical standards that may have the unintended consequence of preventing some categories of transactions from taking place online."

Bob Kohn, chairman of EMusic.

(Continued on page 93)

Mobile Fidelity Folds, Citing M.S.

BY CHRIS MORRIS

LOS ANGELES—Citing a ripple effect from the collapse of M.S. Distributing's music business, audiophile label Mobile Fidelity Sound Lab (MFSL) has suddenly closed its doors.

The 22-year-old Sebastopol, Calif.-based company established itself as a producer of high-end audio products with its "Original Master Recording" series, which featured licensed releases of albums by major artists in high-grade, limited-edition LP packages. MFSL also briefly offered a line of cassettes.

In 1987, the company began catering to the growing CD market with a series of "UltraDisc" gold CDs, which reputedly offered brighter sound and were less prone to physical deterioration than conventional aluminum CDs. Just before its closure, the label had issued its first DVD and Super Audio CD titles.

On Nov. 19, MFSL sent a letter to customers announcing it was closing immediately, "after extreme, but un-

successful, efforts were made to overcome the financial blow dealt by the events leading up to the abrupt closure of M.S. Distributing's music division."

On Oct. 15—a day after M.S. president Tony Dalesandro and executive VP John Salstone bought their beleaguered company back from Los Angeles-based Puzzlesoft Corp., which purchased it earlier this year—the Hanover Park, Ill.-based distributor shuttered its audio operations (Billboard, Oct. 30).

Noting in its announcement that "for the past three or four years, much of the high-end audio industry has suffered through a recession," MFSL added that "the closure of M.S. Distributing's music division resulted in a substantial percentage of uncollectable receivables for MFSL, plus the

inventory it represented. Without access to the funds or the availability of inventory for resale, the financial devastation was more than our small company could overcome."

In documents obtained by Billboard, the distributor estimated that it owed \$128,000 in payables to MFSL.

Just before it went out of business, MFSL went to extraordinary lengths to settle at least some of its accounts with M.S. On Nov. 5, acting on a court order issued by an Illinois judge, DuPage County, Ill., sheriffs aided in the retrieval of approximately \$100,000 worth of the label's inventory, frozen since September, from the distributor's warehouse (Billboard-Bulletin, Nov. 8).

Representatives from MFSL could not be reached for comment.

'N Sync Case Settlement Talks Ordered

BY MELINDA NEWMAN

LOS ANGELES—While the parties involved in the 'N Sync lawsuit await an official ruling regarding Trans Continental and BMG Entertainment's request for a preliminary injunction against the group's shift to Zomba Music's Jive label, the judge presiding over the case has made one thing clear: She does not want to see the accompanying lawsuit go to trial.

Orlando, Fla.-based U.S. District Judge Ann Conway has ordered the litigants to participate in settlement talks Monday and Tuesday (6-7). "She is aggressively scheduling settling conferences with the full force of her gavel," says 'N Sync attorney Adam Ritholz. "There was some discussion about a trial date, and she said an early trial date for her is 2001."

The parties were directed to begin settlement discussions on Nov. 24, immediately after Conway heard oral

Judge Conway is aggressively scheduling settling conferences with the full force of her gavel'

— ADAM RITHOLZ —

arguments on the preliminary injunction. The hearing was the first salvo in the lawsuit filed by Trans Continental, its head Louis Pearlman, and BMG Entertainment in October against 'N Sync and Zomba over the group's effort to jump from BMG-owned RCA to Zomba-owned Jive (Billboard, Oct. 23).

While another 'N Sync attorney,

Helene Freeman, released a statement declaring that "the judge expressed [on Nov. 24] that at this time she is not inclined to grant the injunction," Conway's court clerk stresses that no official ruling has been filed.

To that end, Pearlman's attorneys filed a motion on Nov. 30 seeking permission to submit additional material for consideration by the judge before she announces her ruling on the injunction.

"She raised questions concerning the evidence, so today [Nov. 30] we filed motions to conduct expedited discovery for the injunction," says Pearlman/Trans Continental attorney William Pringle. "We also asked for the opportunity to cross-examine all of the witnesses on behalf of the group."

Conway's clerk did not know when the judge was expected to issue her ruling.



A Capitol Christmas. Capitol recording artist Meredith Brooks, along with Roy Lott, president/CEO of Capitol Records, recently welcomed 300 underprivileged children from the Los Angeles Department of Children's Services, Lacer Program, and Building UP LA to celebrate the company's seventh annual tree-lighting event. Santa Claus made a special visit to deliver gifts to each child, following Brooks' performance with the Crenshaw High School Choir. One child was chosen to pull the switch lighting the Christmas tree atop the Capitol Records building. Shown at the ceremony, from left, are Lott, the lucky child, and Brooks.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Julie Borchard is promoted to senior VP of international for Columbia Records in New York. She was VP of international.

Frances Seghers is promoted to senior VP of European affairs for Sony Entertainment in Brussels. She was VP of European community affairs.

Tony Bates is appointed group finance director for the EMI Group in London. He was executive VP/CFO of EMI Recorded Music.

Simon Robinson is named VP of finance and administration for BMG Entertainment International in New York. He was director of finance for BMG U.K. and Ireland.

Steve Pedo is named VP of finance and operations for BMG Classics in New York. He was GM of finance and operations for BMG Australia and New Zealand.

Heidi Urbina is promoted to VP



BORCHARD



SEGHERS



ROBINSON



PEDO



URBINA



MANKO



STRAZZA



CROSLAND

of business development for Capitol Records in Hollywood. She was senior director of business development.

Glenn A. Manko is named GM/VP of the ANTRA Music Group in Philadelphia. He was director of publicity for Ruffhouse Records and Studio 4 Recording.

John Strazza is named senior director of crossover promotion for RCA Records in New York. He was director of crossover radio at Columbia Records.

Amy Housel is promoted to director of shared services T&E for Sony Music Entertainment in New York. She was associate director of T&E.

Andre Rodriguez is named director of marketing for Prestige Recordings in New York. He was marketing manager for H.O.L.A. Recordings.

PUBLISHERS. Phil Crosland is promoted to senior VP of marketing for ASCAP in New York. He was VP of marketing.

SESAC promotes Rebecca Brown to associate VP of writer/publisher relations in Nashville. SESAC also names Kyle T. Jones associate director of writer/publisher relations in Nashville. They were, respectively, senior director of writer/publisher relations and creative director for the New Company Songs Group.

Frank Petrone is promoted to national director of creative affairs for peer music in Los Angeles. He was West Coast creative director.

RELATED FIELDS. William Schultz is named to the board of trustees for the Berklee College of Music in Boston. He is also chairman of the board/CEO of Fender Musical Instruments.

Howard Kessler is named executive VP of SRO Productions Inc. in Minneapolis. He was VP/head of music for Simitar Entertainment.

Maggie Wang is promoted to senior publicist at the Mitch Schneider Organization in New York. She was tour press director.

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Caribbean Acts Aim For Exposure Beyond 'Carnival Season'

BY ELENA OUMANO

OCHO RIOS, Jamaica—In 1956, Harry Belafonte's "Calypso" became the first album of any genre to sell platinum. Calypso and soca continued to spin the odd breakthrough pop success—among them Buster Poindexter's 1987 hit cover of Arrow's "Hot Hot Hot" and Machel Montano's '91 "Come Dig It"—and the past few years have seen the rise of young, musically adventurous lions expanding soca's borders with dance, hip-hop, and reggae dancehall.



MACHEL MONTANO & XTATIK

The music packs huge venues worldwide for 50-plus annual concerts, carnivals, festivals, and awards shows that keep it going.

A recently completed, years-long study by Keith Nurse, a professor at the University of West Indies, Trinidad/Tobago (T&T), suggests that the market for Caribbean music and island music fests could be far greater, however.

Focusing on St. Lucia's Jazz Festival and T&T Carnival, the study concludes that despite their island governments' often reluctant support, music festivals show a return in excess of 400% of their investment—mainly from tourism revenues. Clearly there is a hunger for such sounds among fans outside of the islands' borders.

Yet radio play outside of Caribbean stations remains nonexistent, as has U.S. major-label involvement, and calypso/soca doesn't even have a Grammy category.

The music's community compensates for outsider disinterest by awarding its top talents at each Carnival event and at New York's Sunshine Awards ceremony, held Oct. 16 this year, which provides an annual wrap-up to the season.

T&T Carnival remains the granddaddy and champion of the annual events. In '99 Kurt Allen was dubbed Soca Monarch for the tune "Dust Dem," aka "Soca Stampede" and "De Bees" (after the killer bees now in residence in T&T). Blue Ventures, featuring Sanelle Dempster, took Road March Song (the most-played award) for "De River" (which also won the same award at Brooklyn, N.Y.'s annual Labor Day parade and Toronto's '99 Caribana).

Iwer George won Ragga Soca Monarch for "Iwer & Ah Half." The Calypso Monarch for the year was veteran Singing Sandra, for the moving "Voices From The Ghetto," and Black Sage took King of Extemp for his improvised bit of prophecy, "Extempo King."

Other news from T&T includes the upcoming return of soca mega-talent Super Blue (expect his Rituals first-quarter 2000 release to include some genre-defying surprises).

NEW WAVE OF RAPSO

Among the most interesting weaves of various influences—from African to dance and spoken word—comes from all-male quartet 3 Canal's "The Fire Next Time" album, released in the last quarter of '99. Steadily building an international fan base, 3 Canal is generally lumped with T&T's exciting new wave of "rapso" (rap plus calypso) artists, but that term can't contain the originality that has placed this group on a fast track to global pop stardom.

Barbados' Crop Over Festival (June 15 to the first Monday in August) con-

tinues to celebrate the end of the sugar cane harvest with its own array of events. Ice Recordings' Mighty Gabby took Calypso King with "Mock Sport" and, as is his custom, responded by performing two brand-new tracks.

Red Plastic Bag's "Volcano" won Road March Song, and Krosfyah's lead singer, Edwin Yearwood, won Party Monarch for "Agony," the year's best party song.

New York's annual Sunshine Awards gave David Rudder's "Hi Mas" four major titles: producer of the year, male vocalist of the year, calypso of the year, best social commentary (a tie with Red Plastic Bag's "What Kind Of World?"), and the People's Choice Award. Female vocalist of the year went to Singing Althea for "Violence"; Errol Fabien won best new male artist for "Ato Tea Party."

Other awards included Wayne Bruno, arranger of the year, for "Hi Mas"; Square One, best group recording, for "Kitty Kat"; Zin, best French-Caribbean ballad recording, for "All I Want"; and Wayne Rodriguez, best party calypso, for "Footsteps."

Three Sunshine Special Recognition Awards went to Trinidadian filmmaker Grace Blake (who worked on "Silence Of The Lambs"); the United Nations' Dr. Hans Geiser (a Swiss native who now lives in Trinidad) for helping to promote Caribbean culture internationally; and Puerto Rico's Nydia Caro, a singer and actress who works extensively with children.

MOONSPASH HONOREES

Virtually every Caribbean island stages its own Carnival. On the opposite end of the scale from T&T's mammoth event is Anguilla's Moonplash, featuring calypso/soca, reggae, and other genres. It is held March 25-28 at the Dune Preserve, an intimate, multilevel venue of natural charm situated on a secluded stretch of beach and owned by Caribbean folk/rock singer/guitarist/co-promoter Bankie Banx. (Banx's ninth set, "Stuck In Paradise,"

was released locally in April on his Chicago-based management's Zemi label.)

Moonsplash also celebrated its ninth staging with headliners the Bacon Brothers and Banx and band members who included '70s rock star Jon Pousette-Dart and reggae notables Benji Myers and Jr. Jazz, as well as local acts.

Moonsplash was sponsored by the island's Tourist Board, though concerts are an anomaly on this tiny, laid-back island known for five-star restaurants and discreetly hosting Hollywood celebs.

Thanks to a heavy population of Caribbean-Americans who've turned their neighbors on to the joys of "jump'n'wine," New York is a hotbed of annual calypso/soca events in or out of Carnival season. The annual Mother's Day Caribbean All-Stars Festival sold out this year at Brooklyn College and Avery Fisher Hall at Lincoln Center, with a stunning bill that included Montano, Denyse Plummer, Sparrow, Red Plastic Bag, Lord Kitchner, David Rudder, Singing Sandra, and Singing Francine.

A SEASONAL INTEREST?

Yet, other than the frenzy of activity surrounding the big carnivals, the calypso/soca industry "seems seasonal," says VP Records president Chris Chin. VP entered the market this year with the "Soca Gold" and "Soca Switch" series, Krosfyah's "Hot Zone" set, and Montano & Xtatik's "Any Minute Now" album.

"It seems so intense for four weeks leading up to [T&T] Carnival. Then, the energy is gone," he adds. "Nothing happens, even in recording."

"We have to tour right through the year, from carnival to carnival," says Montano. "If you have a major label behind you, you have time to create. So, we need the interest of the major

labels, but we also need the right music to get that interest."

"There's a whole set of reasons why soca music has not been taken in by the disc jockeys in the U.S.," agrees Yearwood. "We are working on those reasons."

The rock bed of all modern Caribbean forms is calypso—keen-eyed commentary on life, love, and current affairs set to a jaunty tropical beat.

Just as the '30s and '40s saw calypso influenced by American big bands, in the '70s and '80s, stateside R&B and



KROSFYAH

disco prodded a mutation into the strongly accented, upbeat, drum machine-dependent soca (calypso plus disco) dance fusion.

Masters of socially uplifting music like King David Rudder (the Bob Marley of soca), Black Stalin, and Brother Resistance are standout exceptions to soca's standard "wine'n'wave" bacchanal, but more and more top artists, including 3 Canal and other younger rapso acts, are attempting to restore a measure of calypso's social consciousness.

"Up until the '80s, soca was all about dance, fun, frolic, nothing else," says Yearwood. "We've been able to include more conscious lyrics, so that our albums are balanced."

The 25-year-old Montano describes
(Continued on page 102)



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Ad Sparks New Set For Sakamoto

Sony Classical Also Will Drop Live Album From Composer

BY JIM BESSMAN

NEW YORK—Sony Classical is capitalizing on the surprising recent Japanese success of composer/artist Ryuichi Sakamoto's TV commercial theme, "Energy Flow," by releasing a new album, "BTTB," which includes the track.

The label will issue the set on Feb. 8 simultaneously with "Cinimage," a live collection of Sakamoto's best-known film score music and material previously unreleased outside Japan.

The "Cinimage" set, which includes Sakamoto's Oscar-winning "The Last Emperor" theme, was originally slated for release this past fall. According to Sony Classical senior VP of marketing Jeb Hart, it was held back when Sakamoto postponed touring until next year to finish his recently performed first opera.

Meanwhile, the label, which has Sakamoto signed everywhere but Japan, was feeling demand from Europe for "BTTB," which was already out in Japan on Warner Music. "It was a conundrum, but since he's an international artist, we



SAKAMOTO

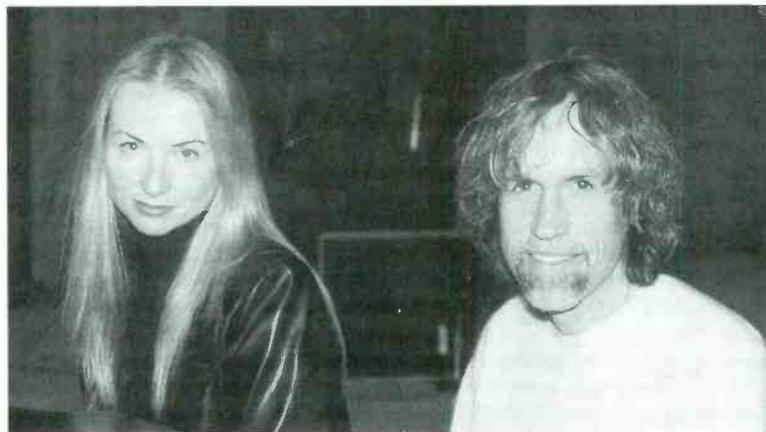
decided to put them both out together," says Hart.

Sakamoto is focusing on "BTTB," as it is all newly composed and recorded music in a solo piano format. The album title stands for "Back To The Basic," since the contents represent a return by Sakamoto—who founded Japan's influential techno/pop group Yellow Magic Orchestra (YMO) in 1978 and has since scored films and experimented with world music artists—to his unaccompanied first instrument.

"It's the closest instrument to me, since I started playing at 3 or 4 years old," says Sakamoto, who splits his year between New York and Tokyo and anywhere else his

musical quests lead. "It's an extension of my body, my brother, my sister, my pet. But I've never made a solo piano album before, and this is finally the right time to do it."

The timing, Sakamoto concedes, had a lot to do with the unexpected success of "Energy Flow," the first solo piano track to ever top the Japanese singles chart. The song was originally a 30-second music bite written for a drug company's energy concoction. Sakamoto extended
(Continued on page 15)



Tracking With Owens. Java/Capitol artist Judith Owens, left, is currently finishing up her debut release with producer/Java president Glen Ballard. The album is due for release in February.

Elektra's Feeder Displays Its Punk/Pop Blend On 'Yesterday'

BY LARRY FLICK

NEW YORK—On Feb. 1, Elektra Trio Feeder returns with "Yesterday Went Too Soon," a set that aims to build upon the cult following triggered by the band's 1998 breakthrough, "Polythene."

The U.K.-rooted act weaves a sound that combines fuzzy, feedback-riddled guitars with the kind of infectious, pure-pop choruses that hit singles are made of.

"This was a very natural record for us," says Grant Nicholas, Feeder front man and guitarist. "After an intense amount of touring, we wanted to get



FEEDER

right back to work. I think I write better songs now. The key with Feeder in the studio is to capture the energy of the band, while you're making sure it's also about the songs. After all, we've lived them."

Nicholas says he enjoys the way the band—which also includes bassist Taka Hirose and drummer Jon Lee—skids from punk to pop with such ease.

"If you listen to a song like 'Waiting For Changes,'" he says, "it has that classic kind of early punk intro but with a melodic edge. The key is capturing the Feeder sense of urgency. Bands like Hüsker Dü and Sugar had that kind of guitar quali-

ty. I like the occasional pop melody that balances it out."

The band has had plenty of practice honing its skills. Formed in 1994, Feeder found success in its home country upon signing to Echo in 1995, releasing its first effort, the EP "Two Colours." That project was quickly followed by the critically revered "Swim" in 1996. Three singles followed, "Stereo World," "Tangerine," and "Cement," which eventually would make up the bulk of "Polythene," first released in May 1997 in England.

The group also began garnering a loyal live following.

"We played anywhere we could," says Nicholas. After a show in New York, the band won a U.S. deal with Elektra. "That's when things started to turn around for us," Nicholas says, noting that one of their songs, "High," was then placed on the Elektra soundtrack to the Jennifer Love Hewitt film "Can't Hardly Wait."

It led to a respectable amount of rock radio play, paving the way for the band's new project. The label's marketing plan for the album is simple—let the band do what it does best. Feeder will spend much of the first quarter of 2000 playing clubs. An opening slot on a major tour is being considered. LARRY FLICK

John Scher's Metropolitan Entertainment Group Up For Sale; Blondie Sues EMI

SUITORS EYE METROPOLITAN: Look for Metropolitan Entertainment Group (MEG) to have a new corporate parent as early as year's end. The John Scher-headed, New York-based company, which includes national touring, management, recording, concert, and theatrical segments, is being sold as part of Ogden Corp.'s decision to divest itself of its entertainment and aviation sectors and to remain solely in the energy business.

"In the public markets today, it doesn't make a lot of sense for one publicly traded company to be actively involved in energy production, as well as aviation and entertainment," says Scott Mackin, Ogden president/CEO.

While Ogden enlisted the help of Goldman Sachs as far back as March to help spin off the companies and eventually asked Goldman Sachs to try to sell them in their entirety, Scher's deal with Ogden allows him the opportunity to purchase the 50% of MEG Ogden acquired in late 1994, after MEG and PolyGram parted ways. Scher owns 40%, and a collection of investors owns the remaining 10%.

Neither Mackin nor Scher would discuss potential buyers for either MEG or the entertainment division as a whole, but according to sources, interest in MEG has ratcheted up significantly lately with some suitors preparing to make offers. Common sense dictates that SFX, which has purchased virtually every major promoter in sight, would be a contender except for the fact that Scher has long let his distaste for SFX be known. As one source puts it, "He'd probably burn his company down before he'd sell to SFX." More likely are entertainment companies such as House of Blues, which snapped up Universal Concerts earlier this year, or edel music, which is on a spending spree. Also don't be surprised if a radio or cable conglomerate, such as Infinity or Cablevision, sniffs around.

In addition to MEG, the entertainment division includes water parks, more than 100 facility management contracts, venue concessions contracts, specialty casinos, and other attractions.

Mackin has stated the equity book value of the entertainment division at \$430 million. He declined to break out a value for MEG.

While some sources value MEG at slightly less than \$100 million (that would only be if SFX paid its over-inflated price for the company), others say it's more in the range of a still very healthy \$50 million. While MEG's divisions are desirable, one source

says the real asset is Scher: "You're buying John. He's a very valuable commodity." Should a concert company buy Scher, it would automatically inherit his established presence in the Northeast, as well as his plan to build five new amphitheatres. If a record label is what it's after, his Hybrid Recordings is showing potential through such acts as Guster and its stake in the current "Woodstock '99" album through Epic and "My Favorite Broadway" throughTVT. (Currently distributed through Sire, Hybrid is to review its deal with the label in June).



by Melinda Newman

Mackin says he does not have a preference as to whether MEG is sold off individually or as part of the entertainment division. "The ideal scenario is one that maximized values for Ogden; I don't have one set idea on how best to effectuate that," he says.

Neither does Scher, although he will allow, "Whoever ends up being our strategic partner

has to have a very clear focus on our Internet and broadband strategy," he says. "As broadband becomes more of a reality, we're uniquely qualified through our video catalog [which includes shows going back to the '70s] and some of our facility deals to have significant broadcasts. It's important that any company share that vision."

BLONDIE SUES: The members of Blondie, doing business as Blondie Music, filed a breach-of-contract suit against EMI Records Nov. 24 in the Southern District of New York. The suit alleges that the now defunct EMI, which the papers classify as a division of Capitol Records, has failed to pay the band royalties owed on recordings released by EMI in the '70s and '80s. According to the suit, when Blondie signed a new deal with EMI in 1996, the pact included a new catalog royalty structure that has not been honored. Blondie now records for Beyond Music.

EMI declined to comment.

STUFF: Atlantic acts Jewel and Michael Crawford will appear on Lava/Atlantic act Trans-Siberian Orchestra's Christmas special, "TSO: The Ghosts Of Christmas Eve," which airs Dec. 14 on the Fox Family Channel... Confirming what we've all known, the Smashing Pumpkins have announced that former Hole bassist Melissa Auf Der Maur has joined the group, replacing D'Arcy, who left in September. Auf Der Maur will be part of their world tour, which starts Jan. 7.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

FINDING BLISS: Not everyone can bridge that wide gap between radio-ready pop music and cabaret tunes—but that's what **Ernest David Lijoi** does on his second self-made disc, "Bliss," a fine album that owes as much to **Stephen Sondheim** for influence as it might to **Bob Dylan** or **Bruce Springsteen**.

On paper, that might sound a tad odd, but it works. In fact, Lijoi's theatrical style brings a high degree of passion to songs that would sound too soft coming from a more restrained voice. There's no question that Lijoi deeply feels every syllable of every song he's written—whether it be a delicate heartbreaker like the piano ballad "Turning To Stone" or the ebullient, somewhat goofy comedy jam "Jack & Jill."

It takes a moment to get used to the intensity of Lijoi's delivery, much in the same way some needed a moment to embrace the glass-shattering emotion of **Alanis Morissette**. But once Lijoi gets under your skin, you find yourself continually going back for more.

There's a lot here for radio programmers to chew on. Rockers will dig "Sons & Daughters," with its stomping beat and tight electric/acoustic guitar interplay, while AC programmers will find the more sedate, intimate "Maybe I Deserve This" user-friendly. The common denominator of these tunes—as with the rest of the album—is Lijoi's empathetic, slice-of-life lyrics.

The Boston-rooted artist has spent much of the fall playing local venues, and he's eyeing the prospect of hitting cities like New York in early 2000.

For more information, contact 617-236-2218 or visit his Web site, www.lijoi.com.

INTO THE GROOVE: In the world of dance music, few things are more difficult than making the transition from remixer to recording artist. Many try . . . and most fail, because they either race into full-length projects that they're not ready for, or they venture too far away from the sound that made them famous. **Ian Appell** has clearly been taking notes and learning from those before him.

Transplanted to New York from Miami, Appell has been gradually building a catalog of material and evolving away from life as a remixer for acts like **Michael Jackson** and **Heaven 17**. He's developed a demo reel of original cuts that deftly straddle the line between club-credible rhythms and accessible pop melodies.

Among his strongest jams is "Vacuum," which blends tribal percussion with a spree of ear-tickling samples and plush keyboards. Although the original version is rather lengthy, it's easy to envision an edit storming top 40/rhythm-crossover airwaves . . . something that A&R execs looking for more than a rap/metal band or another teen clone should keep in mind.

For additional details, call **Zach Westerfield**, 212-561-9746.

PAYMENT IN FULL: **Lowdown Payment** is truly heavy stuff. It's loaded with slide guitar, churning with heavy bass, and rife with fatback drums. As evidenced on its sterling five-song demo, the band manages to move from rootsy rock to full-on psychedelic sleaze without missing a beat. Front woman **Margaret Kelly's** vocals are a treat for fans of dramatic delivery. She's supported by the solid musicianship of cohorts **Cherry-Lime Rickey** on bass, drummer **Glenn Reynolds**, and guitarist **Christopher Walsh**. This is tailor-made for current rock radio. Just crank it up and enjoy.

For more information, call Walsh at 718-486-9629 or visit the act's Web site, www.lowdownpayment.com.

PIRACY FIGHT

(Continued from page 4)

faces lies in the universal nature of the Internet and digital bits in a world where laws and actions are still confined to nations and interest groups.

The use of digital bits is democratic in the purest definition of democracy. Anyone anywhere at any time with widely available and low-cost technology can record, store, and distribute digital bits. To a music listener in Los Angeles, a Web page based in Taiwan, where U.S. copyright law is not recognized, is no different than a Web page based in New York, where U.S. copyright law is upheld. Either is a click away.

If the listener chooses to infringe copyright law by downloading copyrighted songs from a Taiwan site, there is little or nothing that the industry can do about it today. If the U.S. tries to stop the infringer in Taiwan, there is no legal remedy for doing so and no technological one either.

This is why it is important for the worldwide music industry to support initiatives that bring countries into the World Trade Organization, where respect for intellectual property rights is a requirement.

Cultural resistance to respecting copyright is broad and deep. It is more pervasive than the international scenario above. Witness the verbal catcalls on such Internet industry publication sites as Slashdot.org when SDMI was first announced.

Newsgroup writers, most of whom were from the U.S., called the action "evil" and impossible to enforce. One respondent quickly predicted that any cryptographic protection would be subverted in an offshore effort and that such an effort would drive programming out of the U.S.!

The writer had a point, however. Programmers somewhere will attempt to defeat every protection initiative, whether inside or outside the U.S. There is no perfect protection scheme, and there never will be.

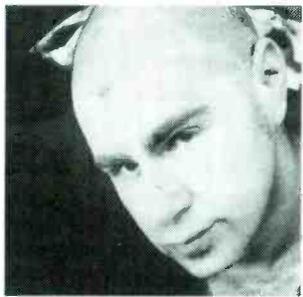
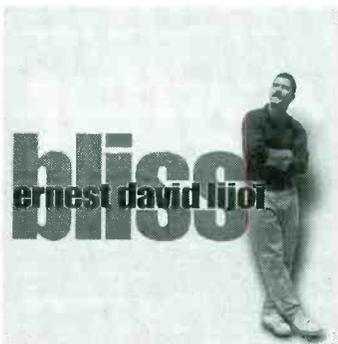
Further, for every protective device adapted, there will be hackers who will seek to defeat it for the pure challenge of doing so. This is the technological arms race to which the industry has committed itself.

The best that the industry can hope to achieve is to make protection economically safe. That is, the cost of bypassing protection is greater than the perceived economic gain from doing so.

Eliminating economic gain is the only way to stop self-interested operators who are willing to take a chance on infringing if they see money in it.

The worldwide music industry can never assume that a time will come when all infringers will see the light. Nor for that matter can the industry ever assume a time will come when all music listeners decide to pay more for their recordings in order to respect copyright law, rather than buying from pirates.

So while the worldwide music industry can justly be celebrated for what it has done in such a short time, it must steel itself to fight a never-ending war that will change as technological changes.



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Studio K7's U.K. Trio Smith & Mighty Bringing Their 'World' To U.S.

BY CRAIG ROSEBERRY

NEW YORK—With the worldwide release of Smith & Mighty's highly anticipated sophomore release, "Big World Small World," on Jan. 31, the Bristol, England-based trio is poised to conquer the U.S. with its genre-defying blend of reggae, dub, hip-hop, drum'n'bass, retro soul, and house.

Renowned for their innovative production wizardry and dense sound effects, Smith & Mighty—Rob Smith, Ray Mighty, and Peter D. Rose—have been forging new musical ground since 1985, when they collaborated with punk renegade Mark Stewart on his album "Learning To Cope With Cowardice" and with Adrian Sherwood on his experimental dub outfit, On U Sound System.

However, it was Smith & Mighty's groundbreaking debut recording, "Bass Is Maternal," coupled with their deconstructed reconstructions of two Burt Bacharach/Hal David-penned classics ("Walk On By" and "Anyone Who Had A Heart"), under the 3 Stripe Crew alias, that helped cement the act's underground cult status.

Often cited as the true originators of the influential Bristol Sound, Smith & Mighty created the blue-

print for what would become trip-hop and drum'n'bass, paving the way for acts like Tricky, Portishead, and Roni Size.

Following the success of their installment of Studio K7's prestigious "DJ Kicks" series released last year—and a subsequent North American DJ tour—Smith & Mighty's profile increased.

Now, with the release of the musically diverse and self-produced "Big World Small World," the trio has its best opportunity to seize a much-deserved stab at crossover success.

"Big World Small World" is rife with some of Smith & Mighty's most inventive, politically minded, and accessible material to date. From the reflective "No Justice" and soulful "Move You Run" to the disco-tinged "Small World" and funky "Believers," the album encompasses a wide spectrum of musical styles and influences.

Further complementing the grooves is an impressive roster of featured vocalists and rappers, including Tammy Payne, Alice Perera, L.D., and Rudy Lee. The album's wide-reaching expanse can best be described as the missing link between Bob Marley, Soul II Soul, Lee "Scratch" Perry, and Lauryn Hill.

"Ultimately, we always try to chal-

lenge ourselves when we collaborate on music," explains Smith. "There's never any boundaries or limitations to our sound, and that allows us to constantly experiment with new ideas and concepts."

"Overall, our sound is heavily



SMITH & MIGHTY

inspired by the cutting-edge dub producers Jah Shaka and Scientist," Smith adds. "Their pioneering work from the early '80s presented new sound designs in production techniques that opened up endless possibilities in the studio. We try to incorporate that approach within the context of all of our diverse musical influences."

According to Dave Watkins, chief officer of operations at Studio K7's New York office, "Big World Small World" is a priority release for the label/distributor. Studio K7 intends

to focus on developing the group from the ground up, concentrating heavily on its musical diversity.

"We have high expectations for this album," says Watkins. "This is our biggest project at the label to date. Our main plan is to institute a massive guerrilla-marketing effort that combines lifestyle marketing, an aggressive retail campaign, advertising and street teams in key markets, and a major-market tour."

On Nov. 9, the label issued the set's first single, "No Justice," which was also mailed to tastemaking world/electronic music stations and club DJs. On Dec. 14, Studio K7 is scheduled to release the follow-up single, "Seeds"; a mailing to drum'n'bass and electronic-music DJs will occur at the same time. In early February, the label will deliver "Same" to R&B radio; club DJs will be serviced with a Joe Claussell remix of the song.

"The album is extremely diverse, which is why we're showcasing various tracks in different markets," says Watkins. "We anticipate extending Smith & Mighty's audience reach beyond the underground and intend to work the entire album over a long period of time, hopefully providing them a strong network of support so

that they can receive the recognition and success they deserve."

The record delivers a sound that some indie retailers think has the potential to break out beyond its genre-specific roots. "There are some strong melodies to go with the grooves, which is key," notes Marlon Creaton, manager of Record Kitchen, a shop in San Francisco.

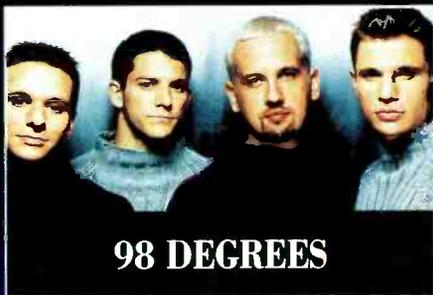
On Dec. 3, Smith & Mighty were scheduled to debut their live sound system at a performance at the Sunset Room in Los Angeles. This will be followed by a 13-city North American tour, with planned stops in New York, Boston, Seattle, Miami, Los Angeles, San Francisco, and Chicago.

Smith & Mighty are managed by Craig Williams of Bristol-based Vision Management; Williams also handles all European bookings. In North America, the act is booked by Kim Benjamin of New York-based Kimco Entertainment.

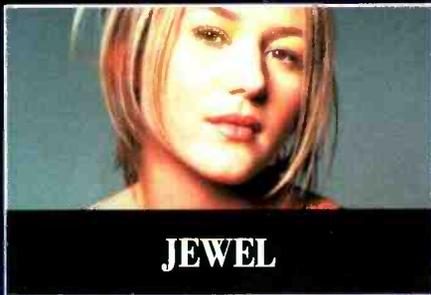
"I'm just happy that we were able to pull together a diverse yet cohesive album with a positive vibe and similar strain of consciousness that people can relate to," says Smith. "Ultimately, if we can touch and unite people with our music, then our job is well-done."

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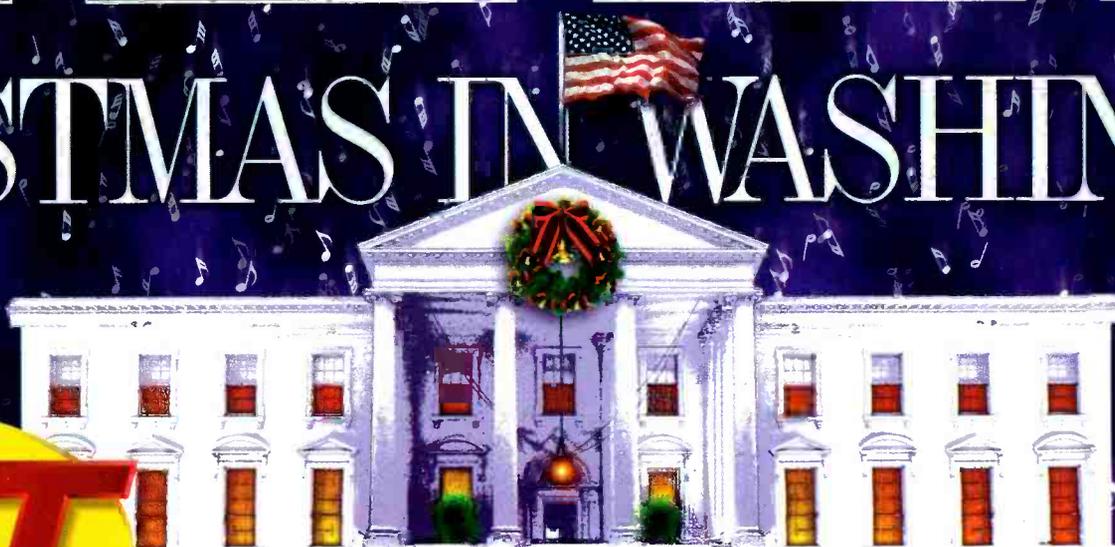


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AD SPARKS NEW SET FOR SAKAMOTO

(Continued from page 12)

it to five minutes after the reaction to the commercial brought consumer demand for new album product—his first since 1997's "Discord" and 1998's "Love Is The Devil" soundtrack.

"I still don't know why people liked 'Energy Flow' so much," says Sakamoto, noting the single is different from the pop songs making up the rest of the chart. "This is an amazing exception—the first time an instrumental track went to No. 1. And it's embarrassing, because I'm the oldest No. 1 ever!"

Suddenly forced to rush out an album's worth of material based on a 30-second commercial, Sakamoto, 47, says he had a tough time at first composing, "because after all, there's a lot of beautiful [classical] piano pieces; how could I add anything now at the end of the 20th century?"

"So I tried to write something personal that has my influences," he says. "Because the music of this century isn't only classical but pop, black, and ethnic—what I've listened to since I was a kid. So while this album may sound on the surface like classical piano pieces, on a deeper level it shows my influences like the Beatles and Rolling Stones."

Using the "BTTB" track "Lorenz And Watson" as an example, Sakamoto says the piece employs "blue notes," but the music itself is not blues. "It's like Ravel, who was influenced by jazz, but his music wasn't necessarily jazz or classical."

For Sony Classical's Hart, "BTTB" is "contemplative, romantic, sentimental, moving, and tranquil"—qualities calling for "lifestyle" marketing.

"We need a vehicle to reach the sophisticated upscale consumer, since we've seen that's what happened in Japan with the reaction to the use of 'Energy Flow' for a health tonic ad," says Hart. Sony Classical, he adds, is looking to tie in with an appropriate upscale lifestyle marketing partner in presenting Sakamoto's music via Web sites, in-store samples, and "ultimately a TV ad, because we have the boilerplate."

The label is sponsoring a Sunday morning Tea With Sakamoto listening campaign at retail, with participating accounts serving tea to accompany "quiet time" programming of the new releases.

Both "BTTB" and "Cinimage" are also represented in a two-track sampler shipping to college, alternative, and classical radio Feb. 1;

the set contains "Energy Flow" and "Cinimage's" "Forbidden Colours." The latter features the vocals of David Sylvian and was originally from the soundtrack to "Merry Christmas, Mr. Lawrence," the 1983 World War II prisoner-of-war film directed by Nagisa Oshima that starred David Bowie and Sakamoto.

For public radio, says Hart, Sony Classical is producing a syndicated radio program on Sakamoto.

"Cinimage" was recorded in concert during a 1997 tour of Japan. To support "BTTB," Sakamoto will tour solo from February through April, starting with 10 cities in the U.S. and followed by 15 in Europe and seven or eight more in Asia. Hart says that Sakamoto's promotional activities in England will also include a Webcasted concert Jan. 30 at the Royal Festival Hall in London.

Dave Levesque, senior music buyer for Michigan's Harmony House chain, has been listening to both "BTTB" and "Cinimage" non-stop. "I've been a fan since his YMO days, and they fall right in line with what I expect," he says. "They're executed brilliantly and recorded very well: The sound is nice and lush and crisp and jumps right out of the speakers. He's just doing more of

what he does best—creating beautiful, graceful music."

Indeed, Sakamoto is busy doing just that. In September, he debuted his opera, "Life," in Osaka and Tokyo. Performances of the four-hour multimedia work, which deals with the possibility of saving the planet following a century of man's destroying it, involved live and taped contributions from more than 150 world artists, including L. Subramaniam, Salif Keita, Laurie

Anderson, Robert Wilson, and Jose Carreras, as well as the Dalai Lama. It also included original text from Salman Rushdie and others.

Sakamoto has also just completed the soundtrack to Oshima's new movie, "Gohatto."

The artist is managed through his KAB America company, which handles all of his business interests outside Japan, including his music publishing, which is administered by Virgin/EMI Music.



The Kid Is Back. Kid Rock recently returned to Tsongas Arena in Lowell, Mass., for the second time in four months. According to the arena, he set a new attendance record with an audience of 7,100. Pictured, from left, are Tsongas Arena execs Mike Kenney and Sylvia Cunha, Kid Rock, and Doug Higgons, Tsongas' assistant GM.

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1	NEW		TASH LOUD/COLUMBIA 63836*/CRG (11.98/17.98)	RAP LIFE
2	18	38	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
3	3	17	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
4	7	4	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 887/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
5	1	34	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
6	9	2	THE CATHEDRALS SPRING HOUSE 42223 (11.98/15.98)	A FAREWELL CELEBRATION
7	5	3	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
8	8	7	STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
9	NEW		SOUTH PARK MEXICAN DOPEHOUSE 5039	3RD WISH
10	4	23	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
11	2	9	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
12	6	22	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
13	39	24	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
14	10	10	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
15	RE-ENTRY		RAZE FOREFRONT 25210 (15.98 CD)	POWER
16	12	26	MOBY V2 27049* (16.98 CD)	PLAY
17	45	4	FIVE IRON FRENZY 5 MINUTE WALK 65248/SARABELLUM (11.98 CD)	LIVE: PROOF THAT THE YOUTH ARE REVOLTING
18	NEW		GRUPOMANIA SONY DISCOS 83619 (9.98 EQ/15.98)	MASTERS OF THE STAGE: 2000 VECES MANIA
19	14	6	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
20	24	9	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
21	50	4	THE W'S 5 MINUTE WALK 25245/FOREFRONT (15.98 CD)	TROUBLE WITH X
22	20	3	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
23	NEW		PHIL KEAGY WITH THE LONDON FESTIVAL ORCHESTRA MYRRH 5998/WORD (9.98/12.98)	MAJESTY & WONDER: AN INSTRUMENTAL CHRISTMAS
24	36	13	WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
25	33	3	RICARDO ARJONA SONY DISCOS 83592 (9.98/15.98)	RICARDO ARJONA VIVO

26	15	32	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
27	19	34	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
28	RE-ENTRY		GEOFF MOORE FOREFRONT 25231 (15.98 CD)	GEOFF MOORE
29	23	25	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
30	30	3	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
31	26	14	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
32	RE-ENTRY		BIG TENT REVIVAL ARDENT 71705/FOREFRONT (15.98 CD)	CHOOSE LIFE
33	NEW		AKINYELE VOLCANO 31153/JIVE (11.98/17.98)	AKTAPUSS: THE SOUNDTRACK
34	16	5	BANDA EL RECODO FONOVISA 0769 (7.98/11.98)	LO MEJOR DE MI VIDA
35	RE-ENTRY		JENNIFER KNAPP GOTE 3832 (10.98/15.98)	KANSAS
36	NEW		MARVIN SAPP WORD 69615/EPIC (10.98 EQ/16.98)	NOTHING ELSE MATTERS
37	RE-ENTRY		P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
38	21	5	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
39	RE-ENTRY		CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
40	NEW		KATHY TROCCOLI REUNION 10026 (10.98/16.98)	A SENTIMENTAL CHRISTMAS
41	13	3	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
42	32	28	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
43	RE-ENTRY		THE KATINAS GOTE 72804 (10.98/15.98)	KATINAS
44	34	62	SHAKIRA SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
45	47	2	MARGARET BECKER SPARROW 51716 (15.98 CD)	WHAT KIND OF LOVE
46	41	2	OLGA TANON WEA LATINA 80048 (9.98/15.98)	OLGA VIVA, VIVA OLGA
47	25	9	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
48	RE-ENTRY		DELIRIOUS? FURIOUS?/SPARROW 51677/VIRGIN (11.98/16.98)	MEZZAMORPHIS
49	37	25	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
50	RE-ENTRY		BEBO NORMAN WATERSHED 10519/ESSENTIAL (10.98/16.98)	TEN THOUSAND DAYS

POPULAR UPRIISINGS

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

ANGELIC DEBUT: Lisa Angelle has already made a name for herself in country music by writing songs for



Vibing On Moore. R&B singer Tina Moore collaborated with Keith Sweat on her current album, "All In My Vibe," released on Chicago-based Musicmind Records. Hitmaker Sweat produced and co-wrote the track "Can I Come Home." Moore says of the collaboration with the R&B veteran: "I nearly fainted when I found out that Keith wanted to work with me. Being one of the best R&B producers around, he added another vibe to my album."

such artists as Wynonna, Trisha Yearwood, Tanya Tucker, and Kathy Mattea. Angelle has made the leap to

the performing side of the business with her debut album, "Twisted," set for a Feb. 29 release on DreamWorks Nashville.

The album has earned promising advance buzz, judging from the reaction to the first single, "I Wear Your Love," which peaked at No. 19 on the Country Singles Sales chart in the Nov. 6 issue.

The video for "I Wear Your Love" received noteworthy exposure on CMT and Great American Country. The video was also nominated for best new artist clip in the country category for the 1999 Billboard Music Video Awards.

The New Orleans-based Angelle is a rarity in country music: She wrote and produced all the album's songs. She says of her songwriting approach, "I like to write about real life, the extremes and the contradictions. There's such beauty and richness in the imperfections of real life. I have to write all about it."

KRUST OF A WAVE: British drum'n'bass/dance artist



Out Of Leftfield. British dance music duo Leftfield has returned with "Rhythm And Stealth" (Hard Hands/Higher Ground/Columbia), the follow-up to the act's 1995 critically acclaimed debut album, "Leftism." The members of Leftfield have previously remixed David Bowie's "Jump They Say."

Krust, perhaps best known for his affiliation with **Roni Size/Reprazent**, makes his solo debut with the album "Coded Language," due for a U.S. release Dec. 14 on Island Records.

Krust—who hails from Bristol, England (home to Roni Size and Fatboy Slim, among other hit dance artists)—has racked up a sizable list of credits as a remixer, including tracks for Bjork and Es-thero.

LATIN YOUTH-QUAKE: Los Del Garrotte—a *cumbia* band consisting of nine young musicians—has already earned a hit single in Mexico. "La Cumbia Del Garrotte" has topped the Mexican singles chart and has sold more than 50,000 copies in Mexico, according to the band's label, Universal Music Latino.

The Argentina-based group's self-titled album was released Nov. 16, and Los Del Garrotte completed a promotional tour of California that same month. "La Cumbia Del Garrotte" has been serviced to Latin radio in the U.S. market.

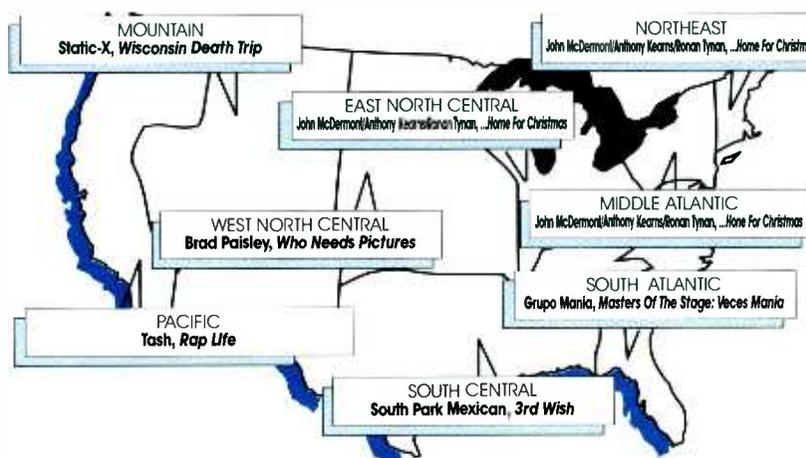
STILL WATERS: Gospel singer Brenda Waters may be remembered for being a member of the popular '70s



'More Better' Band. No Use For A Name has been touring in support of its latest Fat Wreck Chords album, "More Betterness." The San Jose, Calif.-based punk band worked with producer Ed Stasium (the Ramones, Biohazard) on the album. No Use For A Name has toured with such acts as the Offspring, NOFX, and Dance Hall Crashers. With a North American and European tour completed this fall, No Use For A Name plans to embark on the next leg of its North American tour early next year.

trio BC&S, which also consisted of Carl Preacher and Shirley Joiner. She has since recorded several solo albums; her latest is "Believers And Friends," which was released Nov. 16 on EMI-distributed Crystal Rose Inc.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Brad Paisley Who Needs Pictures	1. John McDermott/Anthony Kearns/Ronan Tynan...Home For Christmas
2. Static-X Wisconsin Death Trip	2. Stroke9 Nasty Little Thoughts
3. Roy D. Mercer How Big'A Boy Are Ya? Volume 6	3. Tash Rap Life
4. John McDermott/Anthony Kearns/Ronan Tynan...Home For Christmas	4. Moby Play
5. Slipknot Slipknot	5. Akinyele Aktapuss: The Soundtrack
6. Lorie Line Simply Grand	6. Amber Amber
7. System Of A Down System Of A Down	7. Static-X Wisconsin Death Trip
8. Tash Rap Life	8. System Of A Down System Of A Down
9. Chely Wright Single White Female	9. Slipknot Slipknot
10. Yankee Grey Untamed	10. John McDermott/Anthony Kearns/Ronan Tynan The Irish Tenors

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

RICKY BYRD

Tough Room . . . This World
 PRODUCERS: Ricky Byrd, Rich Tozzoli
 Kayos Records KR-00012
 For many, Ricky Byrd needs no introduction. For others, a brief step back in time may be needed. For 12 years, Byrd was the lead guitarist for Joan Jett & the Blackhearts. In 1993, after having performed the stadium rocker "I Love Rock 'N Roll" countless times, Byrd parted ways with the Blackhearts and found himself collaborating with the likes of Roger Daltrey, Ian Hunter, and John Waite. Apparently, others discovered what Jett had known all along: Byrd is one accomplished musician, singer, and songwriter. With "Tough Room . . . This World," the story continues, only now Byrd is in the driver's seat. Recorded earlier this year at the Bitter End in New York, "Tough Room . . . This World" is a live four-track recording that finds Byrd—along with drummer Simon Kirke (Bad Company) and bassist Kasim Sulton (Meat Loaf)—kickin' it on such lively rockers as "Devil Deserves A Pop Song" and "I Don't Wanna Love You." On "Wide Open," Byrd tenderly slows the pace down for an aching look at love gone wrong. A bonus studio track, "When You Were My Girl," ends the album on a beautifully sweet, albeit melancholic, note. Contact 212-645-9178.

DONNA DE LORY

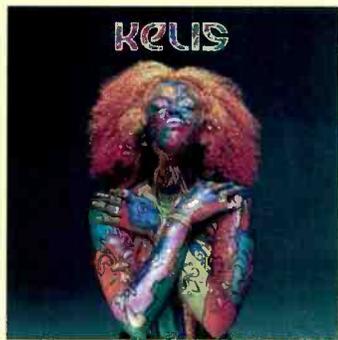
Bliss
 PRODUCERS: Donna De Lory, Jon Ingoldsbys, Cameron Stone, Mac Quale
 Secret Road Records SR000
 It's OK if Donna De Lory's name strikes a chord within. Throughout the late '80s and the '90s, De Lory has been an integral component of Madonna's backing vocalist ensemble, supplying deft diva wailings on recordings and live concerts. Of course, she was also signed to MCA for a hot second in 1992 (remember her dancefloor hit "Just A Dream"?). More recently, her supple voice has graced the grooves of recordings by Jewel, Enrique Iglesias, and Shawn Colvin. On her fine debut, "Bliss," De Lory seamlessly moves from singer-in-the-shadows to singer-in-the-spotlight. With influences ranging from Kate Bush and Sting to Jonatha Brooke, De Lory has created an ethereal, roots-rooted soundscape. Songs like "Te Amo," "On And On," "Hold Me Now," and "Please" are pure rays of light. Contact 323-882-6254.

R & B

VARIOUS ARTISTS

Essence Men: The Love Songs
 PRODUCERS: various
 Universal 314 545 346
 This multi-generational collection of male-interpreted love songs drips with enough emotion and passion to recall every heart-thumping first kiss, intense love affair, and sensual slow

SPOTLIGHT



KELIS

Kaleidoscope
 PRODUCERS: Chad Hugo, Pharrell Williams
 Virgin 7243-8-47911
 From the opening spoken words on her debut album—"We found her on one of our voyages to the fourth sector"—20-year-old newcomer Kelis (ka-LEES) sets the stage for one of the year's most essential listening experiences. In fact, red-hot producer Dallas Austin refers to "Kaleidoscope" as one of the few "really interesting" albums he's heard all year. With or without Austin's endorsement, it's a must-hear. As the title implies, the 14-song set is a musical rainbow that showcases Kelis' gospel and jazz influences—laid against a tight backdrop of contemporary hip-hop beats and grooves, credited to the Neptunes (the duo of Chad Hugo and Pharrell Williams), whose credits include BLACKstreet, Noreaga, and SWV. The album's first single, "Caught Out There," is an anthem that literally screams out against male disrespect. It's no wonder that, with its infectiously in-your-face chant/chorus ("I hate you so much right now"), the track's accompanying video has been immediately added at MTV. Other noteworthy cuts like "Game Show," "Ghetto Children," and "Good Stuff" explore self-esteem, love, and introspection. Make no doubt about it, this is music with a message—as well as groove-me rhythms.

dance—plus spark all manner of romantic daydreams. The first project in a three-album pact between female lifestyle magazine *Essence* and Universal, the 15-track set embraces both the new and old schools of love. On the new tip: the Transitions, which updates an O'Jays classic with "Let Me Make Luv 2 U"; D'Angelo with "Lady"; Eric Benét with "Femininity"; Calvin

SPOTLIGHT

Various Artists
Music From The Motion Picture "Magnolia"
 PRODUCERS: various
 Reprise 47583
 It's been a hot second—OK, years!—since Aimee Mann released her two acclaimed solo albums, "Whatever" and "I'm With Stupid." So, fans of the former 'Til Tuesday front woman will be rejoicing—and rightly so—with the release of "Magnolia." Of the album's 13 tracks, Mann contributed eight original compositions and a breathtaking cover of the Harry Nilsson-penned "One," which was a top five hit for Three Dog Night in the late '60s. In signature Mann fashion, the songs are steeped in a brutally honest brilliance. "Save Me" is a tale of emotional rescue; "You Do" is about unrequited love; "Momentum" offers a harshly



realistic look at life's not-always-happy journey; and "Build That Wall" revels in helplessness. Also included are two late-'70s Supertramp gems ("Goodbye Stranger" and "Logical Song") and Gabrielle's sublime acousti-spiced R&B crossover hit, "Dreams." Throughout, though, "Magnolia" is a beautiful and sincere spotlight for singer/songwriter Mann, who obviously has a great admirer in Paul Thomas Anderson, the director of "Magnolia" (and "Boogie Nights").

Richardson on "True Love"; and Brian McKnight on "The Only One For Me," among others. Representing R&B's master crooners are Al Green on "Love And Happiness," L.T.D. with "Love Ballad," and the maestro, Barry White, with "It's Ecstasy When You Lay Down Next To Me." There's definitely something here to satisfy any love jones. So sit back, relax, and enjoy the molasses-smooth ride.

SPOTLIGHT



Alanis Morissette

MTV Unplugged
 PRODUCER: Alanis Morissette
 Maverick 47589
 Recorded and filmed at New York's Brooklyn Academy of Music, "MTV Unplugged" seamlessly places the singer/songwriter's numerous hits alongside the previously unreleased songs "No Pressure Over Cappuccino," "These R The Thoughts," and "Princes Familiar." Most winning moments include "You Learn," "Joining You," and the positively ebullient "Head Over Feet." Of course, don't even think of bypassing her stirring remake of the Police classic "King Of Pain." Accompanying Morissette throughout is her ultra-tight band: bassist Chris Chaney; guitarists Nick Lashley and Joel Shearer; drummer Gary Novak; and keyboardist Deron Johnson, whom many know as half of Behan Johnson. On the album's closing track—the beautifully arranged "Uninvited," which Morissette penned for the "City Of Angels" soundtrack and which earned her two Grammy Awards (best female rock vocal performance and best rock song)—pain has never sounded so beautiful. But then again, Morissette has built her sturdy career on such sentiments. Who says life should mirror a Doris Day film, anyway?

RAP

VARIOUS ARTISTS

Delicious Vinyl—Waxing Off: The First Decade
 PRODUCERS: various
 Delicious Vinyl 71820
 Early West Coast rap was all about the classic party grooves coupled with a laid-back Los Angeles vibe. That is, before the gangstas took over. The label largely responsible for that sound, Delicious Vinyl,

also introduced more left-of-center acts (for the label, that is) like the Pharcyde and the Brand New Heavies, providing a more unique sound. Throughout, Delicious Vinyl ably provided a mixture of kitsch and class, which is finely illustrated on this 10-year anniversary compilation. Highlighting the label's 15 biggest hits, "Waxing Off: The First Decade" will likely force listeners to remember where they were upon hearing Tone Lōc's "Wild Thing" for the first time. The set also gives props to neo-soul, acid-jazz pioneers Brand New Heavies. The disc even includes "Goldmine," the new single from former Pharcyde member Fat Lip. As with most label compilations, there are sure to be some questionable omissions. Here, it's the Pharcyde's dynamic "Drop." When all is said and done, though, this multi-artist compilation drops tasty treats for the ears.

COUNTRY

KEITH HARLING

Bring It On
 PRODUCERS: Doug Johnson, John Hobbs
 Giant 9 24732-2
 Keith Harling's big, confident baritone is effectively showcased on this collection, his first album for Giant after departing MCA. Harling taps many of Music Row's top writers, such as Craig Wiseman, Al Anderson, and Bob DiPiero, who crafted the clever song-within-a-song "It Goes Something Like This" about making it in Nashville. Harling's ballad strengths are best represented on songs like Liz Rose and Kim Patton Johnston's "Harmless Heart"; Skip Ewing and Donny Kees' "Over You"; and Ewing and Steve Diamond's "As If." Leslie Satcher, Don Poytress, and Luke Wooten contribute a strong shuffle with "Heartaches And Honky Tonks." The album should probably end with the beautiful family saga "Four Walls" (written by D. Vincent Williams, Don Rollins, and Harry Stinson) rather than the "bonus cut," "Santa's Got A Semi," which follows it. That is, unless you like novelty Christmas songs.

LATIN

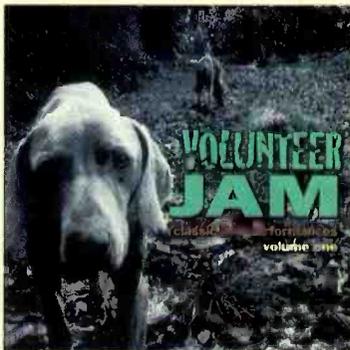
★ JOSE MANUEL FIGUEROA

Mala Hierba
 PRODUCER: Joan Sebastian
 RCA/BMG Latin 66224
 The smooth-singing son of famed *ranchero* Joan Sebastian, who produced and composed all of the tunes on this likable disc, sports a solid chance of broadening his audience as he puts forth a variety of idioms that neatly interlock with Mexican *cumbia* and polka sounds familiar to
 (Continued on next page)

VITAL REISSUES

VARIOUS ARTISTS

Volunteer Jam: Classic Live Performances, Volume One
 COMPILATION PRODUCER: David Corlew
 Blue Hat/Sony Music Special Products BLH 9704
 Charlie Daniels started his Volunteer Jams as a one-off concert at Nashville's War Memorial Auditorium in 1974. Over the years, the event has been repeated on an irregular basis in a number of venues, with a shifting lineup that has included the likes of James Brown, Amy Grant, and Stevie Ray Vaughan. This set features the Marshall Tucker Band with the late Toy Caldwell ("Can't You See"), the late Papa John Creach joined by the Charlie Daniels Band and the L.A. Reflection Section ("Down Home Blues"), Willie Nelson ("Funny How Time Slips Away"/"Crazy"/"Night Life"), Grinderswitch ("Lady Luck"), and a crashing Ted Nugent/Molly



Hatchett duet ("Mississippi Queen"), among others. Musical perfection is obviously not the aim of these affairs: catching the stage moment is. The addition of such data as the time and place of each recording would help on future releases.

BENNY GOODMAN

At Carnegie Hall—1938—Complete
 ORIGINAL PRODUCER: Albert Marx
 REISSUE PRODUCER: Phil Schaap
 Columbia/Legacy C2K 65143
 Exclamation point alert: This is more than a CD reissue, it's an archeological event! Reissue producer Phil Schaap and his compères investigated, tracked down (at the Library of Congress), and have delivered never-before-released sections and tunes of this famous—some would say legendary—concert. It's like discovering a few dozen extra stories of the Empire State Building. The music, both new and known, is fabulous, of course. The original recording already defined the term "landmark" when it was released in truncated form in 1950, on an 18-minute-a-side album on Columbia's then revolutionary LP Swing lovers and middle-aged bobby-soxers thought they'd died and gone to heaven.



With "At Carnegie Hall," it's Benny and his big band best, classic tunes, plus the "mixed-race" quartet of Lionel Hampton (vibes), Teddy Wilson (piano), Gene Krupa (drums), and, of course, Goodman. All of this said, make way for seventh heaven.

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

Reviews & Previews

(Continued from preceding page)

his fan base. Leadoff cumbia single "Alza El Vuelo" is likable enough, but stronger singles candidates await, including the perky cumbia "Sin Sal Ni Limón," which is laced subtly with a catchy *tumbao* piano line. Other solid singles picks are "La Fama Del Muchacho," a steel guitar-flavored polka ditty about a cowboy; moving pop ballads "Excepto El Corazón" and "Después De Amarle"; and the brassy rock'n'roll thumper "Si Quieres."

★ STEFANI MONTIEL

Dulce Sensación
PRODUCERS: Gabriel Zavala, Dwight Sullivan
Sony Discos 82754

This Tejana veteran returns with a new surname and a new batch of *cumbias* and ballads, both of which are enhanced with pop sophistication and surehanded vocals. The first single, "Ay Papi," is a spunky ode to a significant other that has been reshaped from its original *cumbia* mode into a dance track that may attract pop and tropical airplay. The planned sophomore single, "Angel Mio"—a cover of the 1961 smash "Angel Baby"—along with "Sólo En Mis Sueños" and "Es Imposible" comprise a trio of hooky *cumbia* entries sure to roll at Tejano outlets. Still, Montiel's best prospect to secure a wider profile lies with the album's lone ballad, a straightforward romantic ode titled "La Última Lágrima."

CONTEMPORARY CHRISTIAN

BILLY CROCKETT

Simple Plans
PRODUCER: Billy Crockett
Walking Angel Records WAD9737

The sensitive singer/songwriter has never actually gone out of style in any musical genre. The contemporary Christian community is no exception. However, in recent years, with the emergence of Dove Award-winning troubadours like Chris Rice, the folk-tinged literate musician seems to be making a strong comeback. Thus, it seems an appropriate time for an artist like Billy Crockett. With a group of well-written songs and a warm, plaintive vocal style, Crockett delivers an album rich in emotional conscience and musical appeal. An artist who lives the values he sings about, Crockett is deeply involved with Habitat for Humanity, an organization that rallies communities to help needy families build homes. (In fact, his fall tour actively promoted the Habitat cause.) On this, his ninth album, Crockett issues a strong collection of tunes with low-key production and understated charm. Among the best moments are the title cut, "Tap On Your Shoulder," "No Strings On Love," "The Last In Line," and "Traveling Mercies."

NEW AGE

★ SUZANNE TENG

Mystic Journey
PRODUCERS: various
Autumn Light Productions 199901
Suzanne Teng is a student of the flute, playing variations on this instrument from around the world on her impressive solo debut. Sensual and serene, Teng orchestrates a global percussion landscape with Gilbert Levy, sending improvisations across a slow dance on "Topanga Dreams," creating a Middle Eastern tango on "Katya's Dream," and bringing out a ritual dance on "China Lily." On "Aduman," Teng is joined by African *kora* player Prince Diabate in a vibrant narrative of cross-picked melodies. Because she is often inspired by dance, one can hear her rhythms and melodies flowing with the form of bodies in motion. And when exhaustion sets in, Teng envelops the listener in a meditative space of "Clouds Across Darkness," with a multi-tracked bass flute blowing across wind chimes and a Tibetan singing bowl. "Mystic Journey" is an impressive debut from a former member of the Angels Of Venice.



POP

PAULA COLE Amen (4:20)

PRODUCER: Paula Cole
WRITER: P. Cole
PUBLISHERS: hInface music/Ensign Music, BMI
Imago/Warner Bros. 4250 (CD promo)
The first single from Paula Cole's new album, "I Believe In Love," fell on deaf ears at radio, a shame given its inspiring nature and cool, clean lines. The follow-up is the title track, which again is telling of the more relaxed connection the artist has found with her music. "Amen" rolls along at a casual pace, marked by a persistent but low-riding beat and accompanied by a beautiful guitar, strings, and a surprising rush of scratching, just for effect. The song offers an esoteric "amen" for heroes, beginning with her own quest for accomplishment but then noting the impact of global marksmen—both celebrated and fallen—that have offered something to society at large, including O.J. Simpson, Gloria Steinem, Marilyn Manson, Ronald Reagan, Elvis, and Malcolm X. From the first listen, this will draw listeners to the compelling lyric, while the melody will lure them in, wanting more. A nice, relaxing moment and one that deserves radio's apology—via airplay—for missing the last one. Adult top 40, modern adult, jump-start this baby.

TOAD THE WET SPROCKET P.S. (3:37)

PRODUCERS: Brad Nack, Bruce Winter, Toad
WRITERS: D. Dinning, R. Guss, T. Nichols, G. Phillips,
PUBLISHERS: Sony/ATV Tunes/Wet Sprocket Songs,
ASCAP
Columbia 47436 (CD promo)
Toad the Wet Sprocket, which recently disbanded, has issued what was once a demo track available to fan club members only. It's now included on the act's upcoming "P.S. (A Toad Perspective)," the band's greatest-hits package. While pleasant enough, it's doubtful that "P.S." will stir renewed interest in a group whose marquee value is minimal today—or that label promotion teams will push this with the stamina of a hot new act's latest offering. More than anything, this song sounds like a throwback to the mid-'90s, when bands like Gin Blossoms, Hootie & the Blowfish, and Toad added pop rhythms to light rock music and scored with yuppies nationwide. Today, pop has gone the way of Backstreet Boys and 'N Sync, while rock has regained its edge and then some, via acts like Korn and Limp Bizkit. Even so, the Columbia greatest hits—including nuggets like "Walk On The Ocean," "All I Want," "Good Intentions," and "Fall Down"—is sure to take fans of the outfit back to the musical goings-on of a time they may favor over what's happening today. It's unlikely, however, that radio, which fueled the late-'90s revolution, will feel the same.

R & B

ELSIE MUNIZ Your Eyes (4:12)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
University Music (CD promo)
The latest entry in the budding Latin/R&B music world is University's Elsie Muniz, with the single "Your Eyes."

While there are likely to be comparisons between Muniz and Latin diva Jennifer Lopez, the two are actually different on many levels. First, Lopez had a previous career as an actress, and her name recognition undoubtedly helped propel her project, at least initially. Muniz, an unknown, will have to rely on her skills and the support of her label for the same kind of success. And while Lopez has a definite pop feel to her music, Muniz is straight-up R&B. Even when she sings a version of her first single in Spanish, "Tus Ojos," there's no mistaking where you're most likely to hear her songs played—at R&B radio. Like Lopez, Muniz incorporates strong Latin melodies and instrumentation throughout her songs, and although her vocal abilities are slightly stronger than Lopez, she doesn't sound like she can really belt out a tune either. On "Your Eyes" a Puff Daddy-ish rap by University labelmate Nino Brown, is essentially superfluous, though the Spanish version incorporates an energized, spontaneous-feeling rap by James "da Barba" de Jesus that smokes. Overall, Muniz could easily bring some Latin flavor to R&B, generously spicing up the airwaves.

N-TOON Shoulda Been My Girl (3:50)

PRODUCER: Dallas Austin
WRITERS: D. Austin, J. Cameron, J. Irby
PUBLISHERS: Crypton Music/EMI-Blackwood Music/
Soundtron Tune/Diva Two Music, BMI; Diva One Music/
Cryrock Songs, ASCAP
DreamWorks 5232 (CD promo)
Listeners may be taken a little off guard if they listen to the lyric of this song's chorus, "Shoulda Been My Girl," because this seriously young foursome sounds more like the latest girl group to hit the scene than a bunch of guys. Instrumentally, this track resembles a cross between Brandy & Monica singing "The Boy Is Mine" (not surprising, given "Girls" follow-the-dots production by Dallas Austin) and the Jackson 5. Melodically, there's a firm hook in place, which could draw in the masses, thanks to the catchy chorus and the mantra, "Buh, buh, buh, buh, buh..." And the song could be taken to greater heights with a creative, splashy video. But for programmers looking for anything above the lowest common denominator for R&B radio, this sound-alike tune could not be more clichéd. This isn't the first time that Austin has taken the lazy way out by applying a tried-and-true backbeat to a new act this year. Surprising, given his credible rep in the industry. What's that all about?

COUNTRY

★ CHALEE TENNISON Just Because She Lives There (3:48)

PRODUCER: Jerry Taylor
WRITERS: D. Dodson, B. Lawson
PUBLISHER: Sony/ATV Tunes, ASCAP
Asylum 1440 (CD promo)
The songs that resonate with country listeners most deeply are the ones that echo the complex emotions that underscore a seemingly routine daily existence. Sure enough, this is one of those songs. The lyric paints a vivid portrait of a lonely wife trapped in a relationship with an emotionally distant spouse. She's bound by a sense of duty and a moral code evidenced in lines such as, "If she turns to another, she knows she'd have to answer to the Lord." She's longing for the way things used to be, and Tennison's heart-in-throat delivery makes her sense of loss keenly palpable. The weeping steel guitar is so forlorn-sounding that you can almost hear teardrops splashing on the kitchen counter in this heart-wrenching domestic drama. It's a fine song buoyed by solid production, but most of all it is brought to life by a wonderful traditional country female vocal. Tennison does the genre proud and should be rewarded at radio for her flawless efforts.

SPOTLIGHT



TLC Dear Lie (3:55)

PRODUCER: Babyface
WRITERS: Babyface, T. "T-Boz" Watkins
PUBLISHERS: ECAF Music, BMI; Grung Girl Music,
ASCAP
LaFace 4437 (CD promo)
Despite harrowing reports in the mainstream press of discontent among its ranks, TLC keeps on pushing out hits from its current "Fanmail," in large part because of a series of strong messages that cuts right through to the group's young female core. This track, co-written by Babyface and TLC lead singer T-Boz, expresses a will to get a guy who's no good out of her mind, her head, and her life: "I let you unnerve me, I let you control me/Afraid the truth would hurt me, when it's you that hurts me more." Melodically, this is one of the trio's most organic, elegant offerings yet (despite the grossly nonpoetic opening line, "Dear lie, you suck"), led by the tender strumming of acoustic guitars and an easygoing pace that allows the focus to remain on the lyric. The chorus is a one-listen bull's-eye, too, securing a recipe for success that will keep this trio rolling in the hits. A nice step forward.

CRYSTAL GAYLE & WILLIE NELSON Two Sleepy People (2:46)

PRODUCER: Crystal Gayle
WRITERS: H. Carmichael, F. Loesser
PUBLISHER: Famous Music Corp., ASCAP
Platinum 15095 (CD promo)
This personality-packed single is culled from Gayle's current album, "Crystal Gayle Sings The Heart And Soul Of Hoagy Carmichael." It's sweet and playful and there's an appealing chemistry between Gayle's lovely, pristine vocals and Nelson's warm, conversational approach. Hearing the tune gives the listener the sense of eavesdropping on two lovers' cozy conversation. It's a classic tune, one of Carmichael's timeless gems, and it gets the royal treatment from these two legendary artists. Obviously, it sounds nothing like anything else being played on country radio, and when you add the fact that it comes from two veteran artists on an indie label, country airplay will obviously be an uphill battle. That's a shame, because this is one of those records that deserves to be heard and enjoyed by the masses.

ROCK TRACKS

POUND Time (3:54)

PRODUCER: Gregg Wattenberg
WRITER: Pound
PUBLISHERS: EMI April Music/Psycho High Music,
ASCAP
Island 1043 (CD promo)
Seldom does sheer melodic sense drive a rock song. But that's what makes Pound stand out from the mainstream pack right now. Even their verses contain irresistible hooks other bands can't pack into a year of choruses. That's a good thing, too, because the lyric here is nothing special, just a breakup story rehashed in a not-so-novel way. And their guitar sound and song structure are similar to those of the band's traditional rock peers, as well. But the production, which recalls early Pearl Jam, keeps the vocals balanced with the

guitar and bass so none seems more important than the last. The result: a catchy rock number with definite potential.

AC

GLENN MEDEIROS If I Never Love Again (4:02)

PRODUCER: Carlos Villalobos
WRITERS: G. Medeiros, C. Villalobos, J. Panzini, J. Dilillo
PUBLISHERS: Poleski Publishing/Hallwill Music/Sortafish Music/Panhead Music/Days Of Yore, ASCAP
Amherst Records 6600 (CD promo)
It's been a while, for sure, but many will remember Hawaiian Glenn Medeiros' 1987 wedding classic, "Nothing's Gonna Change My Love For You," and 1990 No. 1 Billboard Hot 100 duet with Bobby Brown, "She Ain't Worth It," both recorded when he was just a teen. Still young at 29, the singer/songwriter returns to original label Amherst Records with hopes of launching a return. Sounding remarkably like a young George Michael and teamed with co-songwriter/producer/arranger and Latin guitarist Carlos Villalobos—the music director for "Baywatch"—Medeiros serves up a sweet, AC jewel here that could touch the hearts of those who never take their special someone for granted: "If I never love again/It wouldn't be the hardest thing to do/Cause everything I'd see would only be images of you." With the right promotional push, this well-executed track might just send hearts aflutter all over again, helping launch Medeiros' new album, "Captured," a mix of midtempo tracks, dance ditties, and ballads, all with a flavorful Latin vibe. Contact: 716-883-9520.

DANCE

★ MARTHA WASH Listen To The People (4:01)

PRODUCER: Jim Papoulis
WRITERS: J. Papoulis, L. Schaff
PUBLISHERS: Jim Papoulis, BMI; Leo Schaff, ASCAP
REMIXERS: Chris "the Greek" Panaghi, Pablo La Rosa, Mike Cruz, Earl Pleasure, Kung Pow, Keith Haarmeyer
Vital Records S2000 (CD promo)
It's been a while since clubland has had something to devour from diva Martha Wash, but that's changing with the release of "Listen To The People." Gleaned from the multi-artist benefit album "Sounds Of A Better World—Small Voices Calling," "Listen To The People" finds the legendary singer effortlessly wailing as only she can. Trained in the church, Wash imparts this uplifting jam with much verve and sass, apparently taking the song's powerful lyrics to heart. Turning up the heat are several remixes, including Earl Pleasure, Pablo La Rosa, and Keith Haarmeyer, who each stylishly take the track down a different musical path. Underground jocks have already embraced Pleasure's Main Crobar Vocal mix, as well as La Rosa's Sound of Inspiration dub, which fiercely recalls Stephanie Mills' disco gem "You Can Get Over." Radio DJs need look no further than Haarmeyer's energetic Anthem mix.

MARCY CALDWELL Bette Davis Eyes (3:56)

PRODUCERS: Aneel M. Pandey, Jon O'Kain
WRITERS: J. DeShannon, D. Weiss
PUBLISHERS: Donna Weiss Music, BMI; Plain and Simple Music, ASCAP
Tokalosh.com Entertainment 01-001 (CD5)
A few years ago, the U.K.'s OPM released a tasty high-energy version of the Kim Carnes chestnut "Bette Davis Eyes." This time around, Nashville-based Tokalosh.com Entertainment gives the track a new spin, as it has with other disco-fied hits like "Flashdance," "Brass In Pocket," "Better Be Good To Me," and "The Logical Song." Here, vocalist Marcy Caldwell does a decent job of conjuring the energy necessary to support the frantic, festive mood. Producers Aneel M. Pandey and Jon O'Kain serve up five different mixes, each with a surprisingly well-executed, distinctive palette. The best is the pop radio edit, which adds an edge via a bounty of fiery guitars, bringing the song more into the mainstream and, thankfully, making it less cutesy. So many of these kinds of remakes
(Continued on next page)

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)

fail, but this one's got spirit and a level of creativity that may earn it some meaningful spins on weekend mix shows.

SPEEDY Speedy's Anthem (4:19)

PRODUCERS: John "JMC" Chan, Steve "Chip Chop" Gonzalez

WRITERS: J. Chan, S. Gonzalez, N. Mercado

PUBLISHERS: JMC World Publishing/Chip Chop Music/Endorfun Music, ASCAP

Endorfun Records 92006 (CD promo)

Those regions with a significant Latin demographic may find a left-field hit in this playful, albeit painfully repetitive salsa number that gets its fuel from the line "Go Speedy," amid a flash of horns, zesty beats, and the frequent catcalls from our named hero. A radio morning show sidekick over the past few years at New York's WQHT (Hot 97), Los Angeles' KPWR (Power 106), and WKTU New York, Speedy has come up with a first single that seems to be a quick punch for radio—after just three spins at 'KTU, it became a most-requested. Endorfun Records intends to work this one within record pools and mix shows, so keep an eye open. Remixes include a variety of styles, all capitalizing on the Latin trend. For the airwaves, look toward the Original Radio mix. But this will be a quick-burn record; once entrenched, the Radio mix, which includes dance rhythms, may be best to keep it sounding fresh.

RAP

Q-TIP Breathe And Stop

(4:05)

PRODUCERS: Jay Dee, Q-Tip

WRITERS: K. Fareed, G. Redd Sr., G. Redd, R. Handy, C. Horne, R. Bell, R. Bell, R. Mickens, D. Thomas, R. Westfield, G. Brown, C. Smith

PUBLISHERS: U Beta Like My Music, ASCAP; Warner-Tamerlane Publishing/Stephanye Music, BMI

Arista 3751 (CD promo)

Q-Tip's magic touch is his ability to get people on their feet and make 'em dance—not exactly a common feat in hip-hop today. He hardly ever fails to make you want to bounce your head a little. But with his latest single "Breathe And Stop," you can't keep your head or your feet still, much like the feeling he conjured with the chart-topping "Vivrant Thang." While "Breathe And Stop" contains a sample of the jazz-flavored Kool & the Gang album cut "N.T." from the early '70s, don't think of this as a sampled track. Instead of simply vibing off the memory of a classic track, Q-Tip creates his own feel on the cut by combining the beats, intelligent lyrics, and strategically placed pauses. Even as a veteran—Tip's been around a while—he doesn't feel old school. Then again, Q-Tip and his former partners in A Tribe Called Quest were always a few steps ahead of their time. Here, he's making a place for himself in 2000 and beyond.

TOMMY TEE FEATURING PETE ROCK, LARGE PROFESSOR, A.G. AND MIKE ZOOT World Renown (4:47)

PRODUCER: Tommy Tee

WRITERS: P. Phillips, W.P. Mitchell, M. Whyte, A. Barnes, Tommy Tee

PUBLISHERS: Pete Rock Publishing/The Large Professor Music/Onefourone Music/MZOOT, ASCAP

Tee Productions/Guesswhy/Fat Beats GW 501A (CD promo)

Hip-hop began as something African-American and Latino kids did for fun in the Bronx. Who would have ever thought that 20-plus years later, kids in Europe would not only accept this culture but begin producing tracks that put stateside chart-toppers to shame? Tommy Tee, one of Norway's premier hip-hop producers, has put it down like a pro with hip-hop's underground elite on his first U.S. release. "World Renown" emphasizes the global influence of hip-hop culture, with a bass-heavy track that ably demonstrates the influence of New York's underground hip-hop scene. Zoot, Large Pro, and A.G. ride the subterranean beat while providing a flash of their own unique stylings. To smooth everything out, Pete Rock brings

in the killer hook: "We hit you off with underground/Pound for pound/Rock from state to state, son/World Renown." Sure enough, hip-hop has officially gone global.

CHRISTMAS

CHRISTINA AGUILERA The Christmas Song (Chestnuts Roasting On An Open Fire) (Thunderpuss 2000 Holiday Remix) (3:59)
RCA 65900 (CD promo)

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)
Roperry 2255 (cassette 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.

JIMI HENDRIX Little Drummer Boy/Silent Night/Auld Lang Syne (no timing listed)
Experience Hendrix/MCA (CD promo)

FOURPLAY The Christmas Song (With Vocals By Eric Benét) (3:59)
Warner Brothers 4273 (CD promo)

CELINE DION Don't Save It All For Christmas Day (no timing listed)
550 Music/Epic 69523 (album track)

JOI CARDWELL My First Christmas With You (no timing listed)
EightBall 050 (CD single)
Contact: 212-337-1200.

MARTINA McBRIDE O Holy Night (3:39)
RCA 4688 (c/o BMG) (CD promo)

KENNY ROGERS WITH WYNONNA JUDD Mary, Did You Know (3:51)
Magnatone 108 (CD promo)

SHAWN COLVIN Wish You Were Here (no timing listed)
Columbia 7937 (c/o Sony) (CD promo)

JIMMY BUFFETT Christmas Island (2:55)
Margaritaville/MCA 1019 (c/o Uni) (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve Sarajevo (3:24)
Lava/Atlantic 6928 (CD promo)

BUY THIS B4 CHRISTMAS X-Mas Megamix (Radio Edit) (3:55)
Navigate Records (CD promo)

SHANIA TWAIN God Bless The Child (3:48)
Mercury 137 (c/o PolyGram) (CD promo)

LORRIE MORGAN My Favorite Things (3:44)
BNA 64687 (c/o BMG) (CD cut)

LONESTAR I'll Be Home For Christmas (3:30)
BNA 64688 (c/o BMG) (CD cut)

K-CI & JOJO In Love At Christmas (no timing listed)
So So Def/Columbia 67755 (CD cut)

FOUNTAINS OF WAYNE I Want An Alien For Christmas (2:18)
Atlantic 8379 (cassette single)

GLADYS KNIGHT & THE PIPS When You Love Someone (It's Christmas Everyday) (no timing listed)
MCA 11490 (CD cut)

HENRY ROLLINS 'Twas The Night Before Christmas (4:06)
Columbia 67376 (c/o Sony) (CD cut)

LEA DeLARIA The Truth About Christmas (3:21)
Streeter 1003 (CD cut)

COLLIN RAYE I'll Be Home For Christmas (4:24)
Epic 67751 (c/o Sony) (CD cut)

SALSOUL ORCHESTRA Merry Christmas All (no timing listed)
The Right Stuff 10976 (CD cut)

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

IN PRINT

Exotiquarium: Album Art From The Space Age
By Jennifer McKnight-Trontz; Richard Reddig, Contributor
St. Martin's Griffin
118 pages; \$24.95

In The Groove: Vintage Record Graphics 1940-1960
By Eric Kohler
Chronicle Books
132 pages; \$19.95

Stir It Up: Reggae Album Cover Art
By Chris Morrow
Chronicle Books
120 pages; \$24.95

100 Best Album Covers: Stories Behind The Sleeves
By Storm Thorgerson and Aubrey Powell
Firefly/DK Publishing
160 pages; \$29.95

Music—and more specifically, album cover art and design—has become a popular topic for coffee-table books. And Christmas is one of the only times when grown-ups (especially those without kids) feel comfortable walking up to the cash register with a book that has more pictures than paragraphs. And



innuendo, the importance of family and success, and tiki torches and other island images that were big at the time (and again in the neo-swing movement). Yet author Jennifer McKnight-Trontz doesn't go in depth about many of these things. Instead, she decides to address them in groups, like island sounds, mood music, and cocktail tunes. There is also a funny foreword written by lounge organ master Lenny Dee, who recorded 56 albums for MCA and Decca.

The bachelor-pad/space-age pop revolution is also touched upon (though in much less detail) in "In The Groove: Vintage Record Graphics 1940-1960." Writer Eric Kohler is a graphic designer who offers up the first pictorial history of album cover art of the '40s and '50s, when swing, classical, jazz, big band, and Latin styles all found fans.

Tony Bennett adds insight to "In The Groove" via a foreword, while the book jacket boasts kudos from Rosemary Clooney, k.d. lang, and Jo Stafford. More than 250 covers from 78s and LPs by the likes of Gene



Krupa, Doris Day, Louis Armstrong, Cole Porter, Igor Stravinsky, Marlene Dietrich, Count Basie, and Frank Sinatra are featured. The vibrantly colored book also offers an eye-pleasing mix of small and large photos with a bit of written word thrown in for background.

Reggae albums are dissected in "Stir It Up," written by avid vinyl collector and Soul on Top Records partner Chris Morrow. He discusses the importance of showcasing both the lighthearted, celebratory nature of island life in Jamaica and the seriousness of its music's political, social, and religious content. Reggae album art shows incredible artistic range, tapping media from collage and watercolors to pastels and photography. You'll see everything from standard band shots to record covers that copped themes from wanted posters and movie ads.

The pages of "Stir It Up" are set up like those in "In The Groove," which is probably because they share a publisher. But "Stir It Up" contains more research and facts about the jackets and the genres of reggae, rock steady, and ska. Morrow's discussion of African influences, women as alluring marketing images, and the prevalence of

marijuana allusions are thought-provoking. Again, the covers aren't discussed individually as much as they are talked about in groups and generalizations.

Storm Thorgerson and Aubrey Powell's "100 Best Album Covers" is more of a conversation stimulator due to its title and list setup. The two writers, who have designed albums for the likes of Led Zeppelin and Pink Floyd, explain that they wanted to cull 100 of the "best-looking, visually innovative, graphically dynamic, historically influential, and best representations of the music they embellish" but admit that a lot of it comes down to "a matter of taste." This would explain why some of their own designs are featured, a lot of more recent cool covers are left out, and why Brits seem to be favored. But there are also some indie bands and labels represented, and you can tell that the authors didn't just throw in bands for the sake of drawing power.

"100 Best Album Covers" also



delivers the most in-depth exploration of these recent tomes. One or two pages is dedicated to passing on insider info about the design, controversy, artists, and production processes of each record. There are also separate discussions of topics like special packaging, budgets, and how to become a record cover designer, which all have an air of expertise and enjoyable sarcasm.

All of these collections do an excellent job of making the reader understand the cover design within the context of when the album was released, who the band or label was that put it out, the technology available, and the hot trends. They will also make the reader realize that although CDs sound better, a lot has been lost in terms of appearance due to smaller packaging, lazy bands or art directors, and marketing strategies that favor band photos over surreal, beautiful, or abstract images.

Books are no substitute for the real thing, but they are better than nothing. And they might even help you—or the person on the other end of the gift exchange—learn something.

CARRIE BELL

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Babyface

Kenneth "Babyface" Edmonds
& Antonio "LA" Reid

Much Love, Respect & Admiration
Tracey E. Edmonds

Big Face
celebrating 10 years of success

T H E B I L L B O A R D S A L U T E

Changing
the
face
of music

**We salute the
words and music
of Babyface.
It is an incredible honor
to be associated with
such brilliance.**

**Kenny, thank you
for six sensational years.
We treasure our
continuing relationship.**

SONY/ATV Music Publishing



ABOUT LAFACE

The Hits Keep Coming

BY DON WALLER

The most successful start-up record label of the last decade has to be Atlanta-based LaFace Records. Founders/co-presidents Antonio "L.A." Reid and Kenneth "Babyface" Edmonds first got together as the respective drummer and guitarist for the Deele, which recorded three moderately successful albums in the early '80s.

Moving into the worlds of songwriting and production, the dynamic duo created such massive hits as "Rock Steady" (the Whispers), "Girlfriend" and "Giving You The Benefit" (Pebbles), "Don't Be Cruel" (Bobby Brown), "My, My, My" (Johnny Gill), "Forever Your Girl" (Paula Abdul), "Ready Or Not" (After 7), "Superwoman" (Karyn White) and "I'm Your Baby Tonight" (Whitney Houston).

"We couldn't believe it," marvels Reid. "Our first big hit came with the Whispers' 'Rock Steady.' Then these records that we had been stockpiling over several months all came out at the same time, and we began having one hit after another. We looked like we were hot, but it's just because we'd been working hard every day.

"But, while I loved being a producer, I just didn't want to make the record and walk away. I wanted to be more involved in every aspect. I wanted to create some artists, and that became a passion of mine.

"So, when we started up LaFace Records in 1989, we had meetings with several record companies. But when we met with [Arista president/CEO] Clive Davis, it just clicked; he had a pure appreciation for what we did and what we aspired to do."

ON THE 10-YEAR TIP

Created as a joint venture with BMG/Arista, the LaFace operation has grown to include satellite offices in New York and Los Angeles, as well as its own joint-venture agreements with Bystorm Entertainment (top act: 1 Life 2 Life) and Ghet-O-Vision Entertainment (top act: Youngbloodz). Having recently welcomed veteran label exec Louil Silas to its ranks, LaFace will celebrate its 10th anniversary with a double-CD

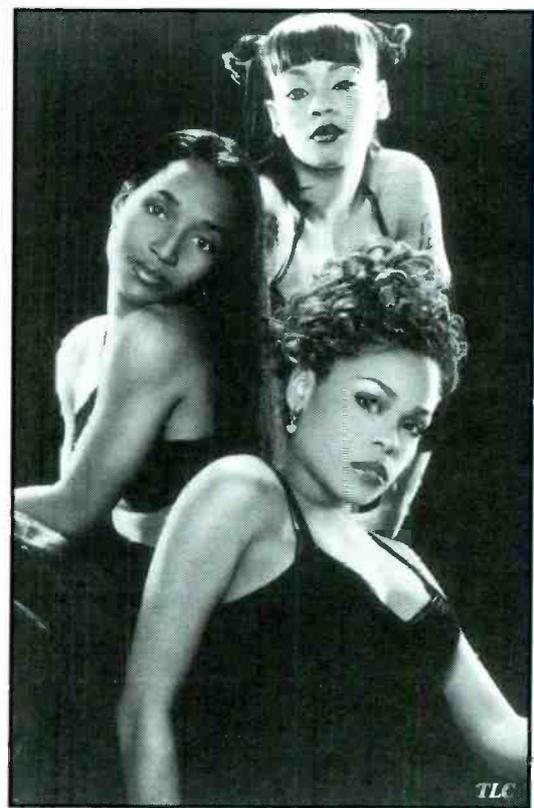
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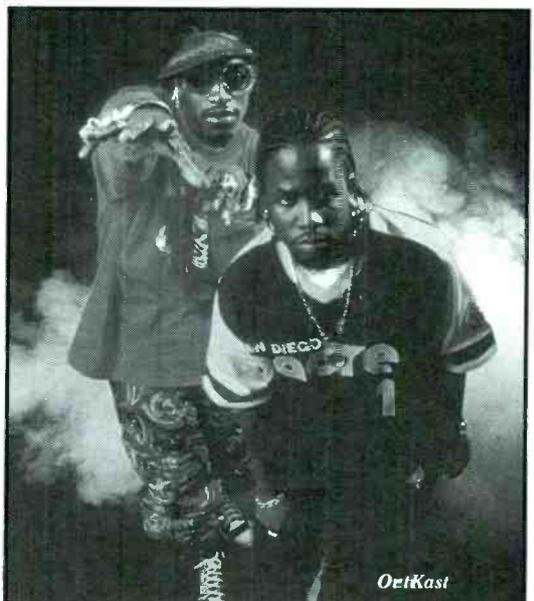
Tony Braxton



Babyface and
L.A. Reid



TLC

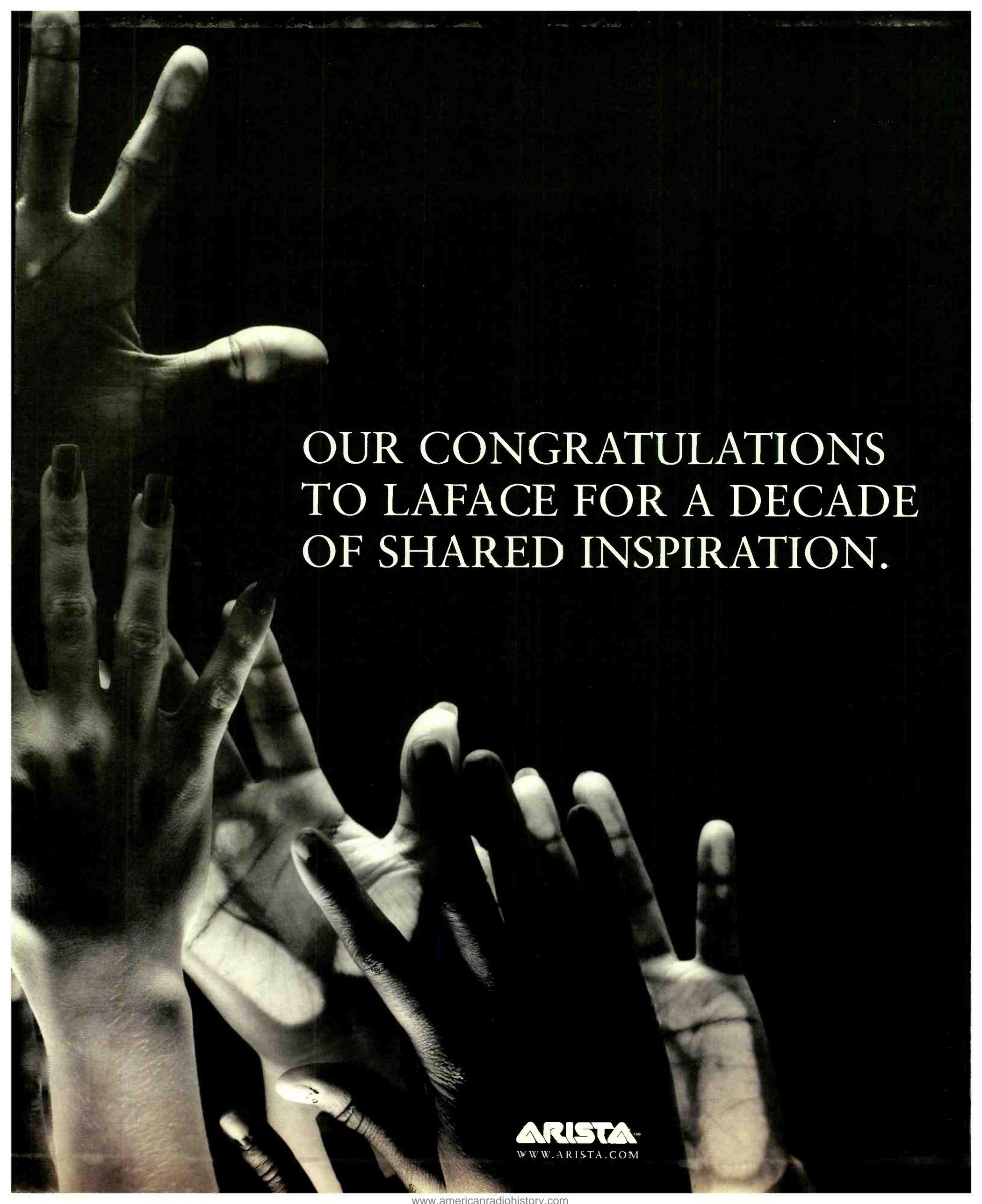


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ANTONIO "L.A." REID

The Billboard Interview

BY GAIL MITCHELL

It's been 10 years since Antonio "L.A." Reid and Kenneth "Babyface" Edmonds took their nickname-billed production partnership to the next level: a full-scale record label. In that time, Atlanta-based LaFace Records has become a pivotal player in the music industry, charting success through a select roster of acts ranging from TLC and Toni Braxton to Usher and OutKast.

As producer/songwriters, L.A. and Babyface racked up a series of No. 1 records—including the Boyz II Men chart-topper "End Of The Road." But, while they continue in their role as co-founders of LaFace, the hit-making duo ended their production partnership in 1993. Opting to stay on the production side, Babyface has amassed a laundry list of chart-topping singles and left his indelible mark on such soundtracks as "The Bodyguard," "Waiting To Exhale" and "Soul Food." Reid's command post is the creative/business side, from which he's overseen the recent multi-platinum success of TLC's "Fanmail" and Toni Braxton's new-year release.

Reid is being considered for appointment to another executive position within the BMG organization. However, at press time, an official announcement was still forthcoming.

In the following interview, Reid reflects on where the label's been, where it's going and what the future holds for the music industry in the next millennium.

Just what do the initials L.A. stand for?

They don't stand for anything. It's just a nickname that some guys gave me when I was a teenage musician, and it stuck with me.

When did you know you wanted to make a career in music?

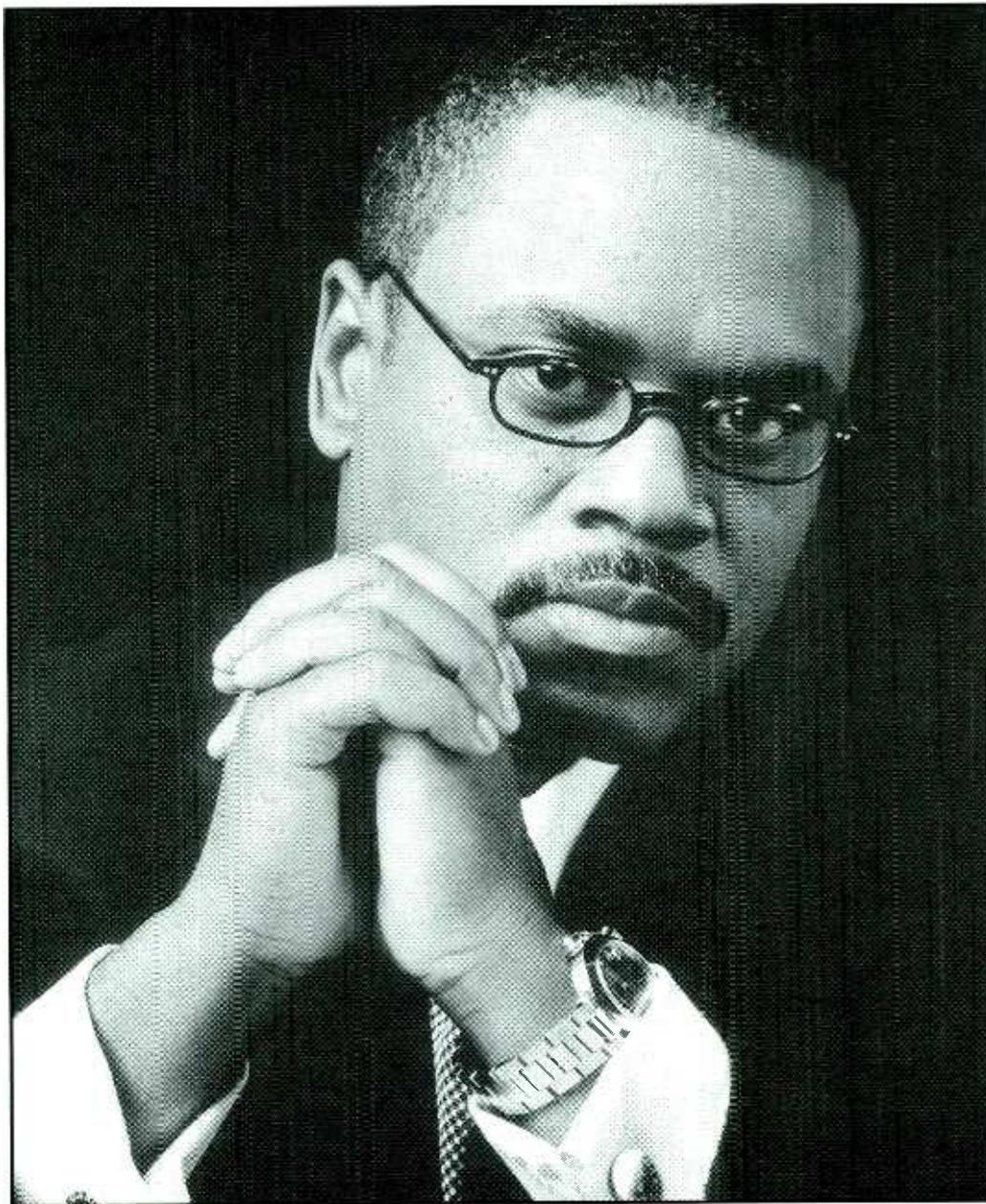
I was about 9. I started out as a drummer and loved it. But I was somewhere between being a drummer and being the guy who liked to tinker with the equipment. I was just into music: the art and mechanics of it.

What was your first music gig?

My first gig was in high school. I was the drummer for a group my music teacher had. I was 16 years old, playing in nightclubs on the weekends behind my music teacher and singing. I used to have to lie about my age. My first recording gig was in 1977. I was the drummer in a band called Essence. We recorded a song with our own money and took it to a local progressive-rock radio station. They added the record, and it became a local hit. I also played in a backup band behind a duo who had a single out. So, at a very early age, I kind of experienced what it was like to have success in both the urban and crossover worlds [laughs]. But it was all local. It never got outside of Cincinnati.

Do you miss performing at all?

I have a 9-year-old son who enjoys playing the drums. But



I play only as instructor. I don't miss it.

Do you still write songs?

I haven't written in a long time. I've tinkered with the idea of going back to it, but I haven't made the plunge. I got away from it in 1993. I fell in love with the operational and the executive-producer sides. I get my musical fix that way.

So how did you and Babyface meet?

We actually met on the Indianapolis club circuit. Indianapolis is his hometown; I had moved there with a group of guys—the Deele—who were playing the clubs. Then we were reintroduced during a recording session for the group Midnight Star. Midnight Star was recording one of Kenny's songs

and also a song that my partner at the time and I had written. So we met up again at the studio; eventually he joined the group.

What led to the start-up of LaFace?

We started while we were members of the Deele, writing together and producing demos. We really clicked well and became extremely close. Then one thing led to another, and we eventually started to get jobs producing records for other people. All of a sudden, records that we had done over several months all started to come out at the same time, and we began having one hit after another. It started to look like we were hot or something. Our first big hit came with the Whispers' "Rock Steady." After that, we did some projects for MCA, working with my ex-wife Pebbles and others.

But, while I loved being a producer, I wanted to be more involved. I didn't want to just make a record and walk away. I wanted to be involved in every aspect: the artist's image, the video, photo shoots, marketing and promotion. That became a passion of mine. So we started LaFace Records in 1989. We had had meetings with several record companies and top presidents at the time—everybody from Joe Smith at Capitol and Jerry Moss at A&M to Irving Azoff at MCA. In fact, MCA was actually where we thought we'd be making our deal. But we met Clive Davis, and it clicked. We realized Clive was a true record man and had a pure appreciation for what we did and what we aspired to do.

What obstacles did you face in the beginning?

One of the toughest obstacles was being a start-up label that wasn't in New York or Los Angeles. We weren't in the media centers, so it became very difficult to attract high-quality executive talent. By the way, it's still one of the biggest obstacles. And, while I love living and working in Atlanta—and we've certainly made some impact by being here—it's still not necessarily the choice of most people working in the recording industry. They would much rather live in New York, Los Angeles or Nashville.

Even with such top production talent as Kevin "She'kspe" Briggs, Dallas Austin, Jermaine Dupri and others now based there?

Yes, there is a lot of creative talent and support. But the distribution companies are not here. Of course, everybody has a branch office, whether it be in sales or A&R, but they're not based here.

The second obstacle was the rude awakening of having to discover artists. As work-for-hire independent producers, we took the idea of discovering talent very lightly. If Warner Bros. or MCA called and asked us to work with an artist, we could say yes or no based on whether we thought the artist had a future. All of a sudden, we had to make those decisions.

Continued on page 28



You guys never miss a beat.

Your timing is impeccable, as is your talent.
Congratulations LaFace on 10 perfect years.





COMIN' RIGHT UP The Label Is Set To Serve Some Hot New Sets

By Rhonda Baraka

L.A. REID

Continued from page 26

instead of second-guessing someone else's decision. We went through many trials and errors in determining artists who could withstand the test of time.

So why Atlanta instead of New York or Los Angeles?

At the time, Kenny and I really weren't sure we wanted to live in Los Angeles, and we weren't very familiar with New York. We had come through Atlanta several times while touring, and it had a good feel. We'd always heard Atlanta was this up-and-coming, progressive city. So we said, "Let's give Atlanta a try." We got here and spent our first few months concentrating on our lifestyle before we realized that we really needed an agenda [laughs]. It was tough being from another city, so it was a challenge to try to meet people and get the attention of the creative talent that was in the South and Southeast. It took us about six months to meet everybody in town.

Who was the first artist you signed?

An act called Damian Dame. I believe we released two, maybe three, singles with some chart success but not a lot of album sales. Our second signing was Jermaine Jackson. Clive Davis called one day and said, "Jermaine Jackson is here with us, and he'd love to work with you. Would you consider having him as a LaFace artist?" We had a lot of respect for him and his family, and we thought it would be a great marriage. So we signed him. The album we recorded certainly didn't have the success we had hoped for, but it was still a wonderful experience. Finding Jermaine may have been one of our most valuable learning processes.

Why do you say that?

Because of his experiences and history in the business. We had many discussions with Jermaine in the studio, going over the old Jackson 5 days and things like that. It was very enlightening, because we thought, "Hey, we signed Jermaine Jackson. We can put out a record and, boom, sell 10 million albums." It didn't happen. And that forced us to really examine what we were doing with this label.

In the beginning, how many artists did you sign to the roster?

We had Jermaine, Damian Dame and maybe two or three other acts we were developing who ended up not coming out. I remember that, during the process of recording Jermaine, we signed TLC. Actually, two of the girls, Left Eye and T-Boz, appeared on Jermaine's album doing a little rap under their then-stage names of Q-T. They were maybe the third serious act that we signed.

And your first chart success was with which act?

Continued on page 34

Every once in a great while, a business relationship turns into a true partnership, and our association with LaFace is exactly that. If you ask me what they bring to the table professionally, I'd say it's a few things. It is a great intuitive sense about music that very few people in this world have—but each of them do, and they come together seamlessly, always for the good of the artist. It's also an aesthetic, a sense of style, that coats everything they touch and makes it better. And they are gentlemen. They are gentlemen in every honorable, trustworthy sense of the word. It is a partnership that I benefit from greatly, and I know the rest of my team around the world does too, directly or indirectly.



—Rudi Gassner,
president and CEO, BMG
Entertainment International

With new releases by top guns Toni Braxton, OutKast and Goodie Mob on the horizon, LaFace Records is poised to carry its 10-year winning streak into the next century. Not only is the label banking on its resident superstars, it's also hoping to strike gold—and platinum—with a bevy of new and lesser-known acts like Donell Jones, 1 Life 2 Live, Youngbloodz, Pink and Joy Enriquez.

Here's a rundown of what's new and what's coming:

TONI BRAXTON: Like legions of Toni Braxton fans, LaFace's VP of marketing Lisa Cambridge is eagerly awaiting the release of the singer's third album. "When it's time for Toni to come out," says an excited Cambridge, "I just want it to be really clear that she owns the market. Her standards are very high, and I think she pushes everyone to rise to the occasion."

Among the notable songs on the album are David Foster's "Spanish Guitars," "Bein' Mad About It," which Cambridge calls a "woman-power song," and a track called "I'm Still Breathing." Cambridge says Braxton did more songwriting this time out.

As for marketing the return of Toni Braxton, the label plans to take the high road: no dwelling on Braxton's differences with the label. "I don't think it's gonna be an issue," Cambridge says. "You might have people who are gonna touch on it, but it's old news. People wanna see her succeed, they wanna see her happy. She's got way more successes and triumphs to talk about."

OUTKAST: OutKast's Dre and Big Boi say fans can "expect the unexpected" from their fourth album, set for release in 2000. Says Big Boi, "It's gonna be the hardest album since the N.W.A. 'Niggaz For Life' album." Dre adds, "It's gonna be no-holds-barred on the concept, the material, the vibe. It's gonna be about what the world's looking like right now."

The Atlanta natives debuted on LaFace in 1994 with the platinum-selling "Southernplayalisticadillacmuzik," and their sales have soared with each album. Their sophomore set, "ATLiens," went platinum, and their third release, "Aquemini," is double-platinum and counting.

Dre says the group stays fresh and consistent by "watching where we've been, listening to our own music, listening to everything else that's out there and looking at music as a whole."

GOODIE MOB: With "World Party," its third album, which hit stores last month, Goodie Mob is seeking to crack the platinum mark. The group's first two albums, 1996's "Soul Food" and last year's "Still Standing," both went gold. Group member Cee-lo says, "World Party" represents "no titles, no limitations, no restrictions, no separatism, one nation under a groove. We're trying to internationalize Goodie Mob's interpretation of music."

Featuring songs by Bad Boy's Derek Angelettie and Dallas Austin, the album, says Cee-lo, is "mostly Goodie Mob." He explains, "It's cool to do collaborations with people, but it's one thing to do and another thing to overdo."

Cee-lo says "World Party" will continue the group's foray into new musical territory, garnering new fans along the

way. "I've never felt like we had a title, but if we had to title ourselves anything it would be 'alternative.' It's not mechanics. It's heart music, it's soul music."

YOUNGBLOODZ: Youngbloodz have met early success with their debut single, "U-Way," from the album "Against The Grain." With beats and language that reek of Southern-fried hip-hop, the group—which consists of Atlanta natives Sean Paul and J-Bo—sees its music as a reflection of life as their members know it. The follow-up single is "85," featuring Big Boi from OutKast.

1 LIFE 2 LIVE: If Youngbloodz is representin' the South, 1 Life 2 Live is puttin' it down for the Bronx. "Can't Nobody," the lead single from Red Handed, Babe Blue and Rambo, is a sample of what the group's eponymously titled album has to offer. Featuring production by Timbaland and Teddy Riley, "1 Life 2 Live" hosts guest appearances by Cee-lo and Khujo of Goodie Mob, as well as Too Short and Ja Rule.

DONELL JONES: Donell Jones' sophomore release, "Where I Wanna Be," picked up steam with its second single, "What's Up." Jones, 26, says the album—which consists of lush ballads and mid-tempo tracks that focus on relationships—reflects personal and musical growth. "On [1996's "My Heart"], I didn't use live instruments, and that's what I wanted to capture on this album. Personally speaking, I'm a man now. I see life totally different than the way I did then." The title track, a plaintive, heart-wrenching ballad, is slated to be the album's third single.

PINK: LaFace's Lisa Cambridge calls Pink a "bad ass" who has "the makings of a career superstar." The 18-year-old Philadelphia native was one third of the label's female group Choice. Her debut single, "There You Go" (produced by Shek's pere), dropped in November—to be followed by a February album.

A self-proclaimed "wild person," Pink, who wrote six of the album's 12 songs, says the music is "versatile and eclectic. I do a little bit of everything. I like R&B and hip-hop, but I also like pop, country, alternative, everything, and I think, as I grow and as people grow with me, I'll get more into those other styles." The album features production by Babyface and Darryl Simmons.

JOY ENRIQUEZ:

Rounding out the list of LaFace's new artists is Joy Enriquez, a bubbly 19-year-old singer from Los Angeles. She describes her debut album, which drops in February and features production by Babyface and Rodney Jerkins, as "a little bit of Latin, R&B and a lot of soul." Enriquez says she's proud to be signed to LaFace. "I see LaFace as the perfect company for me," she explains. "I was raised in a small family business, so my mom and dad always emphasized 'hands-on,' and LaFace definitely works with their artists like that. They respect me, they understand me, and they believe in me, and it goes both ways." ■



Joy Enriquez



Pink

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Like most major record companies, LaFace Records has played round after round of musical chairs, leaving none of its original top brass in place. Today's slate of executives varies slightly from its early lineup, which included former Sony VP Vernon Slaughter, two Epic Records defectors (Lamont Boles and Davett Singletary) and a handful of eager assistants. Today, in addition to Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, the executives who run the label represent an array of backgrounds, from artist management to financial development.

Mark Shimmel, CEO, came to LaFace in 1996. As manager for the Tony Rich Project, Shimmel says he had "a very interesting perspective of the company," one that made him privy to the label's strengths and weaknesses. From his vantage point, Shimmel says, he perceived that the strengths outnumbered

the weaknesses by far. "It wasn't the fixing that became the issue," he says. "It was taking what the company did great and working to do it better." By the time Shimmel arrived, LaFace was well on its way to solidifying its legendary streak of hits: Goodie Mob had just released "Soul Food," and Usher's "My Way" was headed for mammoth success. Shimmel attributes the "streak" to the "magical combination" of the artists and the label. "Nobody is going to perform at 100% all the time," he explains. "Everybody is going to have to pick up the ball and work as a team to enable the streak to go."

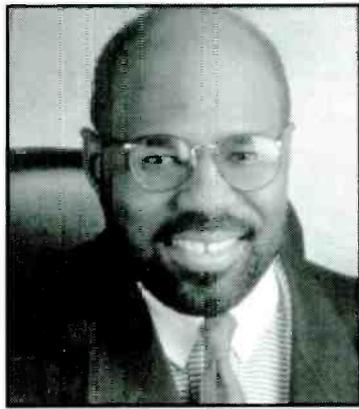
Shimmel says his most significant contribution to the label is his commitment to its artists and staff. "I look at Columbia Records, I look at Atlantic Records, and I see three-generation companies. I see lots of families that were able to grow and prosper within that company.... I think LaFace Records is going to be around for a long time and the people that are learning their craft in this system will go on to have wonderful, long-term careers in the music business," he says.

LF'S A-TEAM: EXECUTIVE DECISION-MAKERS

BY RHONDA BARAKA



Mark Shimmel



Dorsey James



Lisa Cambridge

RESPECT AND CREDIT

Senior VP Louil Silas Jr. has a well-established reputation in the music industry. Having worked for MCA for 15 years (he started out in promotion and eventually became executive VP), Silas controlled approximately 85% of the music that the label put out from 1984 to 1992—everything from Bobby Brown to Patti LaBelle. In 1992, he started Silas Records and launched the solo careers of Chante Moore, Aaron Hall and Jesse Powell. Silas signed on as a LaFace employee last July, but his first undertaking for the label was a work-for-hire project called "The Platinum Collection," a two-CD set featuring the hits of L.A. and Babyface and LaFace Records over the past 10 years. Admitting that he has often referred to LaFace as "the successful Silas Records," Silas says he has no problem "shutting down" his ego and falling in step with the LaFace team. "It feels weird at times, but L.A. allows me a lot of autonomy. He kind of credits me for showing him his A&R style, and we're friends," says Silas. "But I realize that this is his and Face's company, and I totally respect that. I've just transferred my dreams of having a successful label to their dream of continuing it."

Expressing no desire to tamper with the label's already-successful A&R approach, Silas says he wants to sign and develop new artists, in hopes of breeding the next generation of LaFace superstars. Based in LaFace's Los Angeles office, Silas oversees a staff of 10.

Continued on page 34

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my mother and yours
always sang
fitting rhythms
to the whole
vast span of life?

This I remember:
Mother always said
sing child sing
make a song
and sing
beat out your own rhythms
and rhythms of your life
but make the song soulful
and make life
sing

Excerpt from *Where Are Those Songs?*
- MICHERE GITHAE MUGO

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D I S T R I B U T I O N

Salutes

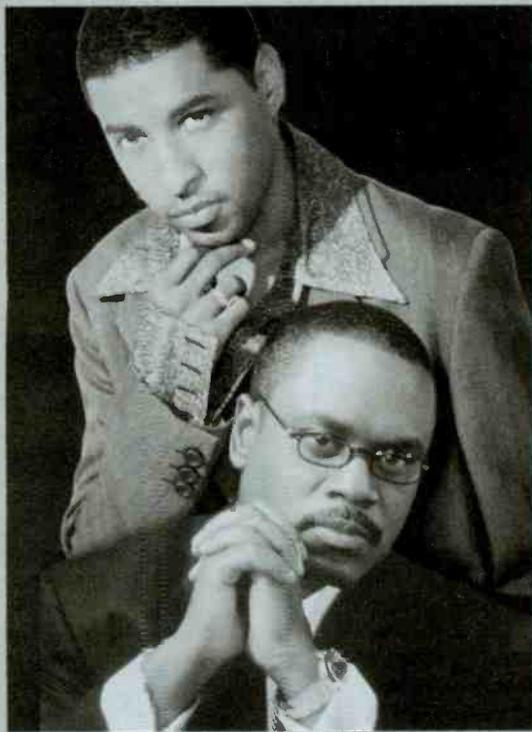
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&

KENNETH "BABYFACE" EDMONDS

ON 10 SUCCESSFUL YEARS

LA-FACING THE MUSIC



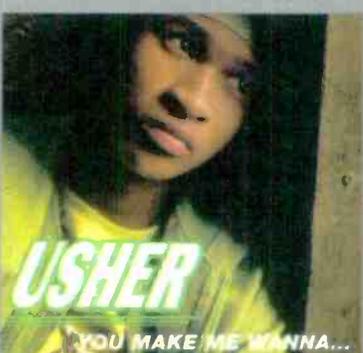
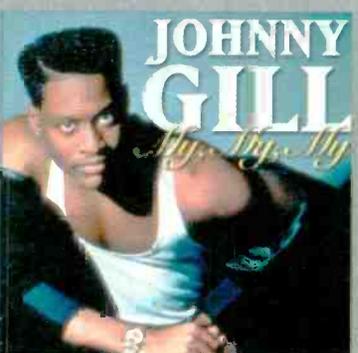
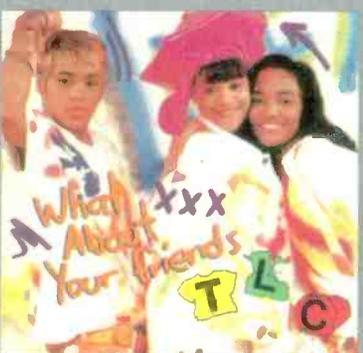
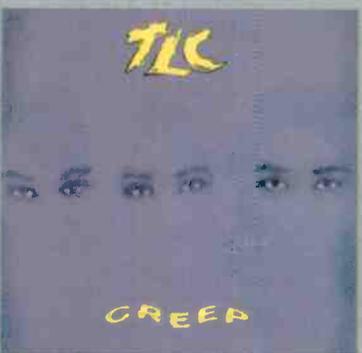
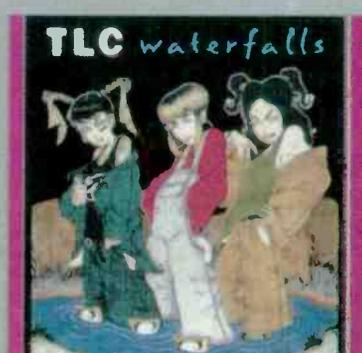
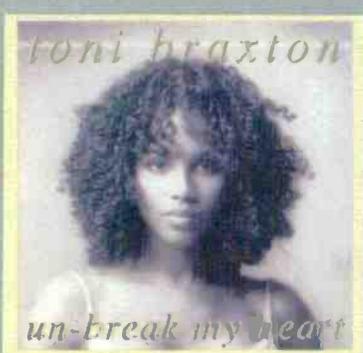
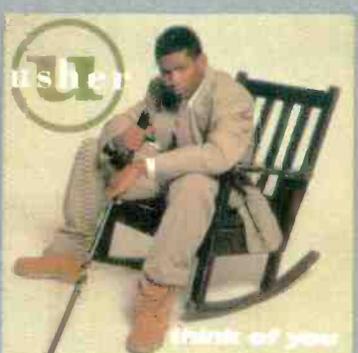
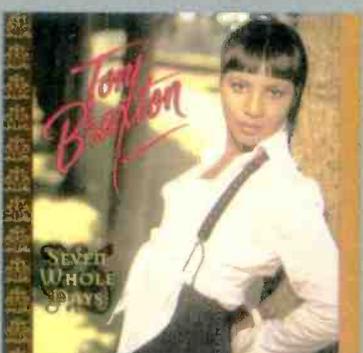
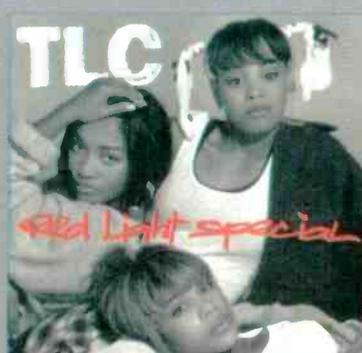
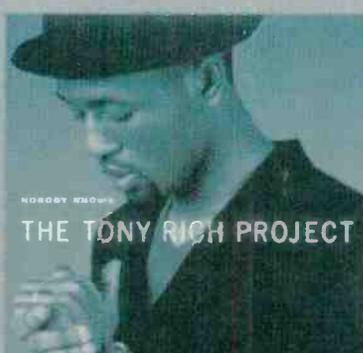
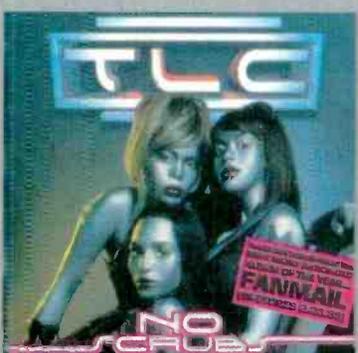
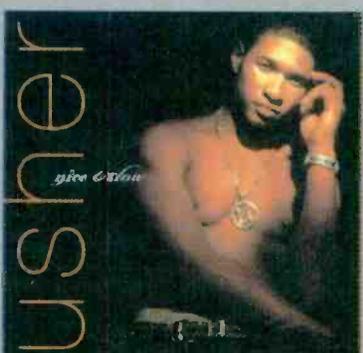
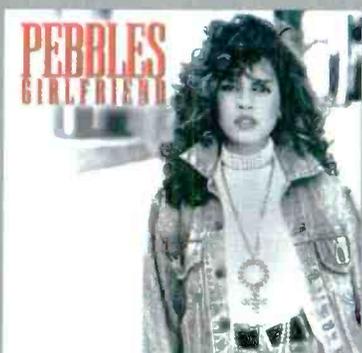
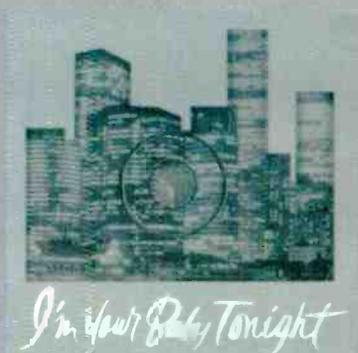
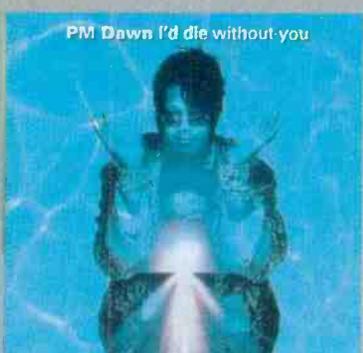
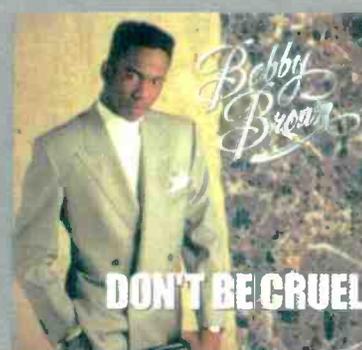
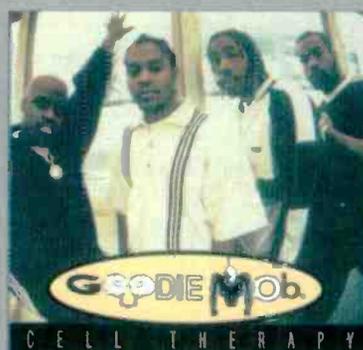
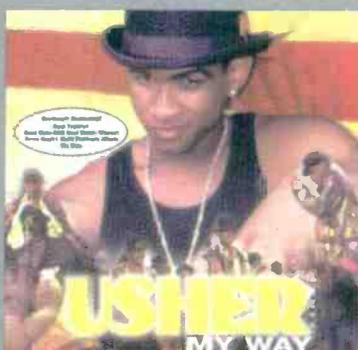
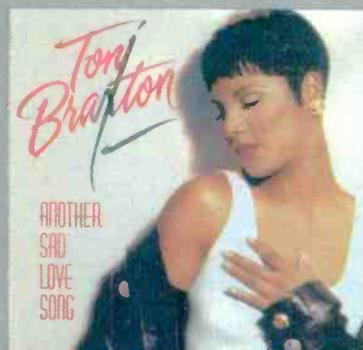
*When we decided to start Laface a
unclear about many things. But the*

*1- This would be a marathon, not a sprint. (10 years)
2- It wouldn't be possible to build without constant help
from our friends and associates in the creative community.
So with that, we would like to thank all of the people who
made a significant contribution throughout the last 10-15
years. In the unfortunate event that we forgot someone, we
sincerely apologize in advance.*

Sharliss Asbury, Phyliss Parker, Debra Baum, Zetra Smith, Constance Armstrong, Janice Jackson-Campbell, Derrick Ladd, Bryant Reid, Lamont Eccles, Davett Singletary, Bille Woodruff, Scott Folks, Dawn Berrien, Veronica Moss, Tommy Henderson, Emmanuel Officer, Angie Jenkins, Michelle Montgomery, Randy Marshall, Mandume Robertson, Jeanne Eustache, Toby Rivers, Yvette Whittikar, Vernon Slaughter, Stephanie Merchant, LaConia Jenkins, Cliff Lovette, Renee Lee, Sharon Daley, Kathy Rogers, Fred Hayes, Michael Lewis, Tenitra Evans, Kirdis Tucker, Tony Daniels, Keith Frye, Chelsea Gray, Nikki Hurd, Paula Casey, Sandra Love, Daria Langford, Regina Davenport, Tashon Macon, Shari Huguely, Dolly Turner, Tyrone Murray, Shiree Edwards, Eddie "Eddie F." Ferrel, Jackie Waller, Winston Ball, Kelly Thompson, Craig Jones, Kathy O'Brien, Dana Harris, Ted Florence, Diane Nicholson, Kenyatta Whelchel, Barbara Dehonney, Yakira Halbertan, Roy Ayers, Jr., Christopher Boea, Jackie Lee, Monique Brady, Michelle Burch, Lisa Cambridge, Kim Christensen, Greg Colbert, Xylina Cooper, Eric Croone, Shanti Das, Randall Dunn, Pete Farmer, Rashan Godfrey, Pamela Grant, Chanel Green, Asia Gulli, Erica Hatchett, Tone Henderson, Linda Hearn, Latesha Higgins, Dorsey James, Donna Jones, Steven Jones, Thomas Kerns, Portia Kirkland, Karen Kwak, John Lane, Sherie Lawton, Kiera Lytle, Jon Marett, Shonda McFarland, Stephanie McGhee, Nadine McKenzie, Bonnie Moret, Celeste Moses, Adrienne Muhammed, Travis Nuckles, Cherie O'Brien, Rod Peters, Kalonji Phillips, Darren Polite, Lilani Ellis, Debra Lowe, Kawn Prather, Yvette Ramirez, Jason Ricks, Lorraine Robertson, Taiye Samuel, Nigel Sawyer, Matt Shelton, Mark Shimmel, Louil Silas, Jr., Keisha Smith, LaKimbra Sneed, Shakir Stewart, Damien Sweet, Courtney Taylor, Marcus Thomas, Solombra Tucker, Darrick "D.L." Warfield, Tammy Warren, Crystal Waters, Phillana Williams, Keith Wooten, Candy Tookes, Liwaza Green, Aaron Brown, Kathy Busby, Stacy Barbour, Kyle Butts, Billy Calloway, Elaine-Nicole Henri, Tisha Hopper, Shannon Madden, Gail Huggins, Suleka Cole, Liza Broome, Susan Maler, Danielle Massey, Chaundra Walker, Stephanie Whiteside, Wendall Cage, Tamara Boyd, Beverly Heath, Will Jackson, Sue Phillips, Leslye Pitts, Ethiopia Habtermariam, Kevin Weekes, Tabatha Lacey, Lakeitcha Hurd, Aja Kimura, Audrey Lacatis, Kathy Moore, Annie O'Hayan, Melanie Rogers, Deug Daniel, Clive Davis, Roy Lott, Tony Anderson, Gerry Griffith, Rick Biseglia, Jackie Rheinhardt, Eliza Brownjohn-Diamond, Michael Dorneman, Strauss Zelnick, Pete Jones, Heinz Henn, Terri Rossi, Thomas Stein, Michael Smellie, Richard Griffiths, Rudi Gassner, Ira Sallen, Kevin Conroy, Ged Dougherty, Gary Dale, Jeremy Marsh, Jose Marie Camara, Lisa Zbitnew, Joe Gorman, Tom McIntyre, Damian Dame (Debra "Deah" Hurd, Bruce "Damian" Broadus), Highland Place Mobsters (Dallas Austin, Derrick Culbreath, Theophalis "Chip" Glass, Melvin "E-loc" Davis), Jermaine Jackson, TLC (Tionne "T-Boz" Watkins, Lisa "Left-Eye" Lopes, Rozonda "Chilli" Thomas), Toni Braxton, OutKast (Andre "Dre" Benjamin, Antwan "Big Boi" Patton), Goodie Mob (Cameron Gipp, Thomas "Cee-lo" Burton, Willie "Khujo" Knighton, Robert "T-Mo" Barnett), Usher, A Tribe Called Quest (John "Q-Tip" Davis, Ali Shaheed Muhammad, Malik Taylor), Bobby Brown, Boyz II Men (Nathan Morris, Wayne Morris, Michael McCary, Shawn Stockman), Az Yet (Dion Allen, Darryl Hawes, Shawn Rivera, Marc Nelson, Kenneth Terry), Johnny Gill, Total (Pamela Long, Jakima Raynor, Keisha Spivey), Tony Rich, Dru Hill (Tamir Ruffin, Larry Anthony, Jr., Mark Andrews, James Greene), P.M. 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LF'S A-TEAM

Continued from page 30

INFRASTRUCTURE BUILDER

GM Dorsey James joined LaFace in 1994 as CFO. He was promoted to his current post in 1997. His mission: to build an infrastructure around what was quickly becoming a highly successful, yet potentially combustible creative machine. James recalls, "We were quick, nimble, fast and loose, and things were going every which way. [Back then] it was all about creating this artistry, not building an infrastructure." Formerly of MCA Music & Entertainment Group, where he was associate director of financial development and later associate director of new-business development, James put his skills to work the minute he set foot on LaFace turf. "LaFace was growing so fast," he recalls. "Arista's view of LaFace initially was kind of as its A&R source, but because of the kinds of acts that the company was developing, it had to do more," and, he says, Arista was too far away and too different (being a "pop-radio machine") to effectively fill the bill.

Today, with an infrastructure handily mounted and a staff of some 60 employees, whose duties range from video production to promotion, James says that the label, though it never really set out to do so, has become more autonomous and is better equipped to carry out its artistic visions.

MOVING AND MARKETING

Lisa Cambridge, a former publicist for Uptown Records, joined LaFace's publicity team in 1994. Two years later, she transferred to the marketing department, then assumed her current position as VP of marketing in 1997. The transition

I was honored that Babyface and L.A. Reid came to me from the beginning. It was their dream to have their own company, and I wanted to help that dream become reality. I remember vividly being at the opening ceremony in Atlanta to celebrate the birth of LaFace and saying that if there was a company that could become the Motown of the '90s, it would be LaFace Records. That has turned out to be true. With artists like Toni Braxton, OutKast, Usher, TLC and Goodie Mob, they have found, nurtured and maintained artists with worldwide impact and domination of the various charts. These acts stand for the best in contemporary urban music and have become the foundation for all of pop music today. They have achieved something that is very unique and very special over the last decade, which also bodes extremely well for the next decade. Yes, they have made hit records, but they have also developed stars who will span the foreseeable future.

—Clive Davis

for Cambridge was two fold: moving from New York to Atlanta and ultimately switching from publicity to marketing—the latter requiring the least amount of adjustment. "[Marketing] is a lot more 'big picture.' I tend to be kinda all over the place, doing a lot of things at once, so it fits my personality," she says.

Cambridge, who oversees a staff of 20, says she encourages employees to make the tough decisions. Not only does that help them to grow, she explains, it also helps the label keep pace with the needs of its growing list of superstars. "For the caliber of artists [she stresses caliber, not number] that we have, we're a small company. If you've got OutKast, Usher, Toni Braxton and TLC all doing something at the same time, you can't say, 'That's a promotion thing, I'm not doing it,' because there are only three or four people in promotion. It often means that assistants get to do a lot more. And I want people to grow." And she wants to grow too. Cambridge says her goal is to "be really good at whatever it is that I'm doing, and I want to be respected in my field." ■

L.A. REID

Continued from page 28

Our first chart success was Damian Dame. Our first platinum success was TLC. And the TLC success came alongside the platinum success of the "Boomerang" soundtrack. That soundtrack included Toni Braxton, who was a brand new artist. We had written several songs for Anita Baker, which she later turned down because she didn't think they were right for her. Toni had sung the demos for us, so we decided to keep her on the soundtrack. But we had to convince the director. As a result, Toni became a huge star off the "Boomerang" soundtrack.

When you and Babyface first started LaFace, were there any role models you emulated?

There were a few people: some in music, some not in music. In music there was obviously Berry Gordy, Ahmet Ertegun, Clive Davis and Richard Branson. Non-musical, there's John F. Kennedy, one of my favorites.

Is the current division of duties between you and Babyface something you thought about ahead of time or was it a natural progression?

It was a natural progression. We never sat down and said, "L.A. you do this, Kenny you do that." I think we're both doing what we really love to do. And it just so happens that it works to the company's advantage.

So it's 10 years later. Is the label at the point you thought it would be?

To be quite honest, I thought we'd be a little further along. We've lost some time; over the last few years, we've dealt with some highly publicized legal issues which really set us back. Not just in terms of timing, but also from a promotional standpoint. While I'm very grateful for the success we've had, we're nowhere close to where I aspire to be as a label.

Where do you think LaFace should be at this point?

I don't know if I can tell you a particular place. But I can tell you that we really work hard to make our artists successful. We have a roster of about 20 acts; at this point, about half of them have had some success. We'd like for the other half to have success now.

What is the secret behind what LaFace has been able to accomplish?

I would have to say musical integrity is No. 1. We're very honest about the music and very dedicated to making sure we release only music we're proud of. We're not a record com-

Continued on page 36

Steve Rifkind &

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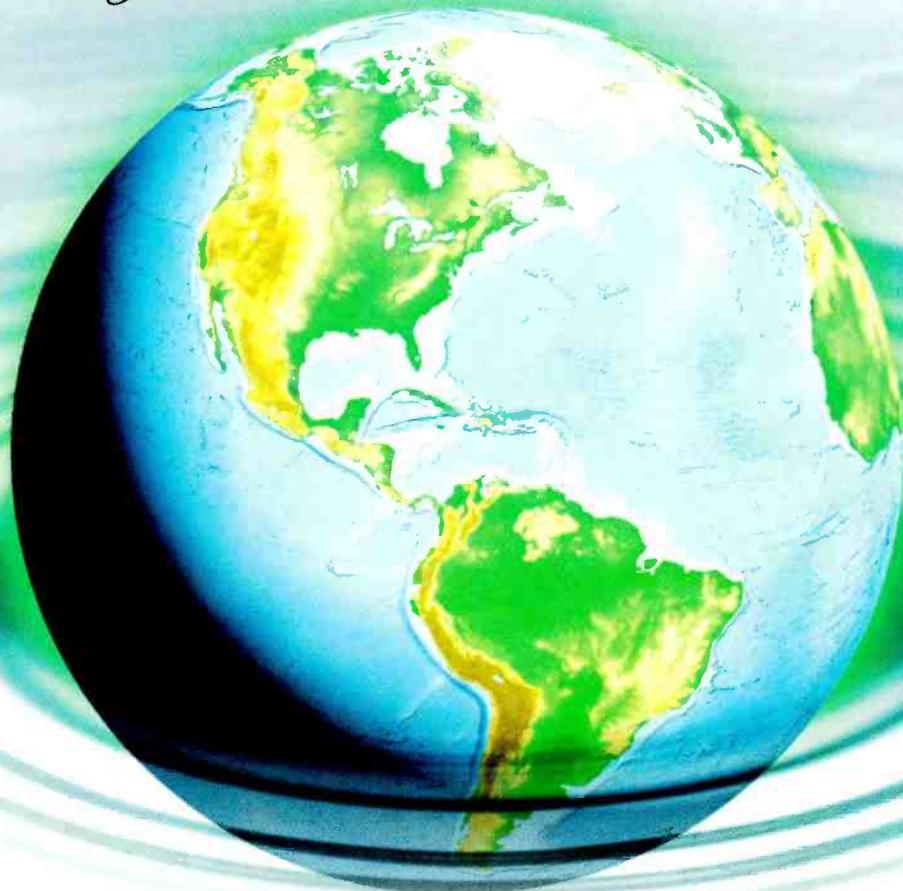
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L.A. REID
Continued from page 34

pany that just puts out records to see what happens. We're a boutique label that takes every artist seriously.
Was it better to start the label then or now?
It was better then. I am 10 years older and wouldn't want

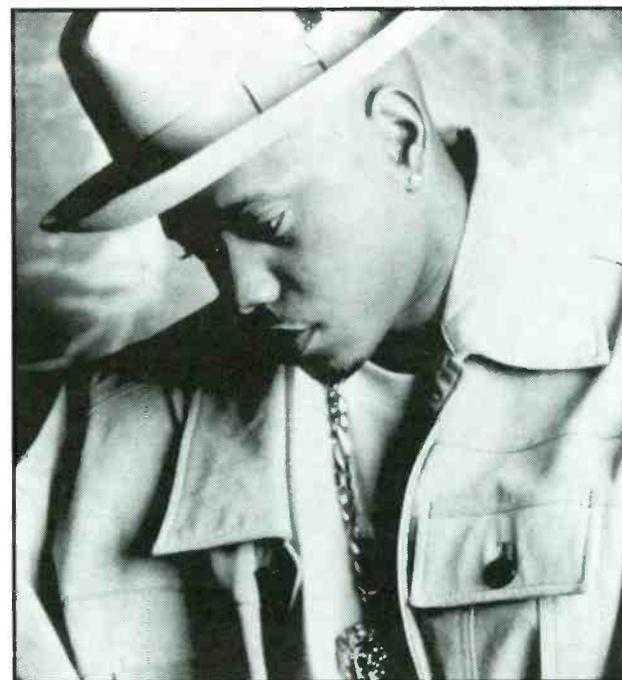
to be starting a label right now in my life. At this point, if we hadn't started the label 10 years ago, I'm not sure we would have started it.

Is today's climate more or less favorable for starting a label?

I don't know that it's very different. At the end of the day, I'm a true believer that it's all about the artist and the music. If the artist and the music are good, then that becomes the right time. Many labels started when we did; some have failed, and others are still hugely successful. And the ones that are hugely successful have contributed great music and great artists.

Are there plans to sign more affiliate deals, such as the ones LaFace already has with Bystorm Entertainment and Ghet-O-Vision?

Not really. Because of what Kenny means to music, what he and I together have meant to music and what LaFace as a label means to music, it's tough for people to accept us as seriously doing certain kinds of hip-hop and rap music. So we wanted to have people who were very knowledgeable in those genres who could front-run it as a joint-venture label, and perhaps they wouldn't be burdened with the LaFace identity.



Donell Jones

Bystorm came about because we really believed in CEO Mark Pitts and his vision. The same thing with Ghet-O-Vision and Kawan "KP" Prather. We also liked the acts KP was bringing in and the work he was doing, so we felt it should have his signature on it. We really didn't set out to make joint-venture deals, although we've made every possible kind of deal, from song deals with songwriters to production deals with—for example, Untouchables—through which we now have Donell Jones. Most of the deals didn't work for us, so we're not making a lot of them now.

How do you plan to celebrate the label's 10th anniversary?

We're doing a "Platinum Collection." The concept has changed many times, but at this point it's a two-CD package that goes back to when Kenny and I were producers; when LaFace was a production company. There's probably something like 12 or 13 years' worth of music on it. We start with Bobby Brown's "Don't Be Cruel" and go all the way up to TLC's "No Scrubs." In between, there are Whitney Houston, Boyz II Men, OutKast, Goodie Mob, Pebbles, PM Dawn and Toni Braxton. We also had a 10th-anniversary celebration in October.

In previous interviews, you've talked about LaFace as a multimedia company with TV and film ties. Is that still your vision?

I'm not really thinking about film or television right now. I started to investigate it, but when I realized how much time it would take, I decided it really wasn't for me. On the other hand, my partner Babyface and his wife Tracy have been very successful; I believe they are going to go on and build Edmonds Entertainment into a real TV-and-film factory. It doesn't really work for me, but I am there to assist them if they need my help. I want to be the musical partner to Edmonds Entertainment. In other words, I will entertain any strategic alliances, but they have to be strictly and purely musical.

Where do you see LaFace at its 20th anniversary?

Oh, God...let's not even go there! [laughs] All I can say is that we're committed to doing what we like to do. This is a very cyclical business, and we will all have ups and downs. Hopefully, the cycle will come around for us again at some point.

What challenges do you foresee in the next millennium?

The business is going to change. I can't predict how it's going to change, but change is inevitable. It's going to be an obstacle for us in this business to maintain and continue to grow as we face huge challenges, like the Internet. I believe some of the Internet companies will become major players in the record business, which is going to call for some restructuring.

To survive, it's going to require that people like us are well-informed and well-educated about the changes and ready to take on a new way of thinking. There will also be a changing of the guard, although Clive Davis is probably the exception to what I am about to say, because he's been here through almost every era of music. But I look at the young label presidents, like Elektra's Sylvia Rhone, Atlantic's Val Azzoli or Interscope's Jimmy Iovine; the youth are going to bring about change in the boardroom. We're going to see new faces pop into our industry whom we really didn't expect. And that's going to make a huge difference in terms of thinking about other ways to run this business, move quicker and be more profitable.

Are there any plans to expand LaFace's international presence?

Not necessarily in terms of offices and expanding the executive side. We have affiliate arrangements with different territories, which I think is a smarter way of doing business for us. However, we put a lot of time into making sure our artists

Continued on page 38

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L.A. REID

Continued from page 36

have international success.

Is there any LaFace act you thought would break big and didn't?

There have been times when I thought we should have had

more success with our artists. We've been developing acts we strongly believe in for long-term success—like Sam Salter and female singer Pink. We're also excited about Joy Enriquez and are having some success right now with Donell Jones' second album. And, while she hasn't had the kind of success at LaFace that we'd like for her to have, Shanice will eventually break big as well. Although these artists haven't really broken big yet, we're going to stick with and develop them.

When is Toni Braxton's new album expected?

We originally intended to release the album this year, but we started to feel like we were rushing a bit. So we've decided to take our time and wait till the first of the year, making sure it's the absolute greatest record she could ever make. And she's thoroughly committed to making sure it's great; she's really developed well as a writer. More than likely, though, we'll have a single on her before the end of this year.

You've kept—and still keep—a relatively low profile for a record executive. Is that by choice?

As low as it is, I probably have a higher profile than I'd like to have. My goal is never to have a high profile. I want to be the guy behind the guy or the guy behind the girl. I never wanted to be "the guy." That started early on. Even when I was

in the Deele, no one knew I was involved. I never wanted to be as famous as Babyface.

How hands-on are you with the LaFace artists?

I'm very hands-on. I've spent many days sitting in my office, hotel room or wherever I may be, going over material from various artists or writers. And I really comb through all the material, getting involved in every aspect. It starts with the music, which is my first love. I'm also very hands-on with the executives who work at LaFace, as well as the executives at Arista and BMG. I'm in everybody's face.

Since Jermaine Jackson, you've concentrated on discovering and nurturing new acts. Will LaFace ever pick up another established free agent?

I guess if Janet Jackson became available, I would sign her in two seconds [laughs]. I'm really happy for Clive and his signing of the Artist Formerly Known As Prince. He's an artist I respect, and I would love to have that kind of relationship. So the answer is yes, I would—if the right established act came along. In fact, who else's name can I mention, just in case they read this?

Do you personally go out in search of new talent?

The truth is I never did. I've never done it that way. Our artists have always found us. I've never been successful at aggressively going out and signing artists. So I figured it's really not my calling. Plus, I've never been a club guy, never one to hang out. So I kind of rely on the LaFace staff to bring in the talent. However, I try to develop close relationships with all of the publishers so I can find the right music. I'm not really what you'd call a street guy, but I think I have a street sense.

How did Usher find his way to LaFace?

My brother Brian found Usher at a talent show. A gentleman who works for Usher actually invited Brian to come to the show to see another act. Brian later brought Usher to my office. I told Usher, "I understand you were knocking them dead at the talent show. Would you mind doing that right here in my office?" He looked around my little 4x4 office and said, "OK, get some people in here, and I'll sing." So he sang, blowing me and everyone away. At that moment, I asked him to join our roster. He was 13 years old.

And how did LaFace hook up with Toni Braxton?

The Braxton sisters already had a deal at Arista. Vernon Slaughter, who worked at LaFace at the time, called me to say there was an act that Arista was going to drop. He also said Arista believed the act had talent and wanted me and Kenny to see them. So Kenny and I set up a showcase—in the

Continued on page 40

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L.A. REID

Continued from page 38

daytime, by the way—and the Braxtons came to Atlanta. Toni and her sisters sang, then Toni sat down at the piano and started to talk, play and sing. Kenny and I looked at each other: I saw the sparkle in his eyes, and he saw the sparkle in my eyes. We knew right then that this girl had star quality, and we wanted to be involved. We started our relationship by signing the group. While the entire group was very talented, we were really excited about Toni. So we asked if she was interested in being a solo performer. She was reluctant and wrestled with that for a long time. But eventually she agreed.

What makes a LaFace artist?

A combination of things that's hard to put into words. But a LaFace artist has to be exceptionally talented. We're really just looking for true stars. Toni Braxton reminds me of a true superstar, and Usher also has superstar potential. TLC has proven time and time again that they really have their own sound and identity, and they continue to be successful in terms of their sales. They don't just walk in, they arrive. And that arrival signals superstardom. I look for that in every act. I want the act to arrive, not walk in.

What do you think is your greatest strength as a music executive?

I'm very honest about the music. It pisses people off, but it doesn't bother me that it pisses people off. Well, sometimes it does. But most of the time it doesn't. I'm just very, very committed to what I do.

If you could change one thing about the music industry, what would it be?

I would probably change the criteria needed for entering the industry from a business standpoint. For instance, in order to be a lawyer, you clearly have to spend a certain amount of time being educated. To be a doctor, you clearly have to spend a certain amount of time educating and preparing yourself—as is the case with many other professions. I wish there was a school set up to teach the music industry. There are certainly business schools and universities where you can learn about business in general. But there's really not a training ground for music executives. It's all trial and error. If I could make my one contribution to the industry, a music-executive school would be it.

But you attended Harvard Business School.

Yes, but it was about every business except music. It was an amazing experience; what I've learned from it and the contacts I've made have been helpful to me. But it was still business.

Where is urban music headed in the next millennium?

We're in an industry where we often see disposable acts come and go. The future belongs to the artists who have the talent and dedication to stand the test of time. It's going to be very important because one of the most important means of income for artists is touring. And that won't happen if artists don't spend time developing their music and executives don't spend time signing and developing artists who have the potential for a 10- or 20-year career.

And from the music side, what's the next major trend?

The last time someone asked me that, it was right before the Latin explosion happened. I had said during that conversation that I had a feeling there was going to be a Latin invasion. And I didn't get it from hearing the music. I got it from looking around, reading the newspaper and seeing the Hispanic population increase. The Latin American explosion was inevitable; they're very talented, and there's no way that they wouldn't become mainstream.

I don't know where else music is going to go. Obviously, hip-hop and rock are now joined at the hip, and I think that's still in its early stages of development. I expect to see more collaborations, such as that with Run-D.M.C., Kid Rock and Aerosmith on the MTV Music Video Awards show. However, rather than collaborations, we're going to see more acts who have both rock and hip-hop elements or whatever.

What city is the next musical hotbed?

Oh, it's still Atlanta [laughs]. Atlanta's not done yet.

How is LaFace West coming along?

It's starting to step up. As a matter of fact, LaFace West is

Continued on page 42

LaFacin' The Facts: What The Charts Say

BY GEOFF MAYFIELD and KEITH CAULFIELD

In just one decade, LaFace has generated voluminous success on Billboard's charts. From 1989 through October of this year, the young label:

- Placed 70 songs on Hot R&B Singles & Tracks, including seven No. 1's
- Logged 54 entries, including nine No. 1s, on The Billboard Hot 100
- Placed 30 titles on Top R&B Albums, with 26 of those also appearing on The Billboard 200
- Scored seven No. 1 R&B albums, and two No. 1s on the big chart. Below are LaFace's biggest successes on the Hot 100 and The Billboard 200, with rank determined by peak position, weeks on chart and overall chart performance.



Toni Braxton



The Billboard 200

Artist, title, year, peak position, weeks on chart (weeks at No. 1, where applicable)

1. TLC, "Fanmail," 1999, No. 1, 44 (5) *
2. Toni Braxton, "Toni Braxton," 1993, No. 1, 96 (2)
3. Toni Braxton, "Secrets," 1996, No. 2, 92
4. OutKast, "Aquemini," 1998, No. 2, 43
5. OutKast, "ATLiens," 1996, No. 2, 33
6. TLC, "CrazySexyCool," 1994, No. 3, 99
7. Soundtrack, "Boomerang," 1992, No. 4, 54
8. Usher, "My Way," 1997, No. 4, 79
9. Soundtrack, "Soul Food," 1997, No. 4, 35
10. Goodie Mob, "Still Standing," 1998, No. 6, 20
11. TLC, "Oooooohhh... On The TLC Tip," 1992, No. 14, 73
12. OutKast, "Southernplayalisticadillacmuzik," 1994, No. 20, 26
13. The Tony Rich Project, "Words," 1996, No. 31, 47
14. Donell Jones, "Where I Wanna Be," 1999, No. 35, 1
15. Goodie Mob, "Soul Food," 1995, No. 45, 29
16. Shanice, "Shanice," 1999, No. 56, 14
17. Az Yet, "Az Yet," 1996, No. 60, 41
18. Usher, "Live," 1999, No. 73, 9
19. Various Artists, "Rhythm Of The Games: 1996 Olympic Games Album," 1996, No. 138, 3
20. Usher, "Usher," 1994, No. 167, 12

*through Oct. 30, 1999, issue

The Billboard Hot 100

Artist, title, year, peak position, weeks on chart (weeks at No. 1, where applicable)

1. Toni Braxton, "Un-Break My Heart," 1996, No. 1, 42 (11)
2. TLC, "Waterfalls," 1995, No. 1, 34 (7)
3. TLC, "Creep," 1995, No. 1, 32 (4)
4. TLC, "No Scrubs," 1999, No. 1, 28 (4)
5. TLC, "Unpretty," 1999, No. 1, 19 (3) *
6. Usher, "Nice & Slow," 1998, No. 1, 23 (2)
7. Toni Braxton, "You're Makin' Me High/Let It Flow," 1996, No. 1, 42 (1)
8. Usher, "You Make Me Wanna..." 1997, No. 2, 47
9. TLC, "Baby-Baby-Baby," 1992, No. 2, 33
10. Usher, "My Way," 1998, No. 2, 24

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It's hard to imagine being in business with anyone for whom I have more respect than Antonio and Kenny. They blend creativity with business acumen, and the results speak for themselves. Over the last 10 years, they have proven that nice guys can win, and they deserve every bit of the success they've achieved.

—Strauss Zelnick
president/CEO
BMG Entertainment,
North America

I first met L.A. Reid and Kenny Edmonds near the end of the 1981 Superfest tour, when we played the Black Expo in Indianapolis. At the time, they were in an Ohio group called The Deele. When I came off stage after the set, we ran into each other. We talked for a while about music, and you could just see it in their eyes. Whatever it is, they had it. When I was studying in Paris with Nadia Boulanger, she once told me, "If one insists on using the word 'genius,' it should be used to describe someone who has achieved the highest point of sensation, feeling, believing, attachment and knowledge." That definition absolutely applies to L.A. and Kenny. They are geniuses at their craft—total producers—and giants in their field. I'm so proud to be able to call them colleagues and friends, and I wish them all the luck there is to have in the 21st century.

—Quincy Jones

L.A. REID

Continued from page 40

LaFace Atlanta's biggest competitor [laughs]. Joy Enriquez is developing really well. There's also Ivy Girl, another act we have coming out in 2000 who's signed to LaFace West. They're three talented sisters who are also songwriters.

How do you stay fresh?

I've always been very big on keeping young people around me. But it's not like I say, "OK, I'm going to go out and get some young people." It just happens that way. I don't really want to be the old man at the club trying to be young, so I don't try to stay young. I also really listen to my artists.

What is your proudest musical accomplishment?

I would say the success of OutKast, because OutKast is a rap group, and we aren't known for doing rap. Number two, it's a rap group from the South. At the time they started to have their success, there was no rap group or artist from the South who was respected in the industry. So, to see OutKast become a multi-platinum success. I'm more proud of that than any other success we've had.

What else do you aspire to do?

Develop 10 more platinum artists [laughs]. At this point, I'm trying to be a great father to my children. I know that's not a career or industry answer, but it's the truth. I'd like to dedicate as much time to my family as I do to my career. That's where I'm at. If Clive were to call me and ask me to work with him, I would be overjoyed because I respect him so much. He and I together could do some amazing things.

What is your ultimate idea of success?

That, 20 years from now, my children are successful—and not necessarily successful from a material standpoint. I want them to be good people. The real test for any parent is how his children are being raised and how they turn out. If my children end up being good, positive people, then I will feel hugely successful. From a career standpoint, I have to be honest and say I already feel very successful. ■

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ABOUT LAFACE

Continued from page 23

titled "Platinum Collection."

And why not? LaFace exploded in 1992, when TLC released "Ooooohhh ... On The TLC Tip," the female trio's triple-platinum debut that featured such top-10 pop and R&B hits as "Baby-Baby-Baby," "What About Your Friends"

and "Ain't 2 Proud 2 Beg." That same year, LaFace saw the soundtrack to the Eddie Murphy-Halle Berry romantic comedy "Boomerang" top the Pop Albums chart, powered by the top-10 pop hit "I Will Give U My Heart," sung by Babyface and featuring LaFace's next multi-platinum female vocalist, Toni Braxton.

Sales of Braxton's 1993 album debut, "Toni Braxton," eventually soared past the 9 million mark, thanks to four top-10 pop and R&B singles: "Breathe Again," "Another Sad Love Song," "You Mean The World To Me" and "I Belong To You/How Many Ways." About this time—when tracks by TLC and LaFace's soon-to-be multi-platinum male vocalist Usher were contributing to the success of the soundtrack to the Janet Jackson-Tipac Shakur drama "Poetic Justice"—the day-to-day demands of running a multi-platinum record label led to Reid's relinquishing his role in the record-production process.

Meanwhile, sales of Usher's eponymously titled 1994 album debut topped 3 million-plus, largely on the strength of "Think Of You," a top-10 single. Three years later, Usher would totally eclipse those marks with "My Way," a No. 1 pop album that contained three smash singles: the title track, "You

Make Me Wanna ..." and "Nice & Slow," both of which were No. 1 Pop singles.

1994 was also the year that Atlanta-based rap outfit OutKast joined the LaFace family of platinum-plus hitmakers. Their groundbreaking album debut, "Southernplayalisticadillacmuzik," hit No. 3 on the Billboard 200. Their sample-free assault continued to produce platinum albums, with the 1996 follow-up, "ATLeins," featuring the pop hit "Elevators (Me & You);" and 1998's "Aquemini," highlighted by a tribute to a civil-rights movement heroine ("Rosa Parks") and a cameo appearance from pioneering rapper Slick Rick on "Da Art Of Storytelling."

LaFace's other great success story of 1994 came from TLC's second album, "Crazysexycool," which sold more than 10 million copies, spawning four pop/R&B hits: "Waterfalls," "Red Light Special," "Diggin' On You" and the incredible "Creep," the last of which not only hit No. 1 on the Pop as well as the R&B singles charts, but also was covered by R&B-influenced alternative-rockers the Afghan Whigs.

TLC would enjoy similar single success with "No Scrubs," which propelled their latest album, 1999's "Fanmail," to the top of the pop album chart as well.

In the meantime, Toni Braxton would take the pole position on the pop album charts with 1996's "No Secrets," selling more than 5 million records thanks to "You're Makin' Me High"/"Let It Flow," a No. 1 Pop and R&B single, and "Unbreak My Heart," which very nearly duplicated that feat.

Also back in 1994, Az Yet pumped platinum with its eponymously titled album debut. Two years later, it would score even bigger when "Last Night," its contribution to the soundtrack to the Eddie Murphy comedy "The Nutty Professor," became a No. 1 pop single.

While LaFace's cross-promotional efforts extended to releasing "The Rhythm Of The Games: 1996 Olympic Games," a compilation album issued in conjunction with the worldwide athletic contests held in the label's hometown that year, LaFace's greatest multimedia success to date has come

from the soundtrack to the 1997 African-American romantic film "Soul Food," which rose to No. 1 on the pop album charts and sold 2 million copies in the process.

Speaking of soul food, the rapping Goodie Mob's 1995 debut album of that same title went gold. So did the group's 1998 follow-up, "Still Standing," which climbed to No. 2 on the Billboard 200.

Over the years, LaFace has seen only slightly less spectacular success with top-10 singles by Damian Dame ("Exclusivity" and "Right Down To It," both 1991), the Tony Rich Project ("Nobody Knows," 1995), Total ("What About Us," 1997), Milestone ("I Care About You," 1997), Dru Hill ("We're Not Making Love No More," 1997) and—most recently—Shanice ("When I Close My Eyes," 1999).

Of course, these are just some of the highlights of the first decade in the proud history of LaFace Records. And, while L.A. Reid and Kenneth Edmonds have certainly realized their ambitions to develop big stars—and rack up even bigger sales numbers—look for the next 10 years to add more luster to LaFace's already looming legend. ■

LaFace's imprint on the music world is indelible. Kenny and L.A. both possess tremendous creative instincts, building one of the most successful companies in an era where producer-driven ventures have not always met with success. I've known them through many phases of their careers—as artists, musicians and now as innovative entrepreneurs. Through it all, they've always maintained one important quality: They're both truly great human beings. Their incredible record of accomplishment is certain to inspire future generations of artists, writers, executives and producers for years to come.

—Sylvia Rhone



Goodie Mob



Shanice

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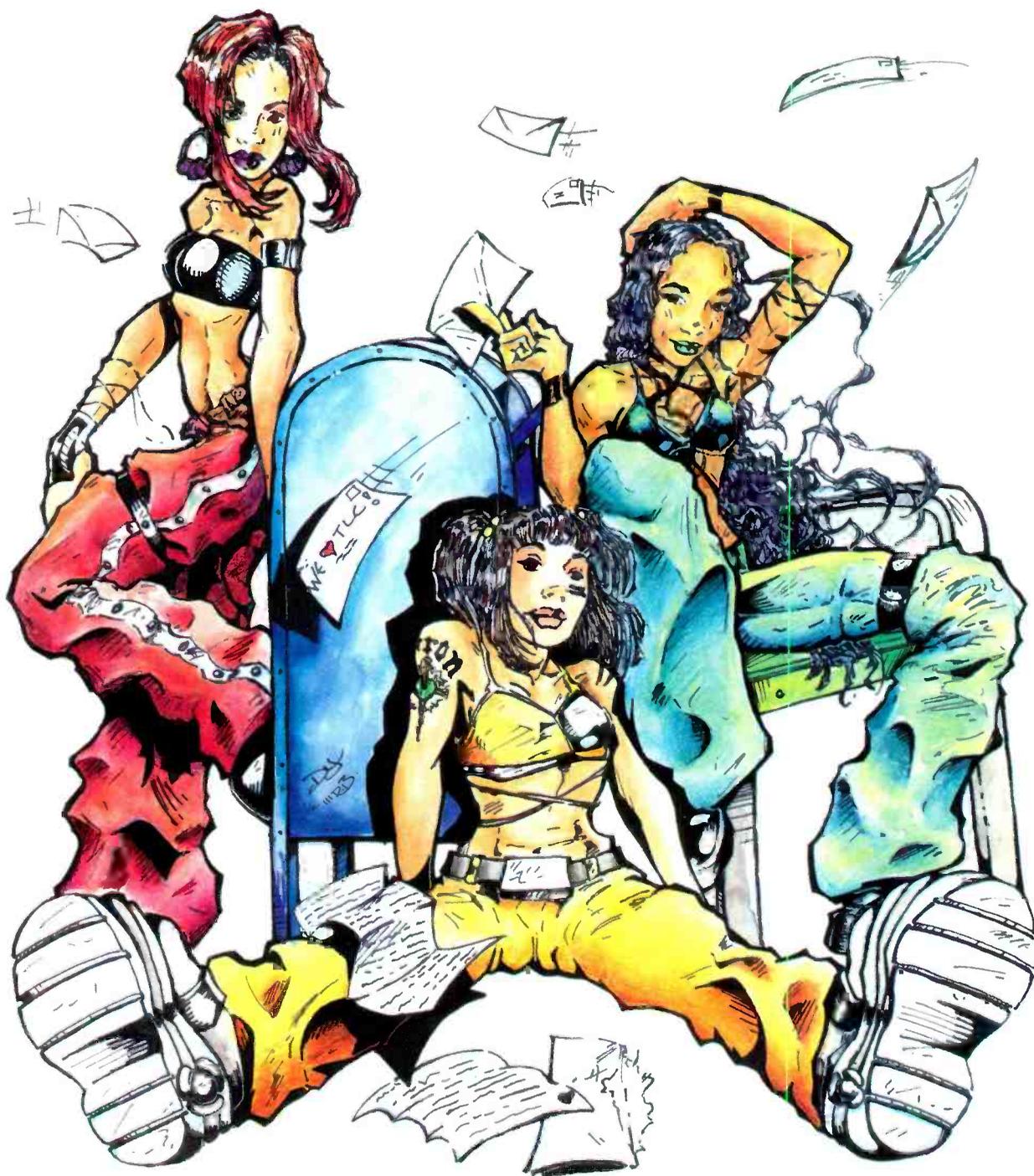
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Rhino Revives 'Jazzy Soul' In 3 Vols.

Latest 'Smooth Grooves' Set Features Rushen, Jarreau, Hyman

BY GAIL MITCHELL

LOS ANGELES—It's been said you can't go home again. But for those weaned on the jazz-tinged R&B of the '70s and '80s that grew into radio's adult R&B format known as "quiet storm," Rhino is staging a Jan. 18 homecoming.

That's when the label releases the new compilation "Smooth Grooves: Jazzy Soul." This latest entry in Rhino's popular "Smooth Grooves" series is a three-volume set produced by Rhino's associate director of urban promotions Barry Benson and VP of A&R David McLees.

Among the featured artists are Al Jarreau ("Mornin'"), Minnie Riperton ("Inside My Love"), Bill Withers ("Lovely Day"), and Miki Howard ("Imagination"). These tracks are complemented by rare cuts currently unavailable in the U.S.: "Valentine Love" (Michael Henderson), "Song For You" (Rodney Franklin), and "Sweetest Pain" (Loose Ends).

Also among the select group is noted keyboardist Patrice Rushen, who's represented by her 1982 tune "Remind Me." Busy now with various film and TV music scoring projects, as well as serving as artistic director of the Thelonius Monk Institute of Jazz at the University of Southern California in Los Angeles, the thrice Grammy-nominated Rushen calls her inclusion on the "Jazzy Soul" set "very flattering. It always feels great to be included in good company."

"The biggest thrill is that in the past six or seven years, my catalog has caught on fire again," she continues. "Through sampling [her 1982 single "Forget Me Nots" was the basis for the Will Smith hit "Men In Black"], a new generation is rediscovering the music of the '70s and '80s. Being included in the Rhino set shows this music is timeless—something every artist strives for."

Reintroducing these songs—many of which have been sampled by the hip-hop generation—is something co-producer Benson had in mind when he began compiling this "Smooth Grooves" incarnation. "Some of the selections are favorites from my personal collection and from the records I played during my college radio show on KUCR Riverside, Calif.," says Benson. "Other

songs came from Rhino fan letters requesting various tracks on CD.

"Besides reintroducing this music to the younger generation, we hope to bridge the gap between artists who haven't been forgotten in terms of how their catalog sells but have been forgotten on radio."

Fellow radio personality/programmer Lawrence Tanter penned liner notes for each of the three volumes. As PD of Los Angeles radio stations KJLH and KUTE, Tanter was one of the originators of the quiet storm format on the West Coast.

Currently a regional manager for radio syndicator

Westwood One's format division and the voice of the L.A. Lakers, Tanter recalls, "Listening to the tracks brought back great memories. Back then, a kaleidoscope of music was being played. We listened religiously to the music that came in, sometimes playing four or five cuts off an album. We set the table for what is now smooth jazz radio."

"You never know how deep something is while you're there doing it," he says. "But the more I look back on that era, it was an exciting, remarkable time."

Banking on that excitement is Rhino director of product management Quincy Newell. Calling this a "premier release," Newell says "Jazzy Soul" will be a featured title in the label's annual Valentine's Day campaign. Elements include adult

R&B- and Valentine's Day-themed radio promotions with CDs as prizes, plus a major national retail push that partners Rhino with the Borders Books & Music chain. Each volume retails for \$11.98.

Notes Stefan Koch, R&B buyer for the 280-store Borders Group, "Earlier volumes of the 'Smooth Grooves' series have sold pretty well for us."

In the past, according to Benson, Rhino's "Smooth Grooves" has proved to be "our biggest-selling series for the urban catalog."

Adds Newell, "This is a franchise that people are very familiar with; they've come to expect a new 'Smooth Grooves' release at this time of year."

In fact, Rhino is already setting the stage for two more "Smooth Grooves" records. First up will be a single disc of midtempo tunes titled "Smooth Grooves: After Hours."

Also being released Jan. 18, the CD features Bernard Wright ("Who Do You Love"), Atlantic Starr ("Silver Shadow"), Midnight Star ("Curious"), and others.

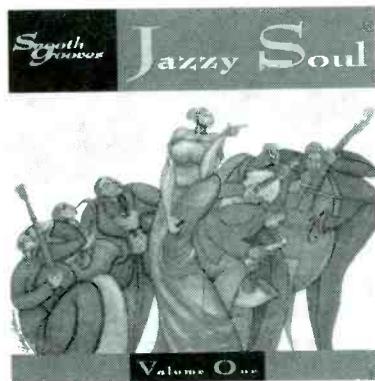
That's followed in April by "Smooth Grooves: Smooth Jazz Instrumentals." Among the acts who will appear on this three-volume set are Ronnie Laws, Dexter Wansel, Stanley Jordan, Fourplay, Yellowjackets, John Klemmer; Grover Washington Jr., George Howard Bob James, Lee Ritenour, and Jean-Luc Ponty.



Winning Winans Ways. Actor Samuel L. Jackson recently filmed a cameo for the Nzhangha Stewart-directed video of the Winans Phase 2 single "It's Alright (Send Me)," which recently premiered on BET. The track appears on the Myrrh Records group's debut album, "We Got Next." Caught on location, from left, are Juan Winans, Michael Winans Jr., Jackson, Stewart, Marvin Winans Jr., and Carvin Winans III.



RUSHEN



Motown Signs BeBe Winans As Solo Artist; Ella Fitzgerald Gets 'American Masters' Nod

BEBE GOES HOME: After one solo album on Atlantic Records, **BeBe Winans**, best known as half of the popular sibling duo **BeBe & CeCe Winans**, is headed for Motown Records to continue his solo career. Formal details will be announced at a press conference Tuesday (7).

"Being raised in Detroit and now being a part of Motown is like going home without going home," says Winans, who now lives in Nashville. "I'm really excited because I think [Motown president] **Kedar [Mas-senburg]** 'gets me.' I'm elated. I'm ready to come out from the rock I've been under and express what I feel. I think Motown will give me that opportunity."

Winans and Atlantic parted ways earlier this year (Billboard, March 20).

FIRST LADY OF SONG: Black music pioneer **Ella Fitzgerald** wanted to be a dancer rather than a singer. But dancer **Norma Miller** recalls that the 16-year-old's fateful decision to sing during the Apollo Theatre's amateur hour netted her respect (in Miller's words: "When she finished you could hear a rat piss on cotton"), first prize, and the beginnings of a celebrated 58-year career.

These and other colorful memories are the focus of "Ella Fitzgerald—Something To Live For," a new installment in the critically acclaimed "American Masters" documentary series produced by Thirteen/WNET New York. Narrated by fellow vocalist **Tony Bennett**, the 90-minute program premieres Friday (10) on PBS and chronicles the singer's life and career through interviews with family, friends, and musical associates plus a comprehensive collection of her concert performances.

The lady who gave voice to "Sweet Georgia Brown" and "The Lady Is A Tramp," plus her signature "A-Tisket, A-Tasket," will also be featured in a new Verve double-album that carries the same title as the special and whose release coincides with the special's premiere.

DISNEY GETS ITS GROOVE ON: There's a new beat bouncing off the walls at Disney's Hollywood Records. In last issue's label profile (Billboard, Dec. 4), Buena Vista Music Group chairman and Hollywood Records president **Bob Cavallo** noted, "We're into urban R&B."

That definitely seems to be the case judging by a visit earlier this week with **Michael Traylor**. Traylor and **Byron Phillips**, co-senior VP/GMs of Hollywood's urban division, are quietly building the division and plan to hit the ground running in the new year with a roster that runs the gamut from traditional R&B to rap. Rapper **O** is already making noise: His "In The Game" is

the official theme song for EA Sports' video game "Knockout Kings 2000" (Billboard, Oct. 16). Said track will also be featured on his debut Hollywood album, "Full Circle: The Story Of O."

O's labelmates include singer **Ta-Gana**, who's recorded a dance track called "Saturday Night" with star producer **Rodney Jerkins** for her first album, and singer/

songwriter **Sy Smith** with February debut "Psykosoul" and lead single "Gladly." Also in the wings: male vocalist **Peter Moore**, female trio **Thom Girl**, and male hip-hop/blues duo **Soul Bone**.

MORE JOY TO THE BEAT: The Christmas music rollout continues with three offerings from Verity/Zomba: **Hezekiah Walker** ("Family Affair"), **Daryl Coley & Beloved** ("Christmas Is Here"), and the compilation "The Real Meaning Of Christmas, Vol. 3," featuring **Fred Hammond**, **Hezekiah Walker**, **Helen Baylor**, and **Donnie McClurkin**. . . Arista artist and crossover favorite **Kenny G** plays up his holiday spirit with "Faith: A Holiday Album" . . . **Bobby Womack** follows up his recent gospel album—"Back To My Roots"—with his first Christmas album, "Traditions."

ALSO KEEP AN EAR OUT FOR: **Mari** (Mar-ree) **Roberts**, a 19-year-old singer/songwriter/producer whose "UrbanHipHopSoul" EP on Valley Stream, N.Y.-based SPI Music blends urban dialogue with hip-hop and soul. "Shut Up," one of the EP-featured tracks, was selected as the song of the day on music site MP3dom.com Nov. 29 . . . Singer/songwriter **Stanley Rich Martin's** new track, "Shy Lover," is the latest single from his Harvey, Ill.-based independent label Honey Jams Records.



by Gail Mitchell



FITZGERALD

DECEMBER 11, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	—	2	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	1
GREATEST GAINER						
2	36	—	2	NAS	COLUMBIA 63930*/CRG (11.98 EQ/17.98)	2
3	3	1	4	LIL' WAYNE	CASH MONEY 153919/UNIVERSAL (11.98/17.98)	1
4	2	74	3	CHEF RAEKWON	LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	2
5	4	3	3	MONTELL JORDAN	DEF SOUL 546714/DJMG (11.98/17.98)	3
6	10	7	7	SOUNDTRACK	COLUMBIA 69924/CRG (11.98 EQ/17.98)	2
7	11	5	4	MARIAH CAREY	COLUMBIA 63800*/CRG (11.98 EQ/17.98)	2
8	12	10	10	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (11.98/17.98)	2
9	8	—	2	WILL SMITH	COLUMBIA 69985*/CRG (11.98 EQ/17.98)	8
10	14	11	15	MARY J. BLIGE	MCA 111929* (11.98/17.98)	1
11	17	12	56	JUVENILE	CASH MONEY 153162/UNIVERSAL (11.98/17.98)	2
12	6	4	3	SOUNDTRACK	YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	4
13	7	—	2	MINT CONDITION	ELEKTRA 62353/EEG (10.98/16.98)	7
HOT SHOT DEBUT						
14	NEW	1	1	BEASTIE BOYS	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE GRAND ROYAL 22940/CAPITOL (17.98/24.98)	14
15	9	6	5	MASTER P	NO LIMIT 50092*/PRIORITY (11.98/17.98)	1
PACESETTER						
16	47	—	2	KENNY G	ARISTA 19090 (11.98/17.98)	16
17	5	—	2	KURUPT	ANTRA 2001*/ARTEMIS (10.98/16.98)	5
18	21	16	9	ANGIE STONE	ARISTA 19092 (10.98/16.98) HS	16
19	20	13	11	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	1
20	18	14	7	DONELL JONES	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	6
21	16	9	10	METHOD MAN/REDMAN	DEF JAM 546609*/DJMG (11.98/18.98)	1
22	13	2	3	E-40	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE SICK WID' IT 41691/JIVE (11.98/17.98)	2
23	24	19	18	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98)	2
24	15	15	5	CHICO DEBARGE	MOTOWN 153263/UNIVERSAL (11.98/17.98)	6
25	19	8	3	NPG	14624*/ARISTA (11.98/17.98)	8
26	25	—	2	BOB MARLEY	TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	25
27	22	17	7	MOS DEF	RAWKUS 50141*/PRIORITY (10.98/16.98)	3
28	NEW	1	1	TASH	LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98) HS	28
29	27	25	15	PUFF DADDY	BAD BOY 73033*/ARISTA (11.98/17.98)	1
30	23	24	10	IDEAL	NOONTIME 47882/IRGIN (10.98/16.98) HS	19
31	29	22	32	B.G.	CASH MONEY 153265/UNIVERSAL (11.98/17.98)	2
32	35	23	18	HOT BOYS	CASH MONEY 153264/UNIVERSAL (11.98/17.98)	1
33	28	21	29	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98)	1
34	42	32	23	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	1
35	48	36	37	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	2
36	31	26	5	KEVON EDMONDS	RCA 67704 (10.98/13.98)	15
37	30	30	9	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	27
38	32	20	16	MOBB DEEP	LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	2
39	39	29	11	OL' DIRTY BASTARD	ELEKTRA 62414*/EEG (11.98/17.98)	2
40	34	41	27	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	5
41	45	35	54	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98)	7
42	33	27	7	WARREN G	G-FUNK 73710*/RESTLESS (10.98/16.98)	4
43	41	34	8	VARIOUS ARTISTS	RAP-A-LOT 50119/PRIORITY (19.98/24.98)	7
44	43	31	36	LIL' TROY	SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	6
45	46	33	31	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	6
46	26	18	6	PHAROHE MONCH	RAWKUS 50137*/PRIORITY (10.98/16.98)	6

47	64	—	2	KABAAL	STREET PRIDE/Private 1417090/DJMG (10.98/16.98) HS	WALKING 1/2 DEAD	47
48	51	43	26	JENNIFER LOPEZ	WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
49	37	28	4	THE ROOTS	MCA 112059* (11.98/17.98)	THE ROOTS COME ALIVE	12
50	68	64	9	SMOKEY ROBINSON	MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
51	50	39	27	JA RULE	MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCI	1
52	40	40	8	SOUNDTRACK	HOO-BANGIN' 50016*/PRIORITY (11.98/17.98)	THICKER THAN WATER	8
53	59	52	40	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
54	60	63	26	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
55	49	38	36	SILK	ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
56	55	45	32	CASE	DEF SOUL 538871*/DJMG (10.98/16.98)	PERSONAL CONVERSATION	5
57	62	51	18	BARRY WHITE	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
58	81	78	57	98 DEGREES	MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	33
59	75	57	40	TLC	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
60	56	44	32	VARIOUS ARTISTS	RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
61	66	50	55	112	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
62	74	—	2	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
63	70	56	23	K-CI & JOJO	MCA 111937* (10.98/17.98)	IT'S REAL	2
64	NEW	1	1	AKINYELE	VOLCANO 31153/JIVE (11.98/17.98) HS	AKTAPUSS: THE SOUNDTRACK	64
65	71	61	57	DRU HILL	DEF SOUL 524542/DJMG (10.98/17.98)	ENTER THE DRU	2
66	54	69	19	TRACIE SPENCER	CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
67	72	49	11	PROJECT PAT	HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	9
68	44	71	9	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
69	52	37	3	MARC NELSON	COLUMBIA 69160/CRG (10.98 EQ/16.98) HS	CHOCOLATE MOOD	37
70	61	55	18	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
71	58	42	5	IMX	MCA 112061 (11.98/17.98)	INTRODUCING IMX	31
72	83	65	50	DMX	RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
73	38	54	6	CHILDRIN OF DA GHETTO	HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) HS	CHILDRIN OF DA GHETTO	24
74	78	58	55	R. KELLY	JIVE 41625* (19.98/24.98)	R.	1
75	67	46	5	A TRIBE CALLED QUEST	JIVE 41679* (11.98/17.98)	THE ANTHOLOGY	28
76	76	73	66	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
77	79	53	16	VARIOUS ARTISTS	VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM	1
78	NEW	1	1	TWISTA	LEGIT BALLIN' 50000 (11.98/16.98)	LEGIT BALLIN'	78
79	69	83	8	SILK-E	RONLAN 3769 (10.98/14.98) HS	URBAN THERAPY	55
80	100	91	67	THE TEMPTATIONS	MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
81	88	81	13	MAGIC	NO LIMIT 50110*/PRIORITY (11.98/17.98)	THUGGIN'	9
82	65	72	10	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
83	86	68	80	DMX	RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
84	73	67	6	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	55
85	77	100	20	LIL' KEKE	JAMDOWN 1011 (10.98/15.98) HS	IT WAS ALL A DREAM	51
86	87	62	7	YOUNGBLOODZ	LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
87	53	—	4	VARIOUS ARTISTS	THUMP 574540 (10.98/15.98)	OLD SCHOOL RAP 4	53
88	57	59	6	RAHSAAN PATTERSON	MCA 111915 (11.98/17.98) HS	LOVE IN STEREO	51
89	96	85	53	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
90	RE-ENTRY	17	17	KENNY G	ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	27
91	RE-ENTRY	2	2	MEL WAITERS	WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS	91
92	63	—	2	PLAYA FLY	SUPER SIGG 1005 (11.98/16.98) HS	DA GAME OWE ME	63
93	98	—	12	YUNGSTAR	STRAIGHT PROFIT 0012/DEF SOUL (11.98/16.98) HS	THROWED YUNG PLAYA	44
94	93	86	61	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
95	RE-ENTRY	17	17	SOUNDTRACK	JIVE 41686* (11.98/17.98)	THE WOOD	2
96	RE-ENTRY	60	60	DEBORAH COX	ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
97	RE-ENTRY	25	25	JOE SAMPLE FEATURING LALAH HATHAWAY	PRA/GRP 059956/VG (16.98 CD)	THE SONG LIVES ON	53
98	RE-ENTRY	61	61	JAY-Z	ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
99	RE-ENTRY	36	36	BONEY JAMES	WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
100	RE-ENTRY	32	32	PASTOR TROY	MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR	45

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

WORDS & DEEDS

(Continued from page 47)

In addition to Diaz's, debut albums from MC Opaque and Trinity (featuring Diaz, N-Light-N, and Tee) are planned for 2000. Tee's also working on a Norwegian compilation with BMG.

MONEY-BACK GUARANTEE: It's been five years since Ticking Time/China Records issued the "United Flava Of British Rap" set. With cuts by the likes of

Blak Twang, 11:59, London Posse, Kaliphz, and Darkmanthe, it was the first all-U.K. rap compilation to make it onto CD and be widely available in mainstream retail outlets.



TOMMY TEE LOGO

Now the latest such offering is the emphatically titled "If It's Not 100% U.K. Hip-Hop You Can Have Your Money Back." It was released Nov. 15 on SSR, distributed by SRD.

The "100%" set has already earned positive press reviews, plus a strong retail reaction. "It's all sold out and on reorder," says Carmen, a supervisor at Tower Records in Camden, in northwest London.

The set's co-compiler and Funda'-mental member Dave Watts says, "People like Roots Manuva [who's featured on the "100%" collection and whose inimitable rapping skills grace Leftfield's latest hit, "Dusted"] have had a bit of press, so a good number of people are coming around and saying,

'We don't always have to go to the U.S. We have people here who are relevant and just as creative.' What [the British artists] are saying is, 'We understand as opposed to always taking our musical and social references from America.'"

In addition to the Manuva track, titled "Cornmeal Dumpling," the "100%" set includes tracks by Blacka'nised (from Scotland), Baby J (Derby, in mid-England), OVK (London), and the Numskulls (Bristol, in southwest England). "We

tried not to be too London-based," explains Watts, who adds that there are already licensing inquiries from the U.S., France, and Italy.

CLARIFICATION: DJ Supreme is the U.K. producer and former group member who produced the Da Regiments and Ice Pick singles mentioned in the Words & Deeds column in the Nov. 13 issue.

Kwaku can be reached via kay-write@hotmail.com.

LATIN MUSIC 6 PACK

NEW FACES
SPICE UP A
RECORDED YEAR

Both Upstart Artists And Better-Known Names Are Being Heard In The U.S. Hispanic Sector

BY JOHN LANNERT

Any record-label executive will tell you that, in order to keep the business growing, new artists must emerge and make an impact on the market. This year has been no exception.

An impressive clutch of new faces helped the Stateside Hispanic market generate, according to SoundScan, 16 million units through the first three quarters of 1999—a higher tally than for all of 1998. And among those artists making noise in the domestic Latin arena this year are not only upstart artists, but also better-known names who finally have made their presence felt.

Newcomers hitting stride with their first CDs have come from all musical walks of life. For instance, Ariola/BMG Latin's Los Tri-O, a young vocal threesome from Colombia, landed a hit album based on old-school Mexican ballads sung in a three-part-harmony style popular in the '50s and '60s. Titled "Nuestro Amor," the CD was a



From left: Ibrahim Ferrer, Puya, Jaci Velásquez

top-10 staple on The Billboard Latin 50 chart for weeks.

Another artist arriving on the Latin scene, Jaci Velásquez, broke new chart ground for inspirational music, as her Sony Discos smash "Llegar A Ti" reached the top 10 of The Billboard Latin 50.

Conjunto Primavera is hardly a new act. Yet Fonovisa's veteran sextet scored its biggest-charting CD yet, with "Necesito Decirte," a 10-song blend of uptempo rancheras, waltzes and ballads highlighted by a ballad title track that spent 40 weeks on Hot Latin Tracks.

Other well-known names reaching hitherto-unheard-of heights on The Billboard Latin 50 are Fonovisa grupo Priscila Y Sus Balas De Plata, MP/Sony Discos salsa icon Tito Rojas, J&N/Sony Discos merengue act La Makina, RCA/BMG Latin's Mexican rock act Jaguares and EMI Latin's Spanish singer/songwriter Jarabe De Palo.

But this survey of new names will focus only on those artists who have never hit it big on Billboard's charts. Interestingly, only half of the best CDs by the new acts featured songs that made any headway on Hot Latin Tracks. Following are capsule sketches of the future stars on Billboard's Latin 50. All chart data includes runs through the Oct. 23 issue.

IBRAHIM FERRER

The spry, septuagenarian song stylist who first appeared on "Buena Vista Social Club" rode the coattails of that acclaimed disc and its accompanying film documentary to cut his own hit CD, "Buena Vista Social Club Presents Ibrahim Ferrer." Indeed, the docu-pic, which very nearly starred the personable Ferrer, helped propel Ferrer's solo project to No. 4 on The Billboard Latin 50, where it stayed for eight straight weeks.

LUIS FONSI

A crowd-pleasing performer in April at Billboard's 10th Annual International Latin Music Awards, this 21-year-old native of San Juan, P.R., who now lives in Orlando, Fla., has since notched three hit top-40 singles from his debut CD "Comenzaré," which rose to No. 30 on The Billboard Latin 50.

LOS TRI-O

Following a similar pattern first initiated by their paisano Charlie Zaa, in which old classics are updated with medleys sung by good-looking vocalists, Los Tri-O singers Esteban, Manuel and Andrés scored a top-five hit, "Nuestro Amor," without the benefit of a high-charting single. "Nuestro Amor," which contains medleys of Mexican evergreens, spent 36 weeks on The Billboard Latin 50, peaking at No. 2. Los Tri-O just released its sophomore disc, "Mi Gloria Eres Tú," a retro-trio disc containing a pair of previously unreleased songs penned by Kike Santander.

MDO

Handsome successors to Menudo, this vocal quartet reached the top of Hot Latin Tracks with a catchy dance/pop sound that works in Spanish or English. Indeed, the group is currently cutting an English disc for release in the first quarter of 2000. Its Sony Discos CD peaked at No. 39 on The Billboard Latin 50.

MILLIE

The third time was the charm for this Puerto Rican thrush who scaled Hot Latin Tracks twice, with "Una Voz En El Alma" and "De Hoy En Adelante." Both ballad smashes were taken from her third EMI Latin disc, "Amar Es Un Juego," which peaked at No. 43 on The Billboard Latin 50.

NOELIA

This come-hither daughter of pop star Yolandita Monge started out in the music business working in a public-relations company run by the wife of salsa star Gilberto Santa Rosa. But, thanks to Santa Rosa's patronage, this Puerto Rican songstress reached No. 7 on The Billboard Latin 50 with her "Noelia" CD, which contains an ear-catching array of pop ballads and rhythmic numbers, including her long-running ballad smash, "Tú." Noelia's hit CD on Fonovisa had logged 33 weeks on The Billboard Latin 50 by Oct. 23 and had yielded a third hit single, "Candela." In September, Noelia performed at a series of radio-sponsored concerts in the U.S.

ELIADES OCHOA

The other Buena Vista Social Club alumnus to make his bow on The Billboard Latin 50 in 1999, Ochoa spent 12 weeks on the chart with the critically hailed "Sublime Ilusión," the first title by Higher Octave to enter The Billboard Latin 50. "Sublime Ilusión" peaked at No. 27 on The Billboard Latin 50.

PUYA

A performing act at Billboard's Latin Music Conference several years back, Puerto Rico's rap-metal band ascended to No. 25 on The Billboard Latin 50 with its MCA premiere, "Fundamental." Thanks in part to heavy touring in the U.S.—where, at one point, the band was opening for Iron Maiden—Puya was able to stay on The Billboard Latin 50, even though the group received scant airplay on Latino radio stations.

Continued on page LM-3

Victor Manuelle Hits His Stride

The Sonero Superstar's Star Continues To Rise

BY KARL ROSS

SAN JUAN, Puerto Rico—For salsa singer Víctor Manuelle, one of Sony Tropical's hottest properties, it all began with a dare at his high-school prom in the quiet coastal town of Isabela, a place better-known for surfing than for salsa.

"I used to sing at school," says Manuelle. "In all of the school plays, I was the person who sang." Back then, his classmates knew what the Latin music industry would eventually discover—that Víctor Manuelle was worthy of that most coveted of titles for aspiring salsa vocalists, that of the *sonero*.

Salsa heavyweight Gilberto Santa Rosa—who was performing at the prom—spotted Manuelle's talent right away. Manuelle, at his friends' insistence, had climbed on stage and joined Santa Rosa in a rendition of the tune "Cantante De Cartel," improvising as he sang in the harmonic, lyrical style that salsa enthusiasts call *soneando*.

"He [Santa Rosa] made a gesture for me to take the microphone as if to say, 'You go ahead and sing.' And the very next day," recalls Manuelle, "he recommended me for a record with a salsa band."

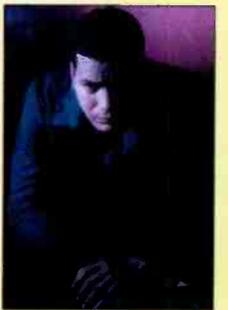
Santa Rosa's endorsement led to gigs with first-rate *salseros*, such as Rey Ruiz, Pupy Santiago and Cheo Feliciano, and opened the door for Manuelle at Sony Discos.

FAST FORWARD

Six discs later, Manuelle still exudes the endearing naiveté of a schoolboy, somebody who can't quite believe he's capable of filling major venues to the rafters. Close to 100,000 fans reportedly turned out to see him perform in Bogotá, Colombia, last October, days before the release of his latest disc, "Inconfundible." Last May, he packed Puerto Rico's largest indoor arena, the Roberto Clemente Coliseum.

Oscar Llord, president of Sony Discos, says Manuelle's success is rooted in steadily expanding sales. "Every album that Víctor has released in his career has been growing," says Llord. "His touring has built a very solid fan base, and he has consistently delivered three or four singles off of

Continued on page LM-3



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El sitio profesional del internet más visitado, ascap.com le provee a Enrique la mayor fuente de información musical.

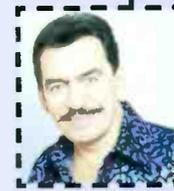


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A.B. QUINTANILLA Y LOS KUMBIA KINGS

Quintanilla, a longtime collaborator on many hits recorded by his late sister Selena, stepped out on his own in 1999 with a hit CD on EMI Latin titled "Amor, Familia Y Respeto." Though cumbia-based, Quintanilla's disc sports flavorings of R&B and rap. Guest artists on the CD, which peaked at No. 7, include Roger Troutman, Sheila E. and Quintanilla's labelmate Vico C. An amazingly consistent seller, "Amor, Familia Y Respeto" ranked between 11 and 16 from June 16 to Oct. 23.

RABITO

With inspirational music on the rapid rise in the U.S. Latin market, this singer/songwriter from Argentina enjoyed perfect timing, as his Fonovisa debut, "Sinceridad," rose to No. 27 on The Billboard Latin 50 with little radio attention. "I feel the necessity to tell people that a change for the good is always possible," says Rabito.

VICTOR MANUELLE

Continued from page LM-1

each of his albums. People who buy a Víctor Manuelle album know they're not just getting one song."

Llord notes, as well, that Manuelle's manager, Nelida Santa Rosa, who is Santa Rosa's wife, "has done a great job working with Víctor's image and how he projects himself and connects with the audience."

Bill García, GM at Sony Tropical, the tropical division of Sony Discos, is not stingy with the superlatives when talking about his 29-year-old artist, whose full name is Víctor Manuel Ruiz Velázquez. "Víctor Manuelle will definitely be one of the next salsa superstars," García says. "He's got what it takes. When you go to see a Víctor Manuelle show live, you can see it in the crowd reaction—he's a totally shining light."

Manuelle's track record speaks for itself. Since going solo in 1994 with "Justo A Tiempo," he's been a fixture on the Billboard tropical/salsa chart with 18 appearances, including duets with labelmates Elvis Crespo and Melina León. All but one of those titles were top-10 hits, with eight tracks reaching No. 1. His past three albums scored on the Billboard Latin 50 chart, as well, starting with "Víctor Manuelle" in 1996, which peaked at No. 42; "A Pesar De Todo" in 1997, which peaked at No. 9; and "Ironías" in 1998, which just missed earning a medal in the fourth slot.

Whereas other artists have quickly shot to the acme of the salsa market only to burn up in meteoric fashion upon re-entry into the heady atmosphere of the music industry after two or three discs, Manuelle has charted a steady, skyward course over the years.

SoundScan numbers show escalating sales with each of Manuelle's first five albums, the last of which ("Ironías") has sold in excess of 400,000 units in the U.S., according to Sony. The label expects sales of "Inconfundible" to earn Manuelle a gold certification from the Recording Industry Assn. of America, an industry milestone that would place him among the Latin elite.

"In the music industry, we're used to seeing a lot of artists go on

TONNY TUN TUN

Grupomanía alumnus Elvis Crespo may deservedly have grabbed the lion's share of attention and sales among *merengueros* in the past 18 months. But also making a name for himself as an exciting solo artist is another Grupomanía alum, Tonny Tun Tun. His Caímán bow, "Caminando," climbed to No. 9 on The Billboard Latin 50 on the strength of two radio hits: "Cuando Acaba El Placer" and "Cuando Brisa Llega." Tun Tun's disc had rung up 26 weeks on The Billboard Latin 50 as of Oct. 23.

JACI VELASQUEZ

A superstar in the English-language contemporary-Christian market, this Texas native hit pay dirt with her debut in the Spanish sector with a winning package of inspirational tunes titled "Llegar A Ti." The title cut reached the top five of Hot Latin Tracks, while the CD ascended to the top 10 of The Billboard Latin 50. ■

a hot streak, but Víctor has been able to stay hot," García declares. "He's in no way reached his peak, and he's got a long way to go."

THE FACTS OF FAME

Unlike other artists his age who've hit rough patches along the road to stardom, Manuelle has displayed the work ethic of a prize fighter and the humility of somebody who carries a lunch pail to work. "Fame and success don't change what's in your heart," Manuelle says. "My heart is full of gratitude. I never thought the public would identify with me as much as it has. My job is to keep the public happy with Víctor Manuelle, whether it's as an artist, as a person or a human being. You don't own success; it's a gift."

Manuelle's conquest of the tropical-music market may be only the beginning. His 13 appearances on the Latin pop chart indicate that Manuelle's charms appeal to a broader spectrum of consumers. Confronted with the inevitable question as to whether he's interested in taking a crack at the Anglo record market, Manuelle shows no signs of hesitation. "I think the doors have already been opened by other *compañeros*, to the point where it's now fashionable in the music business to be Latin," says Manuelle. "Since those doors are already open, I hope to get a chance to go through one of them."

García at Sony Tropical says, "All avenues are open" to Manuelle, who currently is looking to emulate the success of Puerto Rican performers such as Elvis Crespo and Chayanne in Spain. But Manuelle's ambitions transcend the language barrier. Like Ricky Martin—who recorded songs in French and Portuguese prior to making his historic English-language debut—Manuelle says he is willing to sing in any language, but is less flexible about singing other than salsa.

"If I have to sing in English to bring honor to my island, I'll sing in English," Manuelle says. "If I have to take classes in Portuguese, I'll do it. I'll do whatever it takes to bring my music, the thing I care about most, to people in different parts of the world." ■

LATIN MUSIC PACK**The Latino-Music Boom Finally Reaches Spain****Common Culture And Language Contribute To Latin-American Acts Showing Up On Spanish Charts**

BY HOWELL LLEWELLYN

MADRID—The surge in Latino sales surprises no one in Spain, where—for reasons of language, culture and history—the phenomenon was a boom waiting to happen. There may be debate over which acts are or are not Latino, but the feeling is that the Latin-music sales boom will not fade anytime soon.

Some of the weaker cases for Latino identity are international figures, such as Christina Aguilera and Jennifer Lopez. But others are undeniable—Maná, Luis Miguel, Francisco Céspedes, Donato y Estefano or the biggest seller of them all this year, Chayanne.

In the first three weeks of October, 15 different Latino acts appeared in the Top 50 sales chart of Spain's official label association AFYVE. They include Santana, who clearly has a stronger Latino claim than some others in the group and virtually invented Latin rock 30 years ago; Argentine songster Andrés Calamaro, who has lived in Spain for many years; and Enrique Iglesias, who is identified with Latin music despite being Spanish by birth.

The label with the strongest Latino roster in Spain is Sony, whose president, Claudio Condé, happens to be Brazilian. "The Latino music philosophy has become a market reality," he says. "Latino music is a solid part of the culture of Hispanic markets everywhere—including, of course, the U.S.—and is no longer something slightly folkloric or in some way inferior to English-language output."

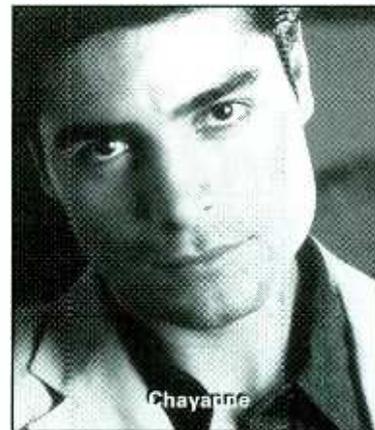
Condé notes that one feature of the phenomenon was the "sheer volume of talent coming out of Puerto Rico." Apart from the obvious case of Ricky Martin and of two artists born in New York of Puerto Rican parents—Elvis Crespo and Jennifer Lopez—there is Marc Anthony, whose single "Dímelo" spent several weeks this fall at No. 1 on Billboard's Hot Latin Tracks chart, and Chayanne, whose top world market is Spain, where he has sold some 650,000 units this year of his album "Atado A Tu Amor."

Chayanne, a Sony Columbia artist, enjoyed strong TV promotion in Spain, where his dancing ability and "spectacular body," in Condé's words, presumably im-

pressed his female fans as much as his singing. "His talent spills out on this album, and he emerges as a performer with a great deal of feeling," adds Condé.

MADE IN MEXICO

Two Warner Music acts from Mexico have made their mark on the charts: Luis Miguel and Maná. Miguel, with four Grammys and 35 million albums sold at the age of 29, entered the charts as soon as his album "Amarte Es Un Placer" was



released in September, and it was approaching sales of 400,000 by late October. Although he has sold consistently well in Spain in the past few years and played a handful of dates here last year, Miguel played his first major Spanish tour this fall,

In the first three weeks of October, 15 different Latino acts appeared in the Top 50 sales chart of Spain's official label association AFYVE. They include Santana, Andrés Calamaro and Enrique Iglesias.

beginning with three sold-out shows at Madrid's 20,000-capacity Las Ventas bullring.

Maná's case is special, because the record that has kept it in the Top 10 album charts since April, with sales nearing 250,000, "Todo Maná-Grandes Exitos," is available only in Spain. The collection was the brainchild of Warner Records Spain president Saúl Tagarro.

The band had success here in 1992 with its second album and first international hit, "Dónde Jugarán Los Niños?" which sold more than 90,000 units, close to platinum. But as Maná triumphed in the U.S. and much of Latin America, Spain got sidetracked. The group played just two concerts—Seville in 1992 and

Madrid in 1995—as it became clear that Maná's Spanish fans were losing touch with their idols. As Warner Spain international product manager Lucas Holten says, "Frankly, they were so busy in the U.S. and Latin America that they didn't have time for Spain. Touring here was definitely out." Ironically, Maná's first tour of Spain took place this fall in 15 cities, from Oct. 29 to Nov. 20.

Says Holten, "When the last album, 'Sueños Líquidos,' sold 900,000 units in the U.S., we said, 'Why not in Spain?' That is when Tagarro stepped in. He convened a meeting and said, 'If Maná is so big in a non-Latino market like the U.S., then we have to do something in Spain,' Holten recalls. The answer was a compilation album of the best songs from Maná's four studio albums.

"All Maná albums until now have been gold [50,000 sales], and the band has a solid fan base built around radio airplay," says Holten. "We're talking about girls aged above 20, not the screaming teenage phenomenon." Holten makes the interesting observation that "many Spaniards go to Mexico for their vacation, and, when they see how massive the group is there, they see it is not just something happening back in Spain."

Another Mexican act that sold well was Molotov, who capitalizes on the "outrage factor," having

been banned by most of the Mexican media. Its debut album was a "tribute" to Maná, as only the gender in the title was changed, "Dónde Jugarán Las Niñas?," or "where will the girls play," as opposed to the boys. On a promotional visit to Madrid in October, Maná singer/drummer Alex González said the bands' relationship was one of "our Beatles to Molotov's Rolling Stones."

Other acts that have been in the charts this year are Mexicans Ana Gabriel and Thalia, Brazil's So Pra Contrariar and Colombia's Carlos Vives.

Says Sony's Condé, "Spain is confirmed as the gateway to Europe for many Latino acts." ■

Airplay Monitor Expands To Latin Music Industry

The Fax Of The New Millennium

AIRPLAY MONITOR, a publication of the Billboard Music Group, announced plans to launch a weekly fax-delivered publication, to debut in January 2000, aimed at the Latin radio and record industries. Airplay Monitor's Latin Fax will contain exclusive BDS-monitored airplay and chart information for more than 100 Latin radio stations covering three distinct radio formats: Latin Pop, Regional Mexican and Tropical Salsa. The Latin Fax will feature charts ranking the hottest songs in each format, including total nationwide audience and spin totals and Power Playlist reports for the biggest stations in the format, as well as an editorial column written by chart manager Ricardo Comanioni covering chart developments for each of the three formats.

Airplay Monitor publisher John Guynn notes that the group has been keeping its editorial eye on the Latin industry for some time. "Through consultation with both Latin radio stations and record labels, we perceived a clear need in the marketplace for more detailed and credible information covering Latin-music airplay in the U.S.," he says. "We are very excited about the newest extension of the Monitor family of publications. We are confident that the Latin Fax will allow radio programmers to make better and more informed playlist decisions, and we are pleased to be able to provide the Latin radio community the same research tools that other radio formats already enjoy." ■

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LATIN MUSIC 6 PACK

U.S. Radio Leaders, Mexican Expansion And Cuban Controversy

SUMMERTIME IN NEW YORK, the biggest radio market in the U.S., was once again a ratings bonanza for WSKQ-FM.

The Spanish tropical/salsa station owned by Spanish Broadcasting System (SBS) placed second in Arbitron's summer '99 book, moving up from 4.8 to 5.1. In Arbitron's summer '98 book, WSKQ-FM rose to the top of Gotham's radio heap with a 6 rating.

ARBITRON'S SUMMER '99 ratings also show that, for the fourth book in a row, regional Mexican station KSCA-FM and its pop/recurrent sister outlet KLVE-FM are running Nos. 1 and 2 in Los Angeles, the second-largest radio market in the U.S. KSCA maintained its top rank despite dropping from 6.2 to 6. KLVE's rating of 5.9 was unchanged since Arbitron's spring '99 book. Both stations are owned by Hispanic Broadcasting Network.

AFTER INAUGURATING 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. Owned by Radiópolis, a radio group subsidiary of Televisa, XEW-AM 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 Voice Of America From Mexico"). The station celebrates its 70th anniversary next year, and Radiópolis director Eugenio Bernal is promising a big blowout to mark the occasion.

THE CHILEAN SUPREME COURT, the highest institution of law in the nation, ruled in favor of Sociedad Chilena del Derecho de Autor (SCD) in a legal dispute between the organization and Cooperativa, the highest-ranking Chilean radio station. The legal battle had surfaced following Cooperativa's refusal to pay performance royalties to artists featured in its musical programming. The Supreme Court's decision calls for Cooperativa to pay back royalties owed to recording artists from 1992, the year Cooperativa refused to validate the agreement



PROGRAMMING

NEWS IN REVIEW

signed by SCD and the Chilean Radio Broadcasters Association (Asociación de Radiodifusores de Chile, ARCHI).

The agreement stated that Chilean radio stations had to pay royalties based on different scales of percentages above their total gross revenue, with the scale varying in accordance with the quantity of time they dedicate to music. Cooperativa refused to calculate the amount owed taking its total income as a base. The station argues that most of its profits are a result of its news broadcasting. No definite fine was announced, but SCD is attempting to secure a payment of 2.5% above gross earnings, the current performance-rights fee.

BUENOS AIRES DANCE RADIO station NRG teamed with Oid Mortales Sept. 21 to produce a B.A. version of the annual Love Parade dance festival held in Berlin. Sponsored by Musimundo and Impulse on Argentina's traditional Summer Day, the festival drew 80,000 people, who danced from 10 p.m. to 8 a.m.

A LOW-KEY CEREMONY intended to honor radio mogul Raúl Alarcón Jr., owner of Spanish Broadcasting System (SBS), stirred a whirlwind of controversy at the Capitol building of the Puerto Rico legislature Oct. 4, when Alarcón came under fire from critics for allegedly banning the promotion of singer Danny Rivera on one of his New York stations. Alarcón has denied reports that he ordered the ban on Rivera because of the singer's travels to Cuba and alleged sympathies toward Fidel Castro. The controversy was further inflamed when Rep. Edwin Mundo, vice president of the Puerto Rico House of Representatives and sponsor of the ceremony honoring Alarcón, told reporters that, if he were a radio-station owner, he too would ban Rivera's music because of the singer's politics. Alarcón is in the process of acquiring eight Puerto Rican radio stations for a reported \$90 million. Still pending Federal Government (FCC) approval, the deal with Texas-based Primedia Broadcast Group involves several of Puerto Rico's hottest buttons on the dial, including the island's top salsa station, WZNT-FM ("Z-93"). ■

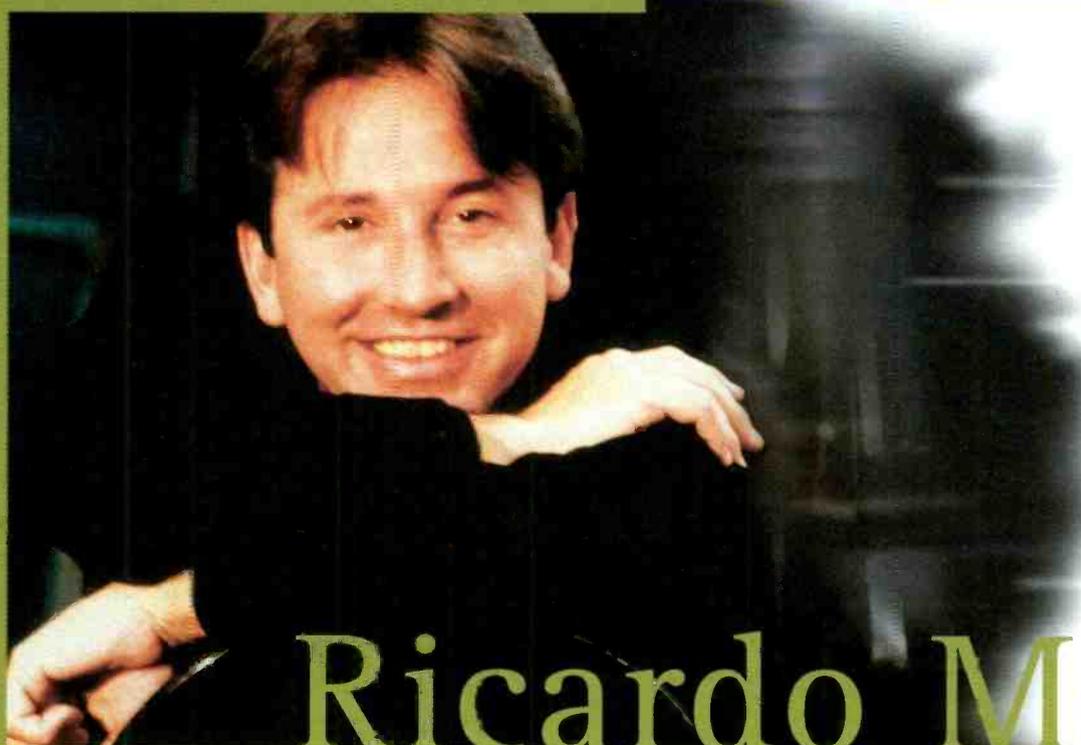
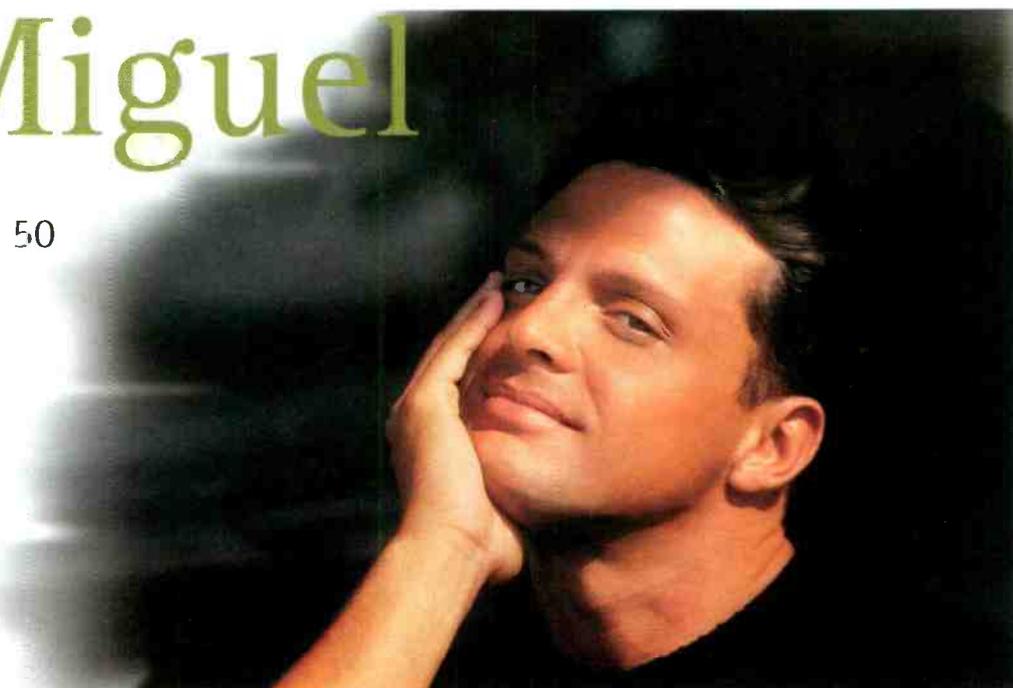
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World Class Latin Talent

Luis Miguel



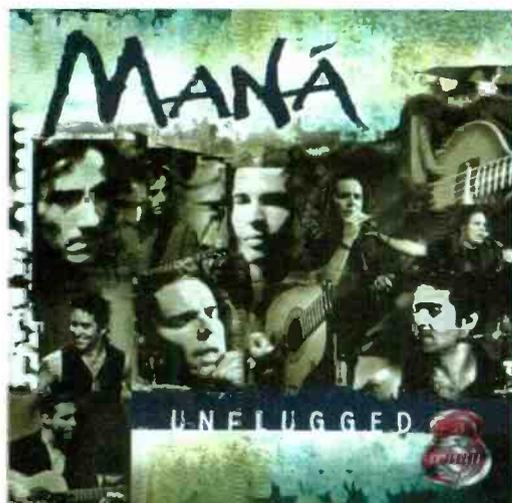
- #1 Billboard's Latin 50
- "O Tú O Ninguna" #1 Billboard's Hot Latin Tracks
- Sell-out tour in 31 cities across Latin America and Spain in 1999



- Top 3 on Pan Regional Sales Charts
- "El Poder De Tu Amor" - Top 3 Billboard's Hot Latin Tracks
- "Upcoming tour across Latin America in 2000"



Ricardo Montaner



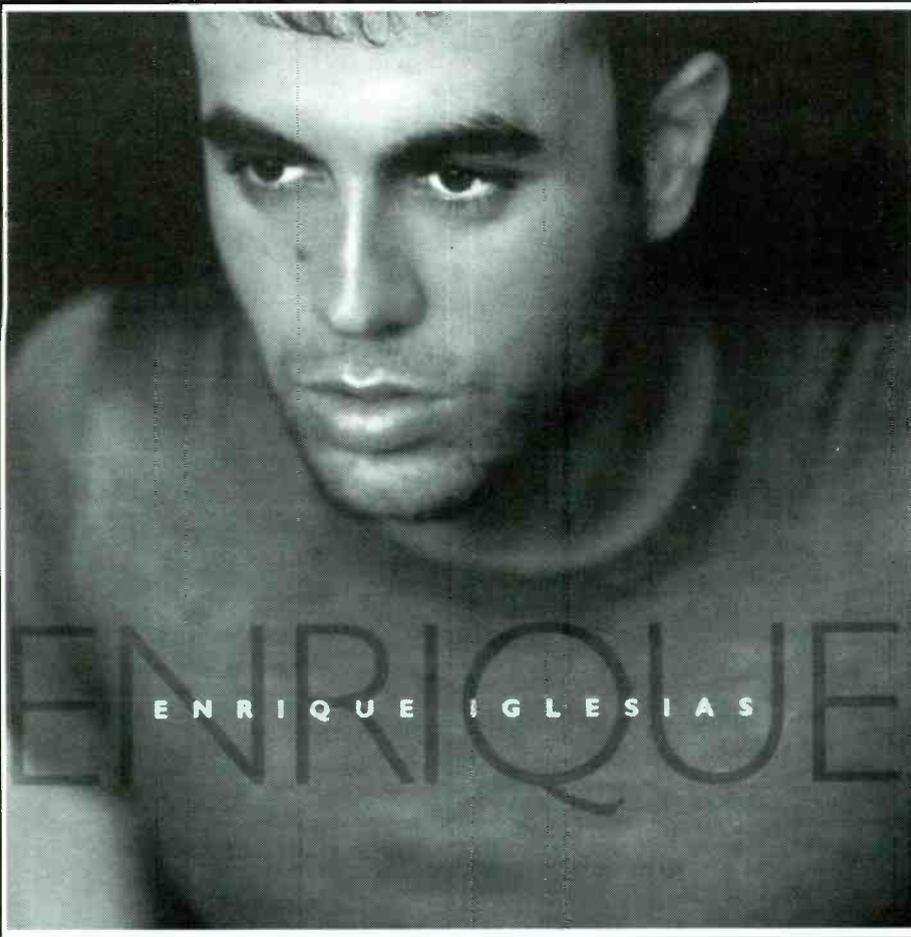
- #1 Billboard's Latin 50
- "Se Me Olvidó Otra Vez" Top 5 Billboard's Hot Latin Tracks
- Sell-out tour in 36 cities across Latin America, U.S. and Spain in 1999



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LATIN MUSIC & PACK

Ritmo Latino Convention, Sony Discos Promos And LabelRecord E-Tail



MERCHANTS & MARKETING

NEWS IN REVIEW

THE CHILEAN DIVISION of Warner Chappel Publishing has entered into the business of teaching music techniques by developing a project with bass player Jorge Campos, a member of fusion-oriented bands Fulano and Congreso. Campos has recently taped a video in which he demonstrates different bass techniques. The video also includes a clip to promote his next solo album, and it will be released before the year ends. Meanwhile, Campos will conduct bass clinics in universities and other academic institutions in Chile, Argentina and the U.S.

Jaci, where they don't know her that well. So we've decided to put our money into listening stations."

BRAZILIAN LABEL MIX HOUSE has opened an office in Miami. Mix House specializes in Brazilian jazz, Latin jazz, classical and pop. Mix House recently released a new album from pianist Edzel Gomez titled "Celebrating Chico Buarque De Holanda."

BMG HAS CLOSED its offices in Bolivia, Ecuador and Peru. The label currently licenses its product in Bolivia and Ecuador; in Peru, an independent label works its product.

RITMO LATINO, the largest Latin indie retailer in the U.S., held its second convention Oct. 26-29. On Oct. 23, the Neptune, N.J.-based retailer opened Ritmo Rock in Los Angeles, the first record store dedicated to Spanish-language rock.

THERE'S A NEW E-TAILER in Argentina for fans of hardcore, punk and Spanish-language rock: LabelRecord.com. The cyber-retailer claims that its top price for any CD it sells will be \$13.98. The concept for the cyber record store was devised by Diego Martínez, an Argentine rocker

SONY DISCOS BUILT on the early commercial success of Jaci Velásquez in November with an extensive television-ad campaign on Spanish TV networks Univision and Telemunduo that was scheduled to last two weeks. Velásquez, best-known in the English-speaking music world as



Jeff Young

a contemporary-Christian artist, also made several in-store promo trips in November to New York, Miami and Puerto Rico. Noting that retail marketing "has been long ignored," Sony Discos VP of sales Jeff Young adds that Sony has been expanding its presence at retail outlets. "I decided to buy more listening stations this year than actual price and positioning, because, in stores where you have CDs for \$16.98 and \$17.98, people need to listen to the album first," says Young. "They're not going to take a gamble if maybe they heard one song, like

who was lead vocalist of La Nueva Ley and Pilsen, as well as host of a radio program dedicated to punk. Martínez also publishes a punk/rock fanzine called La Nueva Ley, which will be available soon in the U.S. In the past four years, La Nueva Ley has afforded exposure and coverage to bands unable to secure big-media notice. Martínez reckoned that, since indie bands and small labels had few opportunities to secure a big following through traditional media and retail outlets, he would open a cibertienda, or cyber store, to accommodate the needs of the smaller guy in the record business. Martínez says he wants to unite the Latin-rock movement throughout North and South America through LabelRecord.com. About 90% of the site's product consists of hardcore, punk and various forms of Latin rock. ■

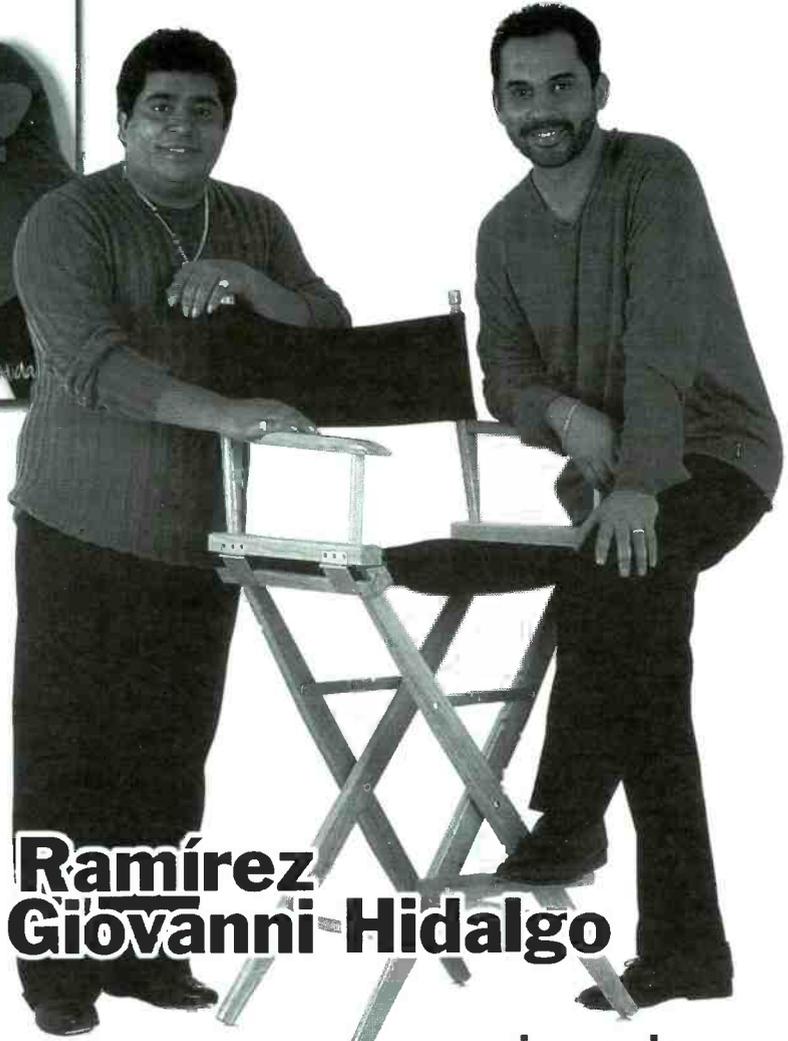
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MEGA, SORDOMUDA - SHAKIRA - SONY DISCOS (SHAKIRA MEBARAK R.) - F.I.P.P., BMI • SONY / RTV LEGIA, BMI

SALOME - CHAYANNE - SONY DISCOS - WORLD DEEP MUSIC, BMI

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Top 10 Favorite Artist Picks

November 19, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Sevenkind	Rock, Alternative	2
2	The Waystation	Acoustic, Pop	1
3	You Were Spiraling	Rock	2
4	Sheeva	Rock, Pop	1
5	Diamond	R 'n B	7
6	Die Taucher's	Rock, Pop	1
7	Mister All That	Hip Hop, Urban	2
8	Degenhart	Electronic, Weird	1
9	Tommy Shows	Hip Hop	3
10	Chuck Teagle	Hip Hop, R 'n B	3

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

Radio BTN Favorite Song Requests

November 19, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	It's Over Now, Tõnya Lewis	R 'n B	4
2	Supersoniclove, Sinboy	Electronic, Techno	2
3	Space Coaster, Tommy Shows	Hip Hop	3
4	Daylight Savings, Swim	Alternative, Rock	8
5	Am I Ever, Chuck Teagle	Hip Hop, R 'n B	5
6	Live For Your Love, Gemini	Pop	20
7	We Belong, Modern Yesterday	Alternative, Rock	2
8	Big Payoff, Atello	Hard Rock, Rock	20
9	Together, Diamond	R 'n B	9
10	Freaky Live, Makai	Hip Hop, Dance	1

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

I ASTRONAUT

Fresno, California's I Astronaut is a 4-piece alternative rock act that are currently playing and self promoting themselves all over California, playing such venues as the Roxy and Whisky in LA and Paradise Lounge in San Francisco, to name a few. Local radio has taken to their song "Happy Space," turning it into a local fave and giving them the opportunity to play with such artists as Blink 182, Save Ferris, The Urge and The Flys, to name a few.



Genre: Alternative, Rock
From: Fresno, CA
Deals sought: Any

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

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

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LATIN MUSIC 6 PACK

Chilean Concerts, Colombian Compilations And Argentine Tours

THREE OF THE MOST IMPORTANT and popular Chilean groups broke an attendance record

by homegrown acts, as an estimated 60,000 concertgoers were on hand in Santiago's National Stadium Oct. 9 to hear Illapu, Los Jaivas and Los Tres. The concert was part of the third annual "Hecho En Chile" ("Made In Chile") music festival, which made its debut at National Stadium. Bands played on their own, jammed together and then, at the end of the show, per-



ARTISTS & MUSIC

NEWS IN REVIEW

dropped the 39th edition of its annual compilation disc, "14 Cañonazos Bailables Vol.

0039," which once again has been released in time for the holidays. Among the artists featured on the CD are label notables Los



Red Hot Chili Peppers

Tupamaros, Fruko Y Sus Tesos, Felipe González, Gabino Pampini and Los Embajadores Vallenatos, plus such upstart acts as Vallenato Trio. The most featured artist in the long history of the

compilation series is Rodolfo Aicardi, who had 80 songs released on many of the 39 multi-artist sets.

UNIVERSAL ARGENTINA'S BERSUIT VERGARABAT ended a 40-day tour in October, which included 10 shows in Spain, 12 concerts in the U.S., two in Mexico and one in Chile. The trek was undertaken in support of the band's hit disc, "Libertinaje," which has sold 100,000 units in Argentina.

RED HOT CHILI PEPPERS sold out two shows at the 8,000-seat Luna Park arena in Buenos Aires Oct. 5-6. Their most-recent album, "Californication," was certified gold at 30,000 units in Argentina. The Chili Peppers also sold out an Oct. 2 gig at the 4,000-seat Estación Mapacho in Santiago, Chile. The local promoter there added a second show, which sold out, as well. ■



From top: Los Jaivas, Illapu

formed a set of songs dedicated to the festival. The groups on the bill play different styles of music and belong to diverse generations.

Los Jaivas formed in 1963 as a dance-hall group called the High-Bass. In the late '60s, they changed their name, switched to hippie looks and started playing a mixture of psychedelic rock and Latin American music. Illapu's career started in the early '70s. The group blends song-oriented pop traditions and Andean folk music. Los Tres, a star rock act, released its first album in 1991 and is the best-selling group in Chile.

"**COMO LO HICE YO**," the second single from Laura Miller's Warner Argentina debut, "Un Camino Para Ti," is a strong remake of Sandro's classic. The success of the CD's first cut, "Vida," which garnered intense and sustained airplay, plus sales of 20,000 units of her disc, has already tapped this pretty singer and former TV actress as the breakthrough artist of the year. WEA Latina recently released Miller's CD in the U.S.

COLOMBIAN INDIE DISCOS FUENTES, which celebrated its 65th anniversary this year, has

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EMI Latin, Disa Rolling Out Releases

EMI LATIN'S DECEMBER BLITZ: Each year, by the time December rolls around, most labels already have placed most of their hit product at retail outlets in anticipation of the usually robust holiday sales season.

EMI Latin, however, is dropping a sleighful of front-line titles not only from its label but also from its distributed regional Mexican imprint, Disa.

Just out on EMI Latin is Aleks Syntek's soundtrack to the film "Sexo, Pudor, Y Lágrimas," a big seller in Mexico. Also just released on EMI Latin are albums by Los Tucanes De Tijuana ("Los Movidas De Los Tucanes"), Fiel A La Vega ("3"), Los Mismos ("Encuentro Con El Milenio"), Grupo Modelo ("En Dondequiera Que Estés"), and Palomo San Basilio ("Perlas").

From Disa comes new discs by Rayito Colombiano ("A Mi Manera"), Angeles Azules ("Una Lluvia De Rosas"), and Cardenales De Nuevo León ("La Cosecha").

Saying he is pleased by the strength of the EMI Latin and Disa



by John Lannert

releases for the holidays, president/CEO José Béhar adds that "the product for the first few months of next year will be even stronger."

Due in the first quarter of 2000 on EMI Latin are new product by Thalía, Vico C, Cachao, Los Originales De San Juan, Emilio Navaira, and Bobby Pulido. In addition, "All My Hits—Todos Mis Exitos Vol. 2" by Selena is set for release in the first quarter. The second installment of Selena evergreens is being put out to commemorate the fifth anniversary of the Tejana titan, who died March 31, 1995. A Selena video titled "Live Houston Astrodome Concert" is also due to drop in the first quarter.

Béhar says the limited release of Selena's greatest-hits set will contain

a commemorative gold coin that can be worn on a chain or as a pendant.

Greatest-hits sets also are due in the first quarter by Ednita Nazario and Alvaro Torres, the latter of whom is no longer with the label.

Among the big-name Disa acts scheduled to release titles in the first quarter are Grupo Bryndis and Los Acosta.

Béhar notes that Oscar de la Hoya's label premiere is expected in the second quarter, as well as the soundtrack to the movie "Third Degree," which stars Gene Hackman and Morgan Freeman. The all-Spanish soundtrack to the suspense thriller will contain a new hip-hop version of José Feliciano's nugget "Light My Fire," plus new cuts by EMI Latin's Nazario, Millie, and Límite 21; RMM salsaero Michael Stuart; and WEA Latina merengue diva Olga Tañón.

The soundtrack was produced by Cucco Peña and Rudy Pérez. Peña penned the film score as well.

GETTING CAUGHT UP: The Recording Industry Assn. of America (RIAA) has certified gold Luis Miguel's "Amarte Es Un Placer" for sales of 500,000 units. It is his sixth gold certification.

Ricky Martin's eponymous, English-language debut disc on C2/Columbia has now been certified for 6 million units in sales by the RIAA. Marc Anthony's self-titled English debut set on Columbia has been certified platinum by the RIAA for sales of 1 million units. It is Anthony's first platinum certification.

Cárdenas/Fernández & Associates (CFA) have opened offices in Houston and Los Angeles. Former CFA staffer Timothy Luce will oversee the Los Angeles office; Salvador Canchola, who was project manager of CFA, will head up the Houston office.

The 20th Tejano Music Awards is set to take place March 11 at the Alamodome in San Antonio.

In its last few days is ASCAP's songwriting contest El Concurso Escolar Para Compositores for aspiring composers in Dade County, Fla. Songs must be entered by Dec. 15. ASCAP may extend its songwriting contests to other cities in the future. For more information, call Vanessa Rodríguez at 305-673-3446.

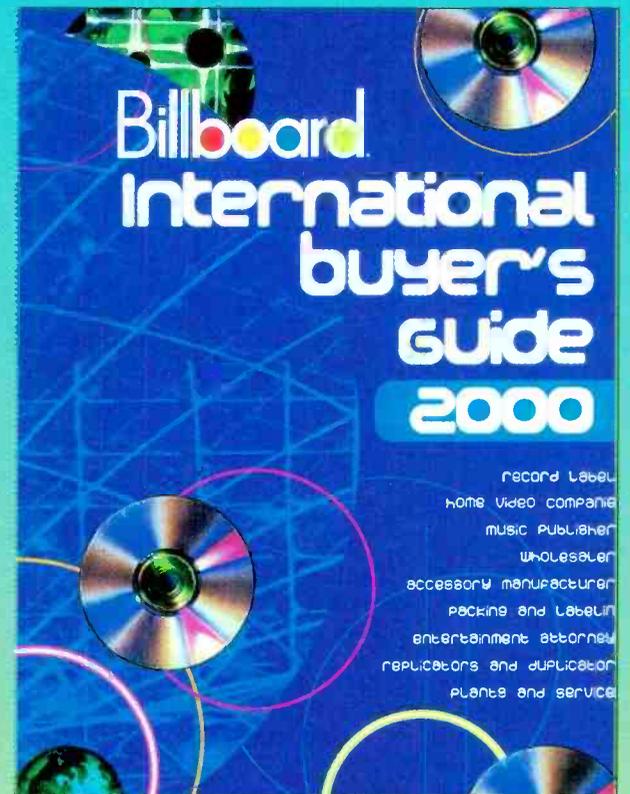
Nov. 20 was proclaimed Liberación Day in Oklahoma City, where Mayor Ron Norick gave members of Disa/EMI Latin's regional Mexican band Liberación the ceremonial keys to the city.

MEXICO NOTAS: Before they embark to Asia for a concert tour, Fonovisa's *norteño* icons Los Tigres Del Norte are scheduled to perform a free concert Sunday (5) at Mexico City's Plaza de la Constitución. The concert will be recorded for a live album and video, which are set for release early next year.

The inaugural Telehit Awards is (Continued on next page)

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Billboard

DECEMBER 11, 1999

Top New Age Albums

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	9	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
2	2	8	WINTER SOLSTICE ON ICE WINDHAM HILL 11459	VARIOUS ARTISTS
3	3	11	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
4	7	6	WHISPER TO THE WILD WATER WORD 63659/EPIC HS	MAIRE BRENNAN
5	6	38	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
6	4	44	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
7	9	14	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
8	8	33	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
9	5	11	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
10	10	14	SIMPLY GRAND TIME LINE 16	LORIE LINE
11	16	20	SPIRIT HOLLYWOOD 162174	PETER BUFFETT
12	11	43	ONE WORLD GTSP 559673	JOHN TESH
13	14	2	CHRISTMAS ARIOLA 70948/BMG LATIN	DI BLASIO
14	13	88	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
15	12	32	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
16	15	60	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
17	19	3	THE CHRISTMAS ALBUM NARADA 47848/VIRGIN	DAVID LANZ
18	17	96	GRAND PASSION GTSP 539804	JOHN TESH
19	20	57	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
20	NEW		SEASONAL AIRE BRENTWOOD 374	WESTWIND ENSEMBLE
21	18	14	THANKSGIVING WINDHAM HILL 11381	VARIOUS ARTISTS
22	RE-ENTRY		GREATEST HITS BMG SPECIAL PRODUCTS 18601	YANNI
23	NEW		FOREVER GOLD: NEW AGE CHRISTMAS ST. CLAIR 6328	VARIOUS ARTISTS
24	22	18	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
25	RE-ENTRY		PERFECT TIME WORD 69143/EPIC HS	MAIRE BRENNAN

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

Hot Latin Tracks™



NOTAS

(Continued from preceding page)

scheduled to take place in March in Mexico City. The event date and particulars will be announced in the coming weeks. Telehit, a video music channel owned by Televisa, recently celebrated its sixth anniversary.

José Manuel Zamacona, long-time front man of Fonovisa grupo **Los Yonic's**, has left the group after 25 years. The departure apparently was not amicable. **Johnny Ayvar**, musical director of Los Yonic's, says he will probably file suit against Zamacona for forming another group with the name Los Yonic's. Both Zamacona and Ayvar are co-owners of the band's name.

RADIO NOTAS: Enrique Iglesias notches his 11th chart-topper on Hot Latin Tracks this issue, as "Ritmo Total" jumps 5-1 on 15 million audience impressions, up 1.4 million from last issue.

"Ritmo Total," the Spanish counterpart to his English track "Rhythm Divine," is taken from his first English disc, "Enrique," which also is his label debut for Interscope. "Enrique" bowed at No. 42 on The

Billboard 200.

On the genre charts, **Víctor Manuelle's** "Dile" (Sony Discos) tops the tropical/salsa list for the fifth week in a row with 9.2 million impressions, down a whopping 3.4 million from last issue.

Manuelle's labelmate **Jaci Velásquez** returns to the zenith of the pop genre chart with "Llegar A Ti," which, despite losing 1.8 million impressions to 9.6 million, rose 3-1.

Likewise, **Los Rieleros Del Norte** regain the apogee of the regional Mexican genre chart with "Te Quiero Mucho" (Fonovisa). The group's perky *ranchera* hit scored 8 million impressions, up 300,000 from last issue.

RETAIL NOTAS: Thanksgiving Day weekend proved to be a boon for the domestic Latin music business, as 178,000 units were moved on The Billboard Latin 50—an all-time high for this holiday weekend.

Leading the way on The Billboard Latin 50, unpublished this issue, is **Marc Anthony's** "Desde El Principio—From The Beginning" (Sony

Discos). Sales of Anthony's smash greatest-hits package soared 40% to 14,000 pieces.

"Desde El Principio," also the greatest gainer this issue, tops the tropical/salsa genre chart for the third week running. The title rises 164-159 on The Billboard 200.

For the fifth successive week, **Banda El Recodo's** "Lo Mejor De Mi Vida" (Fonovisa) tops the regional Mexican genre chart with 5,500 units, up 10% from last issue.

Luis Miguel's "Amarte Es Un Placer" (WEA Latina) reclaims the high chair on the pop genre chart with 6,500 pieces, up 9% from last issue.

SALES STATFILE: The Billboard Latin 50: this issue: 178,000 units; last issue: 144,000 units; similar issue last year: 134,500 units.

Pop genre chart: this issue: 63,000 units; last issue: 52,000 units; similar issue last year: 63,500 units.

Tropical/salsa genre chart: this issue: 69,000 units; last issue: 48,500 units; similar issue last year: 36,500 units.

Regional Mexican genre chart: this issue: 36,500 units; last issue: 35,000 units; similar issue last year: 27,500 units.

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

LATIN TRACKS A-Z

- 5 TITLE (Publisher - Licensing Org.) Sheet Music Dist. ALGUNA VEZ (F.I.P.P., BMI)
- 32 ALMA REBELDE (San Angel)
- 29 ATADO A TU AMOR (World Deep Music, BMI)
- 33 BAJO LA LLUVIA (Not Listed)
- 18 BELLA [SHE'S ALL I EVER HAD] (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
- 40 CON LA SOGA AL CUELLO (TN Ediciones)
- 34 CON QUIEN ESTARAS (Not Listed)
- 28 DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 38 DE TIN MARIN (Flamingo, BMI)
- 3 DIMELO II (NEED TO KNOW) (Sony/ATV Songs, BMI/Cari Tiffani, BMI/Copyright Control)
- 31 DOS GOTAS DE AGUA (Universal)
- 15 EL LISTON DE TU PELO (Not Listed)
- 11 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 4 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
- 19 ESCUCHAME (Sabrosos)
- 39 ETERNAMENTE (America Musical SA, DE, CB)
- 9 FRUTA FRESCA (Gaira Producciones)
- 22 HIELO (Mexican, ASCAP)
- 1 LLEGAR A TI (Ventura, ASCAP)
- 13 LOCO (M.A.M.P., ASCAP)
- 30 MI GUSTO ES (Vander, ASCAP)
- 35 NO COMPRO AMORES (Brambila Musical/Vander, ASCAP)
- 23 NO LE RUEGES (M.A.M.P.)
- 6 O TU D NINGUNA (El Pedrosillo, ASCAP)
- 24 PARAISO TERRENAL (Not Listed)
- 16 PERDONAME (Vander, ASCAP)
- 7 PERO DILE (PMC, ASCAP)
- 37 POR EL CAMINITO (Sony/ATV Latin, BMI)
- 26 QUE ALGUIEN ME DIGA (EMOA, SESAC)
- 27 QUE TE VAS (BMG Songs, ASCAP)
- 1 RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP)
- 25 SHAKE YOUR BON-BON (A Phantom Vox, BMI/Warner-Tamerlane, BMI/F.I.P.P., BMI/DESMOPHOBIA, ASCAP)
- 20 SIENTO (Karen, ASCAP)
- 17 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
- 8 SI NO TE HUBIERAS IDO (Crisma, SESAC)
- 21 SONADOR ETERNO (Ser-Ca, BMI)
- 10 TE OFREZCO UN CORAZON (Not Listed)
- 10 TE QUIERO MUCHO (Copyright Control)
- 36 TE VEO VENIR SOLEDAD (Not Listed)
- 14 TODO ESTA BIEN (BMG Songs, ASCAP)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
▶ No. 1/GREATEST GAINER ◀					
1	5	6	6	ENRIQUE IGLESIAS	RITMO TOTAL
				INTERSCOPE/UNIVERSAL LATINO †	M. TAYLOR, B. RAWLING (M. TAYLOR, B. BARRY)
2	3	1	14	JACI VELASQUEZ	LLEGAR A TI
				SONY DISCOS †	R. PEREZ (T. TORRES, A. TALAMANTEZ, A. GRUILO, D. HERNANDEZ)
3	4	3	14	MARC ANTHONY	DIMELO
				COLUMBIA/SONY DISCOS †	C. ROONEY (M. ANTHONY, C. ROONEY)
4	1	5	9	CARLOS PONCE	ESCUCHAME
				EMI LATIN †	M. FLORES (M. FLORES)
5	6	4	15	CHRISTIAN CASTRO	ALGUNA VEZ
				ARIOLA/BMG LATIN	K. SANTANDER (K. SANTANDER)
6	2	2	10	LUIS MIGUEL	O TU O NINGUNA
				WEA LATINA †	L. MIGUEL (J.C. CALDERON)
7	7	7	12	VICTOR MANUELLE	PERO DILE
				SONY DISCOS	S. GEORGE (V. MANUELLE)
8	9	9	7	MARCO ANTONIO SOLIS	SI NO TE HUBIERAS IDO
				FONOVISA	B. SILVETTI (M.A. SOLIS)
9	14	21	3	CARLOS VIVES	FRUTA FRESCA
				EMI LATIN †	E. ESTEFAN JR., J. V. ZAMBRANO (M. MADERA)
10	12	12	10	LOS RIELEROS DEL NORTE	TE QUIERO MUCHO
				FONOVISA	M. MORALES (J. GONZALEZ)
11	8	8	15	RICARDO MONTANER	EL PODER DE TU AMOR
				WEA LATINA †	B. SILVETTI (R. MONTANER, B. SILVETTI)
12	11	13	7	BANDA EL RECODO	TE OFREZCO UN CORAZON
				FONOVISA	NOT LISTED (G. ADOLFO)
13	10	10	32	ALEJANDRO FERNANDEZ	LOCO
				SONY DISCOS †	PRAMIREZ (MASSIAS)
14	24	19	6	JUAN GABRIEL	TODO ESTA BIEN
				ARIOLA/BMG LATIN	J. GABRIEL (J. GABRIEL)
15	20	24	4	LOS ANGELES AZULES	EL LISTON DE TU PELO
				DISA/EMI LATIN	NOT LISTED (J. MEJIA AVANTE)
16	15	15	7	PEPE AGUILAR	PERDONAME
				MUSART/BALBOA	PAGUILAR (FATO)
17	16	14	14	ALEJANDRO FERNANDEZ	SI HE SABIDO AMOR
				SONY DISCOS †	PRAMIREZ (H. ESTRADA)
18	18	18	23	RICKY MARTIN	BELLA
				C2/SONY DISCOS †	G. NORIEGA, R. ROSA (J. SECADA, G. NORIEGA, R. ROSA, L. GOMEZ ESCOLAR)
19	17	16	7	LOS SABROSOS DEL MERENGUE	ESCUCHAME
				CAIMAN	J. SABALIER (J. M. FONSECA)
20	34	—	2	LOS HERMANOS ROSARIO	SIENTO
				KAREN †	R. ROSARIO, B. RODRIGUEZ (R. SOLIS)
21	38	28	4	INTOCABLE	SONADOR ETERNO
				EMI LATIN †	NOT LISTED (L. PADILLA)
22	13	11	9	INDIA	HIELO
				RMM †	I. INFANTE (R. PEREZ, BOTJIA)
23	21	20	9	CONJUNTO PRIMAVERA	NO LE RUEGES
				FONOVISA	V. MATA (J. ARMENTA)
24	NEW ▶	1	1	PRISCILA Y SUS BALAS DE PLATA	PARAISO TERRENAL
				ANDREA/PLATINO/FONOVISA	NOT LISTED (NOT LISTED)
25	19	17	6	RICKY MARTIN	SHAKE YOUR BON-BON
				C2/SONY DISCOS †	G. NORIEGA (R. ROSA, G. NORIEGA, D. CHILID)
26	36	—	3	GILBERTO SANTA ROSA	QUE ALGUIEN ME DIGA
				SONY DISCOS	J. M. LUGO, G. SANTA ROSA (O. ALFANNO)
27	39	30	19	GEORGE LAMOND	QUE TE VAS
				PRESTIGIO/SONY DISCOS †	M. BONILLA (J. GABRIEL)
28	RE-ENTRY	2	2	RICARDO ARJONA	DESNUDA
				SONY DISCOS †	R. ARJONA (R. ARJONA)
29	30	27	18	CHAYANNE	ATADO A TU AMOR
				SONY DISCOS †	ESTEFANO (ESTEFANO)
30	RE-ENTRY	3	3	EZEQUIEL PENA	MI GUSTO ES
				FONOVISA	E. PENA (S. LOZANO BLANCAS)
31	31	34	7	BANDA MAGUEY	DOS GOTAS DE AGUA
				RCVA/BMG LATIN	E. SOLANO (L. M. DUEÑAS)
32	40	26	10	LIMITE	ALMA REBELDE
				UNIVERSAL LATINO	J. CARRILLO, G. PADILLA (J. AVENDANO)
33	NEW ▶	1	1	GRUPOMANIA	BAJO LA LLUVIA
				SONY DISCOS	O. SERRANO (O. SERRANO)
34	28	33	3	BANDA ARKANGEL R-15	CON QUIEN ESTARAS
				SONY DISCOS	A. DELUNA (J. NAVARRO)
35	NEW ▶	1	1	BANDA MACHOS	NO COMPRO AMORES
				WEA/EMI/SONY DISCOS †	B. LOMELI, M. BUENO (E. SALDIVAR)
36	33	35	4	FRANCO DE VITA	TE VEO VENIR SOLEDAD
				SONY DISCOS	NOT LISTED (NOT LISTED)
37	26	23	4	ELVIS CRESPO	POR EL CAMINITO
				SONY DISCOS †	R. CORA (J. CASTRO)
38	22	25	7	LOS TUCANES DE TIJUANA	DE TIN MARIN
				EMI LATIN †	M. QUINTERO LARA (M. QUINTERO LARA)
39	RE-ENTRY	8	8	VICENTE FERNANDEZ	ETERNAMENTE
				SONY DISCOS	PRAMIREZ (G. GONZALEZ)
40	29	37	3	LOS TIGRES DEL NORTE	CON LA SOGA AL CUELLO
				FONOVISA	LOS TIGRES DEL NORTE (J. SALAKO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
23 STATIONS		16 STATIONS		65 STATIONS	
1	JACI VELASQUEZ SONY DISCOS	1	VICTOR MANUELLE SONY DISCOS	1	LOS RIELEROS DEL NORTE FONOVISA
2	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	2	CARLOS VIVES EMI LATIN	2	BANDA EL RECODO FONOVISA
3	CARLOS PONCE EMI LATIN	3	MARC ANTHONY COLUMBIA/SONY DISCOS	3	LOS ANGELES AZULES DISA/EMI LATIN
4	LUIS MIGUEL WEA LATINA	4	LOS SABROSOS DEL MERENGUE CAIMAN	4	INTOCABLE EMI LATIN
5	CHRISTIAN CASTRO ARIOLA/BMG LATIN	5	LOS HERMANOS ROSARIO KAREN	5	CONJUNTO PRIMAVERA FONOVISA
6	MARC ANTHONY COLUMBIA/SONY DISCOS	6	INDIA RMM	6	PRISCILA Y SUS BALAS DE PLATA ANDREA/PLATINO/FONOVISA
7	MARCO ANTONIO SOLIS FONOVISA	7	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	7	EZEQUIEL PENA FONOVISA
8	RICARDO MONTANER WEA LATINA	8	GEORGE LAMOND PRESTIGIO/SONY DISCOS	8	MI GUSTO ES
9	ALEJANDRO FERNANDEZ SONY DISCOS	9	CARLOS PONCE EMI LATIN	9	BANDA MAGUEY RCVA/BMG LATIN
10	RICARDO ARJONA SONY DISCOS	10	GILBERTO SANTA ROSA SONY DISCOS	10	DOS GOTAS DE AGUA E. SOLANO (L. M. DUEÑAS)
11	RICKY MARTIN C2/SONY DISCOS	11	GRUPOMANIA SONY DISCOS	11	ALMA REBELDE J. CARRILLO, G. PADILLA (J. AVENDANO)
12	JUAN GABRIEL ARIOLA/BMG LATIN	12	RICARDO MONTANER WEA LATINA	12	BAJO LA LLUVIA O. SERRANO (O. SERRANO)
13	CARLOS VIVES EMI LATIN	13	LUIS MIGUEL WEA LATINA	13	CON QUIEN ESTARAS A. DELUNA (J. NAVARRO)
14	RICKY MARTIN C2/SONY DISCOS	14	JACI VELASQUEZ SONY DISCOS	14	NO COMPRO AMORES B. LOMELI, M. BUENO (E. SALDIVAR)
15	MARCOS LLUNAS AJ	15	ELVIS CRESPO SONY DISCOS	15	TE VEO VENIR SOLEDAD (NOT LISTED)
	COMPLEMENTAMENTE TUYO		POR EL CAMINITO		

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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RCA's Aguilera Offers Clubland Some 'Christmas' Cheer

ROASTING CHESTNUTS: At 19, RCA pop ingénue Christina Aguilera can't help but giggle when asked, "Of course, it might help if I had a driver's license." After a few moments of silence, she offers the following: "In a relationship, a girl wants respect, sincerity, and absolutely no game-playing." In other words, no scrubs.

For those who haven't been paying attention, Aguilera's eponymous, multi-platinum debut album entered The Billboard 200 at No. 1. Similarly, the set's first single, the indefatigable "Genie In A Bottle," reached the summit of The Billboard Hot 100. The follow-up single, the album-only track



by Michael Paoletta

"What A Girl Wants," was mailed to radio Oct. 29.

Simultaneously, RCA will be seriously courting the club community with a holiday offering from the singer in the form of "The Christmas Song." In its original Ron Fair produced/arranged version, the song is a classic seasonal ballad. Not so with the song's deft Holiday remix—produced and arranged by Thunderpuss 2000 and Fair—which is a pumped-up dancefloor gem.

We're happy to report that both versions supremely spotlight Aguilera at her jazz- and gospel-tinged, as well as at Mariah-etched, best.

According to Ron Fair, senior VP of A&R/executive producer at RCA, the song was originally intended for the B-side of a brand-new Christmas track from the singer. "But after reviewing all the submitted songs," explains Fair, "none of them resonated with me as a Christmas smash."

So, says Fair, "Christina's manager [Steven Kurtz] suggested doing a remix of 'The Christmas Song.' Since Christina and I had both been wanting to work with Thunderpuss 2000 [Chris Cox and Barry Harris], we approached them."

When Fair played both the original version and remix for the label, it was

decided the ballad would be kept under wraps until next year for Aguilera's planned holiday album. That said, the only version being released is the song's Holiday remix.

The label mailed promotional red vinyl 12-inches to club DJs the week of Nov. 22. The commercial red vinyl 12-inch and CD single streeted Nov. 23.

"I've always wanted to get my songs heard in the clubs," explains Aguilera. "I wanted so much to work with the Thunderpuss 2000 guys. I just love what they've done with Britney and Whitney."

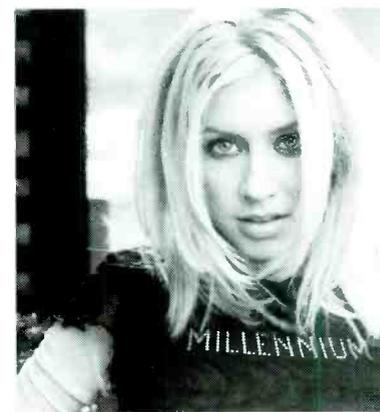
Aguilera confirms that, in the future, she wants to have a stronger presence in the club community. "The Christmas Song" is only the beginning," she says. "I would love to have pure dance songs on my albums. It would be great to see what Thunderpuss and I could do with an original song." (Thunderpuss 2000 is currently remixing "What A Girl Wants.")

Aguilera is scheduled to perform the emotionally charged original version of "The Christmas Song" for President Bill Clinton at the annual "Christmas In Washington" show, Dec. 12, which will air on the TNT network.

"Am I nervous about performing for the president?" asks Aguilera. "Yes, but I'm also very excited. I know I'll be a ball of nerves, but hopefully I'll just get lost in the beauty of the song and let it take me away."

THE SINGLE LIFE: With the commercial release of *Angelmoon's* "He's All I Want" Nov. 30, V2 Records is poised to have one of the first major crossover success stories of the new millennium.

Licensed by V2 Records U.K. for the world (excluding Italy) from Black Moon Records Italy, which originally issued the hypnotic track last spring,



AGUILERA

"He's All I Want" drips with euphoric trance-laced beats, a sinewy house undercurrent, jangly synths, and a memorable diva delivery. In other words, it screams Paul Oakenfold.

Masterminded by northern Italian DJ/producer Angel Eno (aka Angelino), and spotlighting the heartfelt vocals of Monica Bragato (aka Moony), "He's All I Want" arrived with fab remixes, including Mark Picchiotti's Alec R. Costandinos-plashed Discofied Trance Vocal, Fused's deliciously underground filtered vision, and the Kapperi Boys' pop radio-ready Cappery mix.

With club jocks wisely embracing "He's All I Want," we can only hope the folks at radio are equally as wise. Our fingers are crossed. Now, about that *Angelmoon* album...

In case you haven't heard, Hooj Choons U.K. reissued the melancholic trance classic "Everytime" by Lust-tral, complete with new restructurings. Originally released two years ago, the timeless track has appeared on numerous dance compilations, yet the single itself remained a hard-to-find import—until now.

While Nalin & Kane's hauntingly beautiful original remix is, thankfully, included, don't ignore Mike Koglin's intoxicating ride, A Man Called Adam's chilled-out Balaeric remix, or Way Out West's breakthrough-fueled Sunrise mix. Throughout, Tracey Ackerman's tear-stained vocals remain as hopeful—and ethereal—as ever. Available now.

Tommy Boy Silver Label is responsible for some of 1999's floor-fillers, most notably Mr. Spring's "Blaxx-traxx 3 (Funky Nassau)," Sugarbabies' "Encore (Ooh Ooh Yeah Yeah)," and Ruff Driverz's "Waiting For The Sun." Well, add one more to the list: "Void (I Need You)" by Catapila, which was licensed from 3 Beat Records U.K.

Club punters patiently awaiting the next *Everything But The Girl* single ("Temperamental")—and just wait till you hear the exquisite mixes by the *Wamdue Project!* may find solace with this slice of clubland melancholia. At the center of "Void" is Louisa Glenn's pleading vocals. Supplying the supple beats are remixers Dave Sears, Junior Vasquez, Mark Picchiotti, and the Lisa

(Continued on next page)

Bobien Feels 'Blessed' On Soundmen On Wax

NEW YORK—New Jersey-based Kenny Bobien is no stranger to clubland. As a background session singer in the '80s, Bobien wrapped his soulful falsetto around many a club classic, including Adeva's "It Should've Been Me," Ten City's "That's The Way Love Is," and the Truth's "Open Our Eyes."

Throughout the '90s, Bobien has done the same, but for pop and R&B artists like Lauryn Hill, Celine Dion, Teddy Pendergrass, and Taylor Dayne. There was also Def Con 4, which Bobien was a member of. Signed to Warner Bros., the R&B quartet released one eponymous album before quietly disbanding.

Of course, there was also his memorable, gospel-soaked contributions to club diva Barbara Tucker's global dancefloor hits "Beautiful People," "I Get Lifted," and "Stay Together." Recently, he was the featured vocalist on Big Moses' "Brighter Days," Underground Ministries' "I Shall Not Be Moved," and George Morel's "Lift Them Up."

These days, though, the singer/songwriter is embarking on a much-deserved solo career. On Jan. 25, New York-based independent Soundmen on Wax is scheduled to release Bobien's debut album, "Blessed."

In Japan, where Bobien has a healthy following, the album was licensed to Victor Entertainment; it was issued June 7. According to Ralph Soler, label manager for Soundmen on Wax, the album has sold more than 10,000 units in Japan.

Those familiar with Bobien's past recordings will find no surprises on "Blessed." Rich with timeless Paradise Garage-era, soul-drenched rhythms, as well as the singer's signature Sunday-morning delivery, the 10-song set finds Bobien working with some of clubland's finest underground producers, including B.O.P. ("Let Me Show You"), Kerri "Kaoz"

Chandler ("Reach"), Big Moses (the title track), and Jovon ("Another Day").

A definite highlight is the collection's closing track, "See You Again," which Bobien wrote for deceased dance music pioneers like Larry Levan, Larry Patterson, Tee Scott, Guy Vaughn, and Curtis Hairston.



BOBIEN

"All these guys inspired me in one way or another," Bobien says. "They taught me about perseverance, about consistency, about dedication to craft. Writing and recording this song was a healing experience for me."

Bobien has his own publishing company, Off the Top Music (ASCAP).

The uplifting collection also finds Bobien tackling three remakes: Sting's "If You Love Somebody Set Them Free," Ten City's "Superficial People," and the Stylistics' "Can't Give You Anything (But My Love)."

Already, club purists have embraced the double-A-sided single, "Blessed"/"Can't Give You Anything (But My Love)," which the label issued Sept. 14. "The response in the clubs was overwhelming," notes Soler. Earlier this year, Soundmen on Wax released the single "Let Me Show You." Soler says that's when

people began inquiring about a possible album from Bobien.

In early January, the label is planning to release the album's title track, "Blessed," as a single, complete with newly constructed remixes by Frankie Feliciano.

Additionally, Soler confirms that a video will be lensed for "Blessed." "We want to make sure everybody is aware of Kenny," Soler explains. "We'll be working several markets, including dance, gospel, and crossover. We believe this project has great commercial appeal. Radio play is what we're aiming for."

This past summer, Bobien, who is managed and booked by Shelton Hayes of Newark, N.J.-based Shelton's Loft, spent two months touring throughout Europe and Japan. In the new year, Bobien is expected to perform at clubs in several major U.S. markets, including Detroit, Chicago, Atlanta, and Houston.

As he anticipates what the future may hold, Bobien reflects on the now and then. "Since this is my debut album as a solo artist, it had to be a true reflection of me," he says. "When I began working on the album, there were many things going on in my life—and not all of them good. [Singer] Su Su [Bobien] and I were getting divorced... It just wasn't a pleasant time." (In March, Bobien married songwriter Stephanie Cook.)

"I went through a short period of depression," Bobien continues. "And then it was like God opened my eyes. I realized I had God, as well as people who loved me, in my life. I came to the conclusion that my album had to express that. When I listen back to the album, I can feel the hope, love, and positivity. Hopefully, others will feel the same thing."

MICHAEL PAOLETTA

Billboard Dance Breakouts

DECEMBER 11, 1999

CLUB PLAY

1. BLUE (DA BA DEE) EIFFEL 65 REPUBLIC
2. I'M OUTTA LOVE ANASTACIA EPIC
3. AL-NAAFYISH (THE SOUL) HASHIM CUTTING
4. HORN HORNS PERFECT PHASE GROOVILICIOUS
5. I SEE YOU BABY GROOVE ARMADA JIVE ELECTRO

MAXI-SINGLES SALES

1. (I) GET LOST ERIC CLAPTON REPRISE
2. STOP THE ROCK APOLLO FOUR FORTY 550 MUSIC
3. NEVER DANCE LINDA EDER ATLANTIC
4. KEEP THE PARTY JUMPIN' JEANIE TRACY AM
5. NIGHT CALLS ROB CESARIO GROOVILICIOUS

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

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	4	8	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
2	3	8	11	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
3	1	2	8	NEW YORK CITY BOY PARLOPHONE 35014/SIRE †	PET SHOP BOYS
4	7	15	7	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
5	5	11	9	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
6	9	14	7	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
7	16	20	5	AIN'T THAT A LOT OF LOVE EASTWEST PROMO/EEG	SIMPLY RED
8	19	25	4	FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY	EYES CREAM
9	15	19	6	DO IT PROPERLY STAR 69 PROMO/STRICTLY RHYTHM	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)
10	18	21	5	ALL AROUND THE WORLD JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
11	21	27	5	SUPERSONIC WORK 79307/ERG	JAMIROQUAI
12	25	45	3	17 AGAIN ARISTA PROMO †	EURYTHMICS
13	4	1	10	SUN IS SHINING EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
14	6	12	8	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
15	8	13	9	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
16	24	26	5	MYSTERIOUS TIMES CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
17	22	22	6	GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
18	11	6	10	WAS THAT ALL IT WAS NERVOUS 20389	HANNAH JONES
19	17	7	11	BETTER THAN ME UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
20	12	3	12	WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
21	27	37	4	DOV'E L'AMORE WARNER BROS. 44774	CHER
22	13	9	10	LOVE IS THE HEALER EPIC PROMO	DONNA SUMMER
23	14	18	7	TUVA GROOVE F-111 44757/WARNER BROS.	ONDAR
24	10	5	10	KEEP THE PARTY JUMPIN' AM 01002	JEANIE TRACY
25	34	43	3	WAKE UP NERVOUS 20362	DAWN TALLMAN
◀ Power Pick ▶					
26	41	—	2	ABOVE THE CLOUDS TOMMY BOY 2053	AMBER
27	42	47	3	THAT SOUND STRICTLY RHYTHM 12576	MICHAEL MOOG
28	28	24	7	HE LOVES ME 2 SILK 9903	CECE PENISTON
29	40	48	3	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
30	29	30	6	EVERYTHING WILL FLOW NUDE 79310/COLUMBIA	THE LONDON SUEDE
31	26	29	6	TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIOR
32	39	44	3	DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
33	31	32	5	SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO	CHRIS COX & DJ IRENE
34	20	17	10	MAKE IT RIGHT ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
35	38	42	4	I ROCK LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
36	33	39	4	GROOVE WITH ME TONIGHT SONY DISCOS 263 †	MDO
37	35	28	8	DR. LOVE (REMIX) SALSOL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
38	23	10	12	THAT'S THE WAY LOVE IS NERVOUS 20395	BYRON STINGILY
39	37	34	10	MI CHICO LATINO CAPITOL PROMO	GERI HALLIWELL
40	46	—	2	VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
41	30	16	12	WAITING FOR TONIGHT WORK 79292/ERG †	JENNIFER LOPEZ
42	49	—	2	LISTEN TO THE PEOPLE VITAL IMPORT	SMALL VOICES CALLING FEATURING MARTHA WASH
43	32	23	12	B WITH U R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
◀ Hot Shot Debut ▶					
44	NEW ▶	—	1	NEVER DANCE ATLANTIC 84633	LINDA EDER
45	NEW ▶	—	1	DON'T STOP FRESKANOVA 219/MAMMOTH	FREESTYLERS
46	NEW ▶	—	1	LA MOUCHE ASTRALWERKS 6283	CASSIUS
47	NEW ▶	—	1	RHYTHM DIVINE INTERSCOPE PROMO †	ENRIQUE IGLESIAS
48	43	33	10	CAN'T GET ENOUGH TWISTED 155619/MCA †	SOULSEARCHER
49	36	31	10	YOUR EYES UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
50	47	—	2	WHY CAN'T IT STOP EDEL AMERICA PROMO	MOBY

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/GREATEST GAINER ▶					
1	1	3	29	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
2	2	2	5	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
3	4	6	11	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
4	7	7	5	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
5	3	1	11	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
6	5	5	3	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
◀ Hot Shot Debut ▶					
7	NEW ▶	—	1	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA	THE ARTIST
8	6	4	14	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
9	8	8	20	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
10	9	9	55	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
11	10	10	66	SUAVENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
12	11	14	16	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
13	12	11	22	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
14	14	17	6	SUN IS SHINING (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
15	15	15	43	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
16	13	12	7	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
17	19	21	30	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
18	18	16	7	WAITING FOR TONIGHT (T) WORK 79292/ERG †	JENNIFER LOPEZ
19	16	13	40	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
20	20	18	18	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
21	17	19	12	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
22	23	24	62	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
23	21	22	11	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
24	29	33	76	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
25	22	20	79	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
26	24	31	16	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
27	27	26	84	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
28	28	27	31	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
29	NEW ▶	—	1	VOID (I NEED YOU) (T) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
30	30	32	20	BODYROCK (T) (X) V2 27595 †	MOBY
31	NEW ▶	—	1	SOULSHAKA (T) GROOVILICIOUS 208/STRICTLY RHYTHM	JAN DRIVER
32	32	23	7	THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395	BYRON STINGILY
33	26	—	2	EVERYTHING WILL FLOW (T) (X) NUDE 79310/COLUMBIA	THE LONDON SUEDE
34	42	43	45	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
35	25	—	2	WAKE UP (T) (X) NERVOUS 20362	DAWN TALLMAN
36	RE-ENTRY	10	MAMBO NO. 5 (A LITTLE BIT OF...) (T) RCA 65842 †	LOU BEGA	
37	48	29	12	UNPRETTY (T) LAFACE 24424/ARISTA †	TLC
38	35	46	10	CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA †	SOULSEARCHER
39	50	—	2	I DO BOTH JAY & JANE (T) (X) AUREUS 431/WARLOCK	LA RISSA
40	38	35	43	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
41	37	—	6	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
42	47	28	4	MAMBO NO. 5 (T) (X) REPLICA 97001	L.B. PROJECT
43	49	—	2	MAKE SOME NOISE (T) JELLYBEAN 2575	MIKE SKI
44	34	25	4	BETTER THAN ME (T) (X) UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
45	RE-ENTRY	9	ANYTHING FOR LOVE (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM	REINA	
46	46	41	41	BODY (T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
47	45	38	28	IT'S NOT RIGHT BUT IT'S OKAY/ I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
48	36	30	4	BACK AT ONE (T) MOTOWN 156501/UNIVERSAL †	BRIAN MCKNIGHT
49	41	42	19	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
50	40	34	15	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER

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

DANCE TRAX

(Continued from preceding page)

Marie Experience. The 12-inch streeted Nov. 16, with the CD-5 following on Tuesday (7).

From Tommy Boy proper is "Above The Clouds," the new single from Amber. Culled from the singer's highly overlooked eponymous sophomore album, the track—penned by the singer, Rick Nowels, and Billy Steinberg and produced by the Berman Brothers—percolates with soul-satisfying stirrings that would sound right at home alongside any of Deborah Cox's remixes. And that's

just the original version!

For added strength, investigate Jonathan Peters' career-defining mix, which, at just under nine minutes, is quite the artistic revelation, with Amber's powerful delivery soaring above the trance-embellished, hands-in-the-air beats. Will "Above The Clouds" achieve the radio crossover hit status that so eluded the singer's "Sexual (Li Da Di)"? We can only hope.

The vinyl and CD-5 versions of "Above The Clouds" will be in stores

Tuesday (7) and Jan. 18, respectively.

TO PARAPHRASE a classic Ashford & Simpson track, it may be time to get out your handkerchiefs. On Nov. 1, Arista mailed club DJs the Thunderpuss 2000 and Peter Rauhofer remixes of Eurythmics' ultra-fab "17 Again." Almost overnight, club punters embraced this track as if it were an old friend. Of course, what's not to embrace?

Thunderpuss 2000's synth-stabbed Club mix and wicked Vicious Queens

dub are peak-hour pleasures, while Rauhofer's 12-minute journey is a frenzied tribal workout. Now, toss in the beauty that is Annie Lennox's voice. Quite the perfect package! Unfortunately, the label has no plans to make these mixes commercially available. Sigh...

In other Arista news, the label has commissioned Hex Hector and Junior Vasquez to restructure—separately, of course—Whitney Houston's "I Learned From The Best." Arista assures Dance Trax that club

DJs will receive a promo-only 12-inch of the remixes by Dec. 31. In other words, expect to hear this club-classic-in-the-making in every club on New Year's Eve.

FOR THE RECORD: There was a chart production error on the Hot Dance Breakouts/Maxi-Singles Sales chart in the Nov. 20 issue. Kenny Bobien's "U Gave Me Love" was incorrectly credited to Groovilicious Records; the correct label is Basement Boys Records.

Revenge Sweet For Songwriter Mabe Turns Telemarketer Pranks Into Debut Virgin Nashville Set

BY CHET FLIPPO

NASHVILLE—What began as simmering resentment against telephone interruptions at home has led to a new career for songwriter and jingles producer Tom Mabe.

"Telemarketers were making a living off of me, so I decided to turn the tables and make a living off the telemarketers," says Mabe. The result, his major-label debut album "Revenge On The Telemarketers," will be released Feb. 1 on Virgin Records Nashville.

It's a collection of phone calls Mabe recorded in his home office on his main axe: a \$37 answering machine. "It all started when my wife and I built our little two-bedroom house," he says. "I didn't realize it, but from buying everything we bought in building it, we were on every mailing and telephone list."

Mabe had built a little studio in the second bedroom for his jingles business. "I had to answer the phone, because it might be a client," he says. "But it was telemarketers calling all day long. So, I started fooling around with them and then started recording the calls and playing them for my buddies. It just caught on."

Eventually, he says, he began inventing little scenarios for each caller: He told the carpet cleaner that he needed a lot of blood cleaned up immediately; he told the cemetery lot salesman that he had been contemplating suicide and took the caller's voice as a sign from the Angel of Death; he told the police charity that he was too busy building pipe bombs to talk, and so on.

Only one caller, he notes with amazement, later refused to sign a release to appear on the record.

"I am having fun with it," says Mabe, "but I am sincerely fed up with telemarketers. Some of them

are just ripping people off, especially elderly people."

His manager, Chris Parker of Whistler's Entertainment Group, says he long knew Mabe as a writer and jingles producer before becoming aware of the telemarketing calls. "It really strikes a chord with people," says Parker. "He has really tapped into something. After he pressed his own CD and ended up selling almost 50,000 copies, we went to the labels here and had a number of major offers."

Mabe picked Virgin, he says, because of the label's brand and heritage and because of its success with the Roy D. Mercer album series of phone-call humor.

Mabe is now driving a red Volkswagen Beetle customized to resemble a telephone. The "Revenge-Mobile," as he calls it, will hit the road on a radio and retail promotional tour in early 2000.

Comedy and country music have always been compatible, says Virgin Nashville executive VP/GM Van Fletcher. The label has turned away many comedy acts, including some established acts, says Fletcher.

"Tom Mabe, though, was a different matter," says Fletcher. "His appeal is not limited to the South, and we think he can transcend that. He can be a franchise here that we can grow. He's full of ideas, and he's a very real character."

The main vehicle for promotion, says Fletcher, will be word-of-mouth. "Like the Roy D. Mercer albums, this is very much a grass-roots phenomenon," notes Fletcher, adding that Virgin's rollout campaign will center on having product in the markets where Mabe is hitting radio and retail.

"He's been on all the syndicated radio shows, and they like him. He has an established base through the CDs that he sold on his own and the radio exposure that he got on his own," Fletcher says.

Jon Kerlikowske, Tower Records Nashville GM, sees Mabe's appeal as potentially being very wide. "As long as it's original material, the

market for comedy is very big right now. Good country comedy sells well—we're still seeing that with Roy D. Mercer. So far, though, it doesn't cross over."

Fletcher says the rollout will include sending the album to 1,100 classic rock and AC stations that have morning comedy shows, as well as 2,700 country stations, and heavy promotion to 120 country stations that have strong morning comedy shows.

At retail, a three-part teaser postcard mailing in December was followed by a Mabe comic book and advance album being sent to 4,500 buyers and stores.



A Trace Of Music. Capitol Nashville artist Trace Adkins debuted his new album, "More," with a showcase in Nashville. Capitol friends and artists were on hand. Shown in front, from left, are Capitol VP of publicity Karen Byrd, producer Trey Bruce, Adkins, Capitol Nashville president/CEO Pat Quigley, Borman Entertainment VP Joni Foraker, and Capitol VP of publicity Scott Stem. Shown in the back row, from left, are Capitol VP of A&R Larry Willoughby, artist Keith Urban, Capitol executive VP Bill Catino, Capitol VP of sales Bill Kennedy, and comedian Tim Wilson.

Paisley 'Didn't Have To Be' No. 1, But He Is; DreamWorks Buys Texas Wedge Copyrights

PEOPLE: Brad Paisley could not have been more ecstatic. On Nov. 29, he had just finished an early-morning interview on Nashville's WSM-AM.

"When I left the station," he tells Nashville Scene, "I told Trish [Matthews], the DJ, that I'd sure love to hear my version of 'Bartender's Blues' that I had sung on the Grand Ole Opry the week before—they had taped it. So I'm driving away from WSM, a golden station, and listening to myself singing on the Grand Ole Opry, and the song finishes, and Trish comes on and says, 'Brad Paisley, I want to be the first to tell you. Your label, Arista, just called, and you've got the No. 1 country record in America!'" So he promptly ran off Briley Parkway, but no one was injured.

Of all the new country acts in 1999, Paisley is the first and only one to have a No. 1 single on the Billboard Hot Country Singles & Tracks chart, with his song "He Didn't Have To Be." The fact that he did it with a fairly traditional country song, one that addresses a serious real-life subject (the role of stepfathers), is especially meaningful to him, Paisley says.

"When I wrote the song," he says, "I never thought it would even be commercial. We didn't write it for that. It taught me a lesson as a songwriter, because sometimes you get in a rut of trying to write hit songs. That's totally going down the wrong path. I wrote this with one of my best buddies, and this is his first single. It's also about his life."

His co-writer, says Paisley, is Kelley Lovelace. One night after dinner at Lovelace's house, the two went out to write on the porch. "His wife, Karen,

and their little boy went to bed, and we wrote it about his family. My album ["Who Needs Pictures"] was done, so we weren't writing it for my album or for any reason except that this was a neat story, how Kelley had pretty much come into the picture and become a stepfather when he married Karen. We wrote it for ourselves.

"We played it for Karen, and she cried," he says. "I played it for [Arista/Nashville president] Tim DuBois, and he cried. Then we played it for a bunch of Chancellor PDs at Tim's ranch a week or two later. I sang it, and every one of those PDs went up to Tim and said, 'That's a hit song. We'll play that.' Tim took me to lunch later and said, 'Mister, you need to cut this.' So, we went back in and cut it and put it on the album."

Public response, says Paisley, has been overwhelming. "It's things like this that make me think that there are hands shaping my fate that I'm not even aware of."

ON THE ROW: DreamWorks Publishing has paid seven figures for a package of copyrights, via Johnny Slate's Affiliated Publishers Inc., from Texas Wedge Music and Songwriters Ink. Songs include "Pickup Man," "Bigger Than The Beatles," "She's Got It All," "So Help Me Girl," "I Like It, I Love It," "Down On The Farm," and "She's Taken A Shine."

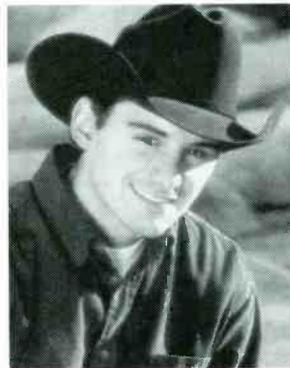
Robin Haley signs an exclusive songwriting agreement with Hamstein Music Group.

Songwriter submissions are due Jan. 16 for consideration for ASCAP's 20th Country Music Songwriters Workshop. Each applicant must send or deliver to ASCAP a cassette with two original songs, lyric sheets, and a résumé. The workshops will be held in six weekly evening sessions starting in March. Steve Seskin will be workshop moderator.

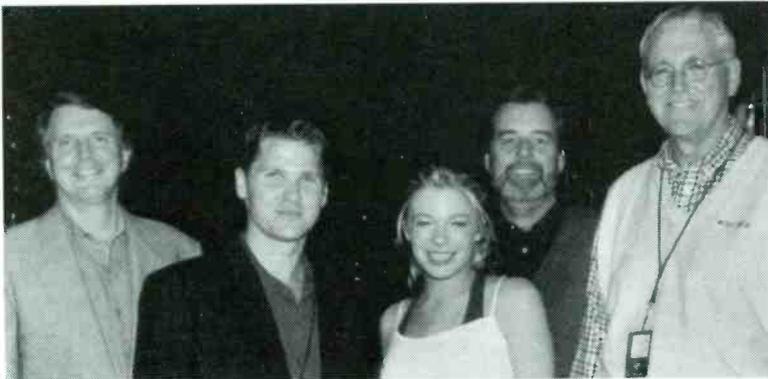
Lauren Bufferd has been named the Country Music Hall of Fame and Museum's library director. She joined the museum as an archivist in 1997. She had previously worked as an archival specialist at the Chicago Public Library.



by Chet Flippo



PAISLEY



All Access For LeAnn. LeAnn Rimes recently taped the special "CMT All Access: LeAnn Rimes." Shown taking part, from left, are Curb Records chairman Mike Curb, CMT programming director Chris Parr, Rimes, Curb Records executive VP/GM Dennis Hannon, and CBS Cable VP of music industry relations Paul Corbin.

Billboard TOP COUNTRY ALBUMS

DECEMBER 11, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/GREATEST GAINER ▶						
1	3	3	108	SHANIA TWAIN ◆ ¹⁴ MERCURY 536003 (10.98/17.98) 47 weeks at No. 1	COME ON OVER	1
◀ HOT SHOT DEBUT ▶						
2	NEW ▶		1	GARTH BROOKS CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	2
3	1	1	3	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	2	2	13	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	NEW ▶		1	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
6	4	5	5	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	1
7	6	6	30	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	5	4	5	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
9	7	7	96	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
◀ PACESETTER ▶						
10	12	19	10	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	10
11	8	8	26	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
12	11	15	10	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	11
13	10	10	39	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	9	9	11	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
15	14	12	29	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
16	13	11	9	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
17	15	14	89	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
18	17	16	84	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
19	16	20	26	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
20	19	18	10	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
21	25	26	54	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
22	20	17	5	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
23	21	23	23	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
24	22	24	39	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
25	18	13	4	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
26	24	22	6	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
27	26	29	7	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
28	28	27	6	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
29	27	25	27	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
30	23	21	4	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
31	29	32	29	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
32	30	35	82	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
33	32	33	14	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
34	33	36	34	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
35	39	39	10	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
36	40	41	30	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	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
37	34	28	4	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
38	37	37	65	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
39	50	52	66	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
40	31	38	17	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
41	35	34	80	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
42	44	45	28	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
43	38	31	5	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
44	42	44	28	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
45	43	42	25	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
46	48	50	36	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
47	58	66	4	BILL ENGVALL WARNER BROS. 47488/WRN (10.98/16.98)	HERE'S YOUR CHRISTMAS ALBUM	47
48	36	30	4	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
49	41	40	11	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
50	65	62	14	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
51	46	47	34	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
52	49	48	10	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
53	67	—	2	JOHN DENVER LASERLIGHT 24492 (7.98 CD)	JOHN DENVER CHRISTMAS	53
54	52	56	68	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
55	NEW ▶		1	VARIOUS ARTISTS HIP-O 64632/UNIVERSAL (6.98/11.98)	ALL-STAR COUNTRY CHRISTMAS	55
56	54	54	27	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
57	57	60	24	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
58	51	49	72	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
59	47	43	4	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	28
60	64	64	16	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
61	61	65	14	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
62	59	61	75	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
63	55	53	31	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
64	45	46	3	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
65	53	51	14	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
66	56	55	5	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS	JUDDMENTAL	48
67	60	57	8	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
68	RE-ENTRY		11	KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
69	RE-ENTRY		68	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
70	72	75	50	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
71	69	71	43	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
72	68	69	68	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
73	63	58	22	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
74	62	59	10	HANK WILLIAMS JR. CURB 77953 (10.98/16.98)	STORMY	21
75	RE-ENTRY		34	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56

○ 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's available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

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

DECEMBER 11, 1999

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) 4 weeks at No. 1	WHITE CHRISTMAS	20
2	2	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	20
3	3	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	251
4	5	BURL IVES MCA NASHVILLE 322177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	13
5	4	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	130
6	8	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	70
7	7	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	223
8	6	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	115
9	13	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	54
10	9	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	214
11	10	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	118
12	15	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	18
13	19	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	11

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	25	GEORGE STRAIT ▲ ² MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	53
15	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	662
16	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	286
17	14	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	296
18	23	ALAN JACKSON ▲ ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	50
19	22	ALABAMA BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	ALABAMA CHRISTMAS	3
20	16	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	254
21	17	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	50
22	—	ALABAMA RCA 66927/RLG (10.98/15.98)	CHRISTMAS VOLUME II	18
23	21	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	273
24	20	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	118
25	—	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 15307/RLG (9.98/15.98)	ONCE UPON A CHRISTMAS	39

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's available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

LET THERE BE COUNTRY: With Dixie Chicks emerging as country's sole new act to break through in 1998, the tenor of most discussions at the end of last year about breaking new artists was often less than celebratory. That is, of course, if you follow the pervasive collective consciousness along Music Row and its varying definitions of what breaking a new act really means.

If by those aggregate standards 1998 was less than stellar, this year should be heralded as a triumph by comparison. Those crowning achievements include Brad Paisley's 4-1 jump on Hot Country Singles & Tracks with "He Didn't Have To Be" (Arista/Nashville). Paisley's song pushes Clint Black's "When I Said I Do" (RCA) back to No. 2, but not without a fight. Black's single increases 243 plays and stands a fighting chance of an encore at the top next issue.

Paisley is the only debut artist so far in '99 to reach the top of the radio chart, but unlike the barren '98 field from which Dixie Chicks emerged, he'll have more company in our annual Year in Music issue, joined by successful singles and albums from Andy Griggs, Shedaisy, Montgomery Gentry, and Yankee Grey.

THE FINE PRINT: Inspired by a true-life story of a stepfather's relationship with his new stepson, Brad Paisley's "He Didn't Have To Be" gains 494 detections to finish with the second-largest gain on Hot Country Singles & Tracks, bested only by Mark Wills' cover of Brian McKnight's R&B hit "Back At One" (Mercury), which gains 514 spins and moves 32-29.

KKAT Salt Lake City is the airplay leader with 65 plays, and other heavy airplay (more than 35 plays) is tallied at KGMV Springfield, Mo. (56); KKBQ Houston (51); and KPLX Dallas (51). KMLE Phoenix is the overall leader with 494 detections to date.

On Top Country Albums, Paisley's "Who Needs Pictures" set scans more than 13,000 to close at No. 19 with a 28% gain and holds at No. 3 on the Heatseekers album chart.

HO, HO, HO, IT'S MAGIC: Opening at No. 2 with more than 185,000 units on Top Country Albums and No. 13 on The Billboard 200, Garth Brooks' "The Magic Of Christmas" (Capitol) notches the biggest debut-week sales of any seasonal country title during the SoundScan era, which began in May 1991. Should Brooks' new set bump Shania Twain's "Come On Over" (Mercury) out of the top spot next issue or rise at any time thereafter, "The Magic Of Christmas" would become the first holiday title to reach No. 1 in the history of Top Country Albums, which was introduced in 1964. Prior to that time, country titles competed on the pop album chart, where no country Christmas title ever hit the top of the page.

Brooks' prior holiday album, "Best Of The Season," entered the country chart seven years ago at No. 2 with more than 79,000 scans and held the previous title for the biggest week for a SoundScan-era country Christmas album when it moved more than 153,000 units on Christmas week in 1992.

Duo Pays Bluegrass Tribute To Garcia On Filzar Unamar Set

BY DEBORAH EVANS PRICE

NASHVILLE—The late Jerry Garcia had a particular affinity for bluegrass music. In liner notes for MCA's 1994 Bill Monroe boxed set, Garcia spoke of his desire to be a "Blue Grass Boy." It's a sure bet he'd appreciate his songs being given a bluegrass treatment on Phil Salazar and Jonathan McEuen's upcoming "A Tribute To Jerry Garcia."

The project is being released Feb. 8 via Filzar Unamar Productions in conjunction with Chrome Records. It contains 11 cuts—10 culled from either the Grateful Dead repertoire or from Garcia's solo albums and one original tune, "Dead Heat," penned by Salazar and John McEuen (Jonathan's father). Among the covers are "Casey Jones," "Shady Grove," "The Wheel," and "Tennessee Jed."

Salazar, a Southern California-based musician, said the inspiration to record the album came after he performed on David West's CMH Records project "Pickin' On The Grateful Dead." He didn't want to do another tribute to the Dead but thought saluting the band's legendary front man would be fun.

"According to Grateful Dead Productions, this is the first musical tribute to Jerry Garcia ever recorded," Salazar says of the predominantly instrumental project. "I went through and bought every Garcia record and Grateful Dead record I could find because I wasn't a Dead Head per se at that time. I'd seen the Grateful Dead five times but didn't have all the records."

After selecting the songs he wanted to record, Salazar drew up a wish list of musicians he wanted to work with. "Jonathan McEuen was my first pick because I love touring around and playing music with him,"

(Continued on page 94)



GARCIA

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Gund Arena Cleveland	Nov. 14-15	\$2,548,123 \$67.50/\$37.50	40,419 two sellouts	Belkin Productions
BRUCE SPRINGSTEEN	Target Center Minneapolis	Nov. 28-29	\$2,071,316 \$65.25/\$35.25	32,537 two sellouts	Jam Productions
RICKY MARTIN, JESSICA SIMPSON	San Jose Arena San Jose, Calif.	Nov. 21-22	\$1,654,430 \$95.50/\$50.00	27,158 two sellouts	Nederlander Organization
BRUCE SPRINGSTEEN	Schottenstein Center, Ohio State University Columbus, Ohio	Nov. 17	\$1,142,738 \$67.50/\$37.50	17,689 sellout	Belkin Productions
BETTE MIDLER	Gund Arena Cleveland	Nov. 21	\$1,076,995 \$129.50/\$84.50 \$44.50	11,725 sellout	Belkin Productions, Electric Factory Concerts
VICENTE FERNANDEZ	Universal Amphitheatre Universal City, Calif.	Nov. 12-14	\$1,076,142 \$128.50/\$63.50 \$38.50	17,804 three sellouts	House of Blues Concerts, Hauser Entertainment
METALLICA, ORCHESTRA OF ST. LOUIS	Madison Square Garden New York	Nov. 23	\$1,026,545 \$80.50/\$45.00	18,577 sellout	Metropolitan Entertainment Group
STING, CHEB MAMI	Beacon Theatre New York	Nov. 16-21	\$826,480 \$125.00/\$50.00	12,566 four sellouts	Delsener/Slater Enterprises, Radio City Entertainment
BETTE MIDLER	Reunion Arena Dallas	Nov. 28	\$801,957 \$150.50/\$71.50 \$30.50	10,664 11,700	Beaver Productions, Electric Factory Concerts
BETTE MIDLER	Kiel Center St. Louis	Nov. 22	\$687,455 \$179.50/\$64.50	12,527 sellout	Electric Factory Concerts

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

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

- 70 AGAINST THE WIND (Gear, ASCAP)
- 53 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, 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
- 29 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
- 28 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 11 BIG DEAL (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 3 BREATHE (Cai IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 57 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
- 46 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
- 45 CANT NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
- 39 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
- 58 CHRISTMAS IN DIXIE (Sony/ATV Tree, BMI/Wildcountry, BMI) WBM
- 50 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 (Y2K VERSION) (Bocephus, BMI) HL
- 12 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 73 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
- 42 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
- 66 DECK THE HALLS (Public Domain)
- 30 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 36 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 67 DON'T TELL ME (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)
- 71 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lilaly, ASCAP/Anwa, ASCAP)
- 44 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 72 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL

- 1 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 43 HERE COMES MY BABY (Mainstay, BMI)
- 75 HERE'S YOUR SIGN CHRISTMAS (Twin Spurs, BMI/Boo-N-Bing, BMI)
- 62 HOLIDAY INN (Sony/ATV Cross Keys, ASCAP/Peanuts & Crack-erjacks, BMI/Seventh Son, ASCAP)
- 4 HOME TO YOU (Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
- 37 HOW DO YOU LIKE ME NOW? (Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
- 23 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 5 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Oog, ASCAP/Follazoo, ASCAP) CLM/HL
- 21 I'M ALREADY TAKEN (Fleetside, BMI/EMI, BMI/Steve Wariner, BMI) WBM
- 55 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
- 41 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 27 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 35 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 65 I WILL BE (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
- 25 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 34 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 68 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
- 17 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 40 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 51 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SDCAN/Nmby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 22 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalestia, BMI/Nomad-Norman, BMI/Franne Gee, BMI) HL/WBM
- 56 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmusic, ASCAP) WBM
- 48 MISSING YOU (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI/WB, ASCAP) HL/WBM
- 13 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 69 MY FAVORITE THINGS (Williamson, ASCAP) HL
- 9 POP A TOP (Sony/ATV Tree, BMI) HL
- 64 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
- 20 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
- 26 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sami's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 59 SECRET OF GIVING (Starstruck Angel, BMI/Missoula, BMI)
- 15 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/EMI, BMI) HL
- 61 SLEIGH RIDE (Mills, ASCAP/EMI April, ASCAP) WBM
- 33 SMALL STUFF (Daniel Island, BMI/How Ya Doin', BMI/Leipers Fork, BMI/Tender Vitties, BMI/ESP, BMI/Music & Media, BMI) HL
- 16 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
- 24 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 10 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Oog, ASCAP/Follazoo, ASCAP) CLM
- 18 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
- 54 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
- 32 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 52 TIL' SANTA'S GONE (I JUST CAN'T WAIT) (Wordy, ASCAP/Songs Of Hamstein, ASCAP/Hamstein Cumberland, BMI) WBM
- 63 UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP)
- 14 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/EMI, BMI) HL
- 7 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 60 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 47 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) HL
- 2 WHEN I SAID I DO (Blackened, BMI) WBM
- 74 WHITE CHRISTMAS (Living Berlin, ASCAP) HL



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
No. 1						
1	4	4	15	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
2	1	2	15	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897 †	1
3	5	5	10	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	3
4	2	3	22	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	2
5	3	1	20	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
6	6	8	15	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	6
7	10	13	13	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	7
8	8	11	25	ALL THINGS CONSIDERED R. THOMAS, J. LEON, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	8
9	11	14	10	POP A TOP K. STEGALL (IN STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	9
10	7	7	25	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
11	12	15	15	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	11
12	13	18	14	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	12
13	15	19	12	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	13
14	9	6	22	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	4
15	17	20	15	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	15
AIRPOWER						
16	22	25	13	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	16
AIRPOWER						
17	20	23	19	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	17
18	23	22	17	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON (C) (D) EPIC 79269 †	18
19	19	17	36	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
20	24	24	12	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907	20
21	16	10	24	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER (V) CAPITOL 58786 †	3
22	18	16	18	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
23	14	12	22	I'LL GO CRAZY D. MALLOY, J. G. SMITH (A. GRIGGS, L. WILSON, Z. TURNER)	ANDY GRIGGS RCA ALBUM CUT	10
24	25	26	18	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	24
25	21	21	33	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRAW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
26	26	27	15	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	ALABAMA (C) (D) EPIC 79268	26
27	28	28	16	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	27
28	27	30	9	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	27
29	32	34	6	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS MERCURY ALBUM CUT †	29
30	29	29	13	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	29
31	31	32	8	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	31
32	30	31	15	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	30
33	33	35	9	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA RCA ALBUM CUT	33
34	35	39	6	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	34
35	34	36	10	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	34
36	36	37	9	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	36
37	37	40	4	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
38	38	46	4	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
39	40	45	7	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	39
40	44	54	4	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE RCA ALBUM CUT	40
41	39	41	12	IT'S A BEAUTIFUL THING C. FARRER (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	39
42	50	61	4	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	42
43	42	42	9	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	42
44	45	44	8	GOD GAVE ME YOU R. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	44
45	46	47	5	CAN'T NOBODY LOVE YOU (LIKE I DO) J. STROUD (D. ORTON, C. MAJESKI)	WYNONNA (C) (D) (T) CURB 172141/MERCURY	45
46	47	50	7	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	46
47	48	48	8	WHAT THIS COUNTRY NEEDS P. MCMACKIN, A. TIPPIN (A. TIPPIN, D. KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT	47
48	51	43	19	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	15
49	49	51	6	LITTLE BIRD E. SEAY, W. RAMBEAUX (S. AUSTIN, J. C. DAVIS, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13184 †	49
50	52	55	6	THE COLD HARD TRUTH K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	50
51	43	38	19	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	36
52	RE-ENTRY	12	12	TIL' SANTA'S GONE (I JUST CAN'T WAIT) J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK (V) RCA 3709	38
53	RE-ENTRY	16	16	ALL I WANT FOR CHRISTMAS IS YOU J. STROUD (A. STONE, T. POWERS)	VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO †	43
54	59	66	4	TAKE A LETTER MARIA W. WILSON, D. STONE (R. B. GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	54
55	54	57	11	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	54
56	55	73	3	ME AND MAXINE K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW MERCURY ALBUM CUT	55
57	58	64	6	BRING IT ON D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TERENCE)	KEITH HARLING (C) (D) (V) GIANT 16900	57
58	RE-ENTRY	15	15	CHRISTMAS IN DIXIE H. SHEDD, ALABAMA (T. GENTRY, R. OWEN, J. COOK, M. HERNDON)	ALABAMA (C) (V) RCA 64436	40
59	67	—	2	SECRET OF GIVING D. MALLOY, R. MCENTIRE (R. BOWLES, S. RUSS)	REBA MCA NASHVILLE ALBUM CUT	59
60	60	59	3	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT	59
61	RE-ENTRY	5	5	SLEIGH RIDE R. LANDIS (M. PARISH, L. ANDERSON)	LORRIE MORGAN BNA ALBUM CUT †	61
Hot Shot Debut						
62	NEW	1	1	HOLIDAY INN B. WHITE, D. GEORGE (D. HENRY, G. SHIERA)	BRYAN WHITE ASYLUM ALBUM CUT	62
63	NEW	1	1	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	63
64	53	53	15	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	43
65	64	62	3	I WILL BE M. SPIRO (T. LEAH, B. FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	62
66	NEW	1	1	DECK THE HALLS D. HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	66
67	56	58	8	DON'T TELL ME M. WRIGHT (B. MILLER, J. MILLER)	LEE ANN WOMACK (V) MCA NASHVILLE 172132	56
68	57	52	4	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
69	RE-ENTRY	2	2	MY FAVORITE THINGS R. LANDIS (R. ROGERS, O. HAMMERSTEIN)	LORRIE MORGAN BNA ALBUM CUT	64
70	65	71	3	AGAINST THE WIND R. SALL (B. SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	65
71	69	—	2	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY BNA ALBUM CUT	69
72	61	63	14	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
73	63	60	20	CRUSH M. SPIRO (C. MAJESKI, S. SMITH, S. RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	41
74	RE-ENTRY	2	2	WHITE CHRISTMAS A. REYNOLDS (I. BERLIN)	GARTH BROOKS CAPITOL ALBUM CUT	70
75	RE-ENTRY	6	6	HERE'S YOUR SIGN CHRISTMAS D. GRAU (B. ENGVALL, D. GRAU)	BILL ENGVALL WARNER BROS. ALBUM CUT †	39

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

Billboard® Top Country Singles Sales

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	9	BIG DEAL CURB 73086	LEANN RIMES
2	2	2	15	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
3	5	7	4	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
4	3	3	10	STEAM EPIC 79269/SONY	TY HERNDON
5	4	5	4	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
6	6	4	10	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
7	8	6	16	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
8	7	—	2	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYNONNA
9	10	9	6	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
10	9	8	23	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
11	11	10	36	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
12	12	11	130	HOW DO I LIVE CURB 73022	LEANN RIMES
13	14	14	29	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	15	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
15	15	15	15	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
16	16	16	22	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
17	17	12	27	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
18	18	24	4	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
19	23	21	28	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
20	19	17	37	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
21	21	18	32	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
22	RE-ENTRY	76	76	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
23	22	22	29	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
24	20	20	12	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
25	25	25	54	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.

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	ANDREA BOCELLI PHILIPS 462600 (10.98/17.98)	NO. 1 SACRED ARIAS 3 weeks at No. 1
2	2	86	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM
3	3	6	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
4	4	5	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
5	5	34	VARIOUS ARTISTS THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 44890 (9.98/16.98)	
6	6	4	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
7	7	10	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
8	9	42	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
9	10	67	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
10	8	18	VARIOUS ARTISTS THE BEST OPERA ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 42203 (19.98/22.98)	
11	15	2	ANNE SOFIE VON OTTER DG 459685 (17.98 CD)	HOME FOR CHRISTMAS
12	12	41	ANDRE RIEU PHILIPS 557914 (10.98/17.98)	ROMANTIC MOMENTS
13	NEW		ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907232 (12.98/18.98)	LEGENDS OF ST. NICHOLAS
14	NEW		EROICA TRIO EMI CLASSICS 56873 (16.98 CD)	BAROQUE
15	13	2	DAVID DANIELS VERITAS/VIRGIN 45365 (16.98)	SENTO AMOR

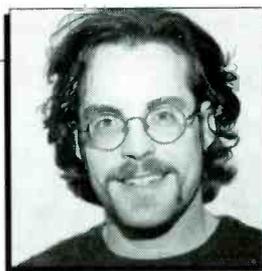
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	2	CHARLOTTE CHURCH SONY CLASSICAL 64356 (10.98 EQ/16.98)	NO. 1 CHARLOTTE CHURCH 2 weeks at No. 1
2	2	37	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	32	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
4	4	25	SARAH BRIGHTMAN THE ANDREW LLOYD WEBBER COLLECTION REALLY USEFUL/DECCA 539330 (10.98 EQ/16.98)	
5	5	30	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	NEW		SARAH BRIGHTMAN DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
7	6	4	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
8	8	7	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
9	7	10	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO DECCA 466600 (10.98/17.98)	
10	9	48	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
11	10	66	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
12	11	7	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
13	12	12	EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
14	14	2	DOMINGO/KAAS/FERNANDEZ SONY CLASSICAL 61798 (10.98 EQ/16.98)	CHRISTMASTIME IN VIENNA
15	13	28	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 CARRERAS-DOMINGO-PAVAROTTI A TENORS' CHRISTMAS SONY CLASSICAL	1 VARIOUS THE BEST OF MOZART LASERLIGHT
2 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR	2 VARIOUS CLASSICAL MIX POINT CLASSICS
3 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	3 VARIOUS CLASSICAL PIANO MASTERPIECES MADACY
4 VARIOUS MOZART FOR YOUR MIND PHILIPS	4 VARIOUS 20 CLASSICAL FAVORITES MADACY
5 I SOLISTI VENETI (SCIMONE) ALBINONI'S ADAGIOS ERATO	5 VARIOUS TCHAIKOVSKY: THE NUTCRACKER SUITE INTERSOUND
6 VARIOUS BUILD YOUR BABY'S BRAIN 2 SONY CLASSICAL	6 BOSTON POPS ORCHESTRA (FIEDLER) CHRISTMAS FAVORITES RCA SPECIAL PRODUCTIONS
7 VARIOUS PACHELBEL CANON RCA VICTOR	7 VARIOUS TCHAIKOVSKY: THE NUTCRACKER SUITE ST. CLAIR
8 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	8 VARIOUS PIANO INTERLUDES INTERSOUND
9 VARIOUS THE GREATEST CHRISTMAS SHOW ON EARTH DECCA	9 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
10 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	10 VARIOUS NUTCRACKER SUITES HANDLEMAN
11 VARIOUS ANGELS OF ECSTASY RCA VICTOR	11 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
12 BOSTON POPS ORCHESTRA (FIEDLER) CHRISTMAS FESTIVAL POLYGRAM SPECIAL PRODUCTS	12 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
13 ARTUR RUBINSTEIN THE RUBINSTEIN COLLECTION-HIGHLIGHTS RCA VICTOR	13 VARIOUS CLASSICAL GREATNESS IN THE MAKING NARM
14 BOSTON POPS (FIEDLER) CHRISTMAS AT THE POPS RCA VICTOR	14 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
15 VARIOUS THE GREATEST OPERA SHOW ON EARTH DECCA	15 VARIOUS A NUTCRACKER CHRISTMAS INTERSOUND

Classical KEEPING SCORE



by Bradley Bambarger

MULTIMEDIA PASSION: More than perhaps any other record company, Harmonia Mundi France has begun to address the challenge of deepening the experience of classical music for people who already have sizable CD collections, as well as making it exciting for those more in tune with their computers. In league with the French Lorcom Multimedia firm, the label produced an interactive CD-ROM to accompany its recording of **Mozart's "Cosi Fan Tutte"** led by **René Jacobs**, and the depth of the content and beauty of its presentation earned the product the reference trophy in this year's Macromedia People's Choice Awards, on the four-disc set's way to selling a profitable 25,000 copies (Keeping Score, Billboard, May 29). Now Harmonia Mundi and Lorcom have released a similar CD-ROM to go along with the label's new recording of **Bach's "St. Matthew Passion"** directed by **Philippe Herreweghe**.

As with the "Cosi" package, the "St. Matthew Passion" comes as a three-CD boxed set with a Windows-format CD-ROM included free. The multimedia aspect is rich in content and easily navigated, with an aesthetic allure typical of Harmonia Mundi (including reproductions of related paintings by **Memling** and **Bosch**). Accessible in French, English, or German, the chapters include an illustrated biography of Bach, a history of the "St. Matthew Passion," an analysis of **Picander's** text, a tour through the work's musical layout, the ability to listen to the piece with the libretto (in high-quality audio), an explanatory trip to "the heart of the work," and an interview with **Herreweghe**. Having previously recorded the "St. Matthew Passion" in 1984, the conductor explains his evolving view of the piece, including his new, more lyrical interpretation; you can even compare bits of his first recording with the new version.

Eloquent and acute (although less voluble than **Jacobs** in the "Cosi" CD-ROM), **Herreweghe** details not only his essentially vocal approach to the work but the social context of the **Passion** for Bach's Lutheran audience, among much else. On the audio side, **Herreweghe** conducts the orchestra and choir of **Collegium Vocale**, which he founded 30 years ago in his hometown of Ghent, Belgium. He and the group were in on one of the first key achievements of the early-music movement, as they were tapped in the early '70s by **Gustav Leonhardt** and **Nikolaus Harnoncourt** to participate in their epochal project to record Bach's complete cantatas. Since then, **Herreweghe** and **Collegium Vocale** have made many wonderful Bach recordings for Harmonia Mundi, as well as fine discs of music from before Bach and beyond. Although some may wish for a more dramatic view of the "St. Matthew Passion" than **Herreweghe's**, the performance is deeply, characteristically musical and the recording nearly ideal. The role of the Evangelist is taken by British tenor **Ian Bostridge**; the other soloists include bass **Franz-Josef Selig**, soprano **Sibylla Rubens**, and alto **Andreas Scholl**.

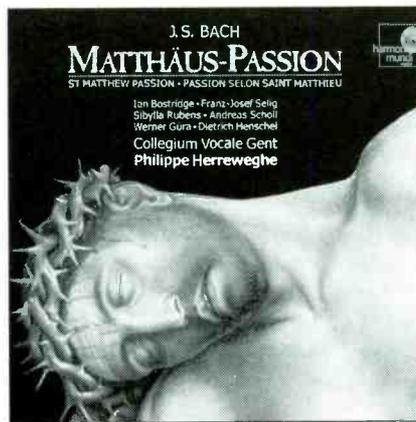
Harmonia Mundi reports advance orders of 30,000 "St. Matthew" sets, double what it could've probably expected with an audio-only release. According to label editorial director **Christian Girardin**, there are already plans for another Bach multimedia project with **Lorcom** for the fall. And with each effort, the

companies aim for sound and scholarship to be synergistic. "I think people are often disappointed by the weak content often hidden by the 'Star Wars' graphic concept of most CD-ROMs," **Girardin** says. "We want our product to be attractive without sacrificing information on the altar of technology. So much has gone into the 'St. Matthew Passion' CD-ROM; from my estimates, it would take 10 hours to explore it in total. And our goal is always to create an experience in which users forget the computer, so that this great music speaks to them directly."

DVD DAY: The Thirteen/WNET "American Masters" biographical film "Leonard Bernstein: Reaching For The Note" was a highlight of last year's commemorations of what would have been **Bernstein's** 80th birthday (Keeping Score, Billboard, July 25, 1998). Now WinStar Home Entertainment has issued **Susan Lacy's** moving portrait as an exceptional DVD Video, with excellent sound, additional interviews, and other bonus features.

WinStar has released several music documentaries on DVD Video, including the "American Masters" program on rocker **Lou Reed** and films on saxophone colossus **Sonny Rollins**, soul man **Al Green**, and archetypal bluesman **Robert Johnson**. Due Dec. 21 is a DVD Video of the "American Masters" film devoted to **Ella Fitzgerald** (which was produced by **Karen Bernstein**, the composer's niece). Next year comes a DVD reissue of "Deep Blues," the documentary based on the late **Robert Palmer's** seminal book. WinStar also has a stock of feature films on DVD Video, including **Akira Kurosawa's** "Ran" and **Andrei Tarkovsky's** "Nostalgia," both with classic scores by **Tōru Takemitsu**.

So far, the majors have been reluctant to enter the classical DVD Video market, aside from RCA's **Puccini** "Turandot" and Sony Classical's handful of **Herbert von Karajan** titles (the latter reportedly released to fulfill contractual obligations). Universal issued rather inferior DVD Videos of the **Rudolf Nureyev/Margot Fonteyn** "Swan Lake" in '97 and "The Original Three Tenors Concert" in '98 to promising sales, according to sources, but the company released **Cecilia Bartoli's** "Live In Italy" last month on VHS only. Atlantic has access to Time Warner sister



company **NVC Arts'** great video catalog, and although a DVD Video of the hit **NVC Sviatoslav Richter** documentary is out in Europe in the PAL format, it wasn't formatted for NTSC in the process and isn't yet on the schedule for U.S. release.

According to **Arthur Moorhead**, Atlantic VP of associated labels, the high costs of DVD remastering aren't seen to be recoupable in the U.S. classical market yet. "Although DVD Video is clearly the format of the future, we are trading in unknown territory right now," he says. "We just don't know how many of the people who own DVD players are fine-arts customers—feature films are the heart of the U.S. market now. Still, DVD will be more of an issue for us in 2000. We are entering the fray gradually."

The **Matthew Bourne** "Swan Lake" will be Atlantic's first classically oriented DVD Video this spring, with "The Art Of The Piano" to follow. (Both will also come out on VHS.) "The Art Of Piano" comes after **NVC's** successful VHS releases of "The Art Of Conducting" and "The Art Of Singing" (Keeping Score, Billboard, Nov. 21, 1998). PBS will air "The Art Of The Piano" in the spring, and Philips is issuing a three-disc soundtrack set (drawn from its "Great Pianists Of The 20th Century" edition). Director **Bruno Monsaingeon's** "Richter: The Enigma" may yet come out on DVD Video before the end of next year, since **Moorhead** says, "I get more calls about that **Richter** film than I do any of our audio releases."

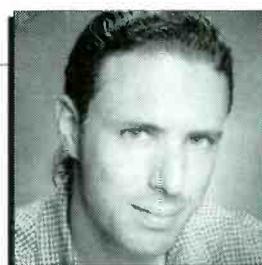
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
◀ No. 1 ▶				
1	1	25	DIANA KRALL VERVE 050304/NG	13 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	9	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
3	3	26	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
4	4	6	KEITH JARRETT ECM 547949	THE MELODY AT NIGHT, WITH YOU
5	6	76	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
6	5	4	MICHAEL BRECKER VERVE 547844/NG	TIME IS OF THE ESSENCE
7	7	7	MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND CONCORD 4869	BIG CITY RHYTHMS
8	8	9	VARIOUS ARTISTS 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
9	10	64	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
10	9	5	ROSEMARY CLOONEY CONCORD 4870	SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY
11	13	43	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
12	15	28	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
13	RE-ENTRY		VARIOUS ARTISTS MADACY 58665	KINGS OF SWING
14	20	50	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
15	11	43	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
16	21	35	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
17	14	19	THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
18	18	10	THE RAMSEY LEWIS TRIO NARADA 47996/VIRGIN	APPASSIONATA
19	12	23	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
20	16	10	THE MAHAVISHNU ORCHESTRA LEGACY/COLUMBIA 65959/CRG	THE LOST TRIDENT SESSIONS
21	25	3	PONCHO SANCHEZ CONCORD JAZZ 4863/CONCORD	LATIN SOUL
22	24	4	WYNTON MARSALIS SONY CLASSICAL/COLUMBIA 51239/CRG	REELTIME
23	19	6	PATRICIA BARBER PREMONITION/BLUE NOTE 22963/CAPITOL	COMPANION
24	23	75	DIANA KRALL IMPULSE/GRP 059825/NG	STEPPIN' OUT - THE EARLY RECORDINGS
25	RE-ENTRY		DUKE ELLINGTON RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
◀ No. 1 ▶				
1	1	2	KENNY G ARISTA 19090	2 weeks at No. 1 FAITH: A HOLIDAY ALBUM
2	2	22	KENNY G ARISTA 19085	CLASSICS IN THE KEY OF G
3	3	9	DAVE KOZ CAPITOL 99458 HS	THE DANCE
4	4	40	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
5	5	32	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/NG	THE SONG LIVES ON
6	10	4	FOURPLAY WARNER BROS. 47504	SNOWBOUND
7	6	16	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
8	9	26	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
9	8	57	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
10	13	5	VARIOUS ARTISTS WNUA 28/RKODISC	WNUA CARES FOR KIDS FOUNDATION VOLUME 12
11	12	10	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
12	11	6	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
13	14	19	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/NG HS	NO TIME LIKE THE FUTURE
14	7	7	VARIOUS ARTISTS KKSF 0019/RKODISC	KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
15	15	7	MEDESKI MARTIN & WOOD GRAMMY/SION 79520/RKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
16	18	3	VARIOUS ARTISTS WJJZ 26/RKODISC	WJJZ 106.1 SMOOTH JAZZ VOLUME 6
17	19	10	KEIKO MATSUI COUNTDOWN 17788/ULG	KEIKO MATSUI LIVE
18	17	20	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
19	24	3	VARIOUS ARTISTS KYOT 22/RKODISC	KYOT 95.5 SMOOTH JAZZ SAMPLER VOLUME 5
20	21	2	BELA FLECK AND THE FLECKTONES WARNER BROS. 47301	GREATEST HITS OF THE 20TH CENTURY
21	25	22	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
22	22	14	BOB JAMES WARNER BROS. 47355	JOY RIDE
23	NEW		VARIOUS ARTISTS WINDHAM HILL JAZZ 11460/WINDHAM HILL	JAZZ NOEL
24	RE-ENTRY		THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
25	16	26	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC

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



by Steve Graybow

SWINGING THROUGH THE YEARS: As the year comes to a close, so does Wynton Marsalis' ambitious "Swinging Into The 21st" series. With seven CDs released this year (and a bonus disc slated for 2000), Marsalis caps the 20th century with "Live At The Village Vanguard," a seven-CD set chronicling the trumpeter's fabled early-'90s septet.

Slated for release Tuesday (7) on Columbia, with a remarkable \$39.98 list price, the collection is bound to be one of the most talked-about, and popular, purchases of the holiday season.

"I learned lots of things about myself, and the other musicians, while listening back to the tapes," says Marsalis. "I really noticed the intensity, and consistency, of the musicians."

The septet featured Marsalis on trumpet, along with saxophonists **Todd Williams** (who was later replaced by **Victor Goines**) and **Wessel Anderson**, trombonist **Wycliff Gordon**, pianist **Marcus Roberts** (later replaced by **Eric Reed**), bassist **Reginald Veal**, and drummer **Herlin Riley**.

For Marsalis, studying the tapes led to a greater appreciation of his band's talents. "In the beginning, we were soloing long, and the rhythm section would say that we should be playing shorter," he says, reflecting upon approximately 400 songs that he listened to

while preparing the boxed set. "Then we started playing shorter, and the music got a lot better."

"A lot of times, you spend so much time listening to the cats who left that you don't listen enough to the ones who are there," Marsalis continues. "On some of the songs, I was surprised by what someone was playing. You have to hear stuff for what it is, not what you think it is or want it to be. We played a wide range of music, and we had a great time playing together. We developed our own musical vocabulary based upon the jazz tradition."

Encompassing original material, standards, blues, and longer pieces that foreshadow such extended Marsalis works as 1995's "Blood On The Fields," the set provides ample opportunity for the listener to absorb a collective endeavor unfettered by preconceived notions or boundaries.

"We do modern pieces, like 'The Majesty Of The Blues,' which is in 6/4 and has a kind of Eastern quality but is so wide open that you can go into something derived from the church," says Marsalis. "From there, we can go right into some New Orleans music. It all comes from the same roots."

"Our thing is to say that this is a group of people playing music together, in whatever language they choose to play," he says. "The worst thing that can happen is when someone convinces you that your music has no substance and relegates everything to being either part of tradition, which they see as no good, or the avant-garde, which means good and experimental."

"The reality of life is that you rely on tradition, but you are also out in the world, experimenting," he says.

Marsalis anticipates returning to the Vanguard early next year.



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| Carl Allen | Columbus Jazz | Woody Herman | Ellis Marsalis | Ted Rosenthal | Ed Thigpen |
| Jimmy Amadio | Orchestra | Orchestra | Christian McBride | Carol Saboya | Irma Thomas |
| Astral Project | Hank Crawford | Dick Hyman | Jimmy McGriff | David Sanchez | Trio Francois |
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Pictured from left during the Grammy Jazz Forum at the 1999 IAJE Conference are Herbie Hancock, Terence Blanchard, Bruce Lundvall, Patrice Rushen, and Marcus Miller.

Studio Wiz Bradford Keeps Music Rolling On Kid Rock Tour

MOST MUSICIANS work and play hard on the road, going from promotional appearances to sound checks to interviews to gigs to backstage parties to hotel rooms.

They rarely find time to engage in the craft that got them there in the first place: songwriting and recording.

By contrast, musician/producer/engineer/programmer/technologist **Michael Bradford** uses his road time to put in the kinds of hours normally associated with crunch time during recording projects.

The artist—who is the bass player and recording guru in **Kid Rock's** band—set up a small but powerful studio in a Prevost H3 Starcoach tour bus and uses it daily for writing, recording, editing, and mixing.

"While rolling and when we get to venues, there are several hours before we have to do anything, so we work," says Bradford, noting that he inherited his work ethic from his father, who worked in construction. "We can write a song, record it, overdub it, mix it, burn on a CD, and send it off to a label, all without leaving the bus."

Rock, notes Bradford, is also a hard worker who prefers to pound out songs in the roving studio rather than "stand around getting a Jacuzzi."

Dubbed Temple of the Dog Studio, it's a self-contained production module that's more than the usual sketchpad studio that many artists travel around with.

Built around a Digidesign Pro Tools Mix Plus system running ver-



by Paul Verna

sion 5.0 on a Macintosh, Bradford's rig also includes a Mackie Human User Interface (HUI), Mackie HR-824 powered monitors, Emu and Akai samplers, and a Mackie analog board for monitoring.

Since going on the road last summer, Bradford has finished an album by Rock's DJ, **Kracker**, scheduled for release in March on Atlantic; recorded two songs with **Run-D.M.C.** for its upcoming album; cut soundtrack tunes with Rock; and written a bunch of songs with Rock toward his next album, due sometime next summer or fall.

"We've had **Puff Daddy**, **Lars Ulrich** from **Metallica**, the **Run-D.M.C.** guys, and **Boyz II Men** in here," says Bradford. "The minute they get on the bus, they love it. It's really tight and really clean."

One of the most remarkable uses of the bus studio occurred recently during a trip from Boston to New York, according to Bradford. Rock had written a song titled "Suck That" for the upcoming **Al Pacino** film "Any Given Sunday."

"After we recorded that song, we created a stereo mix, and then the label people needed a clean version, and the people at the movie studio needed stems for mix to picture," explains Bradford. "On the trip I was able to create all those mixes in the Pro Tools domain and burn CDs for the label, the soundtrack department, and the mastering lab."

Besides the Pro Tools Macintosh system that resides in the Starcoach, Bradford runs a small Pro Tools Windows NT system off the front-of-house console to record the shows. Although these recordings are not designed to yield live-album-quality material, they are a more-than-adequate document of the performance.

"Our tour manager, **Dave Licursi**, is also our front-of-house engineer," says Bradford. "He knows our sound and can set it up."

"We very rarely do a big production for the recordings," he says. "We mainly use those recordings—

which are usually done by taking eight submixes from the front-of-house console—for documents of the shows and for a tour documentary we're doing. But sometimes you get better quality audio *not* trying to make a live album."

The Pro Tools Windows-NT system illustrates Bradford's approach to technology. Rather than go the safe route, which would be the more established Mac platform, Bradford decided to beta-test Pro Tools Version 5.0 on Windows, using a Compaq AP500 Professional Workstation and Waves Gold Bundle software (which he also beta-tested).

"After selling 5 million records with Kid Rock, it wasn't the money that determined the decision to go with Windows," says Bradford. "As an engineer and someone who's got a long history in digital audio—I was using Pro Tools when it was called Sound Tools and ran only in stereo, and I worked in networking in the computer industry—I wasn't afraid of Windows. Mainly it was interesting that you could do it on NT."

He adds, "NT might become a dominant player in the digital audio market. I wanted to get in on it before everybody else did."

Another advantage of the NT system is that it can create sessions for both the Windows and Mac platforms. In order to transport audio between the two systems, Bradford uses 18-gigabyte, hot-swappable drives housed in Glyph enclosures.

As if the road work weren't enough, Bradford also operates a project studio called **Chunky Style Music** in Burbank, Calif., and has done engineering and programming for other major artists in the past couple of years, including **Madonna**, **Terence Trent D'Arby**, and **Anita Baker**.

He has also helped Kid Rock set up a studio in Detroit, where the artist and Bradford both grew up. And, not to be outdone by other bicoastal producer/engineers, Brad-

ford is considering establishing a studio in New York in order to be "in a major city" other than Los Angeles.

Asked how he finds time for all his musical endeavors, Bradford quips, "I gave up sleeping a long time ago; I found it was inefficient."

FOR THE PAST several years, the mastering industry has been largely divided between the top-tier studios, which command rates of a few hundred dollars an hour; and home-spun facilities, which charge a fraction of that cost but provide a significantly scaled-down service.

New York mastering veteran **Harry Hirsch** is trying to fill the gap with an affordably priced room within his well-established **Digi-Rom** facility.

Staffed by seasoned engineer **Paul Gold**, the new room features a **Sadie Disk Editor**, a **TC Electronics M-5000** processor, a **Prism Sound Maselec Master Series Equalizer**, the **Apogee PSX-100** high-resolution converter, a **Cedar** audio restoration system, and a **Dalquist Premiere** monitoring system.

"The time had come for us to revamp our original suite, and we were concerned with three essential issues," says Hirsch. "Obviously, sonic quality is priority No. 1. We designed an equipment package that ensures outstanding results. Artistic and technical know-how are equally crucial. Our confidence in Paul Gold's talent is continually reinforced by repeat business. The third issue was affordability."

Gold adds, "There is a sizable independent artist/producer/engineer market, which we feel is underserved by the larger mastering studios. The value of mastering to the overall impact of a recording is somewhat mysterious and underappreciated, but clients are so blown away by the difference in the sound of their work that once they've been through the process, they're permanent converts."



Mitchell Takes Sides. Reprise Records artist **Joni Mitchell** works in Ocean Way's Studio B on her upcoming self-produced album for the label, "Both Sides Now," slated for February release. Shown seated, from left, are Mitchell and Ocean Way owner **Allen Sides**, who is engineering the sessions. Standing behind them is co-producer **Larry Klein**. (Photo: David Goggin)

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FOR THE RECORD

In the Studio Monitor columns in the Nov. 20 and Nov. 27 issues, respectively, the first names of garageband.com co-founder **Tom Zito** and Sound Stage owner **Ron Kerr** were misstated.



Counting Crows And Keeping Score. Rock group **Counting Crows** took a break from mixing its third studio album, "This Desert Life," at Los Angeles facility the Village's Studio A. Shown, from left, are Village engineer **Ok Hee Kim**, **Dan Vickrey** of **Counting Crows**, co-producer **Dennis Herring**, **Counting Crows** front man **Adam Duritz**, engineer **Jim Scott**, and band member **Dave Bryson**.

Sundazed's Bob Irwin Turns Love Into Career With Reissue Label

BY RICK CLARK

In the mid-'80s, the advent of the compact disc created a climate in which consumers were able to replace their old vinyl collections with new CD counterparts. The period also provided an opportunity to a handful of devoted music lovers and collectors to enter the music industry and seek to expose great music to the public with quality reissues.

One such entrepreneur was Bob Irwin, a music fan who translated his passion into a living and in the process became one of the most knowledgeable and conscientious reissue producers in the industry.

"All I've ever really done is be involved with music in one capacity or another," enthuses Irwin. "I started playing guitar when I was 5. I bought records by returning soda bottles and doing anything that I possibly could to save up enough money to buy them. I eventually started playing in bands. When I went to college, I started working in record stores and went on to be the GM and buyer for a chain of record stores."

Irwin's retail experience fueled

his desire to dig deeper into the music. When the CD revolution got under way, Irwin, at the urging of his friends, decided to dive into creating a reissue label called Sundazed, which he and his wife, Mary, started in 1989.

"I always loved the detective work and loved finding masters, and I always had a dream of having something to do with releasing cool music," says Irwin. "There was a point in time when friends of mine at the record store said, 'Man, why don't you just start a label?' It was literally the impetus for starting the whole thing."

The first releases by Sundazed—collections by the Knickerbockers and the Five Americans and the first volume of the "Surf And Drag" compilation—reflected Irwin's love for American '60s garage rock and surf. Those titles are still active in the label's catalog.

Since then, Sundazed has mined the recordings of the Beau Brummels, Nancy Sinatra, the Box Tops, the Meters, the Byrds, the Turtles, the New Colony Six, Syndicate Of Sound, Mojo Men, Buck Owens, the Trashmen, Albert King, Paul Revere & the Raiders, and Mitch Ryder, among others.

Shortly after Irwin started Sundazed, his work got the attention of major-label reissue departments, in-

cluding CBS Records' Legacy imprint.

"I was very fortunate to be one of the first guys on the block when Legacy was formed, and they asked me to work with them assembling and producing releases," says Irwin. "It is a great relationship that continues to this day."

As a result, Irwin has had the opportunity to work on the catalogs of such icons as the Byrds, Carlos Santana, Janis Joplin, Stevie Ray Vaughan, John Denver, Johnny Cash, Jeff Beck, Moby Grape, Mose Allison, Taj Mahal, and many others, sometimes in consultation with the acts themselves.

Fans of the Byrds will be thrilled to know that the remainder of their catalog is due out on Legacy, including an expanded version of "Untitled" and a "Live At The Fillmore '69" collection that features the late Clarence White on guitar.

Recently, Irwin has been working on the individual Simon & Garfunkel albums after producing the duo's critically acclaimed Legacy boxed set "Old Friends."



IRWIN

Besides his work with Legacy, Irwin has done reissue projects for Arista on artists ranging from Patti Smith to Lee Dorsey.

Whether working for another label or for Sundazed, Irwin applies the same philosophy to all his productions.

"Doing what I do is akin to having buddies over at my house and playing my favorite records for them," he says. "That's what it's all about."

While some of the acts on Sundazed aren't exactly household names, Irwin has always operated on the sense that if he felt passionate about a particular band, there were bound to be others out there who shared his belief.

"Fortunately, because we follow our hearts on all of this, we've never had a disappointing release in the catalog," says Irwin. "Naturally, like all labels, we've had things that we wished had done better, but we've never issued an album that we wish we hadn't done."

One Sundazed release that was particularly close to Irwin's heart concerned the reissue of Alexander "Skip" Spence's "Oar." The album by the enigmatic former Moby Grape member was briefly released under Sony Special Products in the early '90s, but it didn't contain the mixes

found on the original album. Irwin restored those, included every unreleased track he could find, and provided extensive liner notes by David Fricke and Jud Cost. It was a true labor of love for Irwin.

"It was one of the most heartfelt projects that has ever come out of Sundazed," says Irwin. "Skip died just as we were completing it, which naturally upset everyone. It put an even harder spin on this release to make it a fitting and lasting tribute to him."

Other upcoming Sundazed releases include albums by the Leaves, the Music Machine, the Ides Of March, Flamin' Groovies, and others, plus the launch of a new soul series of which the initial batch of releases will include titles by Solomon Burke, Clyde McPhatter, the Van Dykes, and Mighty Sam

Irwin is excited about the future, and like any hardcore record collector, he has an extensive wish list of titles he is eager to address for reissue.

"All I really ever wanted out of life is to have a job that I enjoyed going to in the morning, and I've got it," he says. "There has never been a day that I haven't looked forward to doing it, and I thank my lucky stars for it."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 4, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM 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)	WHEN I SAID I DO Clint Black/ C.Black (RCA)	HIGHER Creed/ J.Kurzweg (Wind-Up)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PLAYGROUND/MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas	CAPITOL STUDIOS (Los Angeles) Julian King Ricky Cobble	A HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg	GALLERY (New York) C.H. Berman
CONSOLE(S) / DAW(S)	Neve 8108	AMEK Galileo	Neve VR 60	Pro Tools	SSL 6000
RECORDER(S)	Studer A-800	Sony APR24 - E MagicLogic 4.0	Sony 3348 Digital	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	RECORD ONE (Los Angeles) Julian King	TRANS CONTINENTAL (Orlando, FL) John Kurzweg	GALLERY (New York) Dr. Moe C.H. Berman
CONSOLE(S) / DAW(S)	SSL 9000	AMEK Galileo	SSL 9000J	SSL 9000	SSL 6000
RECORDER(S)	dB Technology/GX 8000	Sony APR24 - E Magic Logic 4.0	Sony 3348	Studer 1/2"	Studer A827
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy GP9	Quantegy 467	Ampex 499	Ampex 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	ABSOLUTE Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	BMG	WEA

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Okapi One Music, Little Liber-
ace Music (ASCAP)

With contemporary Christian music growing in popularity in recent years, there's obviously been an abundance of new songs by current acts fueling the genre's growth. However, one of this year's most critically acclaimed releases is "Be Still My Soul," a collection of time-honored standards that receive fresh treatment from a talented new trio, **Selah**. Consisting of brother/sister Todd and Nicol Smith and their friend Allan Hall, the Curb Records act has been reviving classic hymns. Among the vintage tunes that benefit from Selah's innovative performances are "What A Friend We Have In Jesus," "His Eye Is On The Sparrow," "Great Is Thy Faithfulness," "It Is Well With My Soul," and

"Wayfaring Stranger." The latter tune has been covered many times over the years, including a rendition by Emmylou Harris that rose to No. 7 on Billboard's country singles chart in 1980.

Selah's Allan Hall says he had long been a fan of Emmylou Harris' version of "Wayfaring Stranger," and when the trio was looking for songs for the project, he suggested it.

"I said, 'I think we can do this song really neatly,'" recalls Hall. "I love minor keys, and it's just such a moody song. Emmylou recorded it on her 'Roses In The Snow' album. Mandy Barnett recorded it on her first album. Scores of people have done it, so obviously it has staying power.

"I like songs that are moody and make you think and feel," Hall continues. "It has an innate loneliness or waywardness. We're all on a pilgrimage here, and we're going home one day. That always [dragged] me

in. Plus, Emmylou's voice drags you in too, and their arrangement of it was so sparse and beautiful."

Hall recalls hearing a lot of Harris' music growing up. "I grew up in Dolly Parton country," he says, referring to her East Tennessee roots. "Nobody in my family is musical, but one thing they did do was play lots of styles of music. So I grew up hearing country and gospel and bluegrass and all that stuff. Emmylou was a fixture in our house."

Hall says Selah began performing the song live before they went in to record it. Once in the studio, Nicol and Todd began incorporating some phrases they learned growing up in Africa. "Their main vocals are singing the chorus, but Nicol had this idea of putting an African chant underneath," Hall says. "They're singing in the language they grew up speaking, *kituba*. They are singing 'going home' in that other language underneath the chorus, which made it really powerful."



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

HE DIDN'T HAVE TO BE • Brad Paisley, Kelly Lovelace • EMI April/ASCAP, Sea Gayle/ASCAP, Love Ranch/ASCAP

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, DoWhatIGotta/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

RITMO TOTAL • Mark Taylor, Paul Barry • Right Bank/ASCAP

Norway's Eloffsson Tours New York; Baseball Fan Swirsky Pens New Book

FROM NORWAY WITH HITS: Norwegian songwriter **Jorgen Eloffsson**, whose talents have extended his success well beyond the borders of his country, has just completed a stay in New York. He met with key A&R execs at various labels there while also discussing a project with writer **Phil Gladstone**.

Eloffsson, the co-writer of **Britney Spears'** hit "(You Drive Me) Crazy" and **Westlife's** "If I Let You Go," which was a big success in the U.K. and Norway earlier this year, also has the first English song to be recorded by Latin pop star **Luisa**, who appears on the Caliente/Atlantic label. He met with the label's **Jason Flom**; Luisa; and the artist's producer, **Jimmy Bralower**.

Eloffsson tells Words and Music that English is his second language, which comes in handy because the Norwegian market mainly wants its songs with English lyrics. A former artist himself, he notes that his biggest success was in Romania—"of all places."

He was accompanied on the New York trek by **Lars Karlsson**, managing director of BMG Scandinavia. While there, Eloffsson also met with one of his big boosters at BMG Songs, VP of U.S. creative **Clyde Lieberman**.

NOTTING HILL ADDS WRITER: London-based Notting Hill Music U.K. Ltd. has signed U.S.-based writer/producer/keyboard player **DeConzo "Deacon" Smith** to a global writer pact. Based in Santa Monica, Calif., he has a cut on "It's Real," the current **K-Ci & JoJo** album. He's also got cuts with R&B acts **Emoja**, **CeCe Winans**, **Ellusion**, and **Melvin "Melieck" Britt**. He's worked as a session musician with many artists.

SONGS OF LOVE: Since the Songs of Love Foundation's formation in 1996, professionals have written close to 1,400 songs per-

sonalized for seriously ill children.

John Beltzer, founder of the New York charity, is staging an event to honor all who have participated in the project Tuesday (7) at the American Place Theater in New York. **Geri Fessler** and **Donna Margulies** will receive the foundation's fourth annual Perfect Pitch Award. Both are active in raising funds for the foundation.

Beltzer's goal is to have a total of 2,000 songs by the end of the year 2000. For more info, call 718-997-8482.

NEW PITCH: Back in 1994, songwriter **Seth Swirsky** compiled a book of letters by Major League Baseball players who replied to his queries.

"Baseball Letters: A Fan's Correspondence With His Heroes" is now followed by "Every Pitcher Tells A Story: Letters Gathered By A Devoted Baseball Fan" (Times Books, \$25.95), a sim-

ilarly themed book that focuses on hurlers. Like the first tome, this one, too, offers a special fascination in its reproductions of actual letters by players both recent and vintage.

His latest book is not the only news from Swirsky. He's signed a publishing deal with EMI Music. Over a 10-year span, Swirsky has had material recorded by **Taylor Dayne**, **Celine Dion**, **Al Green**, **Tina Turner**, and **Olivia Newton-John**. His "Instant Pleasure" was performed by **Rufus Wainwright** on the "Big Daddy" soundtrack.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
1. **Santana**, "Supernatural."
2. **Backstreet Boys**, "Millennium."
3. **Britney Spears**, "... Baby One More Time."
4. **Shania Twain**, "Come On Over."
5. **Jim Brickman**, "The Gift."



by Irv Lichtman

Revamped BMI Web Site Offers Industry News

NEW YORK—BMI has introduced a new look for its Web site, bmi.com, making it a major element of the performance right group's Horizon Project, revealed last spring as a way of announcing technological advances.

The new Web site combines news, a comprehensive calendar of events, feature stories on BMI songwriters, and professional information on the creative and business areas of songwriting.

Two of the site's new elements are "MusicWorld Online," a monthly feature with a Hot News section updated daily, and "On The Scene," which features profiles of developing writers/artists. A new menu bar on the home page provides access to more than 2,000 pages of information on songwriting, music publishing, and music licensing.

One section is devoted to music professionals, with information for educators, recording artists, record labels, and music publicists, among others.

Robbin Ahrold, BMI VP of corporate relations, calls the daily news updates the "first step in placing the Web site in center stage as a communications vehicle between BMI" and its members, its clients, and the industry in general.

IRV LICHTMAN

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Jenny Hudson	Bobby Weinstein
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Australian Royalties Battle Goes To Court

BY OWEN HUGHES

SYDNEY—The battle between Australia's labels and publishers over mechanical royalty rates (Billboard, Dec. 4) has sharply intensified after the Australian Recording Industry Assn. (ARIA) asked a judge to set an interim figure.

ARIA CEO Emmanuel Candi says a Federal Court judge will preside over a hearing at the Copyright Tribunal Dec. 16. He says the judge will be asked to create a "holdover position" via a consent order that will continue the existing agreement until a full hearing, likely to be held in Feb-

ruary. The existing agreement, dating from 1994 and due to expire Dec. 31, sets mechanical royalties at a level of 9.306% of published price to dealer (PPD). ARIA is seeking a reduction of that rate.

The latest development has angered Australian publishers. Brett Cottle, CEO of the Australasian Performing Rights Assn. (APRA), says, "The action taken by the recording industry is counterproductive and precipitous." However, he adds that "there is not a lot I can say, because the matter is sub judice."

The named defendants, the Aus-

tralian Mechanical Copyright Owners Society (AMCOS), will "vigorously oppose" the interim order sought by ARIA, Cottle insists. APRA took over the administration of AMCOS in 1997.

Talks between the two sides have been marked by accusation and counter-accusation, despite remarks by each side that discussions had been amicable. Candi says that despite the court action, the hearing "does not mean that we have to stop talking." Cottle replies, "That is misreading the situation."

ARIA has defended its action.

Candi says, "We must have some sort of order that governs the making of records, given the distance between the parties. I don't think this is a drastic action. I think it is pragmatic and necessary."

Candi adds that one publishing executive told him a court hearing was almost inevitable because of the gulf between the parties: "He said the umpire has to sort it out."

The publishers believe the labels are unnecessarily raising the heat of the dispute to boiling point. "There is absolutely no need for a hearing," says one publisher. "The books for the first-quarter royalties don't close until the end of March; they are calculated in April, and the labels don't have to pay them until the end of May. This hearing has been calculated to cause maximum difficulties for our side."

ARIA members claim that the easing of parallel imports into Australia and a fall in the level of recorded-music sales mean the rate set in 1994 is out of date. Candi suggests the new rate should be within the figures agreed to throughout Asia last June, ranging from 2.7% PDD for Indonesia, the Philippines, and Thailand to 6.75% for Hong Kong.

The publishers are adamant that those figures, and even the rate of 8% PDD agreed to in New Zealand earlier this year, are too low. APRA says the Australian market should be compared with Europe and the U.S.

"In New Zealand's case, the market there was not considered substantial enough to justify a tribunal hearing application," Cottle claims.



Over The 'Rainbow.' Mariah Carey, in Europe to promote her current Columbia album, "Rainbow," agreed to donate a week's royalties (Nov. 22-29) from U.K. sales of the album to children's charity the Rainbow Trust. The trust offers family-centered care for children with life-threatening illnesses. During her visit, Carey was presented with an International Federation of the Phonographic Industry Platinum Europe Award marking 1 million sales in Europe of the album. The presentation, by one of the children the Rainbow Trust cares for, took place before Carey's appearance on the nationally networked ITV show "Friday Night's All Wright." Pictured with Carey, from left, are Joe Noyes from the Rainbow Trust and the TV show's host, Celtic footballer Ian Wright. (Photo: Chris Lopez)

MME And Birkin Bag A Japanese Hit

BY STEVE McCLURE

TOKYO—For Jane Birkin, getting a hit in Japan is in the bag.

The Anglo-French singer, whose "Best" album is currently riding high on the Japanese chart, owes at least some of her recent success here to the fact that young Japanese women are familiar with a \$600 Hermes-brand leather bag bearing Birkin's name.

The popularity of the accessory in question (there is a three-year waiting list) gave the producers of "Utsukushii Hito," a TBS network weekly drama series, the idea of using Birkin's version of her former partner Serge Gainsbourg's composition "L'Aquoiboniste" as the show's theme tune. (The Japanese title is "Muzosa Shinshi," which translates as "a nonchalant gentleman.")

TBS then got the go-ahead to use the song, originally recorded by Birkin in 1978, from Nichion Inc., the Japanese subpublisher for French publisher Melody Nelson.

The show proved popular, and so when Mercury Music Entertainment released Birkin's "Best" Nov. 1 here, the label suddenly found it had a hit

'Until the early '70s, French pop music and movies were well-received in Japan. That ended with the overriding power of U.S. pop culture'

- KEI ISHIZAKA -

on its hands. The set—compiled especially for Japan—has so far sold some 150,000 units here, and Universal K.K. president Kei Ishizaka confidently predicts that figure will rise to 400,000 by the end of the year.

The album is No. 11 on Japan's Dempa Shimbun chart in Hits of the World this issue.

English-born French resident Birkin is best-known for appearing in such '60s movies as "Blow-Up" and

"Wonderwall." Her acting career now spans more than 50 films, and she is also known for her steamy duet with the late Gainsbourg, "Je T'aime . . . Moi Non Plus."

The CD single of "L'Aquoiboniste," released by MME Oct. 27, has sold some 40,000 copies, amazingly high for an international single here.

Ishizaka points out that it's been more than two decades since French pop had this kind of impact in Japan. "Until the early '70s, French pop music and movies were very well-received in Japan," he says. "But that ended with the overriding power of U.S. pop culture."

Ishizaka sees Birkin's unexpected success as a sign that France and Japan are rediscovering a mutual fascination with each other's cultures.

Edel Buys Bigger Share In U.K.'s Eagle Rock

BY TOM FERGUSON

LONDON—Following its recent burst of activity in the U.S., the ever-acquisitive Hamburg-based edel music group has turned its attention closer to home by taking a 54% share in U.K. record/video/TV production company Eagle Rock Entertainment.

Recently, edel announced plans to acquire 80% of RED (Billboard *Bulletin*, Oct. 26), Sony's U.S. independent distribution company. It also formed a new U.S. publishing company, Deston Songs, with hit songwriter Desmond Child (Billboard, Nov. 20). Now, in a 7.3 million-pound deal (\$11.9 million), the German company has increased its share in Eagle Rock from the 17% that it acquired in January.

Other than Eagle Rock management—chairman Terry Shand says he is the second-biggest shareholder in the company—and edel, BMG and Intel Corp. are minority shareholders in Eagle Rock. Part of the increase in

edel's stake came through the purchase of shares from BMG, Eagle Rock's U.K. distributor. Edel is Eagle Rock's primary audio distributor in continental Europe.

The U.K. company's main music label, Eagle Records, has tended to concentrate on signing or licensing established acts with a proven fan base—ranging from Robert Palmer and James Brown to blues veteran John Mayall and rockers Status Quo. However, the company launched a New York-based hard rock/heavy metal label, Spitfire, in January that is signing new acts. Eagle Rock also has a low-price audio and video operation, Pegasus.

Shand says, "Edel has been a supportive business partner and shareholder, and we see many profitable opportunities for both of us arising from this closer involvement. The whole edel family is going to be a very exciting place to be."

Eagle Rock's total sales in the year ending June 30 were over 15 million pounds (\$24 million), according to the company. It anticipates that number will rise to 20 million pounds (\$32 million) in the current financial year.

Shand's involvement with edel predates the formation of Eagle Rock in 1997; edel was the European distributor for his former company, Castle Communications, the catalog specialist that he co-founded in 1983. Castle was acquired by U.S. company Alliance Entertainment in 1994, but it was bought at auction by U.K.-based investment company Rutland Trust in June 1998, after Alliance had gone bankrupt.

According to edel CEO Michael Haentjes, his company plans to "capitalize on Eagle's prime position in the audiovisual programming business, including a possible flotation of this part of the business on the stock market."



Burning Bright. In the company of Universal Music International (UMI) executives, Indian movie stars Shahrukh Khan and Amitah Bachchan celebrate the success of "Sholay" (Embers), the company's biggest-selling soundtrack album in the territory. The occasion was the official launch, on Nov. 16, of Universal Music India, previously PolyGram India, as a 100% subsidiary of the multinational music giant (Billboard, Dec. 4). Pictured, from left, are Universal Music Asia-Pacific chairman Norman Cheng, UMI chairman/CEO Jorgen Larsen, Khan, Bachchan, UMI CFO Boyd Muir, and Universal Music India president Vijay Lazarus.

German Boxing Gives Hits Extra Punch

BY WOLFGANG SPAHR

HAMBURG—Boxing has become a reliable launching pad for future hits in Germany, as labels are discovering.

The most recent evidence of this comes from an Italian newcomer named Piero Mazzocchetti, whose "L'Eternità" (Eternity) has sold 160,000 copies since its release Sept. 27 in the German market, according to label Polydor. The album, also called "L'Eternità," was released Nov. 8.



BEHRENDT

Mazzocchetti follows in the footsteps of Sarah Brightman and Andrea Bocelli, who landed a major global hit with the single "Time To Say Goodbye." That

song, which sold 2 million singles in that market, was launched in 1996 in Germany through its use as the theme for the retirement of Henry Maske from the world championships. A marketing tie-in in 1995 reignited the career of Vangelis in Germany.

Mazzocchetti joined up with singer Lyn Liechty during the European boxing championship match between Axel Schulz and Vladimir Klitchko Sept. 25, debuting his self-composed song "L'Eternità" before an audience of 11 million TV viewers.

Cologne-based TV broadcaster RTL decided to use this song prior to the match because RTL management thought it had enormous hit potential. This hunch proved to be right. "L'Eternità" became an overnight top seller, entering the top 20 on the singles chart.

Acts such as Zucchero and Meat Loaf also launched singles around



Shown celebrating the success of "L'Eternità," in back from left, are Polydor Germany managing director Jörg Hellwig, artist Piero Mazzocchetti, manager Roger Wittmann, producer Leslie Mandoki, and Polydor senior product manager Isabell Heim. In front, from left, are Polydor promotion manager Michael Kucharski and Jochen Schuster, Polydor director of A&R/marketing for MOR and comedy.

German boxing matches, turning them into hits. Zucchero sang "Va Pensiero" (Thoughts) at the match between Graciano Rocchigiani and Dariusz Michalszweski, while Meat Loaf performed "I'd Lie For You (And That's The Truth)" at the Axel Schulz/Francoise Botha encounter.

RTL marketing director Frank Behrendt, who had previously gained MOR-repertoire experience

as an executive at Universal, says, "The principle underlying all our sports broadcasts is 'RTL makes sports a special event.' And a special event requires the right music. When it comes to boxing, a mere song is not enough; it has to be an anthem. We had various options, and 'L'Eternità' by Piero Mazzocchetti greatly appealed to us right from the outset."

For Polydor managing director Jörg Hellwig, it is a second "A&R miracle." Polydor enjoyed 50% of the success of the Brightman/Bocelli duo "Time To Say Goodbye" with its star Bocelli (Brightman is on East-West). Building on this experience, Polydor's Jochen Schuster, director of A&R/marketing for MOR and comedy products, and Isabell Heim, senior product manager, signed Mazzocchetti to Polydor and placed him as a top act in the European championship match.

Says Schuster, "Piero's ability to switch from a pop to a tenor voice captivated viewers, as his voice loses nothing of its fascination."

The team under Polydor promotion manager Michael Kucharski was able to book half a dozen TV appearances for Mazzocchetti. The European boxing championships were followed by the German TV Awards, which were watched by

(Continued on page 93)

Sony Music Italy Ascends To Top Of Chart With Its New S4 Label

BY MARK DEZZANI

MILAN—Sony Music Italy's new S4 label will gain additional repertoire starting Jan. 1, when it begins local releases of acts from Sony's continental European affiliates.

Helped by three records from the S4 label, Sony Music occupied the top four positions of the Italian album charts, compiled by AC Nielsen C.R.A. and local industry federation FIMI for the week ending Nov. 18.

Sony's showing is mainly due to its acquisition from the media group Mediaset last July of independent label RTI Records, which on Oct. 1 was renamed S4. It is Sony Music Italy's fourth record division after Columbia, Epic, and Sony Music Classical.

On the Nov. 18 chart, three of those top four chart positions were taken by acts distributed by the S4 label: Mina (PDU), Adriano Celentano (Clan), and 883 (FRI Records). The fourth Sony-distributed artist in the top four was Claudio Baglione, who is signed to Sony Music Italy's Columbia label.

Sony Music Italy president Franco Cabrini claims that holding the top four slots with domestic artists is a first, adding, "This is thanks to our acquisition of RTI Records and

the work of its managing director, Roberto Magrini."

RTI Records changed its name in October because RTI is a trademark that belongs to media magnate and political opposition leader Silvio Berlusconi's Mediaset group, which kept the music publishing division, still called RTI Music.

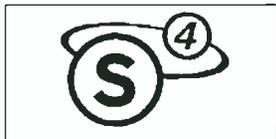
"The integration of RTI Records into an important group like Sony has been very positive," says S4

Records managing director Magrini. "Working with Franco [Cabrini] and his team has overcome our main problem of previously being quite isolated within

the Mediaset group and therefore having relatively little support. However, within Sony we will remain autonomous as far as taking creative decisions are considered. We are governed only by financial targets."

Magrini says that another advantage of belonging to Sony Music Entertainment (SME) Italy is its imminent expansion into international repertoire. From Jan. 1, S4 will release repertoire from SME's European affiliates. "We're hoping that Italy will become a launch pad for these domestic acts in the rest of Europe," says Magrini. "We will also

(Continued on page 93)



Sanity's Float Delayed After Online Glitch

BY OWEN HUGHES

SYDNEY—Sanity Music, Australia's largest music retail chain, has defended itself against reports of a major glitch on its Web site—in the same week the company prepared to float its sanity.com online operation on the stock exchange.

Brett Blundy, managing director of Sanity and its parent, Brazin Ltd., denies sanity.com.au sent out "hundreds of thousands of dollars' worth" of CDs to customers who ordered product without entering credit card details.

However, after several days of speculation in local media

(Continued on page 83)

newsline...

REMOTEMUSIC.COM, described by director of A&R Clive Black as "the first record company on the Internet actively signing acts," launched Nov. 29. Based in London, the label was formed by Black (already co-owner of the Black Knight label with veteran U.K. pop artist Sir Cliff Richard), with rock photographer Denis O'Regan as managing director and Paul Pike as director of marketing. Pike's background is in merchandising and sponsorship. Remotemusic's first signing, available for download as a one-track release for one pound (\$1.61), is Richard's No. 1 U.K. single "The Millennium Prayer," a retail release on the Chrysalis Group's Papillion label. Remotemusic has also signed Brian Harvey of U.K. hitmakers East 17 (recently known as E-17), which is currently recording an album for March release, and confirmed a label deal with Jas Mann, leader of English act Babylon Zoo. **PAUL SEXTON**

EASTWEST RECORDS AUSTRALIA managing director Chris Hanlon has departed unexpectedly. He had worked for Warner Music for nine years and helmed EastWest since its formation as a separate unit locally in 1993. Previously, Hanlon worked at Sony Music. Warner Music Australia chairman Shaun James declined to comment. **CHRISTIE ELIEZER**

U.S.-HEADQUARTERED MUZE, a leading provider of editorial content to music-related Internet sites, expects to have a database of DVD titles available in the U.K. in the first quarter of next year, according to Duncan Ledwith, the company's senior VP and U.K. managing director. The database, available in English, French, and German, will provide core data such as catalog numbers or track listings for DVD products, plus editorial material (such as review information) covering the 1,000 titles expected to be on the market in Western Europe by year's end. Muze already provides a similar service for music product, providing information on all current album titles to key U.S. and U.K. online retailers. **DOMINIC PRIDE**



VIN ALTRUDA, president of Borders International, was on hand to open the company's sixth U.K. store Nov. 12. The new Borders Books & Music Cafe is a three-floor, 25,000-foot outlet in the city of York, in northern England. It offers more than 30,000 music titles, 100,000 books, and some 5,000 videos/DVDs. The lord mayor of York, councillor Peter Vaughan, is pictured (at left) with Altruda.

THE THIRD ANNUAL PARTY IN THE PARK, the multi-artist concert organized by market-leading London top 40 station Capital Radio, will take place next July 9 in London's Hyde Park. Capital and the Prince's Trust charity will reunite to stage the event. The 1999 event—described by Capital as the U.K.'s largest one-day live music event—featured 30 acts, including Boyzone and Shania Twain, and received worldwide radio and television coverage, reaching a claimed audience of 250 million. Capital Radio Group PD Richard Park says, "We will be exploring interested TV partners for the 2000 event over the next couple of months." Capital expects to announce acts for next July's event in late spring. **ALEXIA LOUNDRAS**

EMI NORWAY has reorganized its local A&R department. Eivind Rølles, formerly head of A&R, fills the vacant position of special marketing manager. He will not be replaced in his former position. Rølles, who continues to report to managing director Michael Manasse, will be responsible for catalog exploitation and some of EMI's veteran domestic acts, including Jahn Teigen and Travelling Strawberries. EMI's local A&R operations will continue with recently appointed Gry Zachariassen as main A&R person and Olle L. Røstegaard doing freelance A&R. Espen Berg has been appointed freelance A&R scout. Among EMI's upcoming local releases will be a solo album by Bel Canto vocalist Anneli Drecker and debut albums by rock bands Corvine and Atakama. **KAI R. LOFTHUS**

THE TWELFTH International Live Music Conference will take place March 9-12 at the Royal Garden Hotel, Kensington, London. The event, founded by Martin Hopewell, agent at U.K. booker Primary Talent, attracts several hundred leading players from the concert industry worldwide for four days of meetings and associated events, including a gala dinner, which next year takes place March 11. Registration starts Jan. 5; full information will be available online at www.wilmc.com from that date.

THE U.K.'S Music of Black Origin (MOBO) Awards will take place next year in a new venue, according to its organizers, following the success of this year's event at London's Royal Albert Hall. The MOBO Organisation Ltd. confirms that the fifth annual event will take place Oct. 4 at Alexandra Palace in North London. The venue has formerly hosted the U.K. record industry's annual Brit Awards. This year's MOBO Awards were held Oct. 6 and broadcast on commercial TV network Channel 4. **TOM FERGUSON**

techno, house, jungle, ambient, trance, garage, trip hop, drum&bass, acid, world beat, hardcore...techno, house, jungle, ambient, trance, garage, trip hop, drum&bass
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ELECTRONIC 2 VILLAGE 000

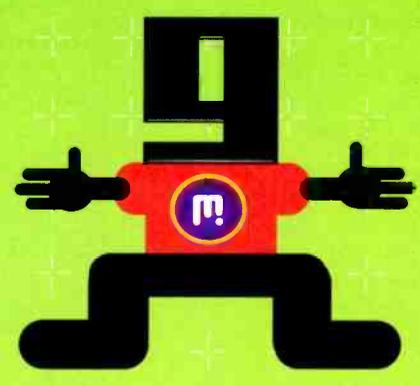
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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	CHOKOTTO LOVE PUTTIMONI ZETIMA	1	1	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	1	2	THE MILLENNIUM PRAYER CLIFF RICHARD PAPIL- LON	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA VOGUE/BMG
2	NEW	KOKORONO MAMANI YUZU SENHA & CO.	2	2	SO BIST DU OLI. P. ARIOLA	2	1	KING OF MY CASTLE WAMDUO PROJECT AM&PM	2	2	ALLER PLUS HAUT TINA ARENA COLUMBIA
3	1	ADDICTED TO YOU HIKARU UTADU TOSHIBA/EMI	3	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	3	NEW	EVERYDAY I LOVE YOU BOYZONE POLYDOR	3	8	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIR- GIN
4	2	HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG	4	4	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	4	NEW	NORTHERN STAR MELANIE C VIRGIN	4	3	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
5	3	HONNOU RINGO SHIINA TOSHIBA/EMI	5	5	IMMER WIEDER LAURA EASTWEST	5	NEW	BACK IN MY LIFE ALICE DEEJAY POSITIVA	5	5	WHERE I'M HEADED LENE MARLIN VIRGIN
6	NEW	AINO III*MITTU*ORANGE CHARA+YUKI EPIC	6	6	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/ARIOLA	6	NEW	TALKING IN YOUR SLEEP/LOVE ME MARTINE MCCUTCHEON INNOCENT/VIRGIN	6	6	SUMMER SON TEXAS MERCURY/UNIVERSAL
7	NEW	WISHES 20TH CENTURY AVEV TRAX	7	7	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNI- VERSAL	7	3	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	7	7	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
8	NEW	WASURENAI HIBI MISIA FUNHOUSE/BMG	8	15	THAT'S THE WAY IT IS CELINE DION COLUMBIA	8	5	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	8	10	HEARTBREAKER MARIAH CAREY FEATURING JAY- Z COLUMBIA
9	4	A-RA-SHI A-RA-SHI PONY CANYON	9	14	WHY DOES MY HEART FEEL SO BAD MOBY INTER- CORD	9	6	I TRY MACY GRAY EPIC	9	11	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
10	NEW	SWEETNESS MISIA FUNHOUSE/BMG	10	8	VATER UNSER E NOMINE POLYDOR	10	NEW	BIG BOYS DON'T CRY/ROCKIN' ROBIN LOLLY POLY- DOR	11	13	WAITING FOR TONIGHT JENNIFER LOPEZ COLUM- BIA
11	NEW	ISSYONI . . . MAX AVEV TRAX	11	NEW	FUCK THE MILLENNIUM SCOOTER EDEL	11	NEW	TONITE PHATS & SMALL MULTIPLY	12	12	CAN WE TALK ABOUT IT ORGANIZ' JAM PROD/SONY
12	7	LOVE MACHINE MORNING MUSUME ZETIMA	12	10	MAMMA MIA A*TEENS MOTOR/UNIVERSAL	12	4	WILL 2K WILL SMITH FEATURING K-CI COLUMBIA	13	17	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/SONY
13	6	LONG WAY HOME SPEED TOYS FACTORY	13	11	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS VIOLENT/EMI	13	8	KEEP ON MOVIN' FIVE RCA	14	NEW	JOLIE MOME FLORENT PAGNY MERCURY/UNIVERSAL
14	10	DIAMOND DUST KYOSUKE HIMURO POLYDOR	14	9	IHR SEID SO LEISE AQUAGEN ROUGH TRADE/ZOMBA	14	7	LIFT ME UP GERI HALLIWELL EMI	15	NEW	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SMALL/SONY
15	5	SETSUGEN T.M.R.-E ANTINOS	15	12	MILLENNIUM ALEKSEY WEA	15	10	WHY GLAMMA KID WEA	16	14	L'OMBRE ET LA LUMIERE TILLY KEY 323 SONY
16	18	APOLO PORNO GRAFFITTI SONY	16	NEW	MOVE YOUR BODY EIFFEL 65 HANSA	16	9	EVERYTHING/READY OR NOT A1 COLUMBIA	17	20	GET DOWN PAUL JOHNSON HOT TRACKS/SONY
17	11	GARDEN SUGAR SOUL FEATURING KENJI WARNER	17	18	BOYS DIE ALLIANZ EPIC	17	13	WAITING FOR TONIGHT JENNIFER LOPEZ COLUM- BIA	18	NEW	UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL/ SONY
18	13	BAILAMOS HIDEKI SAJYO POLYDOR	18	NEW	THE FIRST REBIRTH TRANCE ALLSTARS POLYDOR	18	18	FLYING WITHOUT WINGS WESTLIFE RCA	19	9	NO BLAGGADDA VIBE ISLAND/UNIVERSAL
19	14	YOROKOBI NI SAKU HANA ACO K/00N RECORDS	19	RE	SCHON SEIN DIE TOTEN HOSEN EASTWEST	19	19	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	20	16	SANG POUR SANG JOHNNY HALLYDAY MERCURY/ UNIVERSAL
20	NEW	YOU GO GIRL! FUNK THE PEANUTS TOSHIBA/EMI	20	13	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	20	12	WHEN WE ARE TOGETHER TEXAS MERCURY			SALOME CHAYANNE EPIC
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	MASAYOSHI YAMAZAKI SHEEP POLYDOR	1	NEW	METALLICA S&M MERCURY/UNIVERSAL	1	2	STEPS STEPTACULAR JIVE/ZOMBA	1	1	ALAIN SOUCHON AU RAS DES PAQUERETTES VIR- GIN
2	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	2	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA	2	3	SHANIA TWAIN COME ON OVER MERCURY	2	NEW	LARA FABIEN LARA FABIEN EPIC
3	1	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	3	2	CHER THE GREATEST HITS WEA	3	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	3	2	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
4	NEW	TATSURO YAMASHITA ON THE STREET CORNER 3 WARNER	4	NEW	CHER THE GREATEST HITS WEA	4	5	TRAVIS THE MAN WHO INDEPENDIENTE	4	3	JOHNNY HALLYDAY SANG POUR SANG MERCURY/ UNIVERSAL
5	3	YUMI MATSUTOYA FROZEN ROSES TOSHIBA/EMI	5	NEW	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/ WEA	5	4	WESTLIFE WESTLIFE RCA	5	4	BRUEL PATRICK JUSTE AVANT BMG
6	NEW	RYOKO HIROSUE RH SINGLES AND . . . WARNER	6	3	TINA TURNER TWENTY FOUR SEVEN EMI	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	5	MARIAH CAREY RAINBOW COLUMBIA
7	5	MARIAH CAREY RAINBOW SONY	7	19	ANDRE RIEU DAS JAHRTAUSENFEST POLYDOR	7	8	FIVE INVINCIBLE RCA	7	NEW	METALLICA S&M MERCURY/UNIVERSAL
8	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	8	7	BRYAN ADAMS THE BEST OF ME MOTOR/UNIVERSAL	8	10	CHER THE GREATEST HITS WEA/UNIVERSAL TV	8	NEW	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
9	4	NINA NINA SONY	9	6	SOUNDTRACK TARZAN EDEL	9	13	CHARLOTTE CHURCH CHARLOTTE CHURCH SONY CLASSICAL	9	7	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
10	6	TINA COLORADO TOKUMA	10	11	QUEEN GREATEST HITS III EMI	10	11	WILL SMITH WILLENNIUM COLUMBIA	10	11	113 LES PRINCES DE LA VILLE SMALL/SONY
11	11	JANE BIRKIN BEST MERCURY	11	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	11	9	THE CORRS UNPLUGGED 143/LAVA/ATLANTIC	11	9	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
12	7	GLAY HEAVY GAUGE UNLIMITED	12	5	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	12	7	QUEEN GREATEST HITS III PARLOPHONE	12	6	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
13	NEW	SEX MACHINEGUNS MADE IN JAPAN TOSHIBA/EMI	13	4	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	13	14	ABBA GOLD—GREATEST HITS POLYDOR	13	8	TEXAS THE HUSH MERCURY/UNIVERSAL
14	14	BIRD BIRD—LIMITED SILVER EDITION SONY	14	13	EURYTHMICS PEACE RCA	14	12	BRYAN ADAMS THE BEST OF ME A&M/MERCURY	14	10	TINA ARENA IN DEEP COLUMBIA
15	9	YUZU YUZUEN SENHA & CO	15	8	MARIAH CAREY RAINBOW COLUMBIA	15	20	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	15	16	BOB MARLEY CHANT DOWN BABYLON ISLAND/UNI- VERSAL
16	NEW	TOMOMI KAHALA ONE FINE DAY WARNER	16	10	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	16	15	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	16	19	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC
17	12	FUJIKO HEMMING LA CAMPANELLA VICTOR	17	14	OLI. P. O. TON ARIOLA	17	17	S CLUB 7 S CLUB POLYDOR	17	NEW	SOUNDTRACK TARZAN WALT DISNEY/SONY
18	10	TAKURO YOSHIDA THE BEST PENNY LANE FOR LIFE	18	NEW	DIE SCHLUEMPFE JETZT KNALLT'S VOL. 10 EMI	18	RE	BOYZONE BY REQUEST POLYDOR	18	15	FRANCIS CABREL HORS SAISON COLUMBIA
19	NEW	YUTAKA OZAKI ARTERY AND VEIN: THE VERY BEST OF YUTAKA OZAKI SONY	19	18	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	19	NEW	BECK MIDNITE VULTURES POLYDOR/UNIVERSAL	19	NEW	BECK MIDNITE VULTURES POLYDOR/UNIVERSAL
20	16	YOSUI INOUE GOLDEN BEST FOR LIFE	20	12	XAVIER NAIDOO LIVE EPIC	20	NEW	A1 HERE WE COME COLUMBIA	20	13	MYLENE FARMER INNAMORAMENTO POLYDOR/UNI- VERSAL
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	MARIAH CAREY RAINBOW COLUMBIA/SONY	1	NEW	ANOUK URBAN SOLITUDE DINO	1	NEW	METALLICA S&M MERCURY/UNIVERSAL	1	1	CLAUDIO BAGLIONI VIAGGIATORE SULLA CODA DEL TEMPO COLUMBIA
2	3	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNI- VERSAL	2	4	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA	2	1	KORN ISSUES EPIC	2	3	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
3	NEW	VARIOUS ARTISTS MUCHDANCE 2000 SONY	3	2	CHER THE GREATEST HITS WARNER	3	2	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	3	2	MINA MINA N.O. PDU/SONY
4	NEW	METALLICA S&M ELEKTRA/EG	4	7	ALANIS MORISSETTE UNPLUGGED WARNER	4	3	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	4	5	QUEEN GREATEST HITS III EMI
5	2	KORN ISSUES IMMORTAL/EPIC/SONY	5	NEW	METALLICA S&M MERCURY/UNIVERSAL	5	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	5	4	883 GRAZIE MILLE FRI/SONY
6	15	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	6	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	6	11	MACY GRAY ON HOW LIFE IS EPIC	6	7	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
7	5	LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG	7	3	FIVE INVINCIBLE BMG	7	12	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	7	NEW	VASCO ROSSI SARA' MIGLIORE CAROSELLO/UNIVERSAL
8	4	SAVAGE GARDEN AFFIRMATION COLUMBIA/SONY	8	NEW	DOE MAAR ALLES ARCADE	8	4	GRINSPORN EASY GRUD/UNIVERSAL	8	6	FRANCO BATTIATO FLEURS MERCURY/UNIVERSAL
9	8	VARIOUS ARTISTS ALL STARS 2000 PLR/EMI	9	6	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	9	9	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	9	12	LUCA CARBONI IL TEMPO DELL'AMORE BMG
10	11	BACKSTREET BOYS MILLENNIUM JIVE/BMG	10	8	QUEEN GREATEST HITS III EMI	10	6	TAXIRIDE IMAGINATE WEA	10	NEW	GIGI D'AGOSTINO L'AMOUR TOUJOURS MEDIA
11	18	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL	11	17	ACDA EN DE MUNNIK OP VOORRAAD LIVE S.M.A.R.T./SONY	11	5	FIVE INVINCIBLE BMG	11	8	CHER THE GREATEST HITS WEA
12	9	SANTANA SUPERNATURAL ARISTA/BMG	12	15	VOLUMIA! WAKKER BMG	12	10	RICKY MARTIN RICKY MARTIN COLUMBIA	12	9	LIGABUE MISS MONDO WEA
13	NEW	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	13	12	A*TEENS THE ABBA GENERATION POLYDOR/UNI- VERSAL	13	7	POWDERFINGER INTERNATIONALIST POLYDOR/UNI- VERSAL	13	13	EURYTHMICS PEACE BMG
14	6	WILL SMITH WILLENNIUM COLUMBIA/SONY	14	11	BEN THE BEST DAYS OF MY LIFE MERCURY/UNIVERSAL	14	16	SANTANA SUPERNATURAL BMG	14	10	FIVE INVINCIBLE BMG
15	12	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ BMG	15	9	ANDRE RIEU FIESTA MERCURY/UNIVERSAL	15	NEW	CHER THE GREATEST HITS WEA	15	11	MANU CHAO CLANDESTINO VIRGIN
16	7	MARIAH CAREY RAINBOW COLUMBIA/SONY	16	16	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	16	8	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	16	NEW	MICHAEL BOLTON TIMELESS (THE CLASSICS) VOL. II COLUMBIA
17	3	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNI- VERSAL	17	NEW	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNI- VERSAL	17	14	TOM JONES RELOAD GUTAMUSHROOM/FESTIVAL	17	15	SANTANA SUPERNATURAL BMG
18	NEW	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCI- ENCE GRAND ROYAL/EMI	18	NEW	R. KELLY R. JIVE/ZOMBA	18	15	THE WHITLAMS LOVE THIS CITY EASTWEST	18	NEW	METALLICA S&M MERCURY/UNIVERSAL
19	NEW	BECK MIDNITE VULTURES DGC/UNIVERSAL	19	10	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	19	17	VENGABOYS THE PARTY ALBUM! JIVE/SHOCK	19	NEW	AMEDEO MINGHI AMEDEO MINGHI STUDIO COL- LECTION L'IMMENSIO SRL/EMI
20	13	LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/ UNIVERSAL	20	14	ILSE DELANGE DEAR JOHN WARNER	20	RE	RED HOT CHILI PEPPERS CALIFORNICATION WEA	20	NEW	ANDREA BOCELLI SACRED ARIAS SUGAR/UNIVERSAL

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

YUSUF ISLAM, formerly known as **Cat Stevens**, will release a new album titled "A Is For Allah" in January. The album, on his own Mountain of Light imprint, contains songs about his Islamic faith. His only other releases since his religious conversion in 1977 have been the predominantly spoken-word albums "The Life Of The Last Prophet" and "The Prayers Of The Last Prophet." Meanwhile, speculation is growing that Islam might be persuaded to return to performing after an interview in which he admitted that he missed his old fans. "On reflection, there are many things in my songs that remain true today. I am now happy to reconnect and say to people I haven't really gone that far away," he said. Several promoters have expressed an interest in staging a comeback concert for Islamic charities. A new compilation, "Remembering Cat Stevens—The Ultimate Collection," was released Nov. 15 on Island/Universal.

for each of the acts to promote interest from booking agents and other record labels. The project was propelled by the unflagging energy of **Pedro Carlo**, Universal's consultant in Durban, and all of the bands were produced by **David Birch** (ex-member of **Squeal**). "I had the coolest time producing this album. This clutch of Durban bands are the vanguard of the next wave," he says.

HAMPENBERG'S SECOND single, "Grab That Thing" (Universal), has followed its predecessor to the top of the Danish singles sales chart as well as the club and dance request lists. The record has been top five since its Oct. 7 release, repeating the success of the duo's debut single, "Last Night," which was a big club hit last summer. The unlikely success story began when duo members **Morten Hampenberg** and **Thomas Salling** attempted remixes on primitive home equipment and came up with a fresh blend of pop and trance. Universal released the duo's self-titled album Oct. 27 at home and is now aiming at foreign markets. "We're looking toward a March release in as many countries as possible," says Universal A&R man **Michael Gulddammer**.

DUTCH ROCK prima donna **Anouk** has scored a second No. 1 album with her self-produced "Urban Solitude" (Dino Music/BMG). The successor to 1997's chart-topping "Together Alone," the new album integrates rap, funk, and metal but stylistically reaches far beyond rock. The first single, "R U Kiddin' Me," which has a reggae tinge that recalls the **Police**, entered the singles chart at No. 3. The majority of the 13 tracks were co-written by **Anouk** and **Bart van Veen**. **Dinand Woesthoff**, the singer with **Kane**, and **Billy The Kid's Ricardo Pronk** also contributed songs.



ANOUK

ONCE DUBBED South Africa's **Seattle**, the humid seaside city of Durban continues to brew some potent sounds on "C-Weed—Version 2.0" (Universal), a collection of 19 of the freshest, mostly unsigned bands in the city. The contributions are billed as "Durban Rock 1999," but most fit more easily into pop. Standouts come from **Manchuri Resin**, **Jane Doe**, **Oil & Water** (sounding like a late-'90s version of the **Go-Betweens**), and **Ichabod**. Contact details are included

SIR CLIFF RICHARD has confounded the U.K. music industry by securing the 14th No. 1 hit of his career with "The Millennium Prayer" after splitting from EMI, his record company of 41 years, when it refused to release the single. The success of the record, which sets the **Lord's Prayer** to the tune of "Auld Lang Syne," has been achieved without radio play after even BBC Radio 2, which caters to a largely middle-aged audience, said it lacked "broad-enough appeal." "The Millennium Prayer" was released by **Papillon**, the label started earlier this year by ex-Chrysalis executives **Roy Eldridge** and **Mike Andrews**. "EMI said they didn't see it as a single, so I took it to **Papillon**," **Richard** says. "I'm overwhelmed that people seem to have defied broadcasters and their playlists and made up their own minds." In an unusual marketing tactic, the record was mailed to 650 churches so it could be played during services on the Sunday prior to release. According to **Eldridge**, the record shipped 575,000 units in its first two weeks. Proceeds are going to the **Children's Promise** charity.

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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	1	NEW	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	2	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
3	5	SO BIST DU OLI P. HANSA	3	2	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
4	RE	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	4	3	I WILL GO WITH YOU DONNA SUMMER EPIC
5	4	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	5	9	WILL 2K WILL SMITH FEATURING K-CI COLUMBIA
6	6	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	6	NEW	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO
7	3	BLUE (DA BA DEE) EIFFEL 65 BLISS CO.	7	4	DOV'E L'AMORE CHER WEA
8	7	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTSTARK/BMG	8	10	SING A SONG (NOW NOW) A.C. ONE VALE
9	8	WILL 2K WILL SMITH FEATURING K-CI COLUMBIA	9	NEW	JO NO SOC POLAC EL DISOP SO-DENS/UNIVERSAL
10	10	THE BAD TOUCH BLOODHOUND GANG GEFEN	10	5	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
		ALBUMS	ALBUMS		
1	NEW	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
2	1	CHER THE GREATEST HITS WEA	2	NEW	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
3	4	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	3	4	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
4	3	QUEEN GREATEST HITS III PARLOPHONE	4	3	LUZ UN MAR DE CONFIANZA HISPAVOX
5	5	SHANIA TWAIN COME ON OVER MERCURY	5	6	TATUAJE TATUAJE ARIOLA
6	2	MARIAH CAREY RAINBOW COLUMBIA	6	5	CHER THE GREATEST HITS WEA
7	6	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON REPRISE	7	2	MIGUEL BOSE LO MEJOR DE BOSE WEA
8	NEW	KORN ISSUES EPIC	8	NEW	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG
9	9	SAVAGE GARDEN AFFIRMATION COLUMBIA	9	8	ABBA GOLD—GREATEST HITS UNIVERSAL
10	7	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	10	7	LUIS MIGUEL AMARTE ES UN PLACER WEA

MALAYSIA			HONG KONG		
(RIM) 11/16/99			(IFPI Hong Kong Group) 11/21/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	
1	NEW	WESTLIFE WESTLIFE BMG	1	NEW	CECILIA CHEUNG DESTINATION UNIVERSAL
2		ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	2	1	JACKY CHEUNG ZOU GUO 1999 UNIVERSAL
3	NEW	MARIAH CAREY RAINBOW SONY	3	5	DANIEL CHAN SUBSTANCE UNIVERSAL
4	2	VARIOUS ARTISTS MTV MOST WANTED HITS UNIVERSAL	4	NEW	ANDY LAU NAIVE LOVE MUSIC/IMPACT
5	3	VARIOUS ARTISTS BEST '99 MUSIC STREET	5	2	JOEY YUNG EP EGG
6	6	BACKSTREET BOYS MILLENNIUM JIVE/BMG	6	3	LIN HSIEN JU RUBY HEARING MEIAH
7	10	ZHAO CHUAN BE BRAVE ROCK	7	6	MIRIAM YEUNG SMILE CAPITAL ARTISTS
8	NEW	VARIOUS ARTISTS PENDEKAR—BEST OF SLOW ROCK NSR	8	NEW	SOUNDTRACK AT THE THRESHOLD OF AN ERA EGG
9	RE	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG	9	4	LESLIE CHEUNG ULTIMATE BEST OF THE BEST CAPITAL ARTISTS
10	8	ALEX TO 3D 24BIT (ALEX TO BEST COLLECTION) ROCK	10	10	BONDY CHIU INSIDE EGG

IRELAND			BELGIUM/WALLONY		
(IRMA/Chart-Track) 11/25/99			(Promuvi) 12/03/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	32 COUNTIES DUSTIN LIME	1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
2	NEW	EVERYDAY I LOVE YOU BOYZONE POLYDOR/UNIVERSAL	2	2	MON ANGE NATHALIE BARDONE COLUMBIA
3	3	I TRY MACY GRAY EPIC	3	3	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
4	2	FLYING WITHOUT WINGS WESTLIFE RCA	4	5	ALLER PLUS HAUT TINA ARENA COLUMBIA
5	5	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	5	4	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
6	4	KEEP ON MOVIN' FIVE RCA	6	7	SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG
7	6	KING OF MY CASTLE WAMDUÉ PROJECT AM-PM	7	NEW	DERRIERE LES ROCHERS SOUS LE MANTEAU FEATURING ZAMBLA TOUCH/ARCADE
8	9	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	8	6	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
9	8	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	9	8	SUMMER SON TEXAS MERCURY/UNIVERSAL
10	7	THE FIELDS OF ATHENRY COX CREW INDEPENDENT	10	9	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA BMG
		ALBUMS	ALBUMS		
1	1	THE CORRS MTV UNPLUGGED 143/LAV/ATLANTIC	1	6	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
2	2	WESTLIFE WESTLIFE RCA	2	1	PATRICK BRUEL JUSTE AVANT BMG
3	7	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	3	2	JOHNNY HALLIDAY SANG POUR SANG MERCURY/UNIVERSAL
4	3	MACY GRAY ON HOW LIFE IS EPIC	4	3	HELMUT LOTTI OUT OF AFRICA PIET ROELEN/UNIVERSAL
5	8	WOLFE TONES THE MILLENNIUM CELEBRATION ALBUM TRISKEL	5	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
6	6	FIVE INVINCIBLE RCA	6	4	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
7	5	DAVID GRAY WHITE LADDER IHT	7	5	MARIAH CAREY RAINBOW COLUMBIA
8	4	SHANIA TWAIN COME ON OVER MERCURY	8	NEW	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 BMG
9	9	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	9	7	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WARNER
10	RE	TRAVIS THE MAN WHO INDEPENDIENTE	10	RE	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA

AUSTRIA			SWITZERLAND		
(Austrian IFPI/Austria Top 40) 11/25/99			(Media Control Switzerland) 12/05/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	
1	1	SO BIST DU OLI P. BMG	1	1	SO BIST DU OLI P. BMG
2	2	VATER UNSER E NOMINE UNIVERSAL	2	4	IMMER WIEDER LAURA WARNER
3	3	TELL ME WHY PREZIOSO FEATURING MARVIN BMG	3	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/MUSIKVERTRIEB
4	4	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	4	3	TITELGESCHICHT SUBZONIC SONY
5	8	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	5	9	THAT'S THE WAY IT IS CELINE DION SONY
6	NEW	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	6	6	SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG
7	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	7	5	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
8	NEW	THAT'S THE WAY IT IS CELINE DION SONY	8	8	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
9	5	IHR SEID SO LEISE AQUAGEN ZOMBA	9	NEW	MAMMA MIA A*TEENS UNIVERSAL
10	6	GOTT TANZTE DJ TAYLOR & FLOW MUSICA	10	NEW	VATER UNSER E NOMINE UNIVERSAL
		ALBUMS	ALBUMS		
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	1	1	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
2	2	CHER THE GREATEST HITS WARNER	2	2	TINA TURNER TWENTY FOUR SEVEN EMI
3	NEW	DIE KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 5 BMG	3	3	BRYAN ADAMS THE BEST OF ME UNIVERSAL
4	3	QUEEN GREATEST HITS III EMI	4	NEW	ALANIS MORISSETTE MTV UNPLUGGED MAVER-ICK/WARNER
5	NEW	ALANIS MORISSETTE MTV UNPLUGGED MAVER-ICK/WARNER	5	4	CHER THE GREATEST HITS WARNER
6	4	BRYAN ADAMS THE BEST OF ME UNIVERSAL	6	NEW	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
7	NEW	METALLICA S&M UNIVERSAL	7	NEW	METALLICA S&M UNIVERSAL
8	8	DIE SCHLUMPFE JETZT KNALLT! VOL. 10 EMI	8	5	QUEEN GREATEST HITS III EMI
9	9	SOUNDTRACK TARZAN EDEL	9	NEW	DIE AERZTE WIR WOLLEN NUR DEINE SEELE UNIVERSAL
10	NEW	MUSICAL MOZART! UNIVERSAL	10	6	MARIAH CAREY RAINBOW SONY

Marc Jordan Makes Blue Note Debut

'Rhythm Of My Heart,' 'Taxi Taxi' Scribe Sings Of 'How Men Cry'

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Marc Jordan is slightly self-conscious about the bleak '60s black-and-white photo of Canadian heavyweight champion George Chuvalo pummeling Muhammad Ali that adorns the cover of his jazz-inspired EMI/Blue Note debut album, "This Is How Men Cry."

"I am ethically opposed to boxing, but I love the sport," he confesses. The burnished photo is, however, an ideal metaphor for a gripping coming-of-age album in which Jordan melds—with small-group and orchestral backing—traditional jazz elements with contemporary pop.

Blue Note Records will release the album in the U.S. early next year. In Canada, it was issued Oct. 25 by EMI Music.

"Marc's a wonderfully talented guy," says Bruce Lundvall, president of Blue Note Records. "He's a brilliant writer, and he has a signature voice. He doesn't sound like anyone else."

The nine-track album includes six songs co-written by Jordan plus renditions of Willie Nelson's "Crazy," Elvis Costello's "Almost Blue," and Gilbert Becaud and Mann Curtis' "Let It Be Me." The leadoff title track is a darkly hued poem by Jordan that inspired the album's direction. "I'm struck by how little men communicate and how differently [from women] men communicate about their feelings," he explains. "We live in a culture of communication, and men don't often communicate or bond."

Among those Jordan pays tribute to are the revered jazzmen Chet Baker (who also covered the Costello song) and Charlie Parker and prizefighter Joe Louis. "These songs are about the loneliness and isolation many men feel today," says Jordan. "They are not uplifting songs. They are healing songs."

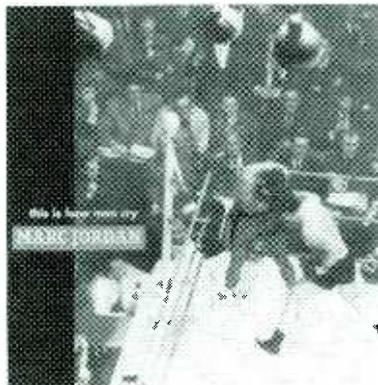
Jordan has recorded nine pop albums for various labels but is far better known as a songwriter. Currently signed to Warner/Chappell Music, he has had tunes covered by such artists as Rod Stewart, Joe Cocker, Cher, Natalie Cole, Bette Midler, Bonnie Raitt, and Diana Ross. In 1992, Stewart scored a worldwide No. 1 hit with "Rhythm Of My Heart," co-written by Jordan and John Capek. Jordan's "Taxi Taxi" is on Cher's current Warner Bros. album, "Believe."

However, despite a marked lack of success as a recording artist, Jordan says he still considers himself primarily a singer. "Every song I write I do with the intention of recording it," he insists. "That's what keeps songwriting truthful for me. If I spent 10 years not recording, I'd drift into being a songwriter for

hire, which I don't want to do."

Jordan was born in Brooklyn, N.Y., and raised in Toronto. His father, Charles Jordan, a classically trained singer, was a nationally known radio personality and actor in Canada as well as a voice teacher who taught William Shatner, Lorne Greene, and Susan Clark. "Growing up, I probably heard more Billie Holiday than I did the Beatles," recalls Jordan.

His recording career began in 1974 after he was spotted playing



that if someone asks me at 88 to perform my songs, I'd have to wheel in \$1 million worth of equipment."

Fain's performance clearly made a sizable impact. Following two RCA albums—"Talking Through Pictures" (1987) and "Conserve Our World" (1990)—which were overburdened with production gimmicks, in 1993 Jordan released the starkly produced album "Reckless Valentine" on SinDrome Records. At the time, he described the album as "having a Chet Baker quietness" (Billboard, Sept. 25, 1993). Jordan later released the Peg Music albums "Cool Jam Black Earth" (1996) and "Live Now And Then" (1999) in Canada, both in a similar stripped-down vein.

Jordan isn't fazed that jazz traditionalists might protest that "This Is How Men Cry" is "jazz lite." "I didn't want to make a traditional jazz record," he says. "You either treat jazz as an archival bag of bones or you treat it as a living art form. There are definitely pop influences on this record. That doesn't bother me. Jazz has always drawn on pop music to create the standards of the day."

Noting that the strain of jazz commonly represented on today's charts has moved closer to the mainstream than ever before, Deane Cameron, president of EMI Music Canada, says, "While Marc's vocal style is not traditional jazz, there's enough unique elements in his music for him to be a crossover artist."

Ross Porter, host of national broadcaster CBC Radio Two's jazz show "After Hours," agrees. "There's an elegance and sophistication to what Marc does," he says. EMI Music Canada serviced Canadian AC, jazz, and college radio programmers with the album's most overtly pop-styled track, "Charlie Parker Loves Me," in mid-September. "For soft AC programmers, the track is a great reintroduction to Marc," says Peter Diemer, VP of national promotion at EMI Music Canada.

To support his album, Jordan plans to tour but on a limited basis. "I'll play when I can get reasonable gigs," he says. "I will do some jazz festivals in Canada this summer."

local folk clubs by a Columbia Records (Canada) A&R manager. Jordan recorded only one single, "New York New York," for the label; he left when a proposed album collaboration with noted U.S. producer Phil Ramone was nixed.

Subsequently he secured a recording deal with Warner Bros. and a publishing agreement with Almo/Irving Music, both in Los Angeles. With Warner Bros. he recorded the albums "Mannequin" (1978) and "Blue Desert" (1979). Despite several Canadian chart hits, Jordan was unable to gain a U.S. foothold and was dropped by the label.

A turning point in his musical path came in 1990, when he was invited to a Los Angeles birthday party for 88-year-old Sammy Fain. Tin Pan Alley veteran Fain co-wrote such standards as "Tender Is The Night," "Love Is A Many-Splendored Thing," and "When I Take My Sugar To Tea."

"Sammy played his music for 90 minutes, and I was blown away," says Jordan. "I remember saying to my wife [singer/songwriter Amy Sky]



Church Opening. Sony Classical's 13-year-old soprano Charlotte Church was on hand to assist Sony Music U.K. chairman/CEO Paul Burger at the opening of minidisc.com, a Sony-owned MiniDisc retail outlet situated next to the company's U.K. offices on London's Great Marlborough Street. Church interrupted a promotional tour of Europe in support of her eponymous sophomore album to open the store, which stocks all 700 MiniDisc titles currently available in the U.K.

Chrysalis' Loss Is 5x Last Year's Reorganization Costs, Failed Aussie Soap Cited

This story was prepared by Billboard's Tom Ferguson and Jon Heasman, deputy editor of Music & Media in London.

LONDON—Despite restructuring its music division, U.K. music and media group Chrysalis lost almost 6 million pounds (\$9.64 million) in the year ending Aug. 31—five times the company's losses in 1997-98.

According to preliminary results published Nov. 23, a one-off cost incurred on a failed Australian TV soap opera—appropriately titled "Breakers"—was a major contributor to the losses, although the company's radio division has moved into profit for the first time and is looking to expand overseas. Next year's outlook for Chrysalis Group shareholders promises to be rosier—the company is predicting group pretax profits of 2.2 million pounds (\$3.53 million).

Chrysalis recorded overall pretax losses of 5.9 million pounds (\$9.5 mil-

lion), compared with last year's 1.2 million-pound (\$1.9 million) loss. Some 3.0 million pounds (\$4.8 million) was a write-down on "Breakers." Chrysalis Television International was worldwide distributor for the series, produced by Australian independent production company Screentime. The group's earnings before interest, taxes, depreciation, and amortization rose 42% to 2.4 million pounds (\$3.9 million).

In a statement, chairman Chris Wright said, "The current year has started strongly and will see the Group make further significant progress. This will allow us to continue to seek ways of enhancing shareholder value through new investments across our existing business as well as in other areas that play to our core competencies."

Chrysalis' music division, including its two record labels and its publishing operations, is still losing money, although its losses were reduced to 1 million pounds (\$1.6 million), compared with a 2.2 million-pound (\$3.53 million) deficit last year. Turnover was up from 27.9 million pounds (\$44.8 million) to 28.8 million pounds (\$46.3 million).

The division's Echo label underwent major reorganization at the start of the year, with its roster (which includes Molokai, Feeder, and Baby Bird) trimmed to nine acts and the appointment of Jeremy Laciness to the dual role of managing director of both Echo and the U.K. publishing company. The recently launched Papillon label—specializing in "heritage" acts such as Jethro Tull and Cliff Richard—has had an "encouraging" start, says Wright.

In the U.K., according to the company, (Continued on page 93)



Nordic BMG Affiliates Use Web To Break Artists

BY KAI R. LOFTHUS

OSLO—The Nordic affiliates of BMG are stepping up their online activities with Click2Music, a joint venture designed to promote the company's Scandinavian and international artists.

Click2Music is aimed at helping break more Scandinavian artists across the borders of the characteristically different Scandinavian countries. Local sites were launched in Sweden and Finland a few weeks ago, operated by existing staff at the individual BMG companies. The Norwegian site is now active,

although it will not be fully operational until January or February; the Danish site is likely to be launched later this month.

The new initiative, however, is not a purely Nordic one; BMG Netherlands has joined the Scandinavian companies in the venture. The BMG affiliates in Germany and the U.K. operate their own promotional sites under different names, and sources suggest that there is some disagreement among the European affiliates over whether the various operations should eventually all carry the Click2Music name.

BMG Sweden label manager Erik Lant, who is responsible for the Swedish site, says, "It's too early to say how it all will be organized. But we hope that Click2Music will be used as a brand in more countries in Europe in order to create a comprehensive platform [for BMG's artists]."

The Scandinavian sites are managed by label manager Kimmo Valtenen in Finland, special marketing manager/Internet manager Thomas Larsen in Denmark, and Internet manager Henrik Njaa in Norway. (Continued on page 93)

Germany's Global Reach

Few of the pop fans in Britain who hear the new single "If You Believe" from the charismatic act Sascha may know where this artist hails from. Listeners to NRJ pop radio in France who made Liquido's track "Narcotic" a top-seller in that market may not be aware of the group's roots. And, certainly, most American fans of Lou Bega's top-five hit "Mambo No. 5 (A



LOU BEGA



SASCHA

Backstreet Boys to Germany's indie music scene, Risk Records in Los Angeles has been successful with German rock acts H-Blockx and Uncle Ho. Also, Rotz Recordings in Chicago, a longtime supporter of German indie music, has brought over the "death metal" band Eisenvater from Germany's We Bite label. "The most brutal music I've ever heard in my life," remarks



RAMMSTEIN



GUANO APES



LIQUIDO

Little Bit Of...)" have no idea where this little Latin concoction was cooked up.

In each case, the answer is the same—Germany.

As a source of repertoire for the world, Germany's global reach in 1999 was evident far and wide. The world's third-largest music market enters the millennium with greater confidence than ever of its role in the global music business.

"Their influences, coming from all over the world, are definitely helping younger German artists develop a real universal style," says Dave Novik, senior VP of international A&R at RCA Records in New York. "It doesn't necessarily apply to one particular genre of music, either."

The strength of Germany's international-repertoire development is particularly fortunate for the country's record companies right now, because domestic music sales continue to lag. Unit sales for the first six months of 1999 were down 9.8% from the previous year. Understandably, perhaps, since unemployment in Germany is running just above 10%.

The good news, from an international perspective, is that German acts are having an international impact across musical genres. On The Billboard 200, Lou Bega shares space with acts such as the Backstreet Boys, 'N Sync and LFO—three American pop acts developed by Trans Continental Entertainment of Orlando, Fla., through partners in Germany.

"They take more risks, and they're more open to trying things," says Lou Pearlman, president of Trans

SOUND EXPORTING

Though sales sag at home, Germany can take its share of credit for big hits around the globe.

BY THOM DUFFY

Continental. "If one boy band works here [in the U.S.], then everybody jumps on it. But everybody here was afraid to take that first leap." Trans Continental is ready to take that leap again. After releasing a debut single through BMG Germany early this year, Innocense, a girl group developed by Trans Continental, will make its U.S. debut on RCA Records early next year.

Rock, Metal And Beyond

On the modern-rock front—where the German-language band Rammstein has made such a dramatic impact over the past two years—the Guano Apes arrived in the U.S. last month from Germany to tour behind their RCA debut album, "Proud Like A God." On the dance scene, the track "Mysterious Times" from Sash! is getting a push from Contagious Records, which picked up the act from Germany's X-it label, while Mute Records has released albums in the U.S. this year by four notable German electronica acts.

And, while it's a long way from Lou Bega and the

whether they sing in English or German, because you can't tell anyway. But usually, singing in German is an obstacle in the way of American success."

Don't tell that to Rammstein. The German-language band was nurtured by PolyGram's Motor Music in Hamburg under Petra Husemann-Renner, now managing director of Motor, and Tim Renner, who is now president of Universal Music Germany. The band has sold more than 4 million copies worldwide of its two albums—"Herzeleid" (Suffering) and "Sehnsucht" (Longing)—including 300,000 of the latter disc in the U.S., according to Island/Def Jam.

"Tim Renner, in my view, is probably the best A&R man in Germany, and he's a good guy to work with," says John Reid, co-president of the Island/Def Jam Music Group, which has released Rammstein's new album, "Live Aus Berlin," in the U.S. "We've worked together for a long time, and I think we're well positioned, or better positioned than anyone, to capitalize on anything coming out of Germany."

Continued on page 74

Germany's Global Reach

The German record industry released a deluge of new albums this autumn in an attempt to reverse the negative sales trend of this year's first three quarters. The latest economic data suggests that the industry has now bottomed out and consumers are spending more money on music again.

The fourth quarter in Germany, as elsewhere, brings the strongest slate of releases from major and independent record companies. Following is a sample of the priority releases planned for the end of the year, including titles targeted at the international market.

- EMI Electrola has unveiled a spectacular project—an eight-CD anthology covering five decades of German pop music. It is based on the 12-part TV series "Pop 2000: 50 Years Of Pop Music And Young People's Culture In Germany." Singer/songwriter Herbert Grönemeyer's label Groenland (Greenland) is releasing this boxed set as well as a compilation of 17 acts performing the songs of other German artists. This CD of cover versions has met with a very favorable public response. "The entire project is very refreshing and clearly demonstrates the enormous hit potential which German pop music has," says EMI GSA president Heinz Canibol. "It helps to encourage greater identification with German history and enhances the appeal of German pop music." The featured artists include the No. 1 hip-hop group in Germany, Echt, as well as Udo Lindenberg, Das Auge Gottes, Jan Delay, Absolute Beginner, Guano Apes, Nina Hagen, Peter Maffay, Xavier Naidoo, BAP featuring frontman Wolfgang Niederdecken, Can, Die Toten Hosen, Herbert Grönemeyer and Westbam.

- BMG Ariola Entertainment GSA is putting its marketing muscle behind "20th Century Hits" by Boney M. 2000 (MCI/BMG Berlin Musik). This album, released in multiple international markets in early November, includes Boney M.'s greatest hits, sung by the original members of the group, with new arrangements, rap interludes and remixes by top DJs such as Horny United and Mobi T. "Disco classics of the '70s have proven their quality, and we are taking them into the new millennium with a new musical outfit," says producer Frank



BONEY M.

TITLES TO WATCH

GERMAN LABELS ARE TESTING THE WATERS WITH BIG FOURTH-QUARTER RELEASES THEY HOPE WILL RE-IGNITE SALES.

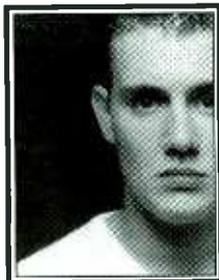
BY WOLFGANG SPAHR and ELLIE WEINERT



HERBERT GRÖNEMEYER



DJ BOBO



OLI. P

Farian. In the '70s, Boney M. sold more than 60 million units worldwide. "Magic Of Boney M.," a best-of album released a decade ago, has sold 10 million copies to date. "We believe in the success of this album, because worldwide hits such as 'Daddy Cool' and 'Ma Baker' are timeless songs which fans all over the world still remember," says Christian Wolff, managing director at BMG Berlin Musik.

BMG Berlin has launched the new album, "O-Ton," from Oli. P with the single "Flugzeuge Im Bauch." The artist won the Echo Award in Germany in 1998 for most successful national single and previously has gone platinum in Germany and gold in Austria and Switzerland following the release of his debut album, "Mein Tag." Oli. P will stage his first tour of Germany in February and March.

- Columbia Records managing director Martin Brem believes in the potential of Erkan Aki, a young, Swiss-based tenor of Turkish descent, whose debut album, "Here's To The Heroes," produced by Nigel Wright, presents a blend of contemporary pop music with classical elements. Songs

include the title track, a vocal interpretation of the theme music to "Dances With Wolves," a new version of "The First Time Ever I Saw Your Face," a duet with Colombian singer Soraya on "What Are You Waiting For" and "Adesso Tu" from the musical "Casanova." Six major TV appearances have been lined up, most notably a performance of the title track with a 60-piece orchestra at the Brandenburg Gate at five minutes to midnight on Dec. 31, as part of a millennium celebration show televised by SAT 1. Erkan Aki is also dueting with Patricia Kaas for the ZDF TV series "Sturmzeit." "The guy not only has the voice but also the stunning looks. We believe in his international success, because Erkan Aki is a modern young man, lives in Zurich, records in London and Madrid, sings in English, French and Italian and definitely doesn't look like one of these singing sumo wrestlers. A guy like that has got to have international potential," says Brem.

- Independent label EAMS is banking on "Level 6," the long-awaited sixth album by the successful Swiss DJ/artist/producer DJ Bobo, which was released in October. "This is his most sophisticated album yet as it presents dance meeting pop, with diverse musical elements, in a positive mood," says Helmut Oswald, national and international A&R/marketing manager at EAMS. A boost in sales is expected from a November/December tour of 19 cities in Germany, co-presented by the German music channel Viva and regional radio stations in each city. The single "Together," released in September, has hit the top 30 on the German charts. EAMS is also aiming for Europeanwide sales. Says Oswald, "We feel that this album, which was produced with the help of Jonas Berggren [Ace Of Base] and Andreas Lutschounig [Lou Bega], is diverse in style and meets international standards."

- Edel has launched the sixth album by dance group Scooter, titled "Back To The Heavyweight Jam." The three Hamburg natives—Scooter H.P. Baxter, Rick Jordan and Axel Coon—assisted by co-producer Jens Thele, have created another album with high pan-European chart potential. Scooter has been achieving gold and platinum records all over Europe for many years with such hits as "Hyper Hyper." Another Edel release with chart-topping potential is teen star Blümchen's live album, "Blümchen-Live In Berlin," released in late November. In addition to her hits "Boomerang" and "Herz And Herz," the album includes new songs and proves that this young singer will remain one of the top sellers in Germany.

- Epic Records managing director Jorg Hacker cites DJ Jason Nevins as a worldwide Epic priority for the fourth quarter. Following the success of the 1997 hit "It's Like That (And That's The Way It Is!)," featuring Jason Nevins and Run-D.M.C., which sold 900,000 copies in Germany, the young DJ is putting his talent to the test with his debut solo album, "Uni-vs-Al," released in October. The album offers a diversified mix, above and beyond the typical hip-house style of his previous singles. The disc also includes an

impressive list of guest artists—Kris Kross, Missy Elliott, Wyclef Jean and Janet Jackson. The first single, "Throw Your Hands Up (Yo Yo Get Funky The Sequel)," features Fast Eddie from Chicago in a concoction of funky basslines, driving beats and sample-based hooklines. The album is getting released in Turkey, Greece, Holland, Belgium, Poland, Spain, Sweden, Switzerland, France, Italy, Denmark, Finland, Norway, South Africa, Australia, Hong Kong and Taiwan. A U.S. release is pending.

- Koch Music has set its sights on the six-piece German-language pop/schlager band Die Paldauer, whose album "Pures Glück" (Pure Happiness) was released in mid-September. The band, originally founded in 1969, has undergone several lineup changes while still maintaining its following. Eleven gold albums and one platinum disc are proof of the band's ongoing popularity. Constantly on the road, the group is on a 49-city tour of Germany, Switzerland and Austria through the middle of this month, including four major TV appearances. The album is getting

exposure through radio and TV promotion, a massive print-advertising campaign and in-store marketing, as well. Franz Selb, managing director at Koch Music, says, "Die Paldauer are thoroughbred pros who perform live on stage every day as if it were a case of life or death. They believe in the music they make—which is down-to-earth, honest music for a broad audience, not just for some exotic crowd. This is pop music in the true sense of the word, and it is the group's utmost goal to have their fans leave their concerts happy, content and in a good mood."

- Mercury managing director Boris Loehe has announced the second album in the Rhapsody project, which features internationally famed stars of rap and world music. "Hip-Hop Meets World" includes such artists as Ismael Lo (Senegal), Rap legend Scorpio, rai superstar Khaled, Benin-born Angelique Kidjo and top rapper MC Lyte. Mercury also managed to secure the services of three of the

leading German producers for the Rhapsody project: Peter Hoff from Benztown in Stuttgart, Candy-station from Bremerhaven and Gena B. Good Wernik from Berlin. "Everyone took his or her own approach, linking a wide variety of beat,



ERKAN AKI

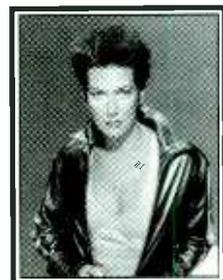


SCOOTER

rap and harmonic structures to form modern and globally appealing songs," says Loehe. The Rhapsody project proves that good music transcends borders and nationalism and that there are strong networks of musicians across all types of music. "World music and hip-hop are mutually inspiring, complementing each other and creating a universal language," says Loehe. "Hip-Hop Meets World" features 12 songs including the singles "A Child Is Born" and "Change For A Better Day"

- Universal will be launching a new album this month by top European act Loona, titled "Entre Dos Aguas," following the success of her single "Salvador Dali." The disc was produced by DJ Sammy and Carisma aka Marie-Jose van der Kolk from the Netherlands, who also sings the title track under the pseudonym Loona. Loona's first album, "Life Is Just A Game," sold over 200,000 units and was a great success in Europe and Mexico. She cracked the U.S. market last year with the single "Mamboleo." According to

Continued on page 78



YANA KRIS

Sony Music Germany

the artist development
company



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JASON NEVINS



SOUTHSIDE ROCKERS



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Germany's Global Reach

SETTING THE STAGE

A look at some of the top concert promoters and their plans for next year

BY WOLFGANG SPAHR

As the largest music market in Europe, Germany is a key-stone for any international concert tour of the Continent, while also hosting numerous tours by top domestic acts. After turmoil in the promotion business in recent years, a larger number of promoters than ever are competing to present top names in the market's clubs, theaters, arenas and stadiums. Germany's promoters are also increasingly active in presenting top artists in international markets.

Following is a capsule overview of the 1999 touring business in Germany and a look at the prospects for 2000, from information provided by the market's concert promoters who responded to a recent Billboard survey.

COMPANY: Marek Lieberberg Konzertagentur

HEADQUARTERS: Frankfurt

OWNER: Marek Lieberberg

HIGHLIGHTS OF 1999: Total ticket sales of \$60 million. Promoted the Rock am Ring and Rock im Park open-air festivals. Tours promoted included: "Lord Of The Dance" (500,000 tickets at 100 shows), Bryan Adams (250,000 tickets in 22 arena dates), Celine Dion (60,000 tickets at Olympic Stade Munich), R.E.M. (100,000 tickets in eight open-air shows), Simply Red (120,000 tickets in 10 shows), Xavier Naidoo (60,000 tickets sold in 12 shows), Sascha (50,000 tickets in 24 shows), Eurythmics (20,000 tickets in two shows), Metallica (50,000 tickets in three shows), "Rent," the musical (200,000 total tickets sold).

OUTLOOK: "We are one of the most successful concert agencies in Germany," says Lieberberg. "Despite the difficult market situation in Germany, we were able to once more improve our results. With the musical 'Rent' and the Titanic exhibition in Munich, we were able to enlarge our activities in addition to the normal concert business. The new dance extravaganza, 'Burn The Floor,' shows a new dimension of entertainment."

COMPANY: Mama Concerts and Rau

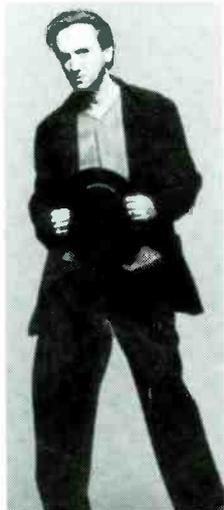
HEADQUARTERS: Munich

OWNER: Marcel Avram

HIGHLIGHTS OF 1999: Mama Concerts & Rau continued international representation in 1999 for Michael Jackson, Eros Ramazzotti, Rod Stewart, Andre Rieu, Status Quo and others. One affiliated company, Fritz Rau Concertbüro, represents such artist as Peter Maffay, Eric Clapton, Udo Jürgens, Roger Whittaker, Santana and Nana Mouskouri. A second affiliated company, MCT, represents Lenny Kravitz, Sheryl Crow, Robbie Williams, Jamiroquai, Rammstein, Kraftwerk and Skunk Anansie. In 1999, Mama Concerts & Rau produced two charity shows to support the International Red Cross,

UNESCO and the Nelson Mandela Children's Fund. Billed as "Michael Jackson & Friends," the events took place in Seoul and Munich and featured Jackson on a bill with Mariah Carey, Andrea Bocelli, Andre Rieu, Petter Maffay, Barenaked Ladies, Zucchero, Vanessa Mae, All Saints, Boyzone, Alan Parsons, Roberto Alagna and Angela Gheorgiu, among others. The two events attracted approximately 80,000 fans in each market, were broadcast to more than 30 countries and, together, raised about \$3 million for the beneficiaries.

OUTLOOK: The company is currently involved in producing shows for Andre Rieu in North America, Japan and Australia through June 2000. Also expected: the first international tour by Lou Bega.



WESTERNHAGEN

COMPANY: Peter Rieger Konzertagentur

HEADQUARTERS: Cologne

OWNERS: Peter Rieger and Jutta Schremmer-Rieger

HIGHLIGHTS OF 1999: Whitney Houston's 13 sold-out concerts and ticket sales of 165,000, Elton John's ticket sales of 35,000, Mike Oldfield's 10 concerts and ticket sales of 50,000 and the three-day Bizarre festival, with average daily ticket sales of 38,000. Other top bookings of concerts by the Rolling Stones (Poland), Phil Collins, Genesis, Janet Jackson, the Corrs and Luciano Pavarotti.

OUTLOOK: Increased competition among promoters to book top acts, resulting in higher ticket prices.

COMPANY: DEAG Deutsche Entertainment

HEADQUARTERS: Berlin

OWNERS: Peter Schwenkow, Frank Reinhardt, Klaus Ulrich, Thomas Nedtwig and Philipp Graf von Hardenberg collectively own 68% of the company.

HIGHLIGHTS OF 1999: Tours by the Rolling Stones, Cher, Joe Cocker, Marius Müller Westernhagen, Modern Talking, Sarah Brightman, Iron Maiden, Black Sabbath, Aerosmith, Boyzone and Metallica.

OUTLOOK: DEAG will build on its strength in the market through its affiliated company, Coco Tours, and make further inroads into the U.K. concert market through its association with Marshall Arts of London. Further international tours are expected, following DEAG's success in 1999 with a world tour by Sarah Brightman, including 60 dates in the U.S. Through control of major arenas in Berlin and Cologne, the company is in a commanding position in those markets. Affiliated activities include B.E.S.T. security services and Special Security Services, Real Merchandizing and the



THE ROLLING STONES

Double Television production company. Revenue is expected to reach nearly 200 million DM (\$107.5 million US), reports board chairman Peter Schwenkow, who also says the stock value of the company has tripled in the past year.

COMPANY: Karsten Jahnke Konzertdirektion

HEADQUARTERS: Hamburg

OWNER: Karsten Jahnke

HIGHLIGHTS OF 1999: Tours by Herbert Grönemeyer, Herman van Veen, Konstantin Wecker, the Dubliners, Cassandra Wilson, Branford Marsalis, Sesamstrasse, Blümchen and Barry White with Earth, Wind & Fire. The arena in Hamburg's Stadtpark hosted Ruben Gonzales with Ibrahim Ferrer, Lauryn Hill, Dieter Thomas Kuhn, Zucchero and Mike & The Mechanics. The renovated Volksparkstadion opened with a concert by Wolfgang Petry, attended by 40,000 fans.

OUTLOOK: Jahnke suggests the increasing globalization of the concert-promotion business, with consolidation of independent companies, will be a challenge to face in the year ahead. ■

SOUNDEXPORTING

Continued from page 71

Reid views "Live Aus Berlin" as an interim project for Rammstein in the U.S. while the band sets up its next studio album, which is slated for 2000. "It's always difficult to sell a live record whenever you're still consolidating your [U.S.] base for an act," he says. "Having said that, it's a great live record, and it gives us somewhere to go. What we need next is a great studio record, which is what the act is making right now."

Rammstein's success may well have encouraged German bands such as the Guano Apes who, although they perform in English, may never have expected to sign a deal with a U.S. label. But after selling more than a half-million copies of "Proud Like A God" in Germany, the band is breaking through in the U.S.

"It's a band that has built this incredible following in Germany," says Novik. "They started out with the intent of winning a talent show [for the music channel Viva] and ended up becoming a massive act that signed with an independent label in Germany called G.U.N. Records, which has a joint venture with BMG. Their record here is starting to have massive acceptance in certain key markets."

Novik also was instrumental in the label picking up the Lou Bega record, and that process illustrates the role of relationships—and serendipity—in international A&R. A former BMG marketing exec, Goar Biesenkamp of Unicade Music, brought the Lou Bega project to two industry veterans, Peter Meisel and Rene Rennefeld at their Lautstark label, which in turn had a deal with BMG Berlin. While in London, Novik first heard the then-unreleased "Mambo No. 5" from his BMG U.K. counterpart, international A&R VP Nick Stewart—and again heard the song on an in-flight entertainment program while flying back to New York.

"I thought, 'Wow, this is a great track!'" recalls Novik. "And at the time, because it hadn't yet been released, there was no guaranteeing what a success it might be. But fortunately, after the record came out, it proved it was a legitimate hit in Germany and then spread across Europe."

While Germany's producers and record companies in the past may have focused more on hit singles than lasting acts, that is no longer the case, observers say.

"The most important thing for me," says Novik, "is not whether they have a hit single but whether there's an album's worth of material that is going to withstand the scrutiny of the American market that is tougher, perhaps, than it is in Europe. Certain types of music that could be perceived to be novelty won't make it over here. With Lou, I heard some album tracks, and I then felt [our support] was appropriate."

Attracting British Ears

Just as Novik first heard Lou Bega on a trip to London, Britain increasingly has opened to talent emerging from Germany.

"Whenever edel in Germany signs an artist, they include the U.K. in that deal and we are made aware that the artist

Continued on page 76

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Germany's Global Reach

SOUNDEXPORTING

Continued from page 74

is available to us," says Daniel Lycett, managing director of edel U.K., the London-based arm of one of Germany's biggest independent record companies. "One of the biggest artists for the German company over the last six or seven years is Blüchen, who sings in German, so that doesn't travel. But some of the German dance stuff is more accessible."

One example is Scooter, a perennial best-seller for edel in Germany. "We are taking a couple of tracks from their new album and testing them," says Lycett. The label's expectations are cautious, "but when an act is enjoying

that amount of success in any territory—particularly Germany, which is a key territory—we'd be stupid to ignore that."

WEA U.K. has just released "If You Believe" as the first single in Britain from Sascha, who is signed to WEA Germany, to set up the release of the album "Dedicated" early next year. (Sascha has added a 'c' to his name, says WEA, to avoid confusion with DJ Sasha in the U.K.)

"His debut album is full of quality tracks and strong songs that can work in any country," says Tony McGuinness, director of marketing at WEA U.K.

U.K. success also has been key to the American launch of German dance act Sash! with the track "Mysterious Times" on Contagious Records, says David Shaw, general manager and A&R VP for the label, who describes an extensive club and street-marketing effort. "We feel it is a natural song for the end of the century on the radio," says Shaw. "We're moving into 'mysterious times' and totally uncharted waters—the end of 1,000 years. We think the song will connect with listeners in a big way. The U.K. release of Sash!'s album 'Life Goes On,' from which the

single is taken, resulted in four successive top-three pop singles [in Britain]. It's nice to be able to preface a story with '4 million units sold.'"

Playing The States

Regarding the potential for German acts in the U.S., Sash! recalls the past success in the U.S. of German-developed acts such as La Bouche, Snap, Haddaway and even Milli Vanilli. "It's probably no different for any act from any other territory," Shaw says, "provided the story is strong and the act and the label go in for the long haul. Sash! has sold more records in the U.K. than most of these acts. If the songs are strong, and the artist has an image we can market, the sky's the limit."

Liquido was picked up by Virgin France from its sister company in Munich after sales in the region of France along the German border showed fan interest. Then import copies of the group's album began selling at Virgin Megastores in France. "All these signs proved that this album could fit the French market," says Charlotte Nesius, product manager at Virgin France. The breakthrough came when top-rated pop-radio network NRJ spun the single "Narcotic" nearly 70 times per week, propelling sales past the 100,000-unit mark. After earlier promotional visits, the group played a concert at the Elysée Montmartre in Paris on Nov. 15, and an extended tour is planned.

H.L. Music, an independent company in Cologne that was established by Hans Loring, is working with mainstream-pop vocalist Yana Kris, who is originally from the U.K. With a classical background and experience in musical theater, the multilingual singer has recorded a debut album, "Yana Kris aka Y2K." The album's executive producer is Jose Silve, and the disc is co-produced by Humberto Gatica, who has worked with the likes of Celine Dion, Barbra Streisand and Christina Aguilera. It is expected to be released in the U.S. on BMG/Phoenix, preceded by a single, "Just A Dream," in the German market.

Yigal Dakar, GM at Risk Records in Los Angeles, drew on the European contacts he made previously as director of artist development at Interscope Records to sign German rock bands H-Blockx and Uncle Ho. He credits Ari Chazanas, director of radio promotions at Risk, with also recognizing Uncle Ho's potential.

H-Blockx's album, "Fly Eyes," has benefited in the U.S. from support at rock radio, a video for the single "Fly" shot by Martin Weisz (Puff Daddy, Live), the band's participation in the WARP tour and a six-week tour of the U.S. through early December supporting Biohazard. "The great thing," says Dakar, "is that the band is committed to spending the time it takes on the road here, even though they're huge in Europe. They understand the importance of that." H-Blockx also is featured on "WWF: The Music—Vol. 4," which has sold more than 200,000 units since its recent release through Koch Entertainment.

Uncle Ho's "Small Is Beautiful" was released in late June by Risk, but the label used indie radio promoters to service the record to a handful of tastemakers without identifying it as a Risk release. "We didn't want any outside association painting an individual's perception of the song," says Dakar. "So it was a slow build, with an amazing job of keeping the track in people's faces from out of nowhere. Finally, we serviced it as a Risk release and went for adds at modern rock. It was big out of the box at WBCN in Boston and WHFS in D.C., and about 45 modern-rock stations were playing it through the summer."

The band is now working on a new album for release in the second quarter of next year, and Risk is confident of its potential. "They have really strong pop-rock songwriting that we know will appeal to the American audience," says Dakar.

German electronica, meanwhile, has captured the support of one of Britain's veteran independent-label pioneers, Daniel Miller of Mute Records, who has released albums through Mute America this year by Schneider TM, To Rococo Rot, Tarwater and Kriedler. To Rococo Rot's "The Amateur View," which came out in June, is a new recording, while discs from the other acts have previously been released in Germany.

"It's just coincidence more than anything else that it all came together," says Miller of the four releases. "But there's a very creative period going on in Germany right now that's produced a lot of people experimenting in different areas of music. They're linked by being German, but they're very different musically. They're not really a genre, they're just interesting—and all from Germany."

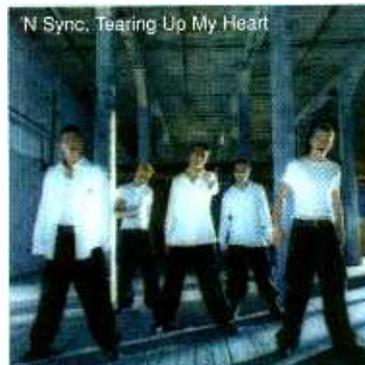
"I definitely think there's an audience for them in America, and that they have broad appeal," says Miller. "While people may think of German groups as weird and experimental, people who are listening to dance and alternative music already will find these acts accessible and listenable in their own way."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg, Ellie Weinert in Munich, Jim Bessman and Dylan Siegler in New York, Sally Stratton in London and Remi Bouton in Paris. ■

MUSIC VIDEOS



Rammstein, Du Hast



N Sync, Tearing Up My Heart

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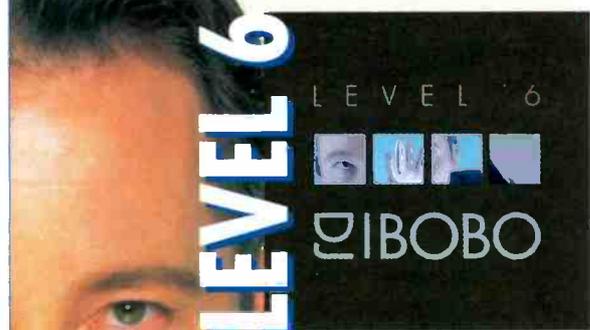
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Germany's Global Reach

ECONOMIC WATCH

Currency: Deutsche Mark
Exchange rate \$1 = 1.86 DM
Per-capital GDP: \$25,992
Inflation rate (September 1999): 0.8%
Unemployment rate (September 1999): 10.1%

SALES WATCH

Average wholesale album price: \$11.83
Average retail album price: \$ 16.67
Mechanical royalty rate: 9.09%
Sales tax on sound recordings: 16%
Unit sales (First six months 1999): 114.5 million
Change over same period previous year: -9.8%
Per-capita album sales: 2.9
Piracy level (1997): less than 10% of units
CDs as a percentage of total units: 89%
Platinum album award: 300,000 units
Gold album award: 100,000 units

MEDIA WATCH (key promotional outlets)

Bravo, weekly youth magazine (827,596 circulation)
Musikexpress, monthly magazine (115,005 circulation)
MTV: 5.5 million viewers daily
Viva: 4.53 million viewers daily
WDR4 (Cologne): 3.95 million listeners

RETAIL WATCH (key retail outlets)

Karstadt (192 stores)
World of Music (20 stores)
Saturn (35 stores)

CHART WATCH

Top Selling Albums: Jan.-Sept. 1999

1. "Believe" (WEA)—Cher
2. "Nicht Von Dieser Welt" (Epic)—Xavier Naidoo
3. "Millennium" (Jive/Zomba)—Backstreet Boys
4. "My Love Is Your Love" (Arista/BMG Ariola)—Whitney Houston
5. "4:99" (Columbia)—Die Fantastischen Vier
6. "Alone: The 8th Album" (Hansa/BMG Berlin)—Modern Talking
7. "Buena Vista Social Club" (World Circuit/EastWest)—Buena Vista Social Club
8. "Ladies And Gentlemen... The Best Of" (Epic)—George Michael
9. "Radio Maria" (WEA)—Westernhagen
10. "Ray Of Light" (Maverick/WEA)—Madonna

Top Selling Singles: Jan.-Sept. 1999

1. "Mambo No. 5" (Lautstark/BMG Berlin)—Lou Bega
2. "Baby One More Time" (Jive/Zomba)—Britney Spears
3. "Big, Big World" (Universal)—Emilia
4. "Blue [Da Ba Dee]" (Logic/BMG Berlin)—Eiffel 65
5. "Flat Beat" (PIAS/Connected)—Mr. Oizo
6. "Sie Siet Nicht" (Epic)—Xavier Naidoo
7. "My Love Is Your Love" (Arista/BMG Ariola)—Whitney Houston
8. "Maria" (RCA/BMG Ariola)—Blondie
9. "MfG [Mit Freundlichen Gräben]" (Columbia)—Die Fantastischen Vier
10. "I Want It That Way" (Jive/Zomba)—Backstreet Boys

REPERTOIRE BREAKDOWN

Domestic: 41%
International: 47%
Classical: 12%



TRADE CONTACTS

IFPI national group: BPW
Mechanical rights society: GEMA
Performing rights society: GEMA
Music publishing associations: DMV

Source: IFPI, Media Control, Music & Media and Billboard research.

TITLES TO WATCH

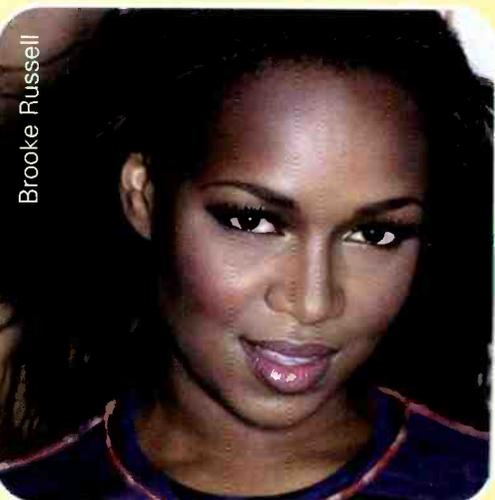
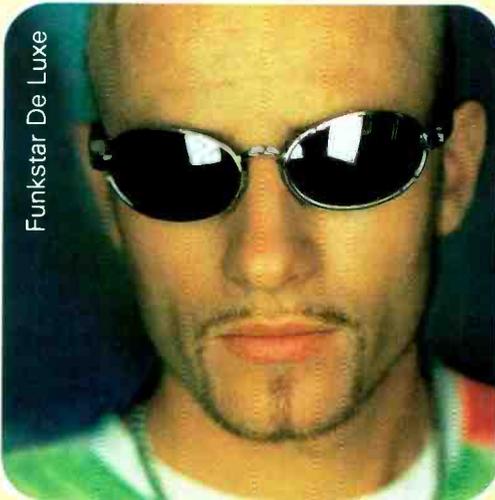
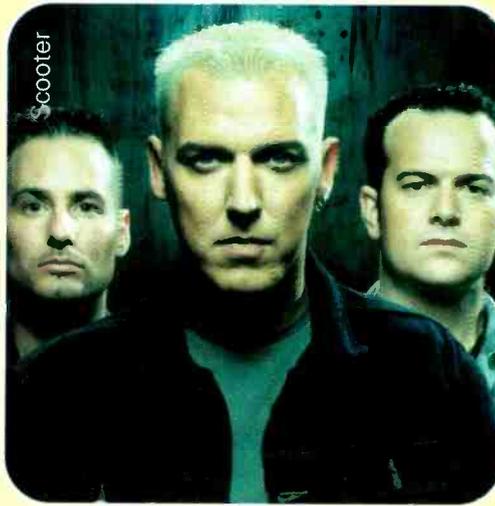
Continued from page 72

Universal managing director Konrad von Loehneysen, "Entre Dos Aguas" will be released internationally. "Salvador Dali" has already entered the German singles chart.

• Virgin Schallplatten is placing its bets on the album "Plastik" by the industrial rock group Oomph!, which was released in October. "This album represents an excellent commercial production [by the band] without losing its industrial-rock roots," says Virgin managing director Udo Lange. The album entered the German album chart at No. 23, meeting the label's expectations. Virgin also is aiming for sales throughout Europe since Oomph! supported Skunk Anansie on a nine-country European tour in October and November. Oomph! is a trio comprised of Dero (vocals, drums), Flux (guitar, keyboards) and Crap (guitar, keyboards). The threesome came together eight years ago in the north German motor city of Wolfsburg (home of the Volkswagen) and signed with Virgin in 1998. Oomph! presents melodic songs with hard-driving guitars and hypnotic beats in a dark, somber mood. The album includes a duet with cult punk singer Nina Hagen on the song "Fieber" (Fever), which was released as a single last month.

• WEA Germany saw the arrival of a shooting star in 1998 when Young Deenay hit the charts with her singles "Wanna Be Your Lover" and "Walk On By"; the latter received radio play across Europe. Deenay, whose parents come from Mali, was a nominee for the Viva Award for newcomer of the year. Her new single, "You And Me (Stay Alive)," was written and produced by the team of Pomez Di Lorenzo and Grant Michael B. It is included in Deenay's forthcoming album, "Birth," which WEA managing director Bernd Dopp reports will be released by the label early next year. ■

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Redeye Buys Regional, Sells Nat'l N.C. Indie Distributor Develops Acts Beyond Local Markets

BY CHRIS MORRIS

LOS ANGELES—Buying regionally and selling nationally, Graham, N.C.-based Redeye Distribution is successfully styling its own model for independent distribution.

Founded in June 1996 by Tor Hansen and operated in partnership with Hansen's wife, Kim, and his boyhood friend Glenn Dicker, Redeye began life with about 300 distributed albums from 100 labels. Today, the company stocks 4,000 titles from about 1,000 labels (90% of which are exclusive to the distributor), many of which are based in the busy Southeastern musical community.

Defining Redeye's philosophy, Dicker says, "We'd like to consider ourselves as a developmental distributor. We can take stuff where other distributors might not want to start out at that point with a band and start off with a band at that level and help them grow and develop a presence at retail on a regional basis.

"Then, as they develop, we develop with them and are able to take them to the next level when they need it, based on what's going on with their touring or their press or their commercial radio," Dicker says. "We really focus on regional music, and we really focus on putting that music in the region where it has the best chance to sell."

The seeds for Redeye were sown when Tor Hansen—a veteran of Rounder Distribution and Hear Music in the Boston area—relocated to North Carolina to work as director of merchandising for Borders Group.

Hansen says, "I saw an opportunity here . . . [With] the decline of the mom-and-pop [retailer] and the rise of the corporate, cookie-



Pictured, from left, are Glenn Dicker and Tor Hansen.

cutter record store, [there] was a perfect environment for me to then try and work regional prod-

uct and work it into the centrally bought corporate type of store."

From the beginning, Redeye has sold self-produced material by regional groups.

"There's a lot of self-produced product," Hansen says. "Something about the South, where we're living, is there's a very, very active touring market with these bands, and there's not as many of them, and they hit their markets, and they tour and they tour, and they build up fan bases. It's probably the way the record business started . . . Luckily, just by persistence, I started working with some of the bigger-selling bands in the region."

Among those regional acts was singer/songwriter/guitarist

(Continued on next page)

Creators Discuss Net Impact

BY CLAY MARSHALL

LOS ANGELES—While the industry's major labels continue to debate how to most effectively utilize the Internet, four independent artists and two top producers, taking part in a Webnoize '99 panel on Nov. 15, discussed how the growth of the Internet has already affected their careers.

"What I'm trying to find out, and hoping to be proven right about, is that we don't really need major labels for the music," said panelist and guitarist Reeves Gabrels, a longtime David Bowie collaborator who recently released an album available exclusively by download. "We don't even need a tangible form [of music]. We need

to become comfortable with music existing as an intangible item, just like when musicians play it."

Moderated by ASCAP board member Dean Kay, the panel—called "The Voice Of The Creator"—also included rapper Ice-T; singer/songwriter Jonatha Brooke; Michael Franti of the hip-hop group Spearhead; Michael Leonard, who has produced for

Madonna; and Janet Jackson producer Jimmy Jam. Each spoke frankly about the Internet's benefits and drawbacks and the possibility of succeeding in a virtual environment.

Franti, who joked that Spearhead's two records have gone

(Continued on page 86)



CDs Most Tempting Prize For Shoplifters, Says Study

AS THE HOLIDAY season rolls along, retailers are facing a perennial problem: shoplifting.

The National Retail Security Survey estimates that retailers lost \$33.4 billion to shrinkage in 1997—the most recent year for which data are available—and that \$11.5 billion of that came from shoplifting.

A recently completed study by Loss Prevention Specialists analyzes 166,000 shoplifting incidents reported by 101 retail firms in which the thieves were apprehended. From the results, the researchers came up with data about who the shoplifters are, when they're most likely to strike, and how much they steal.

The study was funded by anti-theft technology developer Sensormatic Electronics, which supplies most of the electronic tags placed in CDs to deter theft.

The researchers organized the information according to the type of retail stores and came up with 19 categories for comparison.

Let's look at the music store.

The survey finds the CD at the top of the list of most-lifted items at retail. After that come tobacco products, health and beauty aids, and clothing.

The first striking statistic is that the average theft from a music store is valued at a whopping \$214.80, about three times the average theft from retail in general. That seems like a large figure for a business in which the basic product sells for under \$20.

Music stores rank fourth in theft amount, after specialty apparel,

general merchandise, and consumer electronics stores. It's probably because the relatively small size of recordings makes it easy for thieves to escape with a bundle of them. At, say, \$17 a disc, the average theft amounts to about a dozen CDs under the raincoat.

When are thefts from music stores most likely to occur?

January and May are the months with the greatest number of apprehensions, the researchers say. The biggest days of the week for record thefts are Tuesday and Wednesday, which makes sense since new releases come out on Tuesday. As for time of day, 3-6 p.m. is prime time for music thievery. And those are the hours right after school lets out.

Juveniles, in fact, make up 65% of those apprehended with recordings. That is unlike most other categories of retail, for which adult shoplifters outnumber the kids. The age group with the highest percentage of overall shoplifters is 13-17 years old, the study finds, with 25% of reported thefts.

In general, most of the reported incidents of shoplifting (88%) come from discount stores, department stores, and supermarkets.

Another study, by the National Retail Federation, estimates that 80% of consumers will be shopping at discount department stores like Kmart and Wal-Mart this Christmas. But shoplifters beware: One reason the stores have such high reported rates of theft is that they have been better at catching the thieves.

BUYING TRENDS



by Don Jeffrey

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HASTINGS ENTERTAINMENT—operator of 147 superstores that sell music, video, books, and games—reports that lower video rental revenue led to a net loss of \$2.3 million in the third fiscal quarter, compared with a profit of \$1.3 million in the same period a year ago. Total revenue rose 10.1%, to \$100.9 million from \$91.6 million. Sales from stores open at least a quarter were up 2.2% in the quarter. In a statement, chairman/CEO John Marmaduke said, "The combination of lower-than-anticipated rental revenues and higher-than-planned level of rental video procurement of non-revenue-sharing titles contributed to significantly lower gross margin dollars for the third quarter." He added that the company expected the same issues to affect the fourth quarter.

ARIS TECHNOLOGIES, the leading audio watermarking technology company, has merged with audio technology firm Solana Technology Development to form Verance Corp. The new company, with offices in Cambridge, Mass., and San Diego, is headed by co-CEOs Robert Warren and David Leibowitz. Verance's technology has been chosen as a standard for DVD Audio copy control as well as for the initial phase of the Secure Digital Music Initiative specifications.



TRANS WORLD ENTERTAINMENT says that its E-commerce site, twec.com, is offering free shipping for the holiday season through Dec. 31. The site is also accepting online coupons distributed through consumer mailings and Trans World stores and has launched twec.com gift certificates valid for one year from date of purchase.

MUSICLAND STORES says that its Sam Goody chain is expanding its annual unsigned-band competition, Bandemonium, into a year-round program to promote developing artists. The chain will commit \$3 million to the program. In addition to promoting the annual competition, the nearly 700 stores will highlight on their walls product from local artists not signed to record labels, as well as from breaking artists.

ENTERTAINMENT MARKETING INC., a brand marketing company that develops partnerships between recording artists and consumer-goods companies, says it has received a private equity investment of \$70 million from Svoboda, Collins LLC, a Chicago-based private equity fund. EMI has implemented such partnerships as Celine Dion and Ericsson, Tina Turner and Hanes, and Kenny Rogers and Dole Foods.

CREATIVE TECHNOLOGY, developer of the Nomad portable digital music player, and InterTrust Technologies, a digital-rights management company, have formed a technology development and licensing agreement through which InterTrust's secure downloading technology will be part of the Nomad II music player, which comes out early next year at list prices ranging from \$199 to \$399, depending on options. The first Nomad, which was not compliant with Secure Digital Music Initiative guidelines, shipped in July at a list price of \$299.

LIBERTY DIGITAL, a new-media music company, reports that revenue from continuing operations in the third quarter rose 9%, to \$15.7 million from \$14.4 million because of growth in the subscriber base for digital music service DMX. Operating income from continuing operations (before depreciation, amortization, stock compensation, merger expenses, and inventory write-downs) fell to \$2.8 million from \$5.1 million because of higher operating expenses at DMX.



INSOUND.COM, a retail Web site specializing in indie-label music, is launching an off-line label, Tiger Style Records, whose first releases are likely to be in April. Mike Treff, former head of Linkwork Records, whose artists will shift to the new label, has been hired as director of label operations. Acts on the roster include the Mercury Program and Ash Bowie.

MOVIE GALLERY, a video retailer, reports net income of \$546,000 in the third quarter, compared with a loss of \$364,000 in the same period a year ago. Revenue for the three months that ended Oct. 3 rose 5.2%, to \$67.7 million from \$64.4 million. Sales from stores open more than a year were up only 1% in the quarter because "Titanic" had been such a huge seller the year before. But same-store rental revenue increased 7% in the quarter. The Dothan, Ala.-based retailer finished the quarter with 906 stores.

RECOTON, the electronics accessories manufacturer, reports that third-quarter revenue fell to \$174.1 million from \$177.1 million a year earlier because of weak sales in video and computer games. The company reports a net loss of \$26.6 million for the period, compared with net income of \$3.7 million last year. Recoton has undertaken a restructuring that resulted in non-cash charges totaling \$27.5 million in the quarter.

REDEYE BUYS REGIONAL, SELLS NATIONAL

(Continued from preceding page)

Shawn Mullins, whose pre-Columbia albums on Atlanta-based indie SMG Records helped put Redeye on the map.

"He was one that really got us open with more accounts," Hansen says. "Our business was strong in the Southeast pre-Shawn Mullins, but it definitely helped with [the] Atlanta [market]. It was a big opportunity that we definitely seized at that moment."

Redeye now has accounts with such major chains as Tower, Best Buy, Borders, Virgin, Musicland, and Wherehouse.

Hansen says, "We still do a large amount of business with every mom-and-pop type of store, anything from a small bluegrass type of store to a very, very well-run independent chain like Manifest or Newbury Comics... We're doing great business with people like Terry [Currier at Music Millennium in Portland, Ore.] and Plan Nine, all the Coalition [of Independent Music] stores and all the Music Monitor Network stores, and plenty of mom-and-pops."

"It's interesting, as far as the mom-and-pop type of thing," Hansen continues. "There are still a bunch out there, and we enjoy dealing with those people, we really do. It's great to have relationships with the store owner and not just a buyer. It gives you a really good perspective on how record sales really go through."

Redeye was still operating out of a 1,000-square-foot home in Chapel Hill, N.C., when Dicker came on board in early 1998. Dicker spent 10 years at Rounder Records, eventually serving as the label's head of publicity, and ran the Rounder-distributed imprint Upstart Records with partners Jake Guralnick and Chris Coty. Dicker had been Hansen's friend since grade school in Doylestown,



Pa.; the two men had played together in a series of bands, one of which, the Vouts, released an album on Upstart.

Dicker says, "I came down here and saw what Tor was doing in his house, when he first started. He was in this room with a phone and a computer and some CDs in boxes and stuff. He [was] working for himself. It just seemed like a great thing."

"It is beautiful down here,"

'We really focus on regional music and on putting that music in the region where it has the best chance to sell'

- GLENN DICKER -

Dicker adds, "Chapel Hill is awesome. It's such a great community. This place is full of life, full of music life. It seemed like such a great opportunity... We always figured we should be doing something together at some point. We talked about it, and this seemed like the best opportunity to try and do it."

Dicker now acts as head buyer for Redeye. Hansen is sales director, and his wife is in charge of receivables.

Redeye now employs about 20 in-house staffers, plus outside sales reps in Portland; Sacramento, Calif.; Houston; Atlanta; New York; and Boston. Dicker says the firm plans to move one of its home-office staffers to Washington, D.C.

Though Hansen and Dicker offer no dollar figures, they indicate that their company's sales have grown explosively in recent years. Dicker says, "We've more

than tripled our business from 1998 to 1999. Before that, '97 to '98 was 10 times more."

In February, Redeye moved from its original space in Chapel Hill to a 6,000-square-foot building in Graham, N.C. In November, the company moved its warehouse into an adjacent 8,000-square-foot space.

Dicker says Redeye's top labels include SMG; Virginia Soul Records, and Bama Rags in Northern Virginia; 26.2 Records in Knoxville, Tenn.; Deep South Records in Raleigh, N.C.; and Hot Nuts, the home of the long-lived, like-named party band, in Durham, N.C.

Besides acting as a distributor, Redeye also contracts manufacturing for some of its labels; Dicker says it has pressed about 80 projects.

He adds, "We saw this need that needed to be filled, and people were asking us where they could get their stuff manufactured, and everybody was sort of taking 'em to the cleaners. They were getting their CDs made for two bucks or \$1.50 a pop. We didn't see it as being a crucial part of our overall business, but we saw it as a service that we could provide... It helps to be able to have

the stock when you need it, too." Unsurprisingly, Redeye also operates its own in-house label, Yep Roc Records. Hansen and Dicker do A&R for the label cooperatively.

Dicker says, "We talked about starting a label anyway, even if I was still up [in Boston]. We had early on felt like there was a time when we would try and do something together. Tor was ready to get some stuff rolling. His idea was to put out these compilations of regional artists, to help promote the stuff that we distribute, basically. So he found stuff he was already distributing and put together a couple of great compilations, and they sold good. It was a great marketing thing, too."

Yep Roc now has 15 titles in its catalog. The company has released three regional compilations and albums by such North Carolina bands as Two Dollar Pistols, Mayfiles USA, Jennyanykind, and the Countdown Quartet (see Declarations of Independents, page 85). This year, the label also issued albums by a pair of former Upstart acts, the masked instrumental quartet Los Straitjackets and rockabilly veteran Ronnie Dawson.

Hansen says, "The thought is that all these things [stoke] some passion in us. We want to feel very good about what we do. It just happens to be what we're enjoying, or who we like to deal with and who we can be helpful to."

EXECUTIVE TURNTABLE

HOME VIDEO. **Stephan Corti** is named senior VP of sales and marketing for Technicolor in Foetz, Luxembourg. He was GM of an optical-disc manufacturing facility for EuroNimbus.

Sony Wonder promotes **Dana Cluverius** to associate director of creative affairs in Santa Monica, Calif. Sony Wonder also names **David Roofthoof** development executive in New York. They were, respectively, manager of creative affairs for video and director/producer for American Movie Classics.

DISTRIBUTORS. Universal Music and Video Distribution promotes **Michael Gillespie** to VP of national sales in Los Angeles. Universal Music and Video Distribution also



CLUVERIUS



FITZGIBBONS

names **Cliff O'Sullivan** VP of marketing and artist development in Los Angeles. They were, respectively, senior director of national sales and VP of marketing at RCA.

NEW MEDIA. **Jerome G. FitzGibbons** is named senior VP of sales for GetMusic in New York. He was VP of business development for Reuters NewMedia Inc.

(Continued from page 66)

ahead of its planned Nov. 30 Australian Stock Exchange (ASX) listing (Billboard, Oct. 23), sanity.com confirmed that a "procedural error" meant 23 CDs worth \$530.60 Australian (\$334) had actually been dispatched without payment.

The flotation was subsequently delayed until Dec. 2. Blundy insists the change was due to "administrative reasons" and not the Web site problem. The ASX says up to a third of companies change their initial listing date.

Blundy, who is also chairman of sanity.com, said before the first proposed date of the \$8.4 million Australian (\$5.2 million) flotation, "There is no story here. If there was, then we would have to issue a notice to the stock exchange to explain what was happening, and we have not had to do that."

Sanity.com has been operating since Oct. 18; U.S.-based Global Fulfillment has been handling the financial and ordering systems for the site. "We are happy to work

'It does present fairly stiff competition if your competitors are giving away CDs for free, but it's hardly a very rewarding business model'

- VICTORIA DOIDGE -

with Global Fulfillment," Blundy says, "and we will continue to work with them, there is no question of that."

Before the glitch was fixed, no E-mail address, phone, or fax number was listed for customers to pass on credit card details if they had not entered them online to sanity.com, says Global Fulfillment president Charlie Gilreath.

Blundy says any problems that occurred were what could be expected for a new venture like sanity.com. He insists payment will be obtained for any products ordered.

In the same week sanity.com was due to float, one of its rivals, ChaosMusic, was also launching on the ASX. When the initial story broke, ChaosMusic's VP for marketing, Victoria Doidge, was quoted in a Sydney newspaper, saying, "It does present fairly stiff competition if your competitors are giving away CDs for free, but it's hardly a very rewarding business model."

Blundy refuses to comment on a suggestion that the sanity.com story might have been deliberately aired to coincide with its flotation. "All I can say is that the story is a lot of rubbish. Having said that, all publicity is good publicity—and on the day it appeared, the number of hits on the site tripled from the normal number, and over the following three days, the order rate doubled," he says.

Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	—	GARTH BROOKS CAPITOL (NASHVILLE) 23550 (10.98/16.98)	NO. 1 THE MAGIC OF CHRISTMAS	23
2	1	KENNY G ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	11
3	4	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	16
4	8	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	61
5	3	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	12
6	6	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	10
7	31	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	104
8	5	JEWEL ATLANTIC 83250/AG	JOY: A HOLIDAY COLLECTION	113
9	2	ROSIE O'DONNELL COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	52
10	7	'N SYNC ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	10
11	17	KENNY G ▲ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	10
12	9	MARTINA MCBRIDE ● RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	12
13	12	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	112
14	13	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	28
15	10	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	53
16	11	MICHAEL CRAWFORD ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM	22
17	21	MARIAH CAREY ▲ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	2
18	22	CHICAGO ● CHICAGO 3035 (9.98/16.98)	CHICAGO 25	12
19	14	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	2
20	16	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	2
21	15	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM	266
22	19	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	100
23	27	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (2.98/6.98)	WHITE CHRISTMAS	67
24	20	VARIOUS ARTISTS BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	545
25	30	JIMMY BUFFETT ● MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND	143
26	29	VARIOUS ARTISTS BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS	124
27	28	HARRY CONNICK, JR. ▲ COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	3
28	24	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS	130
29	34	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	21
30	18	VARIOUS ARTISTS WINDHAM HILL 11459 (16.98 CD)	WINTER SOLSTICE ON ICE	55
31	38	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	45
32	33	BURL IVES MCA NASHVILLE 322177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	36
33	—	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	33
34	—	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG	474
35	36	VINCE GILL ▲ MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	12
36	37	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)	120
37	32	VARIOUS ARTISTS UNISON 14444/WORD (3.98/4.98)	CONTEMPORARY GOSPEL CHRISTMAS	13
38	—	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	6
39	—	NAT KING COLE CAPITOL 57729 (2.98/5.98)	THE CHRISTMAS SONG	296
40	25	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	162
41	—	STEVEN CURTIS CHAPMAN ● SPARROW 51489 (9.98/14.98)	THE MUSIC OF CHRISTMAS	3
42	—	BARBRA STREISAND ▲ COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM	58
43	—	JARS OF CLAY ESSENTIAL/SILVERTONE 42499/JIVE (6.98 CD)	DRUMMER BOY (EP)	6
44	—	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	16

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1999, Billboard/BPI Communications, Inc.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	NO. 1 THESE ARE SPECIAL TIMES	23
2	45	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	11
3	2	'N SYNC ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	16
4	10	KENNY G ▲ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	61
5	3	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	12
6	4	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	10
7	11	ANDREA BOCELLI ▲ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	104
8	—	CREED ▲ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	113
9	18	MARIAH CAREY ▲ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	52
10	19	CHICAGO ● CHICAGO 3035 (9.98/16.98)	CHICAGO 25	10
11	6	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	12
12	9	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	12
13	5	METALLICA ◆ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	433
14	13	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	112
15	7	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	28
16	31	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (2.98/6.98)	MERRY CHRISTMAS	53
17	44	JIMMY BUFFETT ● MARGARITAVILLE 111489/MCA (10.98/16.98)	CHRISTMAS ISLAND	22
18	41	VARIOUS ARTISTS BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS	2
19	36	HARRY CONNICK, JR. ▲ COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	50
20	8	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	89
21	14	PINK FLOYD ◆ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1184
22	17	SHANIA TWAIN ◆ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	248
23	50	VARIOUS ARTISTS ● BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES	31
24	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	12
25	39	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	2
26	12	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	266
27	—	WILL SMITH ▲ COLUMBIA 68683*/CRG (11.98/17.98)	BIG WILLIE STYLE	100
28	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	67
29	15	BOB MARLEY AND THE WAILERS ◆ TUFF GONG 846210/IDJMG (12.98/18.98)	LEGEND	545
30	16	MATCHBOX 20 ◆ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	143
31	21	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/17.98)	SURFACING	124
32	48	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	3
33	26	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	130
34	—	VARIOUS ARTISTS WALT DISNEY 60887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	21
35	—	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG	55
36	—	VINCE GILL ▲ MCA NASHVILLE 10877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	45
37	—	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	36
38	22	BARRY WHITE ● MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	33
39	30	JAMES TAYLOR ◆ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	474
40	47	VARIOUS ARTISTS UNISON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	12
41	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	120
42	—	VARIOUS ARTISTS EPIC 68750/CRG (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	13
43	24	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	6
44	23	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)	GREATEST HITS	296
45	25	DEF LEPPARD ▲ MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	162
46	—	STEVEN CURTIS CHAPMAN ● SPARROW 51489 (9.98/14.98)	THE MUSIC OF CHRISTMAS	3
47	—	BARBRA STREISAND ▲ COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM	58
48	—	NAT KING COLE CAPITOL 57729 (2.98/5.98)	THE CHRISTMAS SONG	3
49	—	JARS OF CLAY ESSENTIAL/SILVERTONE 42499/JIVE (6.98 CD)	DRUMMER BOY (EP)	6
50	20	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	16

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

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Hollywood Records' Queen Download Keeps Retail Happy

SOMEbody WAS listening to brick-and-mortar retailers when they complained about labels giving preferential treatment to the Internet distribution channel (Billboard, Nov. 13).

Hollywood Records is making a Queen digital download available for sale at E-merchants but is abiding by brick-and-mortar merchants' demands for a level playing field. In other words, the release is not being offered exclusively to online customers and is not being made available in that channel ahead of stores, two

practices that have been increasingly evident in the Internet arena, much to the chagrin of traditional merchants.

In the case of Queen, Hollywood Records has released to online stores through Liquid Audio two songs that are on the band's latest greatest-hits album. They are "The Show Must Go On" and "Thank God It's Christmas."

The cost to merchants is \$1.92, which is the same wholesale price that physical singles carry from Universal Music and Video Distribution, Hollywood's distributor. The digital single was supposed to be released on

World AIDS Day, Dec. 1, which is three weeks after its store street date.

Dutch Cramblitt, senior VP of sales at Hollywood, says he was very aware of brick-and-mortar concerns when he was setting up the digital release of the Queen single. "Both tracks are on the album, so we're not usurping the brick-and-mortar position in any way," he says.

"Also, the retailers have had it for three weeks already. We were very conscious [of their concerns] and didn't want to

offend [traditional] retailers."

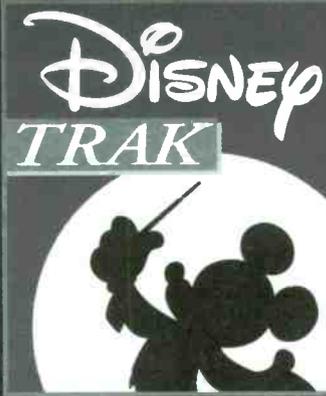
DONE DEAL: Independent distributor Allegro has bought the distribution division of Elfin Music in Sarasota, Fla., reports Joe Micallef, president of the Portland, Ore.-based company.

The acquisition fills a void in the Allegro portfolio, as Elfin services about 1,000 gift stores and alternative accounts. "This opens up another distribution channel for our labels," Micallef says.

Elfin farmed out picking and packing to another company, but now all the warehousing will get

(Continued on page 86)

RETAIL TRACK
by Ed Christman

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Labels Wising Up, Preparing Post-December Releases

CLEARING THE LOG JAM? Every writer has a *bête noire*, and for years, in private conversations and from the dais of indie-music gatherings, we've been haranguing, cajoling, and begging indie-label operators to staunch an ongoing flood of late-fourth-quarter releases.

Declarations of Independents doesn't want to take any credit for the current state of affairs, but it appears that some of you out there may finally have paid some attention to our rantings.

The majority of the recent spate of albums we've received are not slated for December release but rather are earmarked as January or February titles. The discs we're getting, in other words, are being set up by labels with an eye to long lead times.

This is a refreshing reversal of a previously incomprehensible tendency on the part of indie labels to drop key releases as the maws of the major labels opened wide to spew forth their priority fourth-quarter titles by established superstar acts.

Several indie companies finally appear to be coming to their senses and are avoiding head-on competition with the Big Five. However, what we view as the intrinsic wisdom of this plan bears renewed emphasis in light of changing major-label release patterns.

In the past, the majors have avoided delivering big titles in December and have had most of their important albums on the street by Thanksgiving, or the week after at the latest.

However, *Billboard's* Ed Christman noted in the Nov. 27 issue that the majors plan a bounty of December titles this year, from such proven acts as **DMX** (who has helped inaugurate the new trend in the past by releasing successful albums in the 12th month), **the Notorious B.I.G.**, **Tupac Shakur**, **Juvenile**, **Goodie Mob**, **Ghostface Killah**, **Sheryl Crow**, and others.

Now more than ever, and later than ever in the year, the pipeline is getting clogged with high-profile major-label product that will be backed by big promotional dollars at the height of the sales season.

Thus, with the playing field even more crowded and certainly not level, it behooves indies to hold off on going head-to-head with the majors and to use the end of the year as a time to position their first-quarter titles with retail buyers, the press, and radio. Any successful indie's schedule has to take this reality into account.

Forgive us if we appear to harp on the subject, but we hate to see our independent friends commit what amounts to business suicide by playing a fourth-quarter game of chicken with the big boys.

QUICK HITS: Distributor City Hall Records has moved into its new quarters at 101 Glacier Point, Suite C, San Rafael, Calif. 94901. Its phone and fax numbers remain the same.



by Chris Morris

President/CEO **Robin Cohn** says City Hall has added First World Records in Seattle, JVC's XRC series of high-definition releases, and the Los Angeles-based Cuban music label Ahi Nama to its roster... Alligator Records in Chicago has signed former Flag Waver **Coco Montoya**. "Suspicion," the blues guitarist's label bow, is due Jan. 25; the album was produced by **Jim Gaines**, who was responsible for the late **Luther Allison's** best sellers for the company... The Assn. for Independent Music (AFIM) is looking for judges for the trade group's 2000 Indie Awards. The awards, in 48 separate categories (44 for music, 3 for crafts, one for short-form video), will be handed out at AFIM's convention banquet May 6 at the Cleveland Renaissance Hotel. For info on judging, contact **Mary Neumann** at 518-861-7037; a sign-up form can be found in the December issue of AFIM's Indie Music World.

FLAG WAVING: While working on this issue's piece on Redeye Distribution and its sister label Yep Roc Records (see story, page 81), we were enticed by the lively self-titled



THE COUNTDOWN QUARTET

debut album by Yep Roc's the **Countdown Quartet**.

The Raleigh, N.C.-based group is as sportin' and swingin' as they come. Propelled by the raucous second-line drumming of **Ted Zarras** and featuring the buoyant horn work of trombonist **David Wright** and saxophonist **Tim Smith**, the band (actually a quintet) blazes through its own sassy originals and such high-stepping antiquities as "Royal Garden Blues" and "Tiger Rag." Call it jazz music with a dancing beat.

"We don't play anything unless it's fun," Wright says. "I don't have any important message or style I want to bring to people. I just want people to have fun."

Wright says the inspiration for the Countdown Quartet came when he and bassist **Steve Grothmann** were on the road with their former

band the **Tonebenders**, opening for **Southern Culture On The Skids** a couple of years ago. During that swing, the musicians dropped into a New Orleans bar called Vaughn's, where they heard the local group **Kermit Ruffins & the Barbecue Swingers**.

"Kermit is this trumpet player," Wright says. "He's not polished, but he plays from the heart. People dance to jazz down there... I wanted to do that kind of thing."

Upon their return from the road, Grothmann was fired from the Tonebenders, and the stage was set for the formation of the Countdown Quartet.

Wright says that instead of favoring the conventional, somewhat

solemn singer/songwriter approach of the Tonebenders, the Countdown Quartet was aiming for songs that were "real simple, like a **Bill Haley** or **Chuck Berry** kind of song... [but] instead of the guitar being dominant, you have the horns being dominant."

He points to the influence of such old-school New Orleans units as the **Preservation Hall Jazz Band** and such contemporary Crescent City outfits as the **New Birth Brass Band** and the **Rebirth Brass Band**. Wright—who lists such trombone inspirations as **Jack Teagarden**, **Trummy Young**, **Kid Ory**, and **Lucien Barbarin**—adds that the group "pretty much stole" its arrangement of the chestnut "Royal

Garden Blues" from a German concert recording of **Louis Armstrong**.

If the Countdown Quartet's mixture of old and new stylings and its "hot" approach seem decidedly similar to the jazzbo fun of neighbors **Squirrel Nut Zippers**, it isn't entirely accidental: The Zippers' peripatetic guitarist **Jimbo Mathus** was recruited for the album by drummer **Zarras**.

The two bands will stir up a hot time together at a pair of mid-December dates in Carrboro, N.C., and on New Year's Eve in Seattle at a show with **Chris Isaak**. The Countdown Quartet will continue to roll on Southeastern dates after the turn of the year.

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RETAIL TRACK

(Continued from page 84)

consolidated in Portland, Micaleff says.

The Elfin label was not a part of the deal, although Allegro will now distribute that imprint. It will be the first time that Elfin releases—which Micaleff says are in the new age genre—will be made available to traditional retail.

Moreover, a key component of the acquisition is the Elfin listening stations in about 1,000 stores. Using a CD-ROM, the kiosk provides three-minute samples each for about 24 titles, Micaleff notes. He says he hopes to aggressively grow Allegro's presence in the gift-store sector.

Elfin owners couldn't be reached for comment.

ON THE WEB: National Record Mart (NRM) has instituted a limited-edition collectible department on its online stores—nrmmusic.com and wavemusic.com. Offered merchandise includes an "Unplugged Layla Gold Record Set"—a record plate signed by Eric Clapton that goes for \$135—and . . . well, you get the picture.

In another announcement, NRM has reached an agreement with Hello Network to provide the company's online stores with the latter's streaming audio and video technology. The deal will allow visitors to NRM's site to

view live and archived celebrity interviews and concerts online.

MEANWHILE, J&R Music World reports that it too has been making improvements to its online site. The site is now exclusively Webcasting jazz station WBGO New York, reports **Fred Gerantab**, who does online music marketing for the New York-based merchant. "We've already been seeing a tremendous amount of traffic in the last couple of weeks since the promotion started," says Gerantab. J&R's site is located at www.jandr.com/jazzfest99.com

RE-UPPED: Valley Media says 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. Under the arrangement, Valley will supply Wherehouse outlets for all music products, excluding Wherehouse's top-selling 7,000 titles.

MAY I point out that at the Sony conference in early October during either the Columbia or the Legacy product presentation, it was noted that the **Simon & Garfunkel** catalog moves about 500,000 units a year, and next year will see a full-scale upgrade treatment for the duo's titles.

ON THE MOVE: Brent Gordon, previously senior executive VP of sales and distribution for Platinum Entertainment, has been upped to president of sales and distribution . . . **Douglas M. Tracey** has been named senior VP of E-commerce and logistics for the Musicland Group. He previously was senior VP of distribution for the Minneapolis-based merchant.

MERCHANDISING SESSIONS: Borders, the Ann-Arbor, Mich.-based book and music merchant, has become the exclusive retail partner for the "Sessions At West 54th" TV music show.

The show—which runs on public television and is presented by Channel 13/WNET and distributed by Warner Bros.—often features acts that are popular with the customer base of Borders, which tends to like jazz, world, and new age music.

Beginning this month, each of Borders' 280 stores will feature dedicated merchandising for the show. In addition to listening posts for CDs by acts that appear on the show, the merchandising includes in-store signage that gives upcoming schedules and biographies of the performers.

Moreover, Borders' online store, Borders.com, will create a special "Sessions" boutique that, in addition to the above ingredients, will have exclusive interviews, chats, and music downloads from the show's performers.

CREATORS DISCUSS NET IMPACT

(Continued from page 81)

"double-linoleum," said that the rapid onset of Internet consolidation has again changed the rules, to the detriment of independent artists.

"I've seen the increasing corporatization of the music industry, both in the conglomeration of the companies and now with the Internet," he continued. "I feel like it's hurt the artistry of the music, and I'm trying to find a way that an artist can sell 25,000 to 250,000 records and still be able to make a living doing it."

Ice-T added that the integrity of an artist often comes into question when financial concerns are put on the table. "When you're an artist [and] you say something about money, people look at you like you're not an artist anymore," he said.

In spite of the financial and artist pressures, Gabrels was optimistic that the Internet offers the opportunity to solve many indie artist dilemmas. Low costs to deliver albums digitally is one example of how an indie artist can take advantage of the Internet.

"The person who's buying pays less," Gabrels said, noting that his album "Ulysses (della note)" sells for \$9.99 via download. "It also means the artist can get 80% of

the money made, vs. 10% of the money made [through traditional label distribution]."

Word-of-mouth and networking are key in "narrowcasting" an album to a specific target audience, Gabrels explained.

"The Ricky Martins of the world, or anyone who reaches a large market—Tower Records and Virgin Records, that's their domain," Gabrels said. "[For] the rest of us who are trying to make sure our legacy is available and remains intact over time, [the Internet] suits our purposes more than it suits a major label."

Ice-T, meanwhile, compared major labels to "pimps" and their rosters of talent to "ho's."

"This business is not a friendly business," he said. "Hundreds of billions of dollars are being made, and artists are expendable. Ho's never run out."

The rapper's latest album, "7th Deadly Sin," is distributed by Internet music company Atomic Pop. "My record may not sell as much as on one of the majors, but it was a sacrifice for me to learn the game. It taught me about the Internet, and [now] I'm in a position to make power moves," he said.

Brooke says she has also experienced some success distributing

her music through the Internet. "For me, the Internet has been a great tool to establish a Web site and to put out an album by myself," Brooke said.

However, she expressed concern that "art will lose its value" because too much music is given away for free. In addition, in spite of promises of a world market, not everyone has a computer.

"In some ways, it's still a really exclusive bunch of people who have access to this stuff and know how to download or go to a Web site," Brooke said.

But Ice-T said that will change.

"You can't worry about how many records you sell today. You got to know that in three years—at Internet speed, maybe two years—it's going to be the norm. Everybody ain't got a computer, but they're going to have a computer. It's going to be like a cable box."

Jam agreed that access will become widespread in the next decade. "It's a tool to be used how each person wants to use it," he said. "The way that the [artist] who would sell 200 records is maybe different than someone selling a million records. The point is that we're all using it. It's for all of us, and that's the great thing about it."

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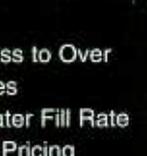
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Online Music: Is The Public Willing To Buy It?

Confab Addresses Changing The Perception That Downloads Should Be Free

This week's column was prepared by Dominic Pride in London.

VIEWING THE ONLINE FUTURE: Who wants music online, how do they want it, and, most important, will they pay for it?

These questions were addressed, if not answered, at the Online Music Distribution conference held Nov. 24-25 at the Hatton Hotel in London.

It was more like peering into a kaleidoscope than a telescope, as experts tried to glimpse the shape and size of the future's music industry at the event, organized by SMI New Media Conferences.

Rights owners, technology com-

panies, Internet service providers (ISPs), and content providers offered wildly differing predictions of future sales volumes via digital delivery. However, they concurred on one message: determine if and how consumers will pay for music on the Web before creating business models.

with relatively high pricing," he said. "Our experience says that pricing does not go up."

In a panel discussion, John

Davis, managing director of U.K. site Crunch Music (which offers legitimate downloads for 0.99

(Continued on page 97)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES		18-24	
1. amazon.com	12,082	1. amazon.com	1,684
2. barnesandnoble.com	4,995	2. cdnow.com	695
3. cdnow.com	3,561	3. barnesandnoble.com	510
4. bmgmusicservice.com	2,398	4. bmgmusicservice.com	478
5. columbiahouse.com	2,219	5. columbiahouse.com	375
6. buy.com	2,058	6. buy.com	274
7. bestbuy.com	992	7. musicmatch.com	163
8. wal-mart.com	926	8. bestbuy.com	138
9. musicmatch.com	439	9. blockbuster.com	100
10. blockbuster.com	432	10. wal-mart.com	95

25-34		35-49	
1. amazon.com	2,956	1. amazon.com	4,901
2. barnesandnoble.com	1,280	2. barnesandnoble.com	2,021
3. cdnow.com	1,056	3. cdnow.com	1,185
4. bmgmusicservice.com	790	4. bmgmusicservice.com	839
5. columbiahouse.com	730	5. columbiahouse.com	790
6. buy.com	709	6. buy.com	736
7. wal-mart.com	315	7. wal-mart.com	417
8. bestbuy.com	271	8. bestbuy.com	404
9. towerrecords.com	135	9. musicmatch.com	146
10. blockbuster.com	120	10. blockbuster.com	136

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.



SITES + SOUNDS

panies, Internet service providers (ISPs), and content providers offered wildly differing predictions of future sales volumes via digital delivery. However, they concurred on one message: determine if and how consumers will pay for music on the Web before creating business models.

Keynoter Mike Edwards, director of operations for the

A large percentage of consumers have now got used to the idea that music can be obtained for nothing on the Internet'

- MIKE EDWARDS -

International Federation of the Phonographic Industry, said, "A large percentage of consumers have now got used to the idea that music can be obtained for nothing on the Internet."

Edwards quoted research by MP3.com and Music Dish, saying that 47% of respondents would pay to download singles, while 58% would pay to download albums. Yet 33% said they would stop downloading if forced to pay, whereas another 29% were undecided.

EMI Records U.K.'s head of new media Fergal Gara outlined the company's antipathy toward charging on a national basis. "We should move toward global pricing," he said. "Ring-fencing pricing is putting up barriers to a global medium."

Gara says that EMI is looking to charge \$2-\$3 for a track by a superstar act and \$15-\$20 for an equivalent album. "We'll start

Billboard

DECEMBER 11, 1999

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		S&M ELEKTRA 62504*/EEG	METALLICA	2
◀ NO. 1 ▶					
2	NEW		LISTENER SUPPORTED RCA 67898	DAVE MATTHEWS BAND	15
3	4	2	ALL THE WAY... A DECADE OF SONG 550 MUSIC 63760/EPIC	CELINE DION	1
4	NEW		MIDNITE VULTURES DGC/GEFFEN 0485/INTERSCOPE	BECK	34
5	3	24	SUPERNATURAL ▲ ARISTA 19080	SANTANA	8
6	NEW		BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE GRAND ROYAL 22940/CAPITOL	BEASTIE BOYS	19
7	NEW		MTV UNPLUGGED MAVERICK 47589/WARNER BROS.	ALANIS MORISSETTE	63
8	8	3	WHEN THE PAWN... CLEAN SLATE 69195/EPIC	FIONA APPLE	59
9	2	2	ISSUES IMMORTAL 63710*/EPIC	KORN	5
10	NEW		BLUE ELEKTRA 62415*/EEG	THIRD EYE BLIND	40
11	14	28	MILLENNIUM ▲ JIVE 41672	BACKSTREET BOYS	4
12	6	2	WILLENNIUM COLUMBIA 69985*/CRG	WILL SMITH	9
13	11	4	THIS DESERT LIFE DGC 490415*/INTERSCOPE	COUNTING CROWS	52
14	10	4	THE BATTLE OF LOS ANGELES EPIC 69630*	RAGE AGAINST THE MACHINE	27
15	7	4	RAINBOW COLUMBIA 63800*/CRG	MARIAH CAREY	12
16	15	3	BREATHE WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	17
17	16	3	AFFIRMATION COLUMBIA 63711/CRG	SAVAGE GARDEN	26
18	12	4	THERE IS NOTHING LEFT TO LOSE ROSWELL 67892*/RCA	FOO FIGHTERS	66
19	19	9	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	73
20	RE-ENTRY		...BABY ONE MORE TIME ▲ JIVE 41651	BRITNEY SPEARS	6

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

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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	18	2	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
2	1	4	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
3	2	5	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
4	3	9	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
5	4	29	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
6	6	6	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0850	Various Artists	1999	NR	19.98
7	5	9	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
8	7	208	THE WIZARD OF OZ ♦	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
9	8	6	SARAH MCLACHLAN: MIRRORBALL	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
10	20	3	MARILYN MANSON: GOD IS IN THE T.V.	interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
11	14	5	MUPPETS FROM SPACE	Columbia TriStar Home Video 04251	The Muppets	1999	G	21.96
12	NEW ▶		THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98
13	36	2	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
14	21	3	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
15	12	4	TOMORROW NEVER DIES	MGM Home Entertainment Warner Home Video M207409	Pierce Brosnan Michelle Yeoh	1998	PG-13	14.95
16	28	3	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
17	13	7	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
18	NEW ▶		SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Road Runner Video 981	Slipknot	1999	NR	5.98
19	NEW ▶		SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
20	10	11	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
21	15	8	LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	14.98
22	16	6	PLAYBOY'S EROTIC ADVENTURES	Playboy Home Video Universal Music Video Dist. PBV0851	Various Artists	1999	NR	19.98
23	9	5	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95
24	19	6	MTV-THE REAL WORLD YOU NEVER SAW: HAWAII	MTV Home Video Sony Music Video 51728	Various Artists	1999	NR	12.98
25	11	7	YOUNG FRANKENSTEIN-SPECIAL EDITION	FoxVideo 4112818	Gene Wilder	1974	PG	14.98
26	NEW ▶		CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999	NR	19.98
27	39	14	BELLY	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
28	27	12	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
29	NEW ▶		MICKEY'S ONCE UPON A CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment 60927	Animated	1999	NR	22.99
30	31	91	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
31	24	211	PINOCCHIO ♦	Walt Disney Pictures Buena Vista Home Entertainment 18665	Animated	1940	G	14.99
32	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ♦	MGM Home Entertainment Warner Home Video M201011	Animated	1966	NR	14.95
33	25	5	STAR TREK: INSURRECTION	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes	1998	PG	14.95
34	26	30	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲³	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
35	NEW ▶		PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music Video Dist. PBV0852	Various Artists	1999	NR	19.98
36	23	9	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
37	29	185	INDIANA JONES AND THE RAIDERS OF THE LOST ARK	Paramount Home Video 013761	Harrison Ford	1981	PG	14.95
38	37	4	FITZCARRALDO	Anchor Bay Entertainment SV10933	Klaus Kinski	1982	PG-13	19.98
39	32	5	THE MUMMY	Universal Studios Home Video 84497	Boris Karloff	1932	NR	14.98
40	40	3	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	4	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
2	2	5	THE BLAIR WITCH PROJECT (R)	Artisan Home Entertainment 10188	Heather Donahue Michael Williams
3	3	9	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
4	7	4	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
5	4	4	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
6	8	5	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
7	NEW ▶		AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
8	5	5	LIFE (R)	Universal Studios Home Video 84437	Eddie Murphy Martin Lawrence
9	6	8	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
10	9	14	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
11	10	6	10 THINGS I HATE ABOUT YOU (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger
12	17	2	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
13	16	13	GO (R)	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes
14	15	2	LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Roberto Benigni
15	NEW ▶		INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.
16	11	7	PUSHING TIN (R)	FoxVideo 1424830	John Cusack Billy Bob Thornton
17	14	8	FORCES OF NATURE (PG-13)	DreamWorks Home Entertainment 83821	Sandra Bullock Ben Affleck
18	RE-ENTRY		JACK FROST (PG)	Warner Home Video 17227	Michael Keaton Kelly Preston
19	12	7	THE THIRTEENTH FLOOR (R)	Columbia TriStar Home Video 02698	Craig Bierko Gretchen Mol
20	13	23	ENEMY OF THE STATE (R)	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	2	10	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
2	1	2	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
3	NEW ▶		ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
4	NEW ▶		SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
5	NEW ▶		THE HAUNTING (PG-13) (29.99)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
6	3	4	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
7	7	13	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
8	4	4	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
9	8	9	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
10	18	22	ENEMY OF THE STATE (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 0016	Will Smith Gene Hackman
11	16	9	THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
12	5	3	NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
13	NEW ▶		APOCALYPSE NOW (R) (29.99)	Paramount Home Video 23064	Marlon Brando Martin Sheen
14	NEW ▶		LADY AND THE TRAMP (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17975	Animated
15	12	6	THE BLAIR WITCH PROJECT (R) (24.95)	Artisan Home Entertainment 11266	Heather Donahue Michael Williams
16	NEW ▶		PETER PAN (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18786	Animated
17	6	18	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
18	NEW ▶		LAST OF THE MOHICANS (R) (34.98)	FoxVideo 4112891	Daniel Day-Lewis Madeleine Stowe
19	9	3	MULAN (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17225	Animated
20	10	3	LIFE IS BEAUTIFUL (PG-13) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17490	Roberto Benigni

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Home Video

MERCHANTS & MARKETING

Video E-tailers Prepare Holiday Specials For Expected Rush

BY TRUDI MILLER ROSENBLUM
NEW YORK—Online video stores are expecting booming holiday sales—especially for DVD—and to prepare, many are loading their sites with enticements to make shopping easy.

"DVD owners are avid movie collectors," says Dave Rochlin, COO of Reel.com. "The category has the highest percentage of product sold online, so I think it will be very successful this holiday season."

Rochlin says that 25% of all DVD product is purchased online, and with player purchasing expected to skyrocket, retailers are getting prepared for an avalanche of orders.

"Last year, only 1 million households had DVD players, yet we still did well," says DVD Express director

of marketing Beth Sheldon. "This year, 4 million households have them, so we expect to increase our business by 300%."

Reel.com's holiday center includes a user-friendly Gift Finder, which offers 10 multiple-choice questions about the gift recipient to find the perfect movie to buy. The quiz asks questions about the receiver's favorite actors, directors, genres, and which films he or she liked over the past few months.

The section also includes lists of great gifts for kids, holiday favorites, top DVDs, soundtracks, and a Reel Recommends section that offers top picks in 20 genres, as well as films from the American Film Institute's (AFI) top 100 films, Oscar winners, and award winners from the Cannes

and Sundance film festivals.

Reel's staff has also created special DVD gift packs themed by director, star, or genre, as well as notable video boxed sets, such as the Monty Python collection.

"We had a holiday center on our site last year, but this year it's much more advanced," says Rochlin. "It's set up to walk you through the process and have experts at every corner, tapping you on the shoulder, whispering great suggestions in your ear."

Likewise, DVD Express has a holiday gift center that offers recommendations based on the recipient's personal movie preferences. Recommendations for children, college students, and other ages are also available.

Some helpful features include the Ultimate Movies List, compiled from Oscar winners; the AFI's 100 best films; holiday movies; and staff picks. The site also makes suggestions about hardware.

For last-minute gifts, the site will add a feature called 60 Second Shopper, where customers punch in the gift recipient's age, gender, job, and interests. A Stocking Stuffer section of inexpensive items will also be added to the site for last-minute gift-giving.

To alert consumers about the holiday store, DVD Express distributed an insert that appeared in newspapers over the Thanksgiving holiday.

In addition, the insert will highlight a sweepstakes game called "DVD

Expressway To Paradise." With each order, the company will include a scratch-off game card that will award trips to Hawaii, DVD players, cordless phones, and other prizes. "Virtually everyone should win something," says Sheldon.

While DVD Express is offering gift selection according to age, Amazon.com's holiday center offers suggestions based on personality types, such as the entrepreneur, the culture vulture, the sports enthusiast,

and others. The site will also make recommendations for children's gifts arranged by age.

"We do [a holiday section] every year," says Amazon GM of DVD and video Jason Kilar. "It's so tough for people to find what they're looking for at retail. Online, you can merchandise product a hundred different ways."

Most online retailers also offer gift wrapping with a card, FedEx delivery, and a gift registry.

Some online merchants, such as DVD Empire, Tower Records.com, and Musicland's SamGoody.com, don't have a special holiday section but do have a list of discounted gift titles.

"We feel it's not really necessary," says Jeff Rix, president/founder of

DVD Empire. "We're just not directing our resources toward that at this time."

Nevertheless, Rix echoes other online merchants in foreseeing a merry Christmas. "We expect our business to at least double from last year, if not triple," Rix says. "There are more DVD players out there, more people on the Web, and all the projections say that E-commerce is expected to increase fourfold this season."

'The category has the highest percentage of product sold online, so I think it will be very successful this holiday season'

- DAVE ROCHLIN -

Retailers Predicting Spike In DVD Sales; Dealers Assn. Brings Legal Win In Mont.

TAPE EROSION: Many retailers are expecting a 30% increase in DVD sales through the holidays, and if the predictions hold, this could put a crimp in VHS sales.

Musicland Stores Corp. is one retailer that expects its DVD sales to jump by 20%-30% over last year. The increase, the chain says, will come from more non-technophile families and consumers warming up to the format.

"Last year, DVD was popular with mainly a techno-savvy audience," says Musicland VP of video merchandising Peter Busch. "This holiday season, the technology has made its way into the mainstream, and we expect to see a big proportion of the purchases coming from the entire consumer base."

Busch says more family, comedy, and drama titles that appeal to heavy-buying female consumers will also bump DVD purchases.

At Musicland, "Austin Powers: The Spy Who Shagged Me" and "Big Daddy" are the chain's best-selling titles. Family titles from Buena Vista Home Video, such as "Mulan," "101 Dalmatians," and "Hercules," should also entice moms to switch to the format.

While VHS continues to dominate sales, some suppliers say sales of new releases are slower than in past years. Meanwhile, retailers can't keep DVD titles on the shelf, and DVD replicators are working 24/7 to keep up with demand.

Retailers like Best Buy have been hinting that they will begin significantly reducing VHS inventory to make room for DVD if sales continue to rise. Consumers, though, might give retailers more than a hint this holiday season.

DO WHAT IT DOES BEST: The Video Software Dealers Assn. (VSDA) has always had an excellent track record for upholding the rights of retailers, and the trade organization has claimed another victory.

Three anti-obscenity ordinances passed in Ravalli County, Mont., were declared unconstitutional in mid-November after the VSDA, retailers in the county, and the American Civil Liberties Union challenged the law.

The ordinances attempted to change and broaden existing state laws prohibiting the distribution of obscenity, public indecency, and the displaying of material harmful to minors.

Judge Jeffrey Langton declared that two of the ordinances violated the First Amendment, and the third was thrown out because it conflicted with existing Montana law. In addition, Langton permanently forbade the county from enforcing the ordinances.

The VSDA often gets a bad rap for not helping the indie dealer, but on the legislative front, there is no greater champion for the independent. Its quick and effective responses to the Montana case and Oklahoma's famed "Tin Drum" case make the trade organization worth the dues its members pay. Legal fees for indi-

vidual dealers to fight these cases would put most businesses out of business more quickly than any Blockbuster or Hollywood Video opening in the neighborhood.

ONLINE BOUTIQUES: As our lead story outlines, many online retailers are setting up special holiday boutiques to assist consumers in selecting the perfect gift.

BigStar.com is the latest to unveil its seasonal boutique, with lots of discounted products and added services.

Through the holidays, the site will offer a 30% discount on VHS titles and a 40% discount on DVD titles, which seems to be the norm on the Web these days.

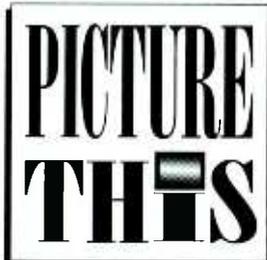
The site lists more than 40,000 VHS and DVD titles.

Consumers who purchase any "Pokémon" video or DVD before Dec. 31 can receive a free kids' title of their choice. A special "Pokémon" section featuring 11 titles has also been set up on the site.

Recommendations for various family members, such as mom and dad, are available, as well as suggestions geared toward specific interests and hobbies.

Special holiday collections, budget product under \$10, holiday boxed sets, and recommendations from BigStar's staff round out the site's holiday shopping guide.

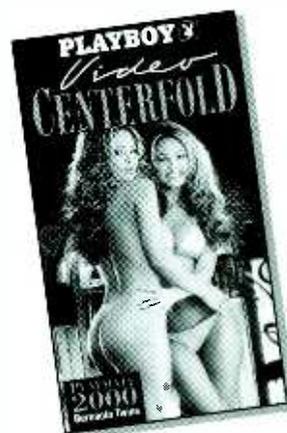
In addition to gift suggestions, BigStar will wrap the gift and enclose a personal greeting.



by Eileen Fitzpatrick



A TOAST TO 2000... TIMES TWO!



What better way to ring in the New Year than with the most tantalizing twosome ever? *Playboy Video Centerfold Playmate 2000*. A double dose of sexy fun featuring Latin lovelies Darlene and Carol Bernaola. These twins have what it takes to make the new Millennium twice as much fun!



PLAYBOY HOME VIDEO

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Columbia TriStar's Got 'Elmo'; Scooby-Doo, Tom & Jerry Go DVD

SWEEPIN' THE CLOUDS AWAY: Columbia TriStar Home Video's Dec. 21 release of "The Adventures Of Elmo In Grouchland," the first feature film to star "Sesame Street's" most popular character, will benefit from a consumer promotion with Italian fast-food chain Sbarro. More than 700 restaurants in the chain will take part in the program, which will involve giveaways of 200,000-300,000 kids' meal toy premiums and in-store support such as counter cards, meal bags, pizza boxes, and ceiling signs. The promotion runs from Jan. 2 to March 15.

Priced at \$21.96 for VHS and \$24.95 for DVD, "The Adventures Of Elmo In Grouchland" runs 73 minutes and is advertised on a number of Columbia TriStar Home Video releases, including "Bear In The Big Blue House," multiple volumes of "Berenstain Bears," "Madeline," "The Wubbulous World Of Dr. Seuss," "Three Stooges," and "Baby Huey's Great Easter Adventure." Point-of-purchase materials will include counter, floor, and tower displays and theatrical-sized posters.

A pre- and post-street-date national advertising campaign will feature spots on network television, as well as on family-targeted cable channels such as Fox Family, Cartoon Network, Nickelodeon, Home & Garden, Nick at Night, TBS, TNT, Pax, Telemundo, Global, and YTV.

Both the VHS and DVD versions of "The Adventures Of Elmo In Grouchland," whose celebrity guest stars include **Mandy Patinkin** ("Chicago Hope") and **Vanessa Williams** ("Soul Food"), feature an introduction by Elmo and Muppet pal Bug.

SCOOBY-DVD: The first DVD titles featuring Scooby-Doo and Tom and Jerry will arrive March 14



by *Moira McCormick*

from Warner Family Entertainment.

The new Scooby-Doo animated feature is "Scooby-Doo Meets The Boo Brothers," which is the flagship title for Animation Celebration, the second wave of Warner Home Video's Century 2000 promotion. The VHS tape is priced at \$14.95, and the DVD is priced at \$24.98.

The title will be supported by a

Come spring, Warner will release six new Flintstones episodes to coincide with the upcoming live-action Flintstones movie, 'Viva Rock Vegas'

consumer promotion with Swanson featuring a \$2 coupon good toward purchase of the video. More than 14 million packages of Swanson Fun Feast Frozen Meals will tout the offer.

In addition, other \$24.98 DVD titles are "Scooby-Doo's Original Mysteries," a compilation of the first five Scooby-Doo episodes; and "Tom And Jerry's Greatest Chases," which compiles 14 classic cartoons from the cat-and-mouse duo.

Extras on the "Scooby-Doo's Original Mysteries" DVD include a trivia challenge, a jukebox featuring Kid Rhino's September-released "Scooby-Doo's Snack Tracks: The Ultimate Collection" album, Scooby-Doo recipes, and a music video from the series' most recent direct-to-video title, "Scooby-Doo And The Witch's Ghost."

"Tom And Jerry's Greatest Chases" has bonus footage of Jerry and **Gene Kelly** in their famous dance sequence from the movie "Anchors Aweigh." "Greatest Chases" will also be available day-and-date on VHS at \$14.93, a new price point for the supplier.

Warner is also re-promoting the following animated titles: "Scooby-Doo's Greatest Mysteries" and "Scooby-Doo Goes Hollywood" (each \$14.95) and "The Flintstones I Yabba Dabba Do!," "Yogi The Easter Bear," and "Tom And Jerry: The Movie" (all three \$14.93).

Seven more titles are being re-priced at \$9.95: "Tom And Jerry: Festival Of Fun"; "Tom And Jerry: Wild And Wacky Adventures"; "Yogi Bear: Love Bugged Bear"; and four Flintstones videos, "Hooray For Hollyrock," "Bedrock N' Roll, Dino's Two Tales," and "Rocky Bye Babies."

Come spring, Warner will release six new Flintstones episodes, "The Flintstones Stone-Age Adventures," to coincide with the upcoming live-action Flintstones movie, "Viva Rock Vegas," scheduled for a May premiere.

Each video or DVD title in the Century 2000 collection will contain a "buy three, get one free by mail" offer, as well as an insert booklet with more than \$250 in coupons from Act II Popcorn, Princess Cruises, Fuji Film, Domino's Pizza, Zenith, Healthy Choice, Kid Rhino, and other consumer-goods companies.

BARNEY IS A DVD: And the kids' DVD releases keep on gathering steam, as Lyrick Studios releases its third Barney DVD in five months.

"More Barney Songs" arrives on DVD and VHS Dec. 28, with DVD pricing set at \$24.99.

Extras include a digital jukebox, an electronic read-along called "Barney And Baby Bop's Band," the video "Barney's Musical Scrapbook," a Spanish-language sing-along, eight DVD-ROM games, a song sampler with 18 tunes from six different Barney albums, and Web links to four different Lyrick sites.

In addition, a parents' section called "What We Learned Today" has information on dinosaur characters. Behind-the-scenes text screens and trailers of current and future Barney videos round out the extras. The title also comes packaged with a 24-page lyric book.

KIDBITS: Brentwood Home Video of Westlake Village, Calif., has jumped on the Pokémon band-

wagon with a new video aimed at teaching parents about the phenomenon.

The two-tape set, "Becoming A Master: The Ultimate Pokémon Experience," covers the evolution of Pokémon, with one tape devoted entirely to the omnipresent trading-card game. The first tape explains what the little critters are and what techniques their trainers use to capture and then compete with them.

Actor **Ernie Hudson** appears in the program, offering his testimonial that the tapes provided "a way for [my son] and I to connect."

"Becoming A Master" is not offi-

cially authorized or endorsed by Nintendo of America Inc. (the copyright owners of Pokémon) or Wizards of the Coast Inc. (the Nintendo licensees for the Pokémon trading cards), according to Brentwood. But the company says that Nintendo and Wizards of the Coast acted as consultants to the project.

Backstreet Boys choreographer **Fatima** is the subject of "Go Fatima!," a how-to dance video from Buena Vista Home Entertainment priced at \$19.99. The 44-minute title teaches kids dance moves seen in music videos from the Backstreet Boys and Aaliyah.

Billboard®

DECEMBER 11, 1999

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			Year of Release	Suggested List Price
TITLE			Label, Distributing Label, Catalog Number	
1	1	13	No. 1 POKEMON: SEASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D	1999 14.98
2	3	7	POKEMON: FASHION VICTIMS Viz Video/Pioneer Entertainment 0008D	1999 14.98
3	12	3	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999 19.96
4	2	9	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998 26.99
5	9	51	POKEMON: I CHOOSE YOU, PIKACHU Viz Video/Pioneer Entertainment 0001D	1998 14.98
6	10	15	POKEMON: PSYCHIC SURPRISE Viz Video/Pioneer Entertainment 0006D	1999 14.98
7	4	49	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998 19.96
8	7	5	MUPPETS FROM SPACE Columbia TriStar Home Video 04251	1999 21.95
9	6	7	TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946	1999 12.95
10	5	21	POKEMON: POKEY FRIENDS Viz Video/Pioneer Entertainment 0004D	1999 14.98
11	8	9	MARY-KATE & ASHLEY: FASHION PARTY Dualstar Video/WarnerVision Entertainment 56502	1999 12.95
12	NEW ▶		MICKY'S ONCE UPON A CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment 60927	1999 22.99
13	14	282	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940 14.99
14	21	9	POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D	1999 14.98
15	17	25	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999 14.98
16	18	7	POKEMON: THE SISTERS OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D	1998 14.98
17	22	3	BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY Nickelodeon Video/Paramount Home Video 835963	1999 9.95
18	15	7	SCOOBY-DOO AND THE WITCH'S GHOST Warner Family Entertainment/Warner Home Video 1486	1999 19.96
19	RE-ENTRY		A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990 16.95
20	11	9	DOUG'S 1ST MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 17591	1999 22.99
21	19	37	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998 19.96
22	NEW ▶		BUGS BUNNY: BIG TOP BUNNY Warner Home Video 17683	1999 14.95
23	13	9	SONIC THE HEDGEHOG: THE MOVIE A.D.V. Films 001D	1999 19.98
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25	16	19	THE KING AND I Warner Home Video 17468	1998 22.95

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.



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ONLINE BARRIERS EYED

(Continued from page 8)

com Inc., lauds the initiative as "a step in the right direction" but says he hopes the administration will expand its initiative to include international concerns. "There's a global business dialogue that needs to occur. More attention needs to be paid to the harmonization of laws that affect E-commerce on a worldwide basis, such as privacy, intellectual property, data and consumer protection, and taxation."

Jay Samit, senior VP of new media with EMI, says, "Given the challenges of technology always being ahead of the legislative and judicial systems, I think it's very forward-thinking of our administration to try and not interfere and support the growth of E-commerce."

Says Marlo Zoda, director of corporate communications at CDnow, "We appreciate the administration's attention to [removing] barriers that are hindering growth." Zoda adds, "We believe the initiative will help us and other E-commerce companies expand and prosper in the Internet space."

Officials at the Recording Industry Assn. of America had no comment.

Gore says the new initiative is in response to the fact that Internet shopping is poised to become a major economic force in the nation, one that is already changing the face of the U.S. marketplace.

"By the beginning of the new century, electronic commerce will grow to account for hundreds of billions of dol-

lars a year in sales," he says, adding the administration "must remain vigilant" to remove barriers. "Traffic on the Internet is now doubling every 100 days."

A Harris Interactive poll quoted in the announcement forecasts that shoppers will spend as much as \$9.5 billion purchasing gifts and products online this holiday season. That poll also finds that the percentage of the online population planning to purchase at least one product over the Internet has increased from 8% last year to 32% this year.

The announcement also cites an Industry Standard survey showing "as many as 1.3 billion people" will visit online shopping sites this holiday season.

SONY MUSIC ITALY ASCENDS TO TOP OF CHART WITH NEW S4 LABEL

(Continued from page 66)

continue to establish our own signings internationally."

Melodic pop singer/songwriter Michele Zarrillo is S4's international priority, while singers Adriano Celentano and Mina and rock group PFM, who have all previously enjoyed international success, are also set for another push, initially in Europe and Latin America. Corrado Rustici, who produces Mercury/Universal artist Zucchero, has been signed to produce PFM's new album. Magrini did not disclose the first European acts to be released by S4 but said they are SME acts signed in Denmark and Sweden.

On the FIMI/Nielsen album chart for the week ending Nov. 25, four of the top five positions were occupied by SME Italy-distributed artists, including Claudio Baglione's album "Viaggiatore Sulla Coda Del Tempo" (Traveler On The Tail Of Time) (Columbia/Sony).

Alfredo Conti, managing director

of the Milan megastore Messagerie Musicale, confirmed Cabrini's claims about making chart history. "I don't recall one label previously dominating the top five with domestic acts. This is an extraordinary success for Adriano Celentano, who following the success of his album with [his wife] Mina last year, has not had such a big success for many years."

Adriano Celentano's album "Io Non

So Palar D'amore" (I Don't Know How To Talk About Love) (Clan/S4) has shipped 700,000 units during a chart run of 29 weeks, according to label sources.

The set received a boost from the success of Celentano's popular prime-time Thursday evening show, "Me Ne Infischio" (I Don't Give A Damn) on public TV network RAIUNO, which averaged over 10 million viewers during its four-week run.

GERMAN BOXING GIVES HITS EXTRA PUNCH

(Continued from page 66)

5 million viewers.

Further appearances included the German version of "Top Of The Pops" and prime-time TV galas and game shows, including broadcaster ZDF's "Carreras Gala" show and the "UNESCO Gala" for the international organization in Düsseldorf.

Says Kucharski, "It is unusual for an artist broken by only a single broadcaster to achieve such acceptance across all stations."

Polydor also owes this spectacular success to a popular football player, Mario Basler of Bayern München, who was eating a bowl of pasta at an Italian restaurant in Grünwald, a section of Munich, when he heard the Italian sing and immediately called producer Leslie Mandoki, convincing him to produce a demo at Mandoki's Park Studios in the Bavarian town of Tutzing.

Says Mazzocchetti, "When I wrote the song together with my friend Guiseppe Concettini, we wanted to express what eternity means for us. That fitted in perfectly with the mood at Axel Schulz's moment-of-truth match."

The newcomer has just completed his first album. "Leslie Mandoki has provided the perfect backdrop for Piero's great talent," says Polydor managing director Jörg Hellwig.

Hellwig is very pleased with retail sales. This is echoed by Thomas Gerting of retailer L+P in Berlin, who says, "We've entered fall now, the peaceful, dark, and meaningful time of year where the emphasis is on enjoying yourself at home. It has a touch of the Andrea Bocelli/Sarah Brightman track."

Says Ivonne Fuchs of Soundwind Herold Center in Hamburg, "All the CDs we ordered are sold out. This is the type of music that customers want to listen to."

Says RTL marketing director Frank Behrendt, "Apart from the financial aspects, which of course also play a role for us as a commercial broadcaster, the quality of the act is of decisive importance. We always have the choice of taking an established act or helping to break a new one. It is often easier to use established acts, although building up new ones is more exciting. There will definitely be more opportunities for working with Piero Mazzocchetti in the future."

BMG AFFILIATES USE WEB

(Continued from page 70)

way.

Says Lant, "The daily updates on the site will be conducted by internal staffers [who also hold other jobs within BMG], but when we get to the level where the site grows, it's likely that we'll hire additional people."

The Nordic/Dutch initiative follows Universal's and BMG's announcement of plans to launch their joint E-commerce operation, getmusic, in the U.K., Germany, France, and the Netherlands (**Billboard Bulletin**, Sept. 29). It is understood that getmusic will branch out into several other European markets throughout next year.

Says BMG Holland managing director Maarten Steinkamp, "Click2Music will be exclusively used as an information Web site, whereas getmusic.com is our commercial platform. This month we will be launching our new 3.0 versions."

Assistance in preparing this story was provided by Robbert Tilli in Amsterdam.

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CALENDAR

DECEMBER

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**, presented 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 Soochoer 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. 12-13, **Alan Bergman Lyrically**, Algonquin Hotel, New York. 212-840-6800.

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. 25-27, **"Building A Songwriting Career . . . Memphis Style"**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis, Tenn. 615-329-1782.

Feb. 26, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

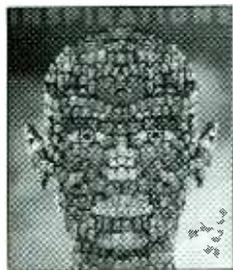


John Named Person Of The Year. Sir Elton John will receive the MusiCares Person of the Year Award at a special tribute dinner and concert to be held Feb. 21 during the 42nd annual Grammy Week Celebration in Los Angeles. Shown, from left, are Michael Greene, president of the MusiCares Foundation and president/CEO of the National Academy of Recording Arts and Sciences, and John.

GOOD WORKS

LYRIC BOOK AIDS CHARITIES: Following a charity auction in London of original hit song lyrics that raised more than \$500,000 for children's charities Nordoff-Robbins Music Therapy and Norwood Ravenswood, a new song book, "Inspirations," with original lyrics and stories behind

the songs, is being published to also benefit both causes. As noted in the song book, the charities will receive a minimum of 50%



of the net profit made by the London and U.S. publisher, London-based Sanctuary, from the sale of each book after taxes. Once the publisher has recovered its production and other costs, both charities will receive 80% of the net profits after taxes. For more info, contact **Steven Howard**, managing director of Zomba Music in London, at 440-181-459-8899 or fax 440-181-459-9809.

FOR THE KIDS: More than 2,000 television and radio stations will take part Dec. 12 in the annual UNICEF International Children's Day of Broadcasting. The program aims to help children become more effective communicators by giving them a chance to directly partici-

pate in the mass media. Contact: **William Hetzer** at 212-326-7000.

BALKAN BENEFIT: To assist Doctors Without Borders, the world's largest independent emergency medical relief organization, Omnium has issued a 21-song benefit album called "Balkans Without Borders." It features 72 minutes of modern Balkan music, including a collaboration between **Mike Watt** and **Masina**. Contact: **Eric Iversen** at 888-496-3835.

CHRISTMAS SPIRIT: A portion of sales from "The Dance," the newest PMG release by Emmy Award-winning composer **Kurt Bestor**, will be donated to the Christmas Box House International, an organization dedicated to assisting abused or neglected children that was founded by author **Richard Paul Evans**. Contact: **Carol Kaye** at 212-645-9178.



Adams At The Rainbow Room. Elektra recording artist Yolanda Adams recently performed for Hal Jackson's 60th anniversary dinner at New York's Rainbow Room. Shown at the event, from left, are Mike Kelly, VP of urban promotion for Elektra Records; Adams; Richard Nash, senior VP of black music for Elektra Records; Sylvia Rhone, chairman/CEO of Elektra Records; and Vinny Brown, PD for WBLS New York.

SALAZAR & MCEUEN PAY TRIBUTE TO GARCIA

(Continued from page 58)

says Salazar, who frequently records with McEuen as the String Lizards.

He also recruited the senior McEuen (formerly of the Nitty Gritty Dirt Band) on banjo, Rick Borella on bass, and Jonathan Rafeto on rhythm guitar. Roy Jones and Daphne Jones contribute vocals. Jesse Siebenberg, Bill Flores, Jody Eulitz, Johnny Koutzoukis, and Pat Patterson also appear on the project. Salazar plays violin and mandolin, and McEuen contributes guitar, vocals, piano, and mandolin.

"Jonathan and I would listen to the original cut by Garcia or the Grateful Dead," says Salazar, who co-produced with McEuen. "Then we'd decide what kind of arrangement we'd want to make, which was fun. They all seemed to fit [bluegrass] really well. The songs just seem to speak to us."

Salazar says his primary goal was to relay a sense of fun and enthusiasm. "Every time we recorded, I told all the musicians, 'I want everybody listening to know we were in here having a party,'" says Salazar. "I wanted everybody listening to be able to dance to this music."

Salazar says the project will appeal to several different audiences: "The largest audience will be the Dead Head community themselves, the Grateful Dead and Jerry Garcia fans. And another market is the bluegrass family, since the whole thing is bluegrass-oriented."

"Shady Grove" will be the first single released from the album, in January. "Don't Let Go," featuring the vocals of Daphne Jones, is slated to be the second release. "Pig In A Pen" is the most traditional bluegrass cut on the album and will be the first single targeted to bluegrass stations.

Though Salazar owns the pro-

ject, he entered into an agreement with Chrome for aid in marketing and distribution. "The biggest thing with Chrome is that they already had Jon McEuen on their label, and they are working on a new solo project with Jonathan McEuen," Salazar says. "And they are getting ready to do a very large advertising campaign with Jonathan. They said, 'If you sign with us, we'll include your Jerry tribute record in all our advertising.'"

"I thought it was a noble effort," says Chrome president Fred Bogert, whose label roster includes David Amram and Vassar Clements. "I know the guys, and they are very talented. [The songs] are very genuine statements that are very full of their identities."

Bogert says he basically wants to help Salazar in getting the record out to the public. "I didn't produce it. We didn't have anything to do with it other than just as a helping hand," he says. "The music business is full of all these complicated, lawyer-intensive relationships, but this just plain wasn't one. It's friends helping friends. Phil is really out there carrying the ball, and I didn't want to eclipse that. That wasn't the role we wanted to have Chrome play, and I don't think he needed that from us."

The product will carry the Chrome imprint and will be featured in advertising that Chrome is running in Bluegrass Now, Relics, Acoustic Musician, and other publications. "We need to brand the name," says Bogert of the label, which is less than a year old. "So we're advertising in what we feel are the relevant magazines."

Salazar says the Internet will play an important part in the album's marketing. It will be available at www.filzar.com as well as www.chromerecords.com.

LIFELINES

MARRIAGES

Valerie Carter to Seth Katz, Nov. 26 in Montclair, N.J. Bride is a recording artist and session vocalist. Groom is a television executive with Sony.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

NBCI LINKS WITH CLEAR CHANNEL. NBC Internet—NBCi—has announced a promotion and distribution deal with radio group megapower Clear Channel Communications, under which NBCi's services will be promoted on Clear Channel's 425 radio stations and integrated into the stations' companion Internet properties. NBCi launched Nov. 30. Services on NBCi will include personal-user home page building, free E-mail, and chat, all fused into Clear Channel's individual station Web sites. They will be promoted on-air via in-show mentions and promotional spots.

In other Internet radio news, Al Teller's Internet music company Atomic Pop has started a hip-hop Web radio service with label act Chuck D and longtime Public Enemy producer Gary G-Wiz. The streaming service, "BringTheNoise," features six shows streaming at 9 p.m., including a weekly program hosted by Chuck D, "When The S—t Hits The Fans," featuring unsigned and indie acts; "2 Angry Listeners," with average listeners reviewing signed and unsigned acts; and "1/2 Pint's Hot Spot," with "new underground jams, old-school flavor, and artist interviews." The service can be accessed at www.bringthenoise.com and www.atomicpop.com.

EEO TO RETURN? Nearly two years after the courts ruled that the Federal Communications Commission's (FCC) equal employment opportunity (EEO) rules were unconstitutional, FCC Chairman Bill Kennard says that when the commission meets Dec. 15, it "will consider new EEO rules to widen the circle of opportunities in the broadcast industry."

CUMULUS PICKS UP CONNOISSEUR'S OUTLETS. Cumulus Media expands its Midwestern presence with the \$242 million purchase of Connoisseur Communications' 35 stations in nine markets. The deal, Cumulus' largest to date, was signed Nov. 28 after weeks of discussion between Cumulus and Connoisseur CEO Jeffrey Warshaw. What role, if any, Warshaw will have in Cumulus is not yet known. Cumulus will own and operate 299 radio stations in 58 markets.

Payola Alleged In Norway

BY KAI R. LOFTHUS

OSLO—A European twist to the U.S. issue of pay-for-play has erupted in Norway. Top 40 outlet Radio Atlantic, one of the nation's most influential local radio stations, has been suspended from the reporting panel of the country's hit40 airplay chart for a month following an offer of playlist slots to record labels.

The station was recently offering 70 power rotations for a single for 4,000 kroner (\$500) and an "album of the week" spotlight for 7,000 kroner (\$880).

Radio Atlantic files its airplay information weekly with the hit40 airplay chart, jointly owned by commercial TV station TV2, daily newspaper Dagbladet, and commercial national AC station P4. The chart's credibility is overseen by GGF, Norway's record industry trade body, which made the decision to suspend the station.

"It is totally unacceptable to

sell power plays," says GGF secretary Sæmund Fiskvik. "We're implementing the suspension without warning, as we see no reason to warn anyone involved in such a practice."

The pay-for-play offer is believed to be linked with a court case that Radio Atlantic lost to Norwegian performing right society TONO earlier this year.

According to a fax from the organization, any revenues received by radio stations from record companies must be awarded to Norway's two royalty-collecting agencies, TONO and GRAMO.

"We just have to face the fact that everything is for sale in the record industry," says Radio Atlantic editor in chief Rolf Pedersen, who called the suspension "a total overreaction."

"Local stations are being exploited by [the owners of hit40], who make big money on our playlists," he adds.

'Domino Theory' Works For Top 40 WFLZ

Tampa, Fla., Station PD Theodore Presides Over Ratings Comeback

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

The good news about Dom "Domino" Theodore's ascension to the programming post at WFLZ Tampa, Fla., is that he's taking the reins of one of the country's flagship top 40s.

Then again, he's also taking the reins of a station whose former operations manager, B.J. Harris, is VP of programming for owner Clear Channel—and who is still in the building, co-hosting the morning show with M.J. Kelli. A bit of pressure to perform, perhaps?

No pressure, Theodore says. "After [previous PD] Jeff Kapugi left to program KSLZ, B.J. put me to the test. At first, he was very involved in every aspect of the station. He held my hand through some things right after he named me interim PD. After a while, he just let me run with the ball. Now, I have an incredible amount of autonomy."

"B.J.'s so involved with the national scene that I'm not at all uncomfortable with him doing mornings," he says. "One of his key philosophies is to not stand over people's shoulders . . . I agree with that philosophy, as I don't stand over [music director] Stan Priest's shoulder with the music log. I look at the big picture; I don't have to worry about getting every segue right, because he does."

The big picture was a challenge in itself for Theodore, when rhythmic top 40 rival WLLD (Wild 98.7) overtook WFLZ for the first time ever in the spring book.

"That, in and of itself, was enough to really get our people motivated," Theodore says. "Wild's hit on our low end was expected, yet it was a wake-up call we needed to get back to our roots as a true top 40."

"We were playing too many oldies in middays, as we tried too hard to protect our upper end from [adult top 40] WSSR [Star 95.7], which at that time was a competitor," he says. "We basically forgot our low end [until we] said to ourselves, 'Wait a second, we're a female 18-34 station. That's what we do best.'"

"So we had a staff meeting, where we decided that we needed to be who we were regardless of what anyone else was doing," Theodore continues. "At the same

time [Jacor] merged with Clear Channel, Star became our sister, and we retooled our position in the market. We were able to sacrifice a bit on the upper end to maintain our 18-34s. Besides, top 40 is not a 25-54 format, and even though we weren't as concerned with that demo, we're still in the top three 25-54."

"I'm real proud of my staff," he

'[Our turnaround] wasn't inspired by a financial desire but our desire to win'

—DOM 'DOMINO' THEODORE—

says. "We rose to the occasion [by going 5.9-6.5 in the summer book, reclaiming the top 40 lead]. The fact is, [the spring ratings wobble] didn't affect our bottom line. We didn't lose one penny on our books, so [our turnaround] wasn't inspired by a financial desire but our desire to win."

"It's very different to when we were used to being No. 1 and not facing competition," he continues. "We were able to get the staff excited [once Wild signed on]. Now that we do have competition, victory matters more."

Musically, WFLZ didn't stray much from its traditional menu. "We've always been on the rhythmic side of mainstream,"

Theodore says. "In all of our up cycles, we skewed toward the rhythm side, but we still played pop and modern hits. There's always a tendency to overreact [musically] when a new competitor makes an impact, but we stayed the course, and we were able to do it successfully."

Here's a sample of WFLZ during p.m. drive: TLC, "Unpretty"; Mariah Carey Featuring Jay-Z, "Heartbreaker"; Fatboy Slim, "The Rockafeller Skank"; 98°, "The Hardest Thing"; Santana Featuring Rob Thomas, "Smooth"; Marc Anthony, "I Need To Know"; Britney Spears, "(You Drive Me) Crazy"; Brian McKnight, "Back At One"; Blessid Union Of Souls, "Hey Leonardo (She Likes Me For Me)"; Shaggy Featuring Janet, "Luv Me, Luv Me"; Savage Garden, "I Knew I Loved You"; Lou Bega, "Mambo No. 5 (A Little Bit Of . . .)"; and Christina Aguilera, "What A Girl Wants."

Dayparting has also been a constant on the station. "There are different audiences listening at different times of the day," Theodore says. "Plus, people do different things at different times of the day. What they want to hear in the office is usually more conservative than what they want to hear when they're out at night on the weekend."

"We play what's appropriate for our listeners' lifestyle," he says. "As a format, top 40 has become

(Continued on next page)



Counting Down. Nick Hexum of rock act 311 recently joined the guys at WRAX Birmingham, Ala., for a chat with station listeners. Hexum was in town with the band before a sold-out show at Five Points South Music Hall. Shown, from left, are WRAX assistant PD Hurricane Shane, PD Dave Rossi, Hexum, and an unidentified station intern.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	31	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 10 weeks at No. 1
2	2	2	17	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
3	3	7	9	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
4	4	8	7	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/ERG †	CELINE DION
5	6	4	19	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
6	5	6	15	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
7	8	5	25	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	7	3	34	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
◀ AIRPOWER ▶					
9	10	12	13	AMAZED BNA ALBUM CUT †	LONESTAR
10	11	11	32	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
11	9	9	32	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
12	12	13	38	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
13	13	15	56	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
14	14	10	17	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
15	16	17	100	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
16	15	16	50	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685 †	'N SYNC
◀ AIRPOWER ▶					
17	22	25	3	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
18	18	18	42	BELIEVE WARNER BROS. 17119 †	CHER
19	20	21	11	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
20	17	20	66	FROM THIS MOMENT ON MERCURY 566450/IDJMG †	SHANIA TWAIN
21	21	14	16	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
22	19	19	20	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
23	24	24	6	SMOOTH ARISTA 1371 †	SANTANA FEATURING ROB THOMAS
24	25	29	11	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
25	23	23	23	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	23	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 8 weeks at No. 1
2	2	2	32	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	4	4	25	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
4	5	6	25	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
5	8	10	19	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
6	3	3	16	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
7	6	5	35	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
8	7	7	20	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
9	9	8	18	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
10	11	14	7	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
11	10	9	30	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
12	13	13	9	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
13	15	18	9	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
14	16	16	8	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	17	19	7	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
16	12	11	13	ANGELS WOULD FALL ISLAND 562345*/IDJMG †	MELISSA ETHERIDGE
17	18	21	10	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
18	14	12	24	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
19	20	15	63	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
20	19	20	32	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
21	27	33	3	THE GREAT BEYOND WARNER BROS. SOUNDTRACK CUT	R.E.M.
22	21	24	11	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
23	28	31	4	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/ERG	CELINE DION
24	25	27	5	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
25	30	32	4	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY

Compiled from a national sample of airplay supplied 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. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Litefm Hosts B'day Bash At Madison Sq. Garden

AC mainstay WLTW New York recently held a 15th birthday concert bash at the Theater at Madison Square Garden, hosting a diverse range of artists, including Edwin McCain, Lionel Richie, Wyclef Jean, Phil Collins, Mariah Carey, 98°, and Gloria Estefan. The station is often at the top of Arbitron's 12-plus ratings for the nation's No. 1 market.



The Litefm concert celebration at the Theater at Madison Square Garden included a surprise appearance from Mariah Carey, second from left, who duets with 98° on her new single, "Thank God I Found You." Pictured with Carey are members of 98°, along with WLTW PD Jim Ryan, second from right.



WLTW GM Rona Landy, center, poses with AC core artists Gloria Estefan and Phil Collins, both of whom currently have hits on the AC chart. Collins' "You'll Be Here In My Heart" recently tied Celine Dion's "Because You Loved Me" as the longest-running No. 1 on the chart.



Litefm GM Rona Landy, center, poses after the station's recent 15th anniversary concert, with two artists who have spent years on its playlist: Lionel Richie, left, and Phil Collins.

'DOMINO THEORY' WORKS FOR TOP 40 WFLZ

(Continued from preceding page)

less conscious of their listeners' lifestyle, and that's a shame. Stations that reflect their audience's lifestyle will attract more people who listen around the clock, so we daypart around the clock."

When it comes to its morning show and its promotional presence, WFLZ reflects its listeners' lifestyle with the antithesis of a "play-it-safe" mentality.

"We've always been a pretty creative station, which has been our trademark," Theodore says. "Our promotions have always been edgy, hip, and fun to get people's attention. I call it 'calculated controversy.' We're one of the few stations in the country that does things intentionally, where we practically hope to get sued for the publicity. It has always been that way, and it will always be

that way . . . and we'll always get away with it."

That mentality helps when it comes to dealing with potential sales/programming conflicts. "Every PD today has to figure out ways to do really good radio and make money off that," he says. "We do it by being proactive with the sales department. I go to them with promotions and give them the opportunity to make money off them. That's how you control the agenda, and you don't end up giving away Bic pens on-air."

Ironically, although WFLZ's Web site is up and running, and parent Clear Channel has tied it in with other group sites to maximize ad revenue, Theodore believes that the sudden Web rush is almost akin to putting the

cart before the horse.

"The Web site is just a tool, like research and billboards," he says. "We have to figure out ways to enhance the station and reach more listeners, but you can only do so much with a Web site right now to create more listeners. Doing good radio is the top priority, and everything else should lead to that end."

"You don't let the tools program the station," he says. "If the tools could program the station, you wouldn't need a program director. The good PDs know how to use the tools in combination with their gut. If they have a vision for what the station sounds like, and they have that sound in their ears, chances are they're going to be really good PDs."

When Gavin Rossdale speaks of his childhood as an awkward lad with "no sense of clarity about profession," it's hard to get a mental picture, as the Bush front man seems perfectly suited to his job as alt-rock pretty boy.

"I'm quite comfortable with being the mouth for Bush. In fact, I love my life and feel my primary job on this planet is to be a songwriter," he says. "But I came to that conclusion very late in the game. I wasn't born with the desire to rock. The only thing I could do without is the photo sessions. I hate the thought of myself as a sex symbol. I'm done with my face."

He is not, however, over the music. "I look at the careers of people like the Stones or the Beatles or

David Bowie, and I realize that I have a lot more years in me and songs that are left to write.

"I want to score a film or be in one," he says. "I'd like to play multiple nights at some glamorous venue.



'We've a weird obsession with fiddling with sacred things like people'
—Gavin Rossdale, Bush

I think our best record is one we haven't made yet. We're ready to do another record tomorrow."

Of course, Rossdale is aware that he has to come down off that cloud, as there is still a lot of work to

do on the just-released "The Science Of Things," which has spawned the current No. 2 on Modern Rock Tracks, "The Chemicals Between Us."

"The inspiration from the lyrics came from the whole cloning-Dolly-the-sheep debate," he says. "I was thinking about how you could clone perfect Ivy League guys and supermodels. But would they still be soul mates? It would introduce a whole weird thing into relationships. If you don't get on, maybe it's because your chemicals don't match.

"We've a weird obsession with fiddling with sacred things like people," Rossdale says. "The only thing I see as a good idea is erasing the asshole gene or the racist and homophobic genes. But usually these things fall into the wrong hands."

SITES + SOUNDS

(Continued from page 87)

pounds, or \$1.63), said, "Some music will go free on the Internet, some people will give it free as a reward, but quality music should not be given away for free."

The challenge will be "to attach a value to music," he said.

Martin Brass, a former producer and head of new media for charts and research company MRIB, argued that responses to music would ensure it continued to be paid for. "There's an intrinsic value attached to music. An emotional exchange takes place when you go into a record shop and make a purchase."

Duncan Ledwith, U.K. managing director and senior VP international for Muze, added the cynic's voice: "As a consumer, nothing is for free. If I download something my address will be given away, but it's not for free."

Fred Bassett, partner in promotions company Revolution, said, "I hope people continue to pay for music. The revenue streams which come into the business are vital."

In a market where computer software, mobile phones, and PCs were given away in exchange for valuable personal details and where off-line retailers were low-balling singles, "the market will move against [high prices]," said Bassett. "It's up to the industry to get into the situation where charging will be appropriate."

As a consumer, nothing is for free. If I download something my address will be given away, but it's not for free

— DUNCAN LEDWITH —

Less pessimistic was Crunch's Davis, who said that "the record companies are wearing the trousers in this respect." However, he warned that deals being done with retailers could lead to a price war, further eroding music's perceived value.

Revolution's Bassett also noted that music companies "will give away music in the early stages of [an artist's] career to make it easier later," noting his own company's tactics of handing out cassette samplers after gigs.

Speakers agreed that in the marketing environment off-line and online, creating a perceived value for music would be difficult. Yet as Forrest Duncan, managing director of Scottish ISP Madasafish, said, "There's a premium to be charged for creating a particular mood with a piece of music, and we will pay for that at the right time."

And in a swipe against the clutter of Net-only releases on MP3, Duncan summed up the opinion of many delegates, stating, "The correct price for a lot of MP3 files really is zero."

Billboard®

DECEMBER 11, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1 1 week at No. 1					
1	1	1	14	HIGHER HUMAN CLAY	CREED 2WIND-UP †
2	2	2	11	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
3	3	3	12	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
4	15	—	2	NO LEAF CLOVER S&M	METALLICA ELEKTRA/VEEG †
5	4	4	15	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
6	5	6	9	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
7	6	5	11	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
8	7	10	6	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
9	10	8	12	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
10	8	9	9	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
11	13	13	7	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
12	9	7	32	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
13	11	11	19	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
14	12	14	9	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
15	14	15	5	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
16	17	16	8	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
17	16	12	19	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
18	21	26	4	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
19	20	19	28	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
20	18	18	18	DENIAL HOME	SEVENDUST TVT †
21	23	25	8	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
22	24	27	5	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
23	25	22	10	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
24	37	—	2	BREADLINE RISK	MEGADETH CAPITOL
25	22	20	23	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
26	27	33	3	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
27	30	37	6	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/IDJMG
28	19	17	14	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/IDJMG
29	35	38	4	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
30	33	36	5	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
31	31	29	23	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
32	29	23	16	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
33	36	—	2	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
34	34	34	7	NO TEARS LEFT LOOKING FORWARD	CROSBY, STILLS, NASH & YOUNG REPRISE
35	26	24	11	FEARLESS BOOGIE XXX	ZZ TOP RCA
36	NEW ▶	1	1	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA †
37	40	28	13	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
38	38	—	2	DEAD AGAIN BUCKCHERRY	BUCKCHERRY DREAMWORKS
39	RE-ENTRY	3	3	THE THANKSGIVING SONG THEY'RE ALL GONNA LAUGH AT YOU	ADAM SANDLER WARNER BROS.
40	39	39	4	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/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 movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

DECEMBER 11, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1 3 weeks at No. 1					
1	2	1	14	HIGHER HUMAN CLAY	CREED WIND-UP †
2	1	2	12	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
3	3	3	11	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	4	10	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
5	6	7	9	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
6	5	5	9	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
7	7	9	9	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
8	8	8	12	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	9	6	15	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
10	10	11	5	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
11	12	15	4	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEEG
12	14	17	7	ALIVE THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
13	11	14	8	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
14	19	25	4	THE GREAT BEYOND MAN ON THE MOON	R.E.M. WARNER BROS. †
AIRPOWER					
15	18	21	10	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL †
16	17	18	15	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
17	13	12	15	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG †
18	16	13	14	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG †
19	15	10	16	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
20	20	24	9	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
21	22	23	8	SEXX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
22	26	31	6	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/ERG †
23	21	20	11	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
24	27	33	5	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
25	24	30	5	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
26	25	32	7	IT'S SATURDAY SHAPESHIFTER	MARCY PLAYGROUND CAPITOL †
27	29	27	9	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
28	30	29	12	DENIAL HOME	SEVENDUST TVT †
29	39	—	2	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
30	23	16	16	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
31	40	—	2	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA
32	32	35	8	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
33	31	28	13	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
34	35	37	4	SUNBURN SUNBURN	FUEL 550 MUSIC/ERG
35	34	39	3	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
36	NEW ▶	1	1	NO LEAF CLOVER S&M	METALLICA ELEKTRA/VEEG †
37	28	26	11	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
38	36	40	3	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
39	38	38	22	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
40	37	—	2	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	20	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
2	4	4	14	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
3	7	10	8	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
4	3	3	13	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ
5	2	2	17	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
6	5	6	17	I NEED TO KNOW COLUMBIA	MARC ANTHONY
7	6	5	18	STEAL MY SUNSHINE WORK/ERG	LEN
8	8	9	28	WHERE MY GIRLS AT? MOTOWN	702
9	9	8	25	UNPRETTY LAFACE/ARISTA	TLC
10	13	14	10	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
11	12	17	7	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
12	10	7	14	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
13	11	11	24	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
14	21	29	3	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
15	16	20	11	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
16	17	23	6	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
17	14	12	25	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
18	22	26	5	SHAKE YOUR BON-BON C2	RICKY MARTIN
19	18	18	7	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
20	24	27	6	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
21	23	24	23	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
22	15	13	15	LARGER THAN LIFE JIVE	BACKSTREET BOYS
23	20	19	15	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
24	26	25	11	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
25	38	—	2	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
26	28	34	4	HANGINAROUND DGC/INTERSCOPE	COUNTING CROWS
27	25	21	16	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
28	31	32	9	ANGELS CAPITOL	ROBBIE WILLIAMS
29	30	31	7	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
30	32	33	10	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
31	27	22	20	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
32	29	28	18	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
33	34	40	3	THE ROCKAFELLER SKANK SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
34	36	—	2	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
35	35	39	3	THAT'S THE WAY IT IS 550 MUSIC/ERG	CELINE DION
36	39	—	2	SEXUAL (LI DA DI) TOMMY BOY	AMBER
37	NEW	—	1	L.A. SONG 143/LAVA/ATLANTIC	BETH HART
38	NEW	—	1	GIRL ON TV ARISTA	LFO
39	NEW	—	1	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
40	40	38	4	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.

Radio

PROGRAMMING

Amber's 2nd Tommy Boy Set May Cross Over, But Is It Too 'Sexual' For Radio?

WITH HER SECOND, self-titled album, dance/pop singer/songwriter Amber has changed her colors.

The first time around, for her 1996 debut album, "This Is Your Night," "I had a chance to get into the music business, and I had to decide fast, so we really rushed things. It was a universal, commercial party album," she says. "I was very sad about the fact that it didn't reflect me as a person. I had this emotional need within me, and I wanted more messages and reflection, but there just wasn't time."

That's because of the explosive success of the title track, her first single, which not only hit the top 10 on Billboard's Hot Dance Music/Club Play chart but reached No. 7 at top 40 mainstream radio and No. 14 at top 40/rhythm, according to Airplay Monitor. On The Billboard Hot 100, it peaked at No. 24.

The album went on to spawn two more massive dance hits, "Colour Of Love" and "One More Night," both of which reached the top 10 on Club Play. And earlier this year, she scored with a remake of Gordon Lightfoot's "If You Could Read My Mind," along with fellow divas Ultra Naté and Jocelyn Enriquez, which was featured prominently in the 1998 film "54." That track hit No. 3 on the Club Play chart.

So when the time came to put together her follow-up project on Tommy Boy Records, Amber urged return producers Berman Brothers (the masterminds of Real McCoy) to let her throw on the brakes and take time to create lyrical themes that were deeper and more reality-based than that of typical dance fare.

"This album is more about me as an artist and the private person inside, talking about spirituality, sexuality, and emotion. It's a base of who I am as a person," says Amber, who was born in the Netherlands and raised in Germany. "It's also a mix of musical styles. I don't want to be categorized. I live and learn and want to make my own choices in music, going in all kinds of directions. I think that the public likes to see an artist grow. There's nothing more boring than an album that sounds the same from one song to another."

That would assuredly not be the case with "Amber," which intermittently swaps trance for house and skyscraping anthems for anguishing ballads, with lyrical affairs of the heart as disparate as finding the right man, saying a sad goodbye to the wrong one, feminine liberation, and love for all mankind.

"The last thing I want to do is put out a negative message," she notes. "I always want to deliver themes of hope. Love and peace are the key elements that make people understand each other better."

First single "Sexual (Li Da Di)," however, tosses the rules (and hands) into the air, celebrating the release of pure physical attraction at a crisp 131

beats per minute.

"Everybody's doing it, you know?" Amber says with a laugh. "If I talk about it, hopefully sex can be a normal thing in a good and responsible way. It's also an answer to chauvinist songs out there; men don't always



by Chuck Taylor

understand that women work best through communication. If you go through the mind, you will get booty, and some good booty."

"I think people find the lyric liberating. It's a sexy song," offers Suzy Mayzel, interim PD at top 40 KZQZ (Z95.7) San Francisco. "And if you're not a lyric person, it's got everything that a good dance song should: great rhythm and that hook, 'Li Da Di.' It's just got a good feel."

Whatever the draw, dance pundits' enthusiasm for the song has propelled it to No. 1 on both the Hot Dance Music/Club Play and Maxi-Singles Sales charts. "Sexual," which Amber wrote with famed songwriting team Rick Nowels and Billy Steinberg, has also flirted with top 40 airplay, where it's still being actively worked. In markets where the song has been played, it tends to flourish, but station adds have not been an easy task. And believe it, the outspoken Amber has plenty to say about the matter.

First, she cites an example of America's reticence about sex from an appearance on "The Donny & Marie Show," where Marie Osmond refused to say the song title out loud, referring to it only as "Li Da Di": "This is a woman who is pregnant every second week. What was that all about?"

As to radio's hesitation, Amber is no less reserved. "It's a political bullshit situation," she begins. "If radio stations were more open about expressing sexuality, I think it would have a chance. I hear all the time from programmers, 'I like it personally, but I'm just not sure about the audience.' Why not play it and let the people decide whether it's hot or not?"

Two of the early and persistently dedicated proponents of "Sexual (Li Da Di)" are dance-leaning top 40 WKTU New York and mainstream top 40 KRBE Houston, which report nothing but enthusiasm with the song's track record over the airwaves.

"Amber has pretty much become a core artist for us, with 'This Is Your Night,' 'One More Night,' and 'If You Could Read My Mind,'" says Andy Shane, assistant PD/music director at KTU, where the song is currently the most-played at the station. "She's a perfect artist for us, and the record is top three in every cell of our call-out. It really should be getting more play around the country. This is a real pop hit."

Adds assistant PD/music director Jay Michaels at KRBE, "We've been raving about this song since day one. It's taken time for call-out to kick in, but it's found appeal in all different female demos. The kids are calling for it, as are 25- to 32-year-old women.

"It reminds us of Cher because there's a unique angle to the lyric," he adds. "It's not a straight-ahead dance record, not just a generic throwaway. It was also huge in the Houston clubs and at import stores. We would be a fool to ignore that."

For Tommy Boy, Amber's success backs an artist who's on the brink of bursting into the mainstream consciousness. "If you listen to a good hour's worth of top 40 radio today, the market really has a gap in uptempo, approachable music," says Martin Davies, head of the label's marketing and promotion.

"Amber has a knack of working up songs with a point of view with these incredible hooks. They mean something, which is ultimately what the market cries out for," he says. "We see her taking that same audience that Cher has developed so well and heading into the stratosphere."

Amber credits her musical strengths to a time-honored tradition of performers amid her lineage. "In 1901, my great-great-grandmother was dressed up to her neck, but she played piano and danced and sang. No one accepted her musicality, because they thought it was wrong," she says, adding with a smile, "but there she was, the original Spice Girl."

"Music is such an important issue in my family and so essential to me. Writing is my best therapy, and it allows me to put out a message for other people."

Michaels at KRBE can vouch for that, after Amber performed at a local club in Houston and drew its best showing ever. As a result, the station placed Amber high on its priority list of artists for the station's upcoming holiday Jingle Jam, Dec. 13. "We penned that down a long time ago," he says. "She's very smart and quite business-savvy. She knows what's going on with her record and with sales. I like that, an artist who really understands what's going on."

"I am very connected to my music and my fans," Amber responds. "I want to have something to say and give people that positive message. I just want to help the audience out there to find a part of their own spirit."



AMBER

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Ol' Dirty Bastard, Got Your Money
- 2 Puff Daddy Feat. R. Kelly, Satisfy You
- 3 Notorious B.I.G., Dead Wrong
- 4 Mary J. Blige, Deep Inside
- 5 Donell Jones, U Know What's Up
- 6 Montell Jordan, Get It On Tonight
- 7 Lil Wayne, Tha Block Is Hot
- 8 Ideal, Get Gone
- 9 Destiny's Child, Bug A Boo
- 10 Sisqo, Got To Get It
- 11 Kevon Edmonds, 24/7
- 12 Will Smith, Will 2K
- 13 Q-Tip, Breathe & Stop
- 14 Marc Nelson, 15 Minutes
- 15 Lauryn Hill & Bob Marley, Turn Your Lights...
- 16 Dr. Dre, Still D.R.E.
- 17 Ginuwine, None Of Ur Friends Business
- 18 Mint Condition, If You Love Me
- 19 Brian McKnight, Back At One
- 20 Ice Cube, You Can Do It
- 21 Master P, Step To This
- 22 Imx, Stay The Night
- 23 Nas, Nastradamus
- 24 Amel Larrieux, Get Up
- 25 Case, Think Of You
- 26 Missy "Misdemeanor" Elliott, Hot Boyz
- 27 Tracie Spencer, Still In My Heart
- 28 Whitney Houston, I Learned From The Best
- 29 Limp Bizkit Feat. Method Man, N 2 Gether Now
- 30 Angie Stone, No More Rain

NEW ONS

- Jay-Z, Do It Again (Put Ya Hands Up)
Lil' Zane, Stretch Music
Goodie M.O.B., Get Rich To This
Juvenile, U Understand
Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be
Raekwon, Live From New York



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Brooks & Dunn, Missing You
- 2 Faith Hill, Breathe
- 3 Reba McEntire, What Do You Say
- 4 Martina McBride, I Love You
- 5 Barbra Streisand & Vince Gill, If You Ev
- 6 Steve Wariner, I'm Already Taken
- 7 John Michael Montgomery, Home To You
- 8 Randy Travis, A Man Ain't Made Of Stone
- 9 Yankee Grey, All Things Considered
- 10 Tim McGraw, Something Like That
- 11 Alan Jackson, Pop A Top
- 12 Shania Twain, Come On Over
- 13 Brad Paisley, He Didn't Have To Be
- 14 LeAnn Rimes, Big Deal
- 15 Clint Black, When I Said I Do
- 16 Sheryl Crow, The Halls
- 17 Sherrie Austin, Little Bird *
- 18 Chely Wright, It Was *
- 19 Kenny Chesney, She Thinks My Tractor's Sexy *
- 20 Dixie Chicks, Cowboy Take Me Away
- 21 Trace Adkins, Don't Lie *
- 22 Tracy Lawrence, Lessons Learned *
- 23 Lonestar, Smile *
- 24 Montgomery Gentry, Daddy Won't Sell The Farm *
- 25 Jo Dee Messina, Because You Love Me *
- 26 Dixie Chicks, Ready To Run
- 27 The Mavericks, Things I Cannot Change *
- 28 George Jones, The Cold Hard Truth *
- 29 Steve Holy, Don't Make Me Beg
- 30 Mary Chapin Carpenter, Wherever You Are *
- 31 Ty Herndon, Steam *
- 32 Alecia Elliott, I'm Diggin' It
- 33 Brooks & Dunn, Beer Thirty
- 34 Mark Wills, Back At One
- 35 Gary Allan, Smoke Rings In The Dark
- 36 Oak Ridge Boys, Ain't No Short Way Home
- 37 Shania Twain, That's The Way It Is
- 38 Jim Lauderdale, Still Not Out Of The Woods
- 39 Sheryl Crow, This Woman Needs
- 40 Clay Walker, Live, Laugh, Love
- 41 Jack Ingram, How Many Days
- 42 Keith Urban, It's A Love Thing
- 43 Cledus T. Judd, Coronary Life
- 44 Kevin Welch, Anne Lisa Please
- 45 DeWalt, The Right Place
- 46 Dwight Yoakam, Thinking About Leaving
- 47 Jessica Andrews, Unbreakable Heart
- 48 Kenny Rogers, Buy Me A Rose
- 49 Anne Murray, Let There Be Love
- 50 Charlie Robison, My Hometown

* Indicates Hot Shots

NEW ONS

- Andy Griggs, She's More
Asleep At The Wheel, Cherokee Maiden
Cledus T. Judd, Christ-mas
Jennifer Day, The Fun Of Your Love
Riders In The Sky, Woody's Roundup



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Will 2K
- 2 Blink-182, All The Small Things
- 3 Korn, Falling Away From Me
- 4 Rage Against The Machine, Guerrilla Radio
- 5 Destiny's Child, Bug A Boo
- 6 Limp Bizkit Feat. Method Man, N 2 Gether Now
- 7 Christina Aguilera, What A Girl Wants
- 8 Mariah Carey, Thank God I Found You
- 9 Dr. Dre, Still D.R.E.
- 10 Lou Bega, Mambo No. 5
- 11 Backstreet Boys, Larger Than Life
- 12 Mariah Carey, Heartbreaker
- 13 Eve, Gotta Man
- 14 Filter, Take A Picture
- 15 Jennifer Lopez, Waiting For Tonight
- 16 Santana Feat. Rob Thomas, Smooth
- 17 Sugar Ray, Falls Apart
- 18 Kelis, Caught Up There
- 19 Enrique Iglesias, Rhythm Divine
- 20 Foo Fighters, Learn To Fly
- 21 Juvenile, Back That Thang Up
- 22 Powerman 5000, Nobody's Real
- 23 Ricky Martin, Shake Your Bon-Bon
- 24 Puff Daddy Feat. R. Kelly, Satisfy You
- 25 Alanis Morissette, That I Would Be Good
- 26 Bush, Chemicals Between Us
- 27 Smash Mouth, Then The Morning Comes
- 28 Fiona Apple, Fast As You Can
- 29 Stroke9, Little Black Backpack
- 30 Beastie Boys, Alive
- 31 Notorious B.I.G., Dead Wrong
- 32 Metallica, No Leaf Clover
- 33 Fatboy Slim, The Rockafeller Skank
- 34 Jessica Simpson, I Wanna Love You Forever
- 35 Celine Dion, That's The Way It Is
- 36 Red Hot Chili Peppers, Around The World
- 37 LFO, Girl On TV
- 38 Limp Bizkit, Rearranged
- 39 Sisqo, Got To Get It
- 40 Beck, Sexx Laws
- 41 Britney Spears, (You Drive Me) Crazy
- 42 R.E.M., The Great Beyond
- 43 Robbie Williams, Angels
- 44 Macy Gray, I Try
- 45 Eminem, Role Model
- 46 Warren G, I Want It All
- 47 Mary J. Blige, Deep Inside
- 48 Savage Garden, I Knew I Loved You
- 49 Q-Tip, Breathe & Stop
- 50 Ol' Dirty Bastard, Got Your Money

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, Waiting For Tonight
- 2 Lenny Kravitz, American Woman
- 3 Smash Mouth, All Star
- 4 Lou Bega, Mambo No. 5
- 5 Santana Feat. Rob Thomas, Smooth
- 6 Macy Gray, I Try
- 7 Celine Dion, That's The Way It Is
- 8 Will Smith, Will 2K
- 9 Ricky Martin, Shake Your Bon-Bon
- 10 Beck, Sexx Laws
- 11 Foo Fighters, Learn To Fly
- 12 Christina Aguilera, Genie In A Bottle
- 13 TLC, Unpretty
- 14 Brian McKnight, Back At One
- 15 Puff Daddy Feat. Mario Winans, Best Frie
- 16 Melissa Etheridge, Angels Would Fall
- 17 Counting Crows, Hanginaround
- 18 Train, Meet Virginia
- 19 Sting, Brand New Day
- 20 Red Hot Chili Peppers, Scar Tissue
- 21 Savage Garden, I Knew I Loved You
- 22 Jennifer Lopez, If You Had My Love
- 23 Smash Mouth, Then The Morning Comes
- 24 Mariah Carey, Thank God I Found You
- 25 Shania Twain, Man! I Feel Like A Woman!
- 26 Whitney Houston, My Love Is Your Love
- 27 Sugar Ray, Sometday
- 28 R.E.M., The Great Beyond
- 29 Backstreet Boys, I Want It That Way
- 30 Filter, Take A Picture
- 31 Ricky Martin, Livin' La Vida Loca
- 32 Sixpence None The Richer, Kiss Me
- 33 Fatboy Slim, The Rockafeller Skank
- 34 Sarah McLachlan, Ice Cream
- 35 Robbie Williams, Angels
- 36 Beth Hart, L.A. Song
- 37 Len, Steal My Sunshine
- 38 Kid Rock, Cowboy
- 39 Meat Loaf, Two Out Of Three Ain't
- 40 Red Hot Chili Peppers, Around The World
- 41 Ricky Anthony, I Need To Know
- 42 Shania Twain, That Don't Impress Me Much
- 43 Matchbox 20, Back 2 Good
- 44 Foo Fighters, Everlong
- 45 Natalie Imbruglia, Torn
- 46 Dave Matthews Band, Crush
- 47 Goo Goo Dolls, Slide
- 48 Garth Brooks As Chris Gaines, Right Now
- 49 Fiona Apple, Fast As You Can
- 50 Metallica, No Leaf Clover

NEW ONS

- Tina Turner, When The Heartache Is Over
Kid Rock, Only God Knows Why
Amel Larrieux, Get Up

Music Video PROGRAMMING

New Mag For Country Video Net; MTV Names 100 Greatest Videos

CMT LAUNCHES MAGAZINE: Music video networks have been entering into business ventures that extend their brand names, and the latest deal is CMT's plan to

start a bimonthly national music magazine called CMT Country Music Today.

The Nashville-based CMT, owned by CBS Cable, has joined forces with Fort Worth, Texas-based Country Media Publications in a licensing deal to create the magazine. CMT Country Music Today is scheduled to debut on newsstands Jan. 20, and the magazine will also be sold on the Internet at www.countrymusictoday.com. The magazine's Nashville-based editor in chief is Stephen Betts.

"CMT Country Music Today will be an informative and entertaining magazine for a strong base of young, progressive readers interested in country music," says Lloyd Werner, CBS Cable executive VP of sales and marketing.

CMT has already begun showing commercials for the new magazine, which will include feature articles on country artists and a section on CMT-related programming.

THIS & THAT: MTV has partnered with TV Guide to choose "MTV's 100 Greatest

Videos Ever Made," a week-long countdown special that will premiere Monday (6) on MTV. Michael Jackson's "Thriller" was named No. 1.

Capitol Records VP of visual marketing Linda Ingrisano is leaving the company, effective at the end of the year.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Gaithersburg, Md.-based R&B/hip-hop program "The Urban Report."

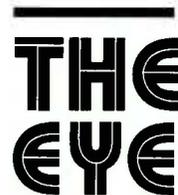
TV affiliates: various cable affiliates in Maryland; Washington, D.C.; Virginia; New York; Ohio; and California. The show is part of the Left Lane Entertainment network.

Time slot: various. Program length: 60

minutes. Key staffers: Michael Wiles, executive producer; EZ Street, host.

E-mail: justurb@aol.com
Following are the show's top five videos for the week ending Nov. 26:

1. Black Nitti & Goddi, "Can You Deal" (N.I.T.T.I.)
2. Maxwell, "Let's Not Play The Game" (Columbia)
3. Sisqo, "Got To Get It" (Dragon/Def Soul)
4. Quincy Jones Featuring Catero, "Something I Cannot Have" (Qwest/Warner Bros.)
5. Macy Gray, "I Try" (Clean Slate/Epic)



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 11, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Dr. Dre, Still D.R.E.
Methods Of Mayhem, Get Naked
Korn, Falling Away From Me
LFO, Girl On TV
Juvenile, Back That Thang Up
M2M, Don't Say You Love Me
Notorious B.I.G., Dead Wrong
Ja Rule, How Many Wanna
J-Shin, One Night Stand
Lil' Wayne, Tha Block Is Hot
Whitney Houston, I Learned From The Best
Toy Box, Best Friend
Ice Cube, You Can Do It
Missy "Misdemeanor" Elliott, Hot Boyz (Remix)
Enrique Iglesias, Rhythm Divine
Blaque, Bring It All To Me
Marilyn Manson, Astonishing Panorama
Limp Bizkit Feat. Method Man, N 2 Gether Now
Everlast, So Long
Deborah Cox With R.L., We Can't Be Friends
Puff Daddy Feat. R. Kelly, Satisfy You
DMX, No Love For Me
Mary J. Blige, Deep Inside
Will Smith, Will 2K
Britney Spears, (You Drive Me) Crazy
Destiny's Child, Bug-A-Boo
Q-Tip, Breathe & Stop
Mariah Carey, Heartbreaker (Remix)
Ghostface Killah, Apollo Kids
112, Love You Like I Did
Drag-On, Spit These Bars

NEW

- Ginuwine, None Of Ur Friends Business
Metallica, No Leaf Clover
Michael Fredo, This Time Around
Powerman 2000, Nobody's Real
Puff Daddy, My Best Friend
Raekwon, Live From N.Y.
The Lox, Wild Out



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Rakim, When I Be On The Mic
Apollo Four Forty, Stop The Rock
Sole, 4, 5, 6
Muse, Muscle Museum
P.O.D., Southtown
Amel Larrieux, Get Up



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Souldecision, Faded (new)
Brian McKnight, Back At One (new)
Nickelback, Old Enough (new)
Prozak, Europa (new)
Ashley MacIsaac, I'm Movin' On (new)
Filter, Take A Picture (new)
Marilyn Manson, Astonishing Panorama... (new)
mytown, Party All Night (new)
Tricky Woo, Alright (new)
Christina Aguilera, What A Girl Wants
Backstreet Boys, Larger Than Life
Our Lady Peace, One Man Army
Limp Bizkit, Re-arranged
Matthew Good Band, Hello Time Bomb
Jennifer Lopez, Waiting For Tonight
Chocclair, Let's Ride
Foo Fighters, Learn To Fly
Ricky Martin, Shake Your Bon Bon
Rage Against The Machine, Guerrilla Radio
Lou Bega, Mambo No. 5



Continuous programming
Hawley Crescent
London NW18TT

- Will Smith, Will 2K
R. Kelly, If I Could Turn Back The Hands...
Red Hot Chili Peppers, Around The World
Robbie Williams, It's Only Us/She's The One
Lauryn Hill, Turn Your Lights Down Low
Mariah Carey, Heartbreaker
Destiny's Child, Bug-A-Boo
Macy Gray, I Try
Five, Keep On Movin'
Texas, When We Are Together
Skunk Anansie, You'll Follow Me Down
Anouk, R U Kidding
Live, The Dolphin's Cry
Eurythmics, I Saved The World Today
Savage Garden, I Knew I Loved You
Puff Daddy Feat. R. Kelly, Satisfy You
Sabrina F/Cori E. & Briox, Hija (Tomek Mix)
Boyzone, Every Day I Love You
The Corrs, Radio
Whitney Houston, I Learned From The Best



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Brian Setzer, If You Can't Rock Me
Garbage, The World Is Not Enough
R.E.M., The Great Beyond
Stroke 9, Little Black Backpack
Beastie Boys, Alive
Beck, Sexx Laws
Ben Harper And The Innocent Criminals, Burn To Shine
Blaque, Bring It All To Me
Coko, Triffin'
Collective Soul, Needs
Enrique Iglesias, Rhythm Divine
Eurythmics, 17 Again
Everlast, So Long
Macy Gray, I Try
Mary J. Blige, Deep Inside



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Barenaked Ladies, Get In Line
Coal Chamber, Shock The Monkey
Stone Temple Pilots, Down
The Offspring, She's Got Issues
Misfits, Scream
Underworld, King Of Snake
The Creatures, Prettiest Thing
Glass Eden, Give Up
Marcy Playground, It's Saturday
Foo Fighters, Learn To Fly
Buckethead, Ballad Of Buckethead
H-Blockx, Fly
Catch 22, Hard To Impress
Show Off, Falling Star
Our Lady Peace, One Man Army
Live, The Dolphin's Cry



1/2-hour weekly
46 Brockton St
Brookfield, MA 02401

- The Wiseguys, Ooh La La
Ash, Jesus Says
Beastie Boys, Alive
Blinker The Star, Below The Sliding Doors
Beth Hart, L.A. Song
Cyclify, Violet High
Guano Apes, Open Your Eyes
Stroke 9, Little Black Backpack
Static X, Push It
Earth To Andy, Still After You
Rage Against The Machine, Guerrilla Radio

PRODUCTION NOTES

LOS ANGELES

Michael Salomon directed the Toby Keith videos "How Do You Like Me Now?!" and "When Love Fades."

N-Toon teamed up with director K.C. Amos for the "Ready" clip.

Travis Tritt and George Thorogood filmed the "Move It On Over" video with director Jim Shea.

Kenny Rogers' "Buy Me A Rose" was directed by Dave Cass Sr.

NASHVILLE

Robert Deaton and George Flanigen directed Chely Wright's "It Was" and Reba's "What Do You Say."

Mark Wills filmed "Back To One" with director Jim Hersh-

leder.

Lonestar's "Smile" clip was directed by Trey Fanjoy.

Steven Goldmann directed Alan Jackson's "Pop A Top" video.

Jim Lauderdale teamed up with director David McClister for the video "Still Not Out Of The Woods."

Lynn Spinnato directed All Together Separate's "Paradigm" clip.

Redmon & Vale filmed "Squeezin' The Love Outta You" with director David Abbott.

NEW YORK

Screwball's "H.O.S.T.Y.L.E." clip was directed by Scott Winig.

Billy Taylor directed Out Of Eden's "Lookin' For Love."

WARNER CLASSICS

(Continued from page 1)

"We've been in existence for 10 years, but the labels have a history of 170 years between them," he says.

The division comprises four repertoire sources—Teldec, French label Erato, Nonesuch in the U.S., and the Finlandia label, acquired in 1993 with Warner Music International's acquisition of Finnish indie Fazer Music.

Michael Letchford, WCI's director of A&R development, says the integration of these four diverse companies into one division has not resulted in a central-

'We're more happy to sell more records which sell 300,000 than one which sells 1 million'

— NIALL O'ROURKE —

ized A&R policy.

He notes, for instance, that Finlandia's catalog and status have been boosted by its global exploitation through Warner Music Group's individual classical companies. The U.K. and U.S. companies are marketing the repertoire under the banner Northern Lights.

"We place the control of the companies in the hands of different people with experience and expertise," Letchford says.

Both O'Rourke and Letchford admit that the classical divisions of the majors all face a challenge in the years ahead: the CD replacement boom is ancient history, budget recordings are eroding the full-price market for core

repertoire, and the costs of recording new repertoire are escalating.

Says Letchford, "The market is split in so many ways. There's a pretty finite market for core repertoire, where there's a ceiling of 100,000 sales for most works."

Even when the conductor or performer is a cast-iron favorite in the classical world, the economics of the market work against such releases being profitable. "If you have an artist of the standard of Maxim Vengerov, there's a reason to record it, but it costs more to record, and people want to pay less for it," says Letchford.

The payback period for investments in recordings is also far longer than it might be in the pop world. For example, Nikolaus Harnoncourt rerecorded all the Beethoven Symphonies in early 1992 with the Berlin Symphony Orchestra. The set has sold a million copies—but over seven years.

Despite such pressures, Warner Music International says the division is profitable and has been during the last five years. The major would not provide sales or profit figures.

It is the greats such as Harnoncourt who embody the tradition of labels in the division: He has been with Teldec 36 years.

NEW COMPOSERS & PERFORMERS

At the same time, the division's labels are working with new classical composers and new performers. Nonesuch retains its contracts with composers such as Steve Reich, John Adams, and Philip Glass. Its most successful current act is the indefinable Kronos Quartet.

Erato has also signed singer

Misia, a young exponent of the traditional Portuguese *fado* style; Misia was a protégée of virtuoso Maria Joao Pires, a former Erato-signed artist. Letchford says that signing a *fado* artist such as Misia is a departure for the division. "This is not an artist we would have signed 10 years ago."

Letchford says he is also personally working with young composers to offer encouragement and advice.

Deciding what to record is a



more stringent process than ever before, says Letchford. "The records have to have a reason to be made; that's not always easy."

However, with the market changing so drastically, the division—like most other major and indie classical units—is moving into areas that both defy categorization and are more defined by the areas that pop marketing labels are increasingly neglecting.

Among the division's biggest successes is the first, self-titled Buena Vista Social Club album, licensed from U.K. indie World Circuit for the Americas and Japan. It has brought WCI 1.1 million sales, it says. The follow-up album with Ibrahim Ferrer has sold 425,000 in the same ter-

ritories, according to Nonesuch president David Bither.

However, says O'Rourke, the division is not necessarily in the business of chasing the kind of numbers that rival the performance of Sony Classical's Charlotte Church or "Titanic" soundtrack. "We're more happy to sell more records which sell 300,000 than one which sells 1 million," O'Rourke says.

In many respects, Warner Classics is moving into territories that have been neglected by labels. Waugh, for example, is treated more as an MOR artist, says Tony Shaw, classical product controller for national U.K. retail chain HMV.

"We've actually classified him as easy listening," says Shaw. His evaluation of Warner Classics products and marketing underlines the difficulties the division faces in bringing its product to retail.

PRESSURE ON NEW PRODUCT

"I'd say they have some catching up to do with EMI and the Universal labels," Shaw says. "They don't have a wealth of back catalog, which means they are very dependent on new releases. It puts a lot of pressure on their new [product]."

It is this pressure that is one of the reasons why Warner Classics is widening the scope of its repertoire. For its latest project, Filipa Giordano, it has teamed up with the Insieme label, part of Sugar Music, the team that does A&R for Andrea Bocelli.

Monica Dahl, head of international legal and business affairs for Insieme, says working with the Warner team "is like working with a group of independents. All the marketing plans are done

directly and independently, not centrally."

Having the backing of a major such as Warner is "a dream come true" for Giordano, who says she is an artist who "understands that I have to work and do the international promotion."

The Warner team helps her to project her image, she says. "I want to be an artist who communicates to young people who don't know much about these melodies. I think they understand that."

PAST NOT FORGOTTEN

'They don't have a wealth of back catalog, which means they are very dependent on new releases'

— TONY SHAW —

The attention to new artists does not mean that the more established acts have been overlooked. In fact, the division is planning a high-tech approach to celebrating the 50th anniversary of the first performance of pianist and conductor Daniel Barenboim. A live Webcast will be made of the Aug. 19 concert in the Teatro Colon in Buenos Aires, Argentina.

And with the arrival of the new millennium, Teldec is also celebrating the 250th anniversary of the death of Johann Sebastian Bach, with "Bach 2000," a 153-CD set.

Insieme's Giordano Offers Pop/Classical Mix On Debut Set

BY DOMINIC PRIDE

LONDON—Filippa Giordano is signed to Insieme, the Milan-based label that developed the global success story Andrea Bocelli.

As Giordano admits, that's no guarantee of world domination, but it's a good start for a project that erodes preconceptions about what classical divisions do.

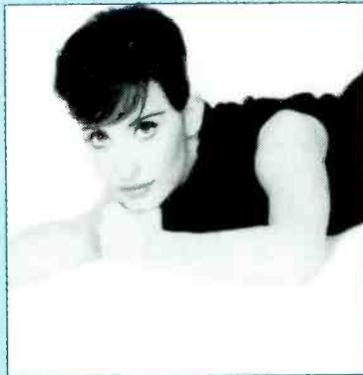
Even before the release of her self-titled album there, German TV station NDR has chosen to record a one-hour special on the singer for broadcast on the ARD network in March.

Insieme is part of the Sugar Music Group; it has licensed Giordano's work to Warner Classics via its Paris-based label Erato.

The choice of repertoire on her self-titled debut ranges from operatic arias such as "Habanera" from Bizet's "Carmen" and "Ave Maria" from Verdi's "La Traviata" to a classically arranged version of Ennio Morricone's "Lost Boys Calling."

Much of it is in Italian or composed by her compatriots.

"I just wanted to sing in a natural voice the repertoire I grew up with as a baby," says Giordano, who completed one round of in-



GIORDANO

ternational promotion in October.

Insieme/Sugar has already developed the A&R skills that led to the 5.5 million worldwide album units that Universal claims for Bocelli. The combination of

operatic voice and Italian repertoire with a pop slant is being translated to Giordano.

The label signed her, she says, because "they saw in me someone similar; they saw someone who was interested in keeping the local repertoire alive."

However, her idols range from Barbra Streisand and Madonna to Michael Jackson and Stevie Wonder. This gives her an approach that sets her apart from other singers, she says, and has already earned her the suspicion of the classical cognoscenti.

"The purists all make the mistake [of thinking] that I want to change things," she says. "I just want to use the songs that the composers of the past have given us."

Giordano arrived at Sugar after seeing Insieme founder/president Caterina Caselli Sugar on TV discussing acts she had worked with, including Paolo Conte and Bocelli. Giordano had also recently met composer Pierro Vivarelli, who

knew Caselli Sugar.

Giordano sent Vivarelli a tape, and he made the introduction. A deal followed within a week.

The connection with Warner

'I just want to use the songs that the composers of the past have given us'

— FILIPPA GIORDANO —

Classics came about after that division's president, Marco Bignotti, a former Warner Italy president, became interested.

For the rest of December, Giordano is recording a one-hour special in Italy and is readying herself for TV appearances there.

January and February see her doing U.K. and French promotion,

with late March, April, and May earmarked for work in Australia, Asia, and the Americas. A North American release on Atlantic is planned for the second quarter, says Insieme.

German release is planned for early February. The album is already out in Scandinavia, Greece, and Eastern Europe via Warner Classics companies.

Insieme has earmarked Germany as a place to carve out a start on the international marketplace, according to Monica Dahl, head of international legal and business affairs for Insieme.

"Germany's a good territory for this kind of music," she says. "We have already seen this with Andre Rieu [Mercury] and of course with Andrea Bocelli [Polydor]."

The German TV special now in production will provide a kick start, says Dahl.

"We didn't have to convince them," she says. "They felt she is a star."

Singer Gets Pop Push

Genres Join For Warner Classics' Waugh

BY PAUL SEXTON

LONDON—The shifting landscape of the classical music sector is vividly illustrated by the impending debut of Barratt Waugh.

The 20-year-old light operatic vocalist, from the midlands town of Mansfield, has turned heads over the past two years with a series of concert and television appearances in situations normally associated with pop acts. But on Feb. 28, he will take his recording bow on the album "Shades Of Blue" as a Warner Classics signing via Blacknight Productions, the development label co-owned by veteran pop artist Sir Cliff Richard and former EMI U.K. managing director Clive Black.

As a measure of the ever-strengthening bonds between the formats, the set contains material running the gamut of composers from Bizet to Jagger and Richards and will be marketed by the WEA pop division.

Waugh first appeared on television as a 14-year-old and was developed by Cheryl Barrymore, now his manager, after she saw him three years later on the "My Kind Of People" show on London Weekend Television, part of the national terrestrial ITV network.

Waugh became the first signing to Blacknight in 1998 and opened for Richard at his 34-date run of concerts at London's Royal Albert Hall late in the year. But the subsequent connection with Warner Classics was a shock even to Waugh.

"I was surprised that a classical label was interested," he says. "When I supported Cliff, I was singing things like 'I Will Always Love You' and the Stylistics' 'Can't Give You Anything (But My Love).'"

"The classical genre is now split into two, I think," says Black. "There are a lot of classical labels that when they look at Charlotte Church, they're all jealous of those 4 million-5 million albums. There's now a slim line between Celine Dion and what you can term classical now."

"The classical side can concentrate on making a record for its core market, but EMI, Decca, and Warner, they're all looking for that big crossover project, which doesn't appeal to aficionados," he says. "This is a pop project apart from being signed to the classical division."

WEA marketing manager Paul McGhie says, "Traditionally, a classical division of a record company wouldn't have many, if any,

domestic artists. That's why Warner Classics 'employed' the WEA marketing side of the company to work in conjunction with them and give advice on how to market Barratt. We do work very closely together; nothing happens without Warner Classics' consent."

Waugh's album, which was originally scheduled for November release but was then rescheduled to avoid the crowded Christmas marketplace, will be introduced on Feb. 14 in the U.K. with the single "Lucie," penned by French singer/songwriter Pascal Obispo. Plans for the album's release outside the U.K. have not yet been set.

The album features such classically inclined pieces as "More To Life," based on Bizet, but has one foot firmly in the adult contemporary camp, including versions of Tim Hardin's "Reason To Believe" and the Rolling Stones' "Ruby Tuesday."

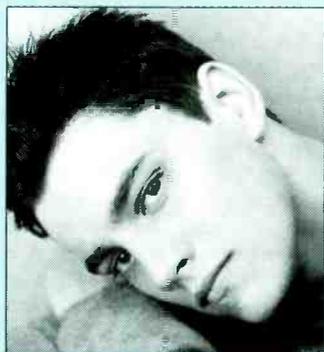
"I think all music now is taking influences from wherever it can get them," says Waugh. "A lot of pop music is starting to take classical influences. There's a lot of great music out there; why put labels on it? Just because I can put a suit on doesn't mean I'm not a fun-loving 20-year-old who can sing pop music."

The album was recorded in London with musical director John Cameron, orchestrator of the smash hit musical "Les Misérables" among other accomplishments, and it includes contributions from such other notables as lyricist Don Black and writer/arranger/director Jeremy Sams.

Waugh introduced his album to the U.K. media in late September with two London showcase performances. "It's a lot easier singing to 8,500 people at the Royal Albert Hall than it is to 30 people in the media," he says, "because you can see all their faces, and you don't know what they're thinking."

McGhie says that marketing plans for Waugh in the new year will be centered initially on daytime television opportunities in the U.K., and he readily agrees that the mobilization of the WEA pop marketing division is aimed at the maximum possible crossover.

"Charlotte Church broke by being on huge [U.K.] TV shows like Des O'Connor's, and that was our initial plan with Barratt. But he doesn't fit into any stereotypes at all—he looks like he should be in a boy band, but he sounds like he shouldn't."



WAUGH

EMUSIC TO BUY TUNES.COM, UPPING AWARENESS

(Continued from page 6)

sic's revenue to come from digital download sales.

What's more, Warburg Dillon Read analyst Sara Zeilstra notes, page views for the merged entity should increase to more than 35 million monthly, with 1.5 million unique visitors. Registered users are expected to balloon from around 5,800 to over 1.1 million by the end of March.

"These guys are now a major player in the online space," says CIBC's Segrich, who adds that the company's next major move should be to partner with a major label. "I think being able to offer them a start-to-finish solution as a partner is a very appealing concept."

So attractive, in fact, that EMusic may ultimately become an acquisition candidate when the major labels make a strong move into offering their content for download, Segrich says.

The key to survival for online music companies is strength in numbers and in content, and the scramble for survival is officially under way, says Mark Mooradian, an analyst with Jupiter Communications.

"You will see a lot more of this happening in the course of the next six months or so," he says. "All the early pioneers in the music space that don't have traditional media backing and don't have extensive distribution agreements in place, I think you'll see them coming together to bolster each other's offerings."

Tullman agrees. "The key is to start to put together the parties that will consolidate into one of the winners as soon as possible," he says. "Frankly, [the deal with EMusic] was just the smartest and fastest way that we could achieve what we were setting out to do from a business standpoint and also give our investors the best liquidity options and return on investment and everything else all in one bundle."

However, the deal ended Tunes' plans to go public, and a move toward consolidation may signal a quick end to the boom in Internet music initial public offerings (IPOs) started over the summer with high-demand first-time offerings from MP3.com, Liquid Audio Inc., and Musicmaker.com.

Tunes was originally expected to

hold an IPO at the end of the summer but postponed that plan due to market conditions. By late summer most Internet-related music stocks were under-performing in the market.

"In the music space the moon-shot-rocket IPOs went away," says Tullman. "There wasn't going to be some disproportionate reward structure with respect to an IPO, even if we did it in the recent period."

In announcing the EMusic deal, Tunes also said that it has extended its contract with Rolling Stone through as late as 2010.

"Since the future of music is unquestionably digital, it is appropriate that RollingStone.com will be on the leading edge through our partnership with EMusic.com," Wenner said in a statement.

In addition, Tunes will conclude its agreement with TheSource.com at the end of the year, citing strategic differences. Tunes, which was originally supposed to operate the site through 2003, plans to start its own hip-hop site as well as another site focusing on country music next year.

LATINO CONSUMERS YOUNG, DEDICATED

(Continued from page 1)

Hispanic customers are responsible for two-thirds of music bought by Latinos.

Two segments of consumers out of six that were defined by purchasing behavior made up only 27% of the interviewees, yet they accounted for 68% of music sales.

One segment, aged 14 to 29, was dubbed "young hipsters" for its voracious appetite for music consumption and openness to all types of music. The other, 30-54, was called "still grooving" for its active radio listenership and its depiction of music as being an important part of life.

Sixty-three percent of those interviewed said "Spanish music" was their favorite radio format. However, English-language formats such as easy listening (20%) and rap/hip-hop (13%) were also named by significant numbers of respondents.

Among Hispanics, the most popular sub-genres of Latin music formats—as defined by respondents—are Spanish-language (44%) and Mexican (24%). Merengue and salsa tie for third (8%).

The RIAA undertook the Hispanic study to enable its Latin member labels and their retailer customers to better comprehend the core consumers of Hispanic music.

Ricardo Dopico, director of Latin music at the RIAA, says the decision to undertake the study was due to the surge in popular interest in Latino artists by Hispanics and non-Hispanics.

"This interest led us to feel that we needed to have a better, more comprehensive picture of the Latino customer base as well as their interest in Latino and non-Latino music," says Dopico.

The other reason for the study, notes Dopico, is the exploding growth of the Hispanic population in the U.S. According to the U.S. Census Bureau, Latinos will be the

largest minority in 2005.

The stateside Hispanic market, adds Dopico, "is clearly an important segment of the population for both Latin and non-Latin labels to get a better grasp of."

Sales of Spanish-language product account for 4.9% of total domestic tallies, according to the RIAA's 1999 mid-year sales report. Spanish-language product made up 4.1% of total sales as stated in the RIAA's 1998 sales report.

WIDE BASE

The results of the study, conducted in September by Miami-based Market Segment Group, were based on more than 900 telephone interviews of Hispanics aged 14-54 years old who lived in New York, Los Angeles, Miami, Houston, Chicago, San Francisco, and Phoenix.

In order to participate, the respondents were screened to determine that they were of Hispanic origin or descent and that they purchased music within the last year.

Hispanics of Mexican parentage accounted for the largest group of Latinos interviewed (55.4%), followed by Hispanics whose ancestors came from Cuba (8.5%), Puerto Rico (6.1%), the Dominican Republic (6%), and El Salvador (5.2%).

Several Latin record executives were generally pleased with the RIAA's survey, save the fact that no Latinos from Puerto Rico took part in the study. Most labels estimate that record sales in Puerto Rico, which are included in the RIAA's overall sales reports, account for 25%-30% of total sales in the domestic Latino market.

Dopico says Puerto Rico will be featured in future studies, the next of which will take place sometime next year.

One of the most important impli-

cations of the RIAA's initial study, Dopico says, is that the stateside Hispanic market possesses a youthful consumer base.

"It is good news for the Latin music industry," says Dopico. "We've seen significant growth in the last few years, and I think that [this study] is a good sign in terms of continued growth over the next few years. So, labels and retailers both can learn something in terms of appetite for music that these young Latinos have, and here we are talking about music of all types, not just Latin music."

Francisco Villanueva, VP/GM of BMG U.S. Latin, concurs, saying that neither radio nor the record labels "are giving the second- and third-generation Latinos the music that they want to hear. What we are giving them is music from Latin America. What they want is music from the U.S. with Latin roots."

Another significant revelation was that a high percentage of Hispanic customers (24%) buy all or most of their music at independent stores, such as mom-and-pop stores, compared to the general market.

Dopico was surprised by the high percentage of purchases being transacted in indie outlets, saying, "We assume that this reflects the better availability of Spanish-language product at independent stores. It may also reflect the fact that you may have independent stores in the neighborhood where Latinos live."

Independent stores are most favored in the New York area. The second most popular outlets are mall stores (19%), which are favored by Hispanics in the Miami area, followed by music clubs (16%).

Also of note, a significant number (6%) of purchases by Hispanic consumers are made at flea markets, nightclubs, and/or concerts.

CARIBBEAN ACTS AIM FOR EXPOSURE BEYOND 'CARNIVAL SEASON'

(Continued from page 11)

the music of Rudder and other "elders" as "more about sitting down and listening. This music is about participation, so we want to get the messages out with that participation and emotion."

"Any Minute" repeats the modus operandi of Montano's '97 "Toro Toro" hit, featuring top reggae artist Shaggy, and forecasts a pan-Caribbean musical future by including reggae collaborations with dancehall king Beenie Man ("Outa Space") and Red Rat ("Rubber Waist"); a solo reggae boomshot for '99, "Big Phat Fish"; and a cover of U2's "With Or Without You."

"If I bring a soca record to a radio station in L.A. or N.Y., what slot are they going to play it in?" Montano asks rhetorically. "The quest has always been, How can I keep my musical roots and, at the same time, bring it to hip? [Reggae] dancehall is hip, pop is hip. So we've worked with different bands, cultures, styles—trying to affect the local people the same way and, at the same time, affect people internationally."

"That's very difficult," he continues. "I want to go out there not with one song like 'Come Dig It' but a couple of songs in one sound that will be accepted as soca and played in clubs as well as concerts. We want to translate our performance energy to international dancefloors with lots of live drums, because dance music now is totally electronic and club-limited. Soca is orchestrated music, and we have 12 [musicians] onstage, including brass. So, a lot of factors have to come together, but eventually I'll get the right mix."

LABELS SPUR INTEREST

Most Caribbean acts outside of Jamaica record on their own labels. Montano's Mad Bull Music is an exception, with a roster of seven other young acts. In North America, world music indies generally limit themselves to compilations of vintage Caribbean sounds, so VP's new soca presence should stimulate U.S. interest, along with the efforts of T&T-based Rituals Limited, founded in '94.

With 15 major artists on its growing roster, Rituals boasts a winning track record in the South Caribbean for licensing calypso/soca abroad in original form and for dance remixes that have scored high marks on European charts. Rituals also owns the master rights to approximately 300 tracks and a catalog for distribution of 20 CDs, including the first South Caribbean enhanced CD, "Rituals Of Trinidad Carnival."

"Professionalism, proper contractual agreements with artists, and accurate accounting of royalties have enabled the various styles of the Trinidad music market [soca, calypso, rapso, steel band, ragga, Caribbean pop, Caribbean jazz fusion, jump up, and crossover] to grow worldwide," says Rituals managing director/VP of international licensing Jean Michel Gibert.

"We focus on artists' deals and on the search for hit dance and world products, with Trinidad Carnival's [single] releases providing fresh material each year that can be remixed for any market," adds Gibert. "Rituals is positioning Trinidadian and

South Caribbean music for the mainstream audience."

The label has licensed such compilations as '96's "De Trini Party," Nigel & Marvin's '98 "Follow De Leader," and '99's "Soca Fever" to European majors like Baxter/PolyGram and Sony. Among single remixes that have scored in international non-soca markets are Kindred & Scorpio's '96 rapso "Don Stop," 3 Canal's "Mud Madness," Sharlene's '97 "Joe Le Taxi," and Square One's "Aye Aye Aye."

The label licensed Rudder's '98 "Beloved" set to PolyGram Canada in 1998 for worldwide release and expects to "finalize another signing for Xtatik & Machel Montano with Virgin Europe," says Gibert. Its catalog is subpublished to international companies through its London-based publishing arm, Roots Caribbean Rhythms Publishing Ltd., and Rituals books its artists through its Riddums management/booking compa-

'Up until the '80s, soca was all about dance, fun, frolic, nothing else. We've been able to include more conscious lyrics, so that our albums are balanced'

- EDWIN YEARWOOD -

ny, which placed Kindred, Sharlene & Brother Resistance on Northern California's '98 "Reggae On The River" lineup.

The label's video company, Rituals Productions, produces non-music and music videos, and Rituals Promotions carries an extensive line of merchandising products.

FEWER TOURISTS, MORE FREEDOM

Unlike its neighbors, T&T has an economy that doesn't depend on tourism, leaving its artists free to create original music.

"Tourism is the main source of employment for musicians in Barbados," says Nicholas Brancker, arranger for Barbadian soca group Krosfyah. "They have to play what the tourists want to hear [covers], so it's very difficult to be original."

Yet Krosfyah, which played the '99 New Orleans Jazz & Heritage Festival; Square One; singer Red Plastic Bag; and other acts from Barbados are known as "the Bajan Invasion"—top international acts that have caused the soca sound to evolve.

"When I first went to Nicholas, I said, 'We want to do things in our own style, to be bigger than Barbados or Trinidad; we want everyone,'" recalls Yearwood.

Says Brancker, "My emphasis has been to package the songs in the most accessible manner. We give the rhythm—the music's root—a different sound without actually changing it. It has more African, French, [reggae] dancehall, and R&B influences,

so it sounds more alive because there's more music in it. Most Caribbean music sounds mechanical these days, just a machine playing. But we add elements that allow the music to fit in with what's going on internationally."

Yearwood and Square One's lead singer, Alison Hinds, appeared on the '99 Teva Spirit of Unity tour's Barbadian stage. The Barbados government's contract with Spirit of Unity runs three years—the first such arrangement between a Caribbean government and a major American tour.

Others on the tour's Barbadian stage—all of whom released new CDs just before the tour—include reggae vets Bigga Irie and John King, world-renowned jazz reggae saxophonist Arturo Tappin, and headliner David Kirton.

Kirton's soulful reggae debut set, "Stranger," was released locally on the Birds Eye Music label and in the U.S. and South America on RAS. It was his manager, Noelle Kirton, who first proposed Barbados' "Unity" partnership.

Yet these non-Jamaican reggae artists must overcome not only the resistance of the stateside pop and R&B audiences but the prevalent notion that only Jamaicans can create "real" reggae.

"It's discriminatory to say 'only Jamaica,'" says L.A.-based reggae and Caribbean music radio jock/concert promoter Barbara Barabino. "There's other fine Caribbean musicians putting out great reggae, as well as soca, calypso, and African music. We can't limit ourselves."

North American and European dance producers and remixers would also be wise to remove their blinders when it comes to tinkering with the borders between their own dance-floor combustion and "de scorchin'" power of the Caribbean's badass sounds.

A new force for Caribbean music and such fusions is the Caribbean Music Expo (CME), held for the first time Oct. 14-17 in Ocho Rios.

Succeeding beyond any expectations, CME '99—also attended by stateside major-label executives and hip-hop artists Eve, Wyclef Jean, and Doug E. Fresh—proved to be a more effective brainstorming, alliance-forming showcase for Caribbean music than even Caribbean MIDEM.

The nightly performances were stunning, as were booths set up by labels, countries, recording studios, and artists. There also were informative—even moving—panel discussions.

One panel drew up a pan-Caribbean initiative to "Save Our Music" to be presented to Caribbean governments. It calls for anti-piracy measures; removal of customs duties on CDs, videos, etc. containing recordings from the Caribbean region; strategic alliances among Caribbean distributors; content quotas for local and regional music on Caribbean radio; and implementation of a regional system for collective management of copyrights.

All CME performances and panels were cybercast and will be posted for one year on the CME Web site (www.cme.com.jm).

newsline...

BMG DIRECT has launched a digital download feature on its Web site (www.bmgmusicservice.com) in collaboration with Liquid Audio. Called Download Central, the area will make available more than 50,000 downloadable tracks that have been licensed by Liquid Audio, which provides software and services for the digital delivery of music. The service will be open only to the Web site's 2.3 million registered members, says BMG Direct president/CEO George McMillan. The site offers free promotional downloads from acts like Creed, Megadeth, and Methods Of Mayhem and paid downloads from such acts as Beck, Emmylou Harris, Mannheim Steamroller, and Sarah McLachlan. The downloads are priced between \$1 and \$2. The Web site has offered some downloads previously, but, McMillan says, "this is a much more institutionalized version. We've made it an embedded part of our Web site."

DON JEFFREY

BARNESANDNOBLE.COM says it will move up its rollout of a new online check-out system, "Express Checkout," in the wake of the issuance of a preliminary injunction Dec. 1 barring it from using its current one-click Express



Lane system while a patent-infringement lawsuit is pending. Rival E-tailer Amazon.com filed the suit in U.S. District Court in October, claiming barnesandnoble's system infringed on its 1-Click technology, which it says is patented. Barnesandnoble said Dec. 2 that it had planned to roll out the

new purchasing system after the holidays but would now launch it "in the next several days." The company says it does not expect sales to be impacted. "Although we are disappointed with the judge's preliminary injunction, we believe our position regarding our order process technology will be upheld upon appeal," the company said. Barnesandnoble.com stock was down some 4% by late afternoon Dec. 2 at \$18.63; Amazon was up about 5% at \$89.38.

MARILYN A. GILLEN

WARNER MUSIC INTERNATIONAL (WMI) has revamped Latin operations in Mexico and the U.S., effective Jan. 1. Inigo Zabala, managing director of Warner Music Mexico, will become president of WMI's Mexico and U.S. Latin operations, with responsibility for WEA Mexico and Metro Casa Musical in that country and WEA Latina in the U.S. He remains based in Mexico, reporting to Warner Music Latin America president Andre Midani. Miami-based George Zamora will be promoted from VP/GM to president of WEA Latina. Mariano Perez, managing director of DRO EastWest Spain, will become managing director of WEA Mexico. Zamora and Perez will report to Zabala.

RECIPROCAL, a privately held digital rights management company that services the music industry, has received \$35 million in venture capital from a group of investors that included TVT Records, the company said. Other strategic investors in the late-stage, or mezzanine, financing—typically regarded as the last round of private equity raised prior to filing for an initial public offering (IPO)—were First Data Corp., Hewlett-Packard Co., and Xerox Corp. They join a group of existing backers composed of Microsoft, Chase Capital Partners, Softbank Technology Ventures, and Reuters, among others. Credit Suisse First Boston acted as placement agent for the transaction.

BRIAN GARRITY

EMI GROUP has sold its 14.8 million shares (13.3%) in GWR, the U.K. radio group that owns national broadcaster Classic FM. EMI bought the stake for 28.4 million pounds (\$45.4 million) two years ago and is selling it for 80 million pounds (\$128 million), using the proceeds to repay borrowings... EMI Recorded Media has granted Launch Media the first worldwide license to stream music videos from EMI's video library over the Internet, the companies announced Dec. 2.

LUCY AITKEN

IN WHAT IS REGARDED as a speedy decision, a New York federal court judge has agreed to a rate-court trial to start in about 18 months involving performance right group BMI and the Radio Music Licensing Committee (RMLC), which represents 2,900 U.S. radio stations. The judge acted after BMI and the RMLC agreed on Nov. 29 on an "expeditious schedule" for the proceeding. After three years of talks without settlement, the RMLC sued BMI in October, seeking an end to blanket licensing and the creation of alternative forms of licensing. In a public answer to the suit, BMI said that a rate-court resolution of the matter was appropriate. In a preliminary response to the suit, BMI said it would demonstrate that it has the largest share of airplay on commercial radio, that blanket licensing should continue, and that the main question is, What percentage of revenue should be paid by the stations? The RMLC suit was the first under a 1994 amendment to a BMI decree calling for judicial assistance in setting rates.

IRV LIGHTMAN

LABEL VETERANS Jeff Ayeroff and Jordan Harris are said to be in discussions to join ARTISTdirect, the company that creates Web sites for artists. The pair left their posts as co-presidents of Sony Music's Work Group label earlier this year. ARTISTdirect declined comment.

IRV LIGHTMAN

U.S. RETAILERS COUNT BLESSINGS

(Continued from page 1)

the things boosting morale for the overall holiday season is that brick-and-mortar retail enjoyed strong sales despite booming online commerce.

Marlo Zoda, director of corporate communications at New York-based CDnow, says, "Our traffic was up over 200%; our revenue was up over 200%." She says that top sellers were Celine Dion, Will Smith, Beck, and Metallica.

Alliance, one of the main suppliers doing fulfillment for online merchants, enjoyed great sales growth for that sector, says Weisman. Moreover, while CDnow and Amazon have been the dominant forces online, "we are seeing business going to other E-retailers as well," he says.

SoundScan reports overall album sales were up 4% for the week including Thanksgiving compared with the same period last year.

Among the titles cited by mer-

chants as driving traffic to the stores are ones by Dion, Dr. Dre, Korn, Metallica, Dave Matthews Band, Mary J. Blige, and Beastie Boys. Handleman's Cline also notes that big sellers that have been in the market for a while, such as Backstreet Boys, Britney Spears, and Christina Aguilera, "gathered legs again... showing 100% increases."

In the superstore arena, Christos Garkinos, senior VP at Virgin Entertainment Group, which operates 19 outlets in the U.S., says, "Sales were [up] in the high single digits, better than we thought. We think there are good records, and also we had our stores set up strongly for displays and inventory. DVD's helping, too."

In Toronto, Harvey Berkley, executive VP of finance at the HMV chain, says most outlets in the 12-unit U.S. division posted "fairly good" gains, with the exception of the three New York City outlets, which were hurt by

poor weather.

Musicland Stores does not break out its holiday sales, but spokesman Brant Skogrand says they were "at the high end of our plan. We had a really strong weekend with lots of shoppers in our stores."

SOME MIXED RESULTS

Chains operating outlets in the freestanding sector report mixed results. In Boston, Mike Dreese, CEO of Newbury Comics, reports the 19-unit chain achieved a same-store sales increase of about 15%.

But others say the weekend was somewhat of a disappointment.

David Lang, president of 11-store Compact Disc World, based in South Plainfield, N.J., says that same-store sales Thursday through Sunday were up 3.5% over last year, but for the entire week they increased only 1%.

"Overall it was no great guns for us," says Lang, "but at least we weren't down. There were more people shopping this year than last year in our stores, but our average transaction was down slightly."

He believes that last year's fourth-quarter releases were stronger. Top sellers at Compact Disc World, such as Metallica, Dave Matthews Band, and Beastie Boys, "did not do the same numbers that the top three did last year."

This is true for The Billboard 200 as well. Last year in the week containing the Thanksgiving weekend, each of the three top sellers outsold the album that tops this issue's chart, Dion's "All The Way... A Decade Of Song." But comparisons of the top 30 sellers between this year and last show this year to be stronger (see Between the Bullets, page 108).

BOXED-SET BOUNTY?

Merchants also differ in their opinions on the strength of this year's boxed-set offerings. Compact Disc World's Lang says that last year boxed sets by such artists as Bruce Springsteen and John Lennon sold "very well" and that this year's boxes, by acts like Phish and the Grateful Dead, didn't do as well.

But Newbury Comics' Dreese says the "Phish boxed set was huge," appearing in the chain's top 10 best-sellers. Weisman also says that boxed-set sales were brisk.

Also brisk at Newbury was "anything Pokémon," says Dreese, with "about one in every three transactions including an item with that brand." In fact, Pokémon sales were so strong for the chain that "our gross profit margins were running up about 40%," he adds.

Some retailers continue to complain that the labels are releasing too much product in the fourth quarter, making it harder for merchants to spread out their buying dollars.

"There is a lot of product," says Garkinos, "but the good thing about it is that it's bringing different kinds of people into the stores."

He adds that he hopes the new titles have some staying power. "The core is there the first week, [but many] drop the second week," he says. "That may strengthen as we get into the gift-giving period."

Musicland's Skogrand says the chain has no complaints about this year's release schedule. "We think it's been spaced out really well for release dates this quarter," he says. Musicland's top sellers were Dr. Dre, Metallica, and Dion.

Retailers say that, unlike in previ-

ous years, they had no problems in meeting consumer demand. In all cases, they say they are managing their inventory better.

Meanwhile, a number of retailers report that catalog sales held up well during the holiday weekend, although the SoundScan figures don't necessarily back that up.

"Catalog and depth of sales were greater," says Lang. "That's why we showed a slight upswing in our numbers."

Garkinos says the "core nonclassical catalog is pretty steady, but we're still seeing softness in classical catalog."

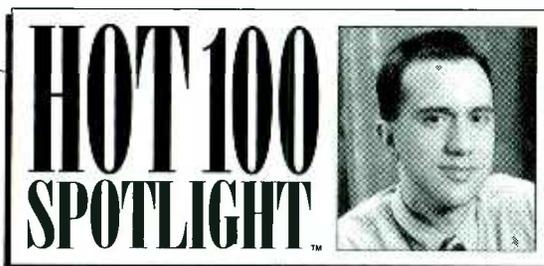
But at Musicland, says Skogrand, "there've been so many hot hits, people are definitely coming in for new product at this point."

SoundScan reports that catalog sales for the week that ended Nov. 28 totaled 5.67 million units, 3% lower than in the same week a year ago. Deep catalog—releases out more than three years—decreased 5% to 4.16 million units during the week (see story, page 1).

Although most chains reported a good Thanksgiving, some of the independent retailers had the merriest holiday weekend.

John Kunz, owner of Waterloo Records in Austin, Texas, says that sales over the weekend were 10% higher than a year ago and that sales for the two days before Thanksgiving were 15%-20% ahead of last year.

Likewise, George Daniels, proprietor of George's Music Room, an R&B specialist in Chicago, estimates that his sales were up 11% this year. Top sellers were Dr. Dre, Nas, Mary J. Blige, and an independent album by Twista (on Legit Ballin' Records).



by Silvio Pietroluongo

TIS THE SEASON: Heavy foot traffic at retail outlets this past Thanksgiving weekend causes an uptick in singles sales, an increase of 12.7% over last issue's total. The 33 bullets on the Hot 100 Singles Sales chart represent the highest total since the Easter week period produced 37 bullets in the April 17 issue of Billboard. The first eight titles on the sales chart show an increase in sales, the first time this has happened since Jan. 3, 1998, when the first 12 titles on the sales chart were bulleted.

HOLIDAY GREETINGS: Christina Aguilera debuts on the Hot 100 Singles Sales chart at No. 28 with an uptempo, **Thunderpuss 2000**-remixed version of the venerable "The Christmas Song" ("Chestnuts roasting on an open fire") (RCA). "Chestnuts" scans 10,500 pieces, a figure that is sure to increase once radio stations move into holiday spirit mode. Aguilera joins **Shedaisy** on the Christmas chart parade, as the lovely trio more than double their sales for "Deck The Halls" (Lyric Street), jingling the registers 8,500 times and moving 52-35 on the sales chart. "Halls" is from Walt Disney's new home video release "Mickey's Once Upon A Christmas."

We should be seeing a sprinkling of holiday titles on the charts during the month. New radio releases include "This Gift" by 98° (Universal), a reworked version of "Hands" by Jewel (Atlantic), and the **Rosie O'Donnell** duets "Christmas (Baby Please Come Home)" (with Cher) and "Last Christmas" (with Darren Hayes of Savage Garden), both on C2. And bringing us into a new year, century, and millennium is **Kenny G** with "Auld Lang Syne," which features an audio collage of milestones from the past 100 years. Hitting retail Tuesday (7) for the first time in a configuration other than 12-inch vinyl is **Kurtis Blow's** "Christmas Rappin'" (Mercury/IDJMG). Known as hip-hop's first Christmas song, "Rappin'" was originally released 20 years ago this month.

DOUBLE EDGE: Atlanta quartet **Jagged Edge** has the highest-debuting song on both The Billboard Hot 100 (No. 54) and Hot 100 Singles Sales (No. 15) with "He Can't Love U" (So So Def/Columbia). "Love" scans 23,000 units and is the most-played song at R&B outlet KPRS Kansas City, Mo.; it ranks No. 2 at WGCI Chicago and WEAS Savannah, Ga., and is in the top 10 at eight other R&B stations.

SISQO KID: After losing its bullet last issue, **Sisqo Featuring Make It Hot's** "Got To Get It" (Dragon/Def Soul/IDJMG) rebounds with a flourish, moving 73-58 on the Hot 100 and 60-44 on the Hot 100 Airplay chart, on the strength of a 6 million gain in audience. A member of the ultra-successful **Dru Hill**, Sisqo will see his debut album, "Unleash The Dragon," which was released Nov. 30, enter the Billboard album charts next issue.

ROCKAFELLER CENTER: **Fatboy Slim's** "The Rockafeller Skank" (Skint/Astralwerks/Virgin) holds at No. 77 on the Hot 100 in its 21st week on the chart. Because it spent more than a year off the chart before re-entering on Nov. 6, "Skank" will be allowed to stay on the chart for an additional 20 weeks on top of the 15 it logged in its first chart go-round.

Vid Retailers Buoyed By Surging DVD Sales

BY EILEEN FITZPATRICK

LOS ANGELES—Accurate forecasting of the demand for DVD product allowed retailers to sail through the Thanksgiving weekend without any major inventory shortages.

In spite of double- and in some cases triple-digit sales increases from last year, retailers report that they will have plenty of titles in stock throughout the holiday buying season.

"We beefed up our inventory a long time ago," says DVD Express VP of marketing Susan Daniker, who says the company bumped DVD orders by at least 25%.

Online retailers, in particular, experienced the largest jump in sales over 1998, mainly coming from DVD orders.

Daniker says the company's sales were up 300% over the same period in 1998. Reel.com also says it experienced "triple-digit increases" in sales, and Amazon.com saw overall sales jump by 2½ times.

DVD Empire says its largest sales day to date occurred Nov. 29, the Monday after the holiday weekend when consumers were back at work. The online retailer says dollar volume jumped by 104% over average daily sales for the same week in 1998. The retailer sold 2,327 units, representing \$47,000 in sales.

"The fact is, we've built resources to handle the rush," says DVD Em-

pire president Jeff Rix. "We've put more people in the warehouse and continually analyze sales to make sure we'll have enough product."

Brick-and-mortar retailers such as Best Buy also say DVDs fueled holiday sales.

"We sold more VHS than DVD, but it's a difference in player penetration," says Best Buy video merchandise manager Joe Pagano. "But there's no question that DVD is the rocketship technology and that this is where the action is going to be."

LONG LEGS FOR DVD

The sales action of DVD is also lasting a lot longer than many VHS titles, which quickly lose steam after just a few weeks on the shelf.

Pagano says, for example, that the chain's top-selling title is "The Matrix," "The Matrix," "The Matrix," which was released in September.

To date, Best Buy has sold 175,000 units of the Warner Home Video title, and it continues to be "head and shoulders above the rest," Pagano says.

Best Buy's No. 2-selling DVD is "Titanic," which since its October release has sold 67,000 units at the chain. Other top sellers at Best Buy include "Enemy Of The State," "The Mummy," "Austin Powers: The Spy Who Shagged Me," and "The Blair Witch Project."

"The Matrix" DVD also topped

Amazon's best-seller list, besting the VHS version of "Austin Powers: The Spy Who Shagged Me," according to group product manager for video Jason Kilar. "Austin Powers" was the online retailer's top-selling VHS title, with "The Matrix" VHS ranking No. 2.

A spokeswoman for Musicland Stores says that its list of top DVD sellers is a mix of new releases and classics.

MGM Home Entertainment's seven-disc James Bond collection is one classic collection that saw accelerated sales over the holiday weekend, thanks in part to the series latest installment, "The World Is Not Enough," which has grossed more than \$75 million at the box office since its release two weeks ago.

"We've priced the set at \$129.99," says CheckOut.com COO Alan Kipust, "and it's selling 40 times better than the next boxed set we offer."

Overall, Kipust says, catalog DVD sales at the site have grown 55% over the past month.

While retailers say DVD will continue to be a hot holiday seller, they predict that the first quarter will also look like Christmas.

"Once everyone opens up those new DVD players sitting under the tree, it's going to be a banner post-Christmas for software," says Pagano. "We going to have two holiday seasons this year."

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 11, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				◀ No. 1 ▶			
1	3	—	2	CELINE DION 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG 1 week at No. 1	1	
				◀ Hot Shot Debut ▶			
2	NEW		1	METALLICA ELEKTRA 62504*/EEG (18.98/24.98)	S&M	2	
3	2	—	2	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2	
4	6	5	28	BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98)	MILLENNIUM	1	
5	1	—	2	KORN IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1	
6	8	7	46	BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1	
7	NEW		1	NAS COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7	
8	4	3	24	SANTANA ▲ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1	
9	5	—	2	WILL SMITH COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5	
10	12	11	14	CHRISTINA AGUILERA ▲ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1	
				◀ GREATEST GAINER ▶			
11	24	26	108	SHANIA TWAIN ◆ ¹⁴ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2	
12	7	2	4	MARIAH CAREY COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2	
13	NEW		1	GARTH BROOKS CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	13	
14	23	—	2	KENNY G ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	14	
15	NEW		1	DAVE MATTHEWS BAND RCA 67898 (21.98 CD)	LISTENER SUPPORTED	15	
16	13	9	14	LOU BEGA ▲ ² RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	3	
17	10	1	3	FAITH HILL WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1	
18	14	8	3	SOUNDTRACK ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8	
19	NEW		1	BEASTIE BOYS GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19	
20	20	21	13	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1	
21	NEW		1	MICHAEL W. SMITH REUNION 10041 (10.98/16.98)	THIS IS YOUR TIME	21	
22	16	12	23	LIMP BIZKIT ▲ ² FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1	
23	27	27	29	RICKY MARTIN ▲ ⁵ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1	
24	17	15	9	CREED ▲ ² WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1	
25	19	16	48	KID ROCK ▲ ³ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5	
26	15	6	3	SAVAGE GARDEN COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6	
27	11	4	4	RAGE AGAINST THE MACHINE EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1	
28	NEW		1	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28	
29	53	46	5	VARIOUS ARTISTS SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29	
30	18	14	3	VARIOUS ARTISTS WARNER BROS. ELEKTRA-ATLANTIC 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14	
31	32	31	3	ANDREA BOCELLI PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	31	
32	26	24	26	BLINK-182 ▲ ² MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9	
33	43	52	6	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	28	
34	NEW		1	BECK DGC/GEFFEN 0485*/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34	
				◀ PACESETTER ▶			
35	77	70	8	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	35	
36	41	53	6	AMY GRANT A&M 490462*/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	36	
37	25	22	56	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9	
38	22	23	10	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7	
39	35	36	25	SMASH MOUTH ▲ ² INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6	
40	NEW		1	THIRD EYE BLIND ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40	
41	28	17	4	JIM JOHNSTON KOCH 8808 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4	
42	NEW		1	ENRIQUE IGLESIAS INTERSCOPE 490540 (12.98/18.98)	ENRIQUE	42	
43	51	48	4	JEWEL ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	43	
44	21	10	4	LIL' WAYNE CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3	
45	49	49	57	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14	
46	39	34	4	ROSIE O'DONNELL COLUMBIA 63685*/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	29	
47	61	62	88	'N SYNC ▲ ⁷ RCA 67613 (11.98/17.98)	'N SYNC	2	
48	48	42	18	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6	
49	70	44	3	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44	
50	30	38	5	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	8	
51	58	59	14	LFO ▲ ARISTA 14605 (10.98/16.98)	LFO	21	
52	37	25	4	COUNTING CROWS DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8	

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
53	47	43	30	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
54	62	—	2	CHARLOTTE CHURCH SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	54
55	38	30	5	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
56	68	64	120	BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
57	34	20	3	SOUNDTRACK GEFFEN 490508*/INTERSCOPE (12.98/18.98)	END OF DAYS	20
58	9	—	2	CHEF RAEKWON LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILITY	9
59	29	13	3	FIONA APPLE CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
60	59	55	9	GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
61	RE-ENTRY		9	CAEDMON'S CALL ESSENTIAL/SILVERTONE 10486/JIVE (10.98/16.98)	40 ACRES	61
62	63	57	26	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
63	NEW		1	ALANIS MORISSETTE MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
64	NEW		1	FFH ESSENTIAL 10498/PROVIDENT (10.98/16.98) HS	I WANT TO BE LIKE YOU	64
65	NEW		1	JESSICA SIMPSON COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	65
66	45	29	4	FOO FIGHTERS ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
67	44	35	7	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
68	75	66	96	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
69	65	56	25	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
70	54	63	10	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
71	78	67	18	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
72	52	51	9	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
73	69	50	9	STING A&M 490443*/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
74	57	40	11	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
75	66	58	15	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
76	55	41	5	BUSH TRAUMA 490483*/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
77	36	32	3	MONTELL JORDAN DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	32
78	50	39	9	METHOD MAN/REDMAN DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	3
79	33	19	3	SOUNDTRACK Y&B/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	19
80	87	—	2	NEWSBOYS SPARROW 51720 (11.98/16.98)	LOVE LIBERTY DISCO	80
81	118	102	24	STEVEN CURTIS CHAPMAN ● SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
82	NEW		1	VARIOUS ARTISTS WORD 63922/EPIC (11.98 EQ/16.98)	THE MCCAUGHEY SEPTUPLETS: SWEET DREAMS	82
83	72	60	14	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
84	67	45	8	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
85	83	96	37	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
86	116	159	4	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	86
87	NEW		1	LED ZEPPELIN ATLANTIC 83268 (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	87
88	81	68	40	TLC ▲ ⁴ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
89	46	33	5	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
90	42	18	3	NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
91	71	54	7	ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
92	31	—	2	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
93	60	61	3	VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
94	85	69	24	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
95	40	—	2	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC	40
96	90	72	62	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
97	79	—	2	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON	79
98	88	74	26	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
99	104	146	4	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	99
100	142	124	24	VARIOUS ARTISTS ● INTEGRITY/WORD 69974/EPIC (11.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
101	93	88	46	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
102	80	71	19	POWERMAN 5000 ▲ DREAMWORKS 450107*/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
103	100	93	39	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
104	74	47	5	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
105	97	87	54	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
106	96	84	11	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
107	91	76	47	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	73	37	3	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
109	86	65	33	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	20
110	95	80	81	LENNY KRAVITZ ▲ 2 VIRGIN 47758 (12.98/17.98)		5
111	84	73	7	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
112	114	104	55	CHER ▲ 3 WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
113	56	28	3	E-40 SICK W/O IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	28
114	102	98	20	TRAIN ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	76
115	64	—	2	MINT CONDITION ELEKTRA 62353/EEG (10.98/16.98)	LIFE'S AQUARIUM	64
116	112	—	2	MICHAEL CRAWFORD ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM	112
117	110	97	40	EMINEM ▲ 3 WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
118	111	121	14	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
119	RE-ENTRY	7	7	AUDIO ADRENALINE FOREFRONT 25225 (11.98/15.98)	UNDERDOG	76
120	NEW ▶	1	1	PHISH ELEKTRA 62495/EEG (69.98 CD)	HAMPTON COMES ALIVE	120
121	174	166	35	ANDREA BOCELLI ▲ POLYDOR 547222 (12.98/18.98)	SOGNO	4
122	113	101	22	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
123	RE-ENTRY	13	13	AVALON SPARROW 51687 (10.98/15.98)	IN A DIFFERENT LIGHT	81
124	101	85	11	OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
125	105	128	27	SOUNDTRACK ● ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL	19
126	89	78	7	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
127	109	110	9	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	94
128	128	113	5	B*WITCHED EPIC 63985 (11.98 EQ/17.98)	AWAKE AND BREATHE	91
129	193	193	17	VARIOUS ARTISTS ● WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE	84
130	161	148	22	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
131	130	140	26	BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
132	99	83	32	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
133	NEW ▶	1	1	MOTLEY CRUE BEYOND 78034 (10.98/17.98)	LIVE: ENTERTAINMENT OR DEATH	133
134	158	137	6	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	129
135	136	123	29	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77
136	108	89	29	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
137	147	111	22	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
138	144	115	18	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
139	127	107	9	CLINT BLACK RCA (NASHVILLE) 67823/RIG (10.98/16.98)	D'LECTRIFIED	75
140	107	77	8	MELISSA ETHERIDGE ISLAND 546518*/IDJMG (11.98/17.98)	BREAKDOWN	12
141	140	—	2	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM	140
142	106	92	18	STAIN D ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
143	148	126	10	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
144	135	127	54	THE OFFSPRING ▲ 4 COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
145	165	—	4	SOUNDTRACK MAVERICK 47538/WARNER BROS. (11.98/17.98)	MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME	145
146	189	—	2	SOUNDTRACK WALT DISNEY 860647 (11.98/17.98)	TOY STORY 2	146
147	138	120	37	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
148	NEW ▶	1	1	TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98) HS	RAP LIFE	148
149	98	79	6	EURYTHMICS ● ARISTA 14617 (11.98/17.98)	PEACE	25
150	141	136	28	SOUNDTRACK ▲ WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
151	151	139	89	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
152	124	108	67	KORN ▲ 3 IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
153	115	94	7	311 ● CAPRICORN 546645/IDJMG (10.98/16.98)	SOUNDSYSTEM	9
154	82	—	2	MARILYN MANSON NOTHING 490524/INTERSCOPE (11.98/17.98)	THE LAST TOUR ON EARTH	82

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	132	119	50	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
156	103	86	7	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	21
157	117	95	18	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
158	RE-ENTRY	2	2	SONICFLOOD GOTEE 2802 (15.98 CD) HS	SONICFLOOD	158
159	164	—	2	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	159
160	182	—	2	VARIOUS ARTISTS A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	160
161	123	112	18	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
162	76	—	2	ANI DIFRANCO RIGHTIOUS BABE 017 (10.98/16.98)	TO THE TEETH	76
163	143	130	23	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
164	145	135	19	ROBBIE WILLIAMS ● CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
165	156	144	35	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
166	125	91	5	CROSBY, STILLS, NASH & YOUNG REPRISE 47436/WARNER BROS. (11.98/17.98)	LOOKING FORWARD	26
167	166	149	84	FAITH HILL ▲ 4 WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
168	162	163	10	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	151
169	159	125	22	SOUNDTRACK ● KOCH 8901 (11.98/16.98)	POKEMON: 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
170	RE-ENTRY	19	19	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	43
171	197	—	2	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98) HS	THE IRISH TENORS HOME FOR CHRISTMAS	171
172	126	103	4	WHITNEY HOUSTON, CHER, TINA TURNER, BRANDY ARISTA 14904 (11.98/17.98)	VH1 DIVAS LIVE/99	90
173	94	100	5	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	41
174	122	90	15	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
175	RE-ENTRY	9	9	THIRD DAY ESSENTIAL/SILVERTONE 10528/JIVE (10.98/16.98)	TIME	63
176	150	141	9	GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
177	120	81	3	TONIC UNIVERSAL 542069 (11.98/17.98)	SUGAR	81
178	134	106	10	NINE INCH NAILS ▲ NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
179	153	116	26	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS	VENNI VETTI VECCI	3
180	121	131	10	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	97
181	119	82	3	NATALIE MERCHANT ELEKTRA 62444/EEG (11.98/17.98)	LIVE IN CONCERT	82
182	137	138	14	STATIC-X WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	116
183	133	114	3	SUBLIME GASOLINE ALLEY 112125/MCA (11.98/17.98)	GREATEST HITS	114
184	139	117	5	KEVON EDMONDS RCA 67704 (10.98/13.98)	24/7	77
185	167	145	23	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
186	NEW ▶	1	1	THE CATHEDRALS SPRING HOUSE 42223 (11.98/15.98) HS	A FAREWELL CELEBRATION	186
187	178	153	11	THE BEATLES ● APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
188	131	99	5	ROB ZOMBIE Geffen 490349*/INTERSCOPE (11.98/17.98)	AMERICAN MADE MUSIC TO STRIP BY	38
189	160	134	31	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
190	200	182	39	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER	89
191	RE-ENTRY	22	22	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
192	RE-ENTRY	5	5	TWILA PARIS SPFARROW 51690 (11.98/15.98)	TRUE NORTH	112
193	168	162	66	LAURYN HILL ▲ 7 RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
194	170	—	2	VARIOUS ARTISTS WINDHAM HILL 11459 (16.98 CD)	WINTER SOLSTICE ON ICE	170
195	RE-ENTRY	38	38	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
196	180	156	10	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	31
197	175	154	24	LEN ● WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH	46
198	154	122	5	GENESIS ATLANTIC 83244/AG (10.98/16.98)	TURN IT ON AGAIN — THE HITS	65
199	RE-ENTRY	51	51	GARTH BROOKS ◆ 12 CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
200	NEW ▶	1	1	NOFX FAT WRECK CHORDS 605/CAROLINE (10.98 CD)	THE DECLINE (EP)	200

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Christina Aguilera 10	Kenny Chesney 103	Genesis 198	Lenny Kravitz 110	Method Man/Redman 78	Ja Rule 179	Tarzan 150	Songs 4 Life — Feel The Power!
Marc Anthony 72	Charlotte Church 54, 85	Godsmack 107	Kurupt 92	Mint Condition 115	Adam Sandler 143	Toy Story 2 146	170
Fiona Apple 59	Eric Clapton 91	Ginuwine 147	Led Zeppelin 87	Mobb Deep 174	Santana 8	Britney Spears 6	Totally Hits 30
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SDMI GROUP LOOKS AHEAD TO PHASE II

(Continued from page 1)

music content onto the Internet to satisfy the demand for software compatible with the growing portable-digital-player market.

Mike Edwards, director of operations of the International Federation of the Phonographic Industry (IFPI), outlined the proposals for Phase II devices at Online Music Distribution, the two-day conference organized by SMI New Media Conferences held Nov. 24-25 here (*Billboard Bulletin*, Nov. 29).

At the same time, Edwards, the conference's keynote speaker, pointed out the need to clear the Internet of the mass of illegally posted music files.

A recurrent theme of the conference was that the industry has to begin to attach a perceived value to music, both in the off-line and online worlds (see Sites & Sounds, page 87).

Among statistics quoted by Edwards:

- One-third of respondents to a Webnoize survey said they had downloaded MP3 files, and 14% had accessed more than 250 files.

- Forrester Research estimates that 3 million MP3 files are downloaded each day.

- IFPI puts the number of illegal MP3 files at more than 1 million.

Edwards described the Internet culture as one where "everything is free. There's no property on the Internet. The notion that copyright, that delicate balance between the need to give people access to knowledge and art and the need to give adequate incentives to stimulate creativity, has no place on the Internet."

IFPI has engaged the services of U.K.-based Copyright Control Serv-

ices to target and take down illegal MP3s; the company has already worked on removing infringing pro-audio software from the Net.

However, Edwards added that "enforcement measures are not going to be able to solve the problem of Internet piracy on their own. The availability of legitimate music on the Internet needs to be expanded."

SDMI, both in its existing form and in its planned Phase II, allows the importation of MP3 files into the SDMI environment (see story, this page).

The idea of SDMI was proposed at the tail end of 1998, which Edwards termed "ancient history in terms of the Internet."

While SDMI's portable-device standard has some obvious shortcom-

ings, notably its acceptance of potentially pirated music, Edwards said the initiative had "already achieved a great deal and paved the way toward a thriving online music industry."

It had built a "consensus of conflicting views of the participants," said Edwards.

The key drawback for the music industry of SDMI's Phase I is that it will allow the importation of pirated MP3 files into the SDMI environment. Both legal and illegal MP3s can be brought into SDMI, along with files from CDs, DVD Audio, and other media.

However, the proposed Phase II will screen out content that can be proved to be pirated, with files "ripped" from CDs and posted on the Net as the key target.

How SDMI-Compliant Players Screen Out Pirated Files

LONDON—All Secure Digital Music Initiative (SDMI) compliant devices will respect rules on copying. During the first phase, devices will use the "default rules" initially agreed upon by the parties involved. These rules state that:

- No more than four copies in total can be made of one file. This would mean one copy on the "host" (i.e., the PC) and another three on portable devices.

- Music copied in this format cannot be transferred onto the Internet.

- Content created in this way cannot be transferred in any other way to another "host" device.

The source for the original content could be CD, DVD, electronic music distribution (EMD), and both illegal and legal MP3.

This is intended to be the default format for the first generation of hardware. Upgrades to Phase II will be made via PC-operated software, says Mike Edwards, director of operations of the International Federation of the Phonographic Industry (IFPI), and it is intended to be relatively cheap.

Music created after the start of Phase II will carry an embedded signal, or "flag," which will prompt the user to upgrade. The host will not be able to receive any new

music until it has been upgraded.

Old content—including pirate MP3—will still be playable after the upgrade, in order to make devices backward compatible. Significantly, Phase II will be able to accept files taken off of CDs, which will make it the digital equivalent of private copying, although it will reject those files transmitted via the Internet.

Music that is "demonstrably pirated" will be screened out, says IFPI director of technology Paul Jessop. This can be established by comparing a pair of watermark codes embedded in the recording at the mastering stage.

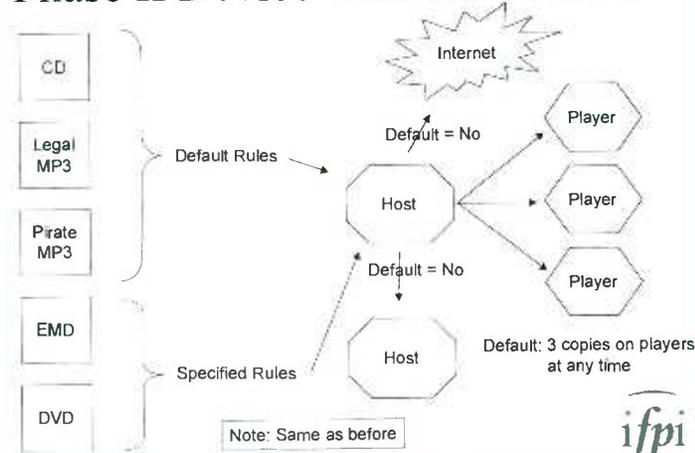
Files without any watermark "could be MP3s posted by garage bands or producers," says Jessop. The source of those containing both watermarks is more than likely to be a CD that has not undergone compression via MP3, he says.

Compression eliminates the weaker of the two signals and keeps the stronger, allowing pirated files from the Internet to be identified and refused.

"As far as the end user is concerned, there will be no noticeable difference if he is using SDMI-compliant files," says Jessop.

DOMINIC PRIDE

Phase II Device with old Content



BETWEEN THE BULLETS



by Geoff Mayfield

TURKEY, TV, AND TONNAGE: The combination of the annual Thanksgiving weekend traffic boost, a trio of prime-time specials on CBS, and a spread of new goods from chart-topping acts made for a full plate at music stores. Overall album sales are 23% ahead of the previous issue's. More significant, the album tally also exceeds last year's Thanksgiving-week tally by 4%—no easy feat, since the top three albums a year ago each outsold this issue's No. 1 (see story, page 1).

Last year **Garth Brooks'** "Double Live" pulled 649,500 units in its second week, **Metallica's** "Garage Inc." opened with 426,500 copies, and **Celine Dion's** "These Are Special Times" rang up 408,500 units. This issue, Dion's new "All The Way . . . A Decade Of Song" is queen of the holiday parade but falls just shy of the 400,000-unit mark.

Go deeper on the chart, though, and this issue's pack is stronger. Each of the top nine titles sells more than 200,000 units, compared with seven at this time a year ago. Each of this issue's top 27 albums is in the 100,000-plus unit club, compared with 17 in the Dec. 12, 1998, issue.

EYE WAS THERE: The CBS triangle of holiday-week specials helped **Celine Dion** (3-1), **Shania Twain** (24-11), and **Ricky Martin** (27-23) rise to higher chart rungs, with Dion earning a second-week gain of 30% and the third No. 1 album of her career (394,000 units). Her Nov. 22 special was the second-most-watched program in its time slot, with an 8.3 rating and a 14 share. During the tracking week, her impending hiatus also wrangled her a performance on the "Today show."

Of the CBS specials triptych, fellow Canadian Twain ends up with both the biggest ratings and the biggest sales increase, although the latter distinction comes with a caveat. Her show fetched a 9.9 rating and a 19 share; although beaten by NBC's "Friends" during the first 30 minutes, it was the most-watched show during the second half-hour.

Aside from the TV fuel, Twain's 2-year-old album is also lifted by the domestic release of an international edition on which 15 of the 16 songs have been remixed. While many execs at Nashville labels figure that the two versions should have been tracked separately, I've also heard folks at pop labels contend that it is appropriate to merge them. To paraphrase an old football-themed IBM commercial: I'll let you make the call. What I can tell you is that combined, the two versions more than double "Come On Over's" sales (193,500 units), yielding a 165% sales increase and this issue's Greatest Gainer cup. Mercury estimates that 45% of those were from the new version.

Twain's boom also lifts her back to No. 1 on Top Country Albums, padding the album's record-setting run of chart-topping weeks to 46. Consequently, **Garth Brooks'** Christmas album falls just shy of notching his seventh No. 1 on the country list. But given the traditional growth pattern that seasonal records see on the way to the holiday, plus the exposure of his own Dec. 1 special on NBC, I've got a feeling Brooks just might hit that bell on next issue's chart.

Martin's Nov. 24 show had the lowest rating of the three CBS specials, a 7.7, although his 14 share matched that of Dion—and, like her, he was second in his time slot. His English debut enjoys a 66% jolt (116,000 units), only his fourth increase in the last 20 weeks and by far the biggest gain since "Ricky Martin" entered the chart.

ALL STARS: I can't remember the last time that six different acts that have had multiple No. 1's on The Billboard 200 released albums on the same date. That's what happened Nov. 21 when, lured by Thanksgiving traffic, **Metallica**, **Nas**, **Garth Brooks**, **Dave Matthews Band**, **Beastie Boys**, and **Alanis Morissette** all hit the bins.

Of that esteemed slate, Metallica comes the closest to a return to former glories, ringing up a handsome 300,000 units. It's the second year in a row that the hard-rocking quartet has hit or beaten the 300K milestone in its first week but still ended up a bridesmaid at No. 2. At No. 7 is rapper Nas with 227,000 units, a large enough total to contend for No. 1 in most weeks but not in November's busy traffic. He also fails to unseat **Dr. Dre** on Top R&B/Hip-Hop Albums.

The aforementioned Brooks album hits The Billboard 200 at No. 13, with sales that more than double the opener rung by his first seasonal album (see Country Corner, page 58). The title debuts at No. 1 on Top Christmas Albums.

The live, double-length Dave Matthews Band album opens at No. 15 with 155,000 copies. That's more than the first-week sale of 103,000 units that placed "Live At Red Rocks 8.15.95" at No. 3 in 1997 but less than the 187,000-unit opener that placed Matthews and **Tim Reynolds'** "Live At Luther College" at No. 2 earlier this year. Also making the top 20 is the Beastie Boys' hits compilation (No. 19, 130,000 units).

The live route is not nearly as kind to Morissette as it was to Matthews. Although her sophomore album spent two weeks at No. 1 during last year's bustling November and her first Maverick album was one of this decade's best-selling albums, Morissette sees her "MTV Unplugged" check in at a modest No. 63 with 47,000 units.

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LABELS SEARCH FOR NEW WAYS TO JUMP-START CATALOG SALES

(Continued from page 1)

sette collections with CDs, which grew phenomenally with the acceptance of the CD format in the late '80s and early '90s.

"I think that phase at this point is completely over," says John Grandoni, VP of purchasing at 185-store National Record Mart in Carnegie,

'The current music that's selling today does not lend itself well to catalog sales'

- JOHN GRANDONI -

Pa. "The curtain is closed."

Others point to the emphasis on hit product over catalog at retail; competition from movies, video games, and other media; and even the arrival of a less catalog-sensitive consumer as contributing factors.

Grandoni notes, "I feel a lot of the younger, 12-to-24, very active [consumers] of current music are buying hit product. Catalog sales in rap, which is arguably the most popular form of music right now, are nowhere near; let's say, what classic rock delivers... The current music that's selling today does not lend itself well to catalog sales."

"Well, there's a wall," says Bruce Resnikoff, president of Universal Music Enterprises (UME), Universal Music Group's recently formed catalog division. "The question is, How do you get over the wall? For the last 10 years, all you had to do was put product out, and you got over the wall. The wall's gotten higher."

Though some key artists have had their catalogs mined two or even three times during the CD era, certain labels view doing what comes naturally—continuing to upgrade their top artists' best-sellers—as a method of refreshing sales.

Jeff Jones, senior VP of Sony Music's catalog unit Legacy Recordings, says, "The best way we've found of making sure that our catalog stays current and stays relevant and gives retail and our sales force a reason to focus on it is to make sure we do remasters and we do add tracks and we do revisit classic titles."

Even an artist as well-mined as Elvis Presley provides new opportunities, according to RCA Records senior VP of strategic marketing Michael Omansky.

"We [now] put out what I think is substantially better product [on Elvis], with substantially more unreleased material," Omansky says. "We put more music on the disc. We are at a higher price, and we have more marketing money behind it... Obviously, Elvis is [an extreme case], but it does give you an example where, if you focus and pay attention to a segment of the business, you don't have to accept flat [sales] or a decline."

Bob Irwin, owner of Cocksackie, N.Y.-based Sundazed Music and a regular producer of Legacy's reissues, says, "Not all but most of the obvious big [catalog] guns have been fired, so now we're at this time where a lot of labels are forced to be creative."

He points to Columbia/Legacy's Byrds set "Live At The Fillmore '69," due in February, as an example of a creative approach. "The live album is something that's never been heard before. It's never been bootleg... It's not just a catalog record that's going out there—it's an event."

TO THE INTERNET AND BEYOND

While many catalog execs view the Internet as potentially a major platform for catalog sales, they also note that the same economies that apply to a conventional catalog release for retail come into play on the Web as well.

Larry Kenswil, president of global electronic commerce and advanced technology for Universal Music Group, says the Internet "provides opportunities of exposure for people who can't currently find the stuff or opportunities to learn about things that they don't know exist now. It's an opportunity to reach people who are hard to reach or in a niche. It's also an opportunity for niche music to find a wider market."

Kenswil adds, "In everything from Internet radio to customizable radio to a music rental model or a subscription service... you can slice and dice catalog in all sorts of ways and offer it to people on all sorts of terms."

Garson Foos, senior VP of marketing at Rhino Records, which oversees much of Warner Music Group's catalog, says the Internet "also opens up all kinds of options for ways for people to come to the

music that we didn't have before... from people reading things and then people being linked to directly download that song, purchase the song, as they're reading about a particular song.

"There'll be so many more ways to go," Foos continues, "because all those origination costs and some of the limitations that physical distribution causes [won't be involved]."

To take advantage of the Web, Rhino has instituted its Web-only imprint Rhino Handmade, which is selling especially deep catalog titles by acts like Sweetwater, Tim Buckley, Sonny Bono, Tower Of Power, and Devo in limited editions of 1,000-10,000 units. It will make a seven-CD set of complete sessions for the Stooges' "Funhouse" album available on Dec. 27.

Foos says, "I do think that there's the potential that we can increase business through making very deep back catalog titles available through direct download, but we don't have any immediate plans to do it. I think the Handmade model, for the next few years, is a better model for us."

Capitol Records VP of A&R Paul Atkinson also views the Web as a possible site for deep catalog that may not fly as a conventional release at retail.

"There's a lot of wonderful, wonderful recordings I would love to release," Atkinson says. "But if I can't project X-thousand units in the first 12 months, it's not gonna happen. That's because of manufacturing and pressing and mastering and artwork and all the rest of the costs

associated with releasing a [conventional] record.

"OK, yes, you'll have to have mastering, but if I can project a much smaller number of sales through Web sites... of our catalog items, I can justify the production of that item much more easily," he adds.

'Most of the obvious big [catalog] guns have been fired, so now labels are forced to be creative'

- BOB IRWIN -

However, Omansky notes that certain cost efficiencies still come into play in producing releases for online distribution, and they may be prohibitive in some cases, given the Internet's embryonic status as a profit center.

He says, "If I put out a reissue, I've got certain costs, one of which is you've got to take it out of the vaults, you've got to remaster, and you've got to go into the studio. I would need to do that whether it's a physical delivery at retail or if I want to take something and do it for the Internet, for example. It doesn't do me any good if I go through all the time, effort, and costs of remastering, and I can only sell 500 copies over the Internet."

AT BRICK-AND-MORTAR

Some see kiosk operations like Digital On-Demand's RedDotNet as a potential booster for catalog, not only in traditional record retail stores but in other retail outlets. Some 50 kiosk units will be operating by January, in such chains as Trans World, Musicland, Warehouse, and Virgin, as well as such mass merchants as Target, Kmart, and Wal-Mart.

The RedDotNet kiosks will allow consumers to order a custom-burned title for immediate in-store delivery or have a pre-manufactured title shipped for delivery within two days; the system will also direct customers to product already in a store's racks.

Atkinson of Capitol—whose parent, EMI, is providing Digital On-Demand with downloadable repertoire—says, "I think [the kiosk is] a brilliant concept to make our catalog, as well as others', available to a broader audience. Wherever those kiosks are available, whether they're in record stores or whether they're in malls or they're in bookstores or wherever they are, I think that's a way of broadening the audience."

Scott Smith, president of Carlsbad, Calif.-based Digital On-Demand, believes his system will enliven sales at retail operations that don't focus on catalog.

Smith says, "The megastores, Virgin, Tower, do a pretty good job of stocking salable product throughout the catalog. They have 50,000 or more

SKUs. If you look at Wal-Mart or Kmart, on a further extreme, their entire music business is driven by less than 400 SKUs, so they're only carrying front-line product. If they don't sell it, they send it back.

"For a Kmart and Wal-Mart, even having access to 800 or 1,000 or 10,000 new SKUs is a huge opportunity for them," Smith continues, "particularly since they don't have any inventory carrying risks and they don't have any shelf space."

DVD AUDIO ON THE HORIZON

Though some labels report they are ramping up releases in DVD Audio, most executives are taking a wait-and-see attitude about the emerging format, and none envisions it as affording the same sales boon the industry witnessed with the introduction of the CD.

Rhino Records VP of A&R David McLees says the label will release an upgraded DVD Audio surround-sound version of Emerson, Lake & Palmer's 1973 album, "Brain Salad Surgery," in the second quarter of 2000 and is working on a list of about 15 titles that would be issued over the next two years.

But, McLees adds, "it's real important to cherry-pick the releases that work [in DVD Audio]—that, one, you have the right technological raw material to work with, which is the multitrack tapes to make a true surround mix, and two, that it's an album that's appropriate to that format and you don't cross

that line between being gimmicky and being tasteful and giving somebody real value."

Resnikoff says that while UME is preparing releases in the format, it will wait to drop them until DVD Audio hardware has made significant penetration.

Capitol's Atkinson is highly skeptical about the format's viability.

"It's a very high-end part of the market," he says. "Until there's an effort on the part of the audio industry, a commitment on their part, to really make this a viable consumer format, I don't see any reason for us to spend time, effort, and money making DVD Audios."

In the end, some catalog executives appear to believe that the industry must look beyond core consumers of catalog product and into other non-traditional retail areas if the business is to be enlivened.

Resnikoff—whose division incorporates Universal's special-markets operations—says, "You look at Star-

bucks, the Gap, Crate & Barrel, those places, supermarkets, pharmacies, places people go in every day, people who may never walk into a record store, and putting product in front of a consumer who is a well-defined consumer is one of the big [new product] channel approaches.

'You can slice and dice catalog in all sorts of ways and offer it to people on all sorts of terms'

- LARRY KENSWIL -

"Starbucks has gone a long way toward that because they started selling compilations, and they are now, on a limited basis, selling existing records and not compilations created directly for Starbucks," continues Resnikoff. "They can much better define their customer than Tower Records can define theirs."

Says Legacy's Jones, "You go to Starbucks, or you go to Victoria's Secret, or you go to Williams Sonoma, you go to Eddie Bauer, and music is part of the lifestyle of the people who shop there. So I think the special-markets divisions at any company, whether it's Rhino or Sony or EMI, are all trying to position music in those kinds of accounts. It makes perfect sense."



FOOS

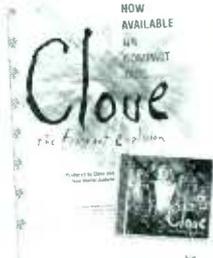


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More Stars Are In Lineup For Billboard Awards Show

Kathy Griffin ("Suddenly Susan") and Adam Carolla ("Loveline") will host the 1999 Billboard Music Awards, airing live from the MGM Grand Garden Arena in Las Vegas Wednesday, Dec. 8 at 8-10 p.m. (ET).

A fantastic lineup has been set for the show including new additions Jay Z, Snoop Dogg, Kelsey Grammer, Mandy Moore, and Jessica Simpson. Previously announced artists scheduled to participate in the show include Ricky Martin, Jennifer Lopez, Britney Spears, Red Hot Chili Peppers, Metallica, Backstreet Boys, R.



GRIFFIN

Kelly, Vitamin C, Brian McKnight, Celine Dion, Oscar De La Hoya, Lou Bega, Everlast, Sugar Ray, DMX, ZZ Top, 98 Degrees, Christina Aguilera, Mary J. Blige, Dennis Hopper, Savage Garden, Blink-182, Juvenile, 'N Sync, Aerosmith, to accept Billboard's Artist Achievement Award. Willie Nelson will present Emmylou Harris with Billboard's Century Award. Also scheduled to appear, are members from the casts of "Get Real," "That 70's Show," and "Time Of Your Life."



CAROLLA

Make sure to watch the show live on Fox at 8-10 p.m.

Billboard Online Adds Digital Version Of Talent Directory

Billboard's International Talent & Touring Directory 2000 is the latest of the magazine's valuable industry guides to be added to the Billboard Digital Directories area of Billboard Online.

The Talent & Touring Directory is the best reference tool for anyone who books, promotes, programs, or manages talent. The guide features more than 27,000 U.S. and international listings of agents and managers, sound and lighting services, venues, clubs, hotels, instrument rental companies, booking agents, staging and special effects providers, security services, charter transportation, and merchandisers. Listings include names, addresses, phone and fax numbers, and email and Web addresses. With the new digital version, all the information is easily searchable and customized lists can be downloaded to

a desktop in any program or printed for future reference.

This essential resource is available for \$250 per year with no limit on the number of data searches or downloads. There are no additional fees.

Users can sign up for an online subscription in combination with a copy of the print edition for \$275.

Purchased separately the print version costs \$115, plus shipping and handling. Online subscribers can also get the Talent & Touring Directory in combination with the digital version of Billboard's International Buyer's Guide for \$450 per year; both online services and print guides can be purchased together for \$525.

Visit www.billboard.com/directories to subscribe. And watch Homefront for more details on upcoming digital directories.

BIN Moving To The Internet

The Billboard Information Network is coming to the web on Dec. 11 at <http://bin.bdskc.com/bin2>.

Formerly accessible only through a dial-up connection, BIN, which offers chart information two days early, will be more user friendly.

To simplify the transition, sign-on IDs and passwords will remain

the same for the new system, unless passwords were altered by the user.

For assistance or information regarding passwords, contact

Marc Zubatkin (East Coast), 212-536-5066 or Keith Caulfield (West Coast), 323-525-2297 in the Billboard chart department.

Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999

For more information, contact Sylvia Sirin at 212-536-5100

Billboard & BET On Jazz—Jazz Conference & Awards

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For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at www.billboard.com

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

'Smooth' More Elite With Each Week

IT WAS JUST a few weeks ago that Carlos Santana made news by breaking the record for longest gap between an artist's first chart entry and first No. 1 song on The Billboard Hot 100—eight weeks ago, to be exact, and therein lies a tale.

"Smooth" (Arista) by Santana Featuring Rob Thomas hits its eighth week in pole position this issue, a long run at the top by any standard. Only one other single in the past two years has kept the No. 1 slot as long: "The Boy Is Mine" by Brandy & Monica, which had a 13-week reign. "Smooth" is now one of 10 songs to be No. 1 for eight weeks or more in the past five years and one of 16 this decade.

Going back through time, you can only find four singles in the '80s that had similar runs, three in the '70s, two in the '60s, and six others since the dawn of the rock era in the '50s. Do the math, and you realize that, using length of stay at No. 1 as a criterion, "Smooth" is one of the top 31 singles of the rock era. Each week that "Smooth" remains No. 1 from here on will change that number significantly. One more week will make "Smooth" one of the top 20 singles of the rock era. And a week beyond that will place the Santana track among the top 14. Not bad for one of the very few rock tracks to reach the summit in the '90s.

And unless "Smooth" yields its place soon, it could go into the record books as the last No. 1 of the '90s as well as the 1900s. If it is the final chart-topper of this decade, it will join other rock-era decade finalists "Why" by Frankie Avalon ('50s),

"Someday We'll Be Together" by Diana Ross & the Supremes ('60s), "Escape (Piña Colada Song)" by Rupert Holmes ('70s), and "Another Day In Paradise" by Phil Collins ('90s).

CLIFFHANGER: The Cliff-hanging ending on the British charts I talked about last issue has resolved itself—in a most unexpected way.

I mentioned that Cliff Richard's "The Millennium Prayer" (Papillon) had debuted at No. 2 on the U.K. singles chart, denying Richard a chance to collect the 14th chart-topper of a career that has spanned more than 41 years.

Given that singles usually debut at No. 1 on the British chart and that the last time a single advanced from a lower chart position to No. 1 was in January (the double-A-sided "Heartbeat"/"Tragedy" by Steps), you can understand my surprise—and the surprise of the British music business—when "The Millennium Prayer" sold enough copies to prevent the immensely popular Boyzone from debuting at No. 1 with its new single ("Every Day I Love You" by Boyzone enters at No. 3). Richard has done the near-impossible and advanced from 2-1.

The single, which features Richard singing the Lord's Prayer to the music of "Auld Lang Syne," is his first No. 1 since another religiously themed holiday single, "Saviour's Day," in 1990. And it puts Richard that much closer to matching or besting the record of 17 No. 1 singles held by Elvis Presley and the Beatles.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/28/99

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	679,346,000	689,719,000 (UP 1.5%)	CD	466,456,000 522,009,000 (UP 11.9%)
ALBUMS	578,864,000	613,738,000 (UP 6%)	CASSETTE	110,894,000 90,356,000 (DN 18.5%)
SINGLES	100,482,000	75,981,000 (DN 24.4%)	OTHER	1,514,000 1,373,000 (DN 9.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
21,606,000	20,255,000	1,351,000
LAST WEEK	LAST WEEK	LAST WEEK
17,623,000	16,424,000	1,199,000
CHANGE	CHANGE	CHANGE
UP 22.6%	UP 23.3%	UP 12.7%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
21,077,000	19,467,000	1,610,000
CHANGE	CHANGE	CHANGE
UP 2.5%	UP 4%	DOWN 16.1%

	DISTRIBUTORS' MARKET SHARE (1/99-1/28/99)					
	UMVD	SONY	BMG	INDIES	WEA	EMD
TOTAL ALBUMS	23.9%	19.7%	17.4%	15.7%	15%	8.3%
CURRENT ALBUMS	23.6%	21.5%	20.7%	14%	13.3%	6.9%
TOTAL SINGLES	13.1%	23%	29.9%	7.7%	17.4%	8.9%

ROUNDED FIGURES

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



What label had the most #1 records in 1994?

I need to find that article that ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

Where can I find charts in any genre - from any year that I want?

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Debut Album, So Real, Dec. 7th.

ANASTACIA

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Debut Album: Spring 2000

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BONE THUGS-N-HARMONY

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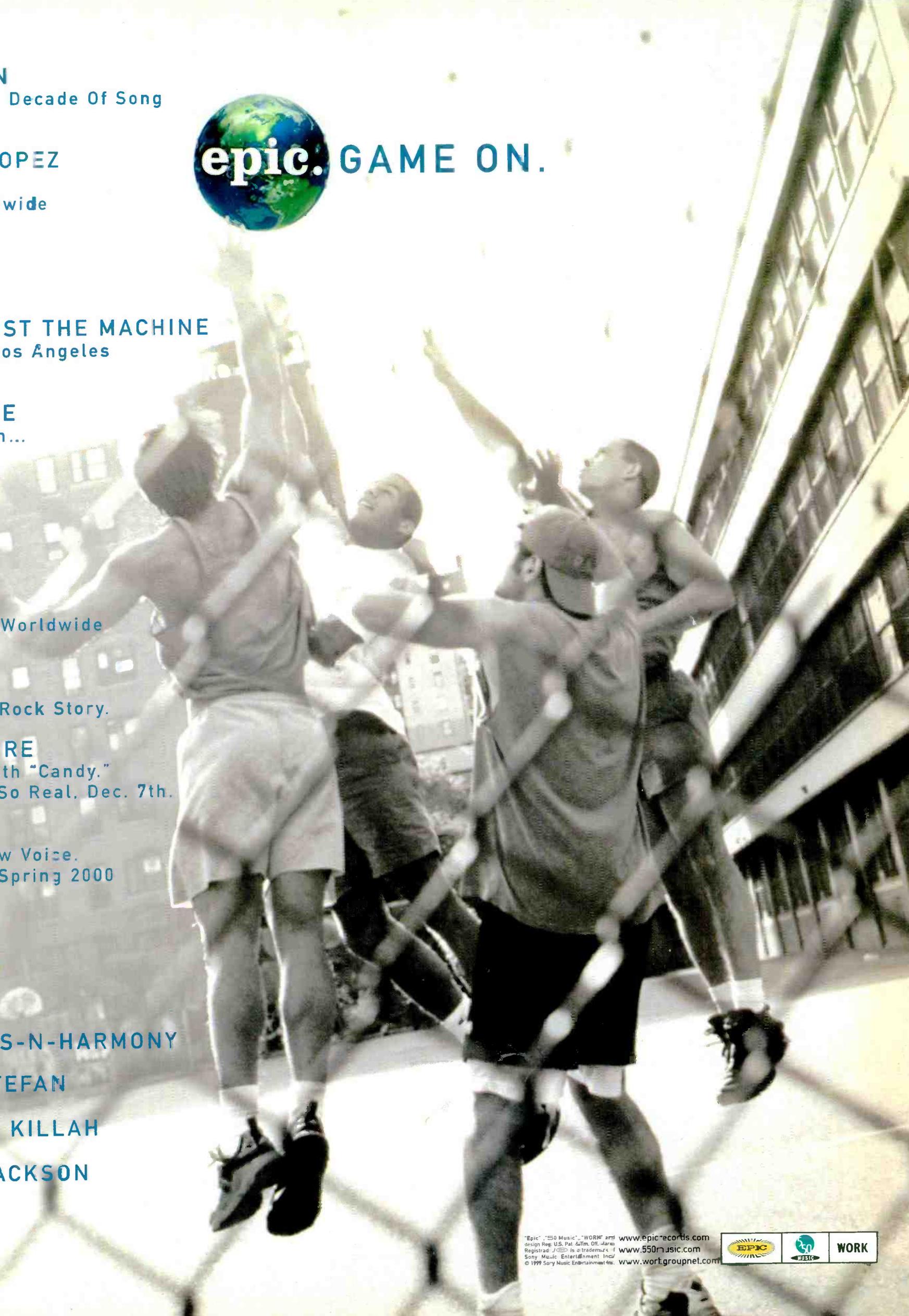
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