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GOOD WORKS



Exhibit Examines Guthrie Legacy

BY CHRIS MORRIS
 LOS ANGELES—Woody Guthrie will come home to New York on Feb. 5, when the Smithsonian Institution's "This Land Is Your Land," an exhibition surveying the life and legacy of the late folk music icon, opens for an 11-week run at the Museum of the City of New York.
(Continued on page 117)

Concert Industry Marks Big Year

This story was prepared by Ray Waddell of Amusement Business.

NASHVILLE—The North American concert business has closed out 1999 with some big numbers behind it and plenty of positive indicators for future growth ahead.
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sites + sounds
 THE DIGITAL MUSIC REVOLUTION
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Retailers Make Merry

E-Tailers, Mass Merchants, Others See Gains

BY DON JEFFREY and ED CHRISTMAN
 NEW YORK—E-commerce, the mass merchants, and free-standing music stores were whistling a happy tune after Christmas, while the mall chains had less to be cheerful about. It was a mixed holiday season for U.S. music retailers, according to reports from chains, independents, and label sources. By all reports, E-merchants enjoyed another season of astounding growth but still are responsible for a small percentage of overall sales. Although the major publicly trad-



ed mall chains Musicland Stores and Trans World Entertainment would not disclose sales figures for the holiday period, reports from other sources indicate that these retailers' same-store sales (from units open at least a year) were flat for the period, which began Thanksgiving week. According to SoundScan, album sales for the five-week period that ended Dec. 26 totaled 140 million units, up 3.1% from the 135.8 million moved during the same time frame last year.
(Continued on page 113)

Web Cos. Positioned For Growth

'99's IPO Frenzy Lifted Start-Ups; Majors Seen Tapping Mkt. In 2000

BY BRIAN GARRITY
 NEW YORK—For many companies on the frontier of music's fusion with technology, 1999 was the year that their efforts to mix the two worlds paid off—literally. In an unprecedented period of financing activity, music-related companies tapped the U.S. public equity and debt markets for more than \$1.5 billion in new capital last year. Much of that money was used to support upstart music/technology/Internet hybrids looking to redefine traditional notions of the industry. New online companies with music businesses took advantage of a roaring market for initial public offerings (IPOs) and feverish investor demand for Internet stocks by raising more than \$1 billion in new funds via first-

time stock sales. Jordan Rohan, an Internet analyst with the online investment bank Wit Capital, says this successful IPO push by online media companies has given them vital financial resources needed to expand and grow. "While that is somewhat of an obvious statement, it is important," he says. "It's not just the major music companies that have resources these days." As the industry began a major transition to the online space last year, more than a half-dozen music-related companies operating on the Internet, or specializing in E-commerce activities, assembled war chests of as much as hundreds of millions of dollars each to compete in
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IN MUSIC NEWS



3rd Single Shows Lopez Has Legs

BY LARRY FLICK
 NEW YORK—In the six months since issuing her Work/Epic debut, "On The 6," Jennifer Lopez has joined the elite circle of actors to successfully venture into the music arena. With the Jan. 25 release of the set's third single, "Feel-in' So Good," the label is preparing for another extensive leg of
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Dual Singles Boost Latin Acts

BY JOHN LANNERT
 Latino stars are increasingly scoring chart hits and plumping up their album sales and fan bases by tapping into a rising trend: releasing multiple versions of singles targeted to indi-
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Editorial

Is Biz Poised For Renewed Price Wars?

The issue of CD pricing has become contentious and cloudy once again. The ongoing investigation of music industry pricing practices by the Federal Trade Commission (FTC), combined with lowball Internet pricing, raises the specter of renewed pressure on brick-and-mortar merchants' profitability and raises anew the question, What should CDs be selling for?

Anyone in the recording industry is bound to eventually become engaged in a discussion with a non-industry acquaintance about CD prices. Invariably, the question arises: If CDs only cost 60 cents to make, why do consumers have to pay \$17?

Indeed, if the cost of a CD were truly 60 cents, that would amount to a grand case of price-gouging.

But there is far more to a \$16.98 list-priced, full-length CD than the plastic it's cut on. For that album, the label charges the retailer about \$10.75. After buy-in discounts and cooperative advertising funds totaling, say, 8%, that brings the label take down to about \$9.90.

Then come the costs in selling the record. A distribution company has sales representatives developing programs with retailers to distinguish particular albums from the thousands in the bins. Distribution and sales cost major labels 13%-15% of the wholesale price. For independent labels, these costs take around 20%-25%. If, for argument's sake, we estimate a 13% cut for distribution and sales, that amounts to another \$1.40 deducted out of the \$9.90, leaving \$8.50.

Next come marketing and promotion costs. They include increasingly expensive videoclips, public relations, tour support, marketing campaigns, and promotion to get the songs played on the radio. These amount to about 20% of the wholesale cost, or \$2.15, which leaves \$6.35.

Then there's company overhead and mailing costs, which can be 15%-22% of label revenues. Let's estimate these costs at 18%, which then leaves \$4.41 for the label.

The cost of finding and signing the act and paying for production amounts to some 10% of wholesale cost, or \$1.08, which leaves \$3.33.

And of course there is the creative content. Artists receive royalties on each record, which vary according to their stature and sales history. For a developing artist, it could be 15% of the list price (after deductions for technology, packaging, and promotional copies), which comes to about \$1.30. That leaves the label with \$2.03. The songwriter gets royalties, too: The going rate today is 6.9 cents per song, up to 10 songs, which on the typical album comes out to 69 cents, leaving \$1.34.

Now we return to the plastic—that's 60 cents. The accompanying booklet can cost 10 cents to 40 cents. Let's call it 15 cents.

What's left over is profit for the record company. How much is that? Approximately 59 cents, or about 5.5%.

While sales revenue from catalog albums, which don't entail marketing, A&R, production, and co-op advertising costs, can offset some expenses, record labels have far more flops than they do hit albums. Catalog sales often finance the pursuit of new and developing artists.

For retailers, 63% of sales volume typically is cost of goods—the products it sells. Another 8% is for staff. Distribution costs to get the product to the store are about 8%. Rent is about 15% for mall stores, 9% for free-standing stores. For the mall merchant, an album sold at

list price yields about 6% profit, or \$1.01. But these retailers have to discount it to remain competitive with the loss-leader merchants, which means that they probably break even. They might be able to squeeze profit from other merchandise in the store and from the cooperative advertising funds supplied by the label.

Why should consumers concern themselves with the costs involved in making CDs when the industry itself goes out of its way to show how little it thinks a CD is worth? In a promotional pitch from a record club, a CD may be worth as little as a penny. If a mass merchant or electronics store is eager to get consumers in the door to buy computers or tents, then a CD may be worth \$10-\$12. If a Webhead is surfing for the best deal in cyberspace, it might only be worth \$8 or \$9. And if a label is trying to attract attention for a new release, it might even offer free downloads of one or two songs.

No one can dictate to retailers what prices to charge. If they want to take a loss on the product, their own margins are at risk. Record companies have tried to instill discipline with minimum-advertised-price (MAP) policies. These stratagems—by which distributors cut off cooperative advertising funds to any merchant that advertises CDs at prices lower than the MAP—are credited by retailers with stemming the egregious excesses of the mid- to late-'90s price wars.

Indeed, when the price wars erupted, record companies initially refused to heed cries from music specialty stores calling for stronger MAP policies. But they took notice when chains started missing product payments and filing for Chapter 11 bankruptcy protection, when returns started coming back by the truckload, when it became impossible to get slow-moving catalog into the stores, and when new and developing artists were

ignored by retail.

But these policies may be on their last legs: Warner Music and Sony Music are reportedly set to cut a deal with the FTC and scrap MAP in order to get the Columbia House/CDnow merger approved.

MAP may be viewed by the FTC—as it is by some retailers—as a form of price-fixing and thus anti-competitive. If the agency rules against it, the bad old days of loss leaderism could return to the Big Box and the mall. How low, then, will the latest dot.com shopping site go in order to build its dubious market share—\$4 a CD? Three for \$10? And where will commercial downloads lead?

If regulation, market discipline, and profitability aren't the cure, what is? Does the answer lie in trade group-sponsored campaigns to promote the "value of music" to consumers? Consumers are unlikely to link this perception of value to a dollar amount—not with the pot-pourri of prices in the marketplace.

It is often argued that CD prices are low compared with other entertainment. A movie for two can cost \$20. A video sells for \$15-\$20. An album of well-crafted music that can be listened to until its bits disintegrate is a bargain at \$15. The relation of music prices to other media notwithstanding, the creeping commoditization of music that results from low-ball price promotions in traditional and Internet retail stands to devalue music to the point where the industry may have to fight to convince consumers that it is worth anything at all. Is this the course the recording industry is meant to chart as it enters a new century?

Creeping commoditization of music results from low-ball price promotions

Mayfield Remembered As R&B Pioneer

BY GAIL MITCHELL

LOS ANGELES—R&B legend Curtis Mayfield—the man behind premier vocal group the Impressions and the seminal 1972 "Superfly" soundtrack—is being remembered as a musical giant.

"Curtis Mayfield is a great and tremendous loss," says Aretha Franklin, who worked with Mayfield on her "Sparkle" (1976) and "Almighty Fire" (1978) albums. "I fondly referred to him as the black Bach. He was very much his own musical giant. I was shocked to hear of his death."

Mayfield, 57, passed away Dec. 26 at Georgia's North Fulton Regional Hospital. The cause of death has not been released.

The pioneering singer, songwriter, self-taught guitarist, producer, and label executive had been a quadriplegic since August

1990, when a lighting rig fell on him while he was onstage at a Brooklyn, N.Y., park concert. He had undergone surgery in June 1998 as a result of a diabetic infection (The Rhythm & The Blues, Billboard, July 4, 1998).



MAYFIELD

Despite his paralysis, Mayfield continued to record, write, and produce. His last Warner Bros. album was released in 1996, the Grammy-nominated "New World Order."

Mayfield's sweet, soulful falsetto embraced such themes as love, inspiration, pride, and civil rights/social consciousness with equal fervor. His musical legacy—integrating gospel, R&B, Latin-influenced

rhythms, pop, and funk—continues to resonate, influencing multiple generations of artists. Mayfield's work has been sampled and/or recorded by Coolio, Dr. Dre, R. Kelly, Rod Stewart, and UB40, among others.

Mayfield was also the focus of a 1994 tribute album, "All Men Are Brothers: A Tribute To Curtis Mayfield." The Warner Bros. project featured classic Mayfield tracks recorded by Whitney Houston, Bruce Springsteen, Elton John, Franklin, Eric Clapton, and others.

Mayfield was born June 3, 1942, in Chicago and began singing with gospel groups at the age of 7. In 1957 he teamed with lifelong friend Jerry Butler as a member of the Impressions, known initially as the Roosters. The R&B crooners scored their first

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Jazz Fusion Architect Washington Dies

BY GAIL MITCHELL

LOS ANGELES—Services for acclaimed saxophonist Grover Washington Jr. were held Dec. 23 in his adopted hometown of Philadelphia. The acknowledged architect of jazz fusion died Dec. 17 following a TV taping in New York for CBS' "Saturday Early Show."

Washington, who turned 56 on Dec. 12, collapsed in his dressing room. An exact cause of death still hadn't been determined at press time. He had suffered from prostate cancer.

Washington's latest Columbia album, "Prime Cuts—The Columbia Years: 1987-1999," was released Dec. 7, just 10 days before his death. In addition to two new tracks—"Heat Index" and "The Night Fantastic"—the compilation consists of selections from his seven Columbia albums. He joined the label in 1987.

"The two new recordings were Grover's first since his sickness," says Columbia VP of jazz Jeff Levenson. "They were

designed to get him back into the swing of things, to record and get back on the scene. This was an attempt to reintroduce him to a new generation of fans and address the needs of his longstanding fans. We were actively discussing a new studio album with a number of different producers and had hoped to see a new record in fall 2000."

Washington's recording career—which included tenures with jazz veteran Creed Taylor's Kudu label (distributed by Motown), Motown, and Elektra—is the focus of another compilation released Nov. 16 by Hip-O/Universal: "Grover Washington Jr. Ultimate Collection."

Born in 1943 in Buffalo, N.Y., Washington began playing music at age 10 when his tenor saxophonist father gave him his first saxophone. One of his early profes-

sional gigs was playing for a group called the Four Clefs. He moved to Philadelphia in 1967, backing such notables as organists Charles Earland, who died Dec. 11 of a heart attack, and Johnny Hammond.

Washington's big break came four years later when he replaced Hank Crawford at a Kudu recording session. The result was 1971's career-building debut album, "Inner City Blues." The virtuoso—who mastered the soprano, tenor, alto, and baritone saxophones—later went on to record such popular albums as the 1975 signature set "Mister Magic" and the Grammy-winning 1980 album "Winelight," featuring Bill Withers on "Just The Two Of Us."

Along the way he collaborated with Dionne Warwick, Patti LaBelle, Dave Grusin, Ramsey Lewis, Bob James, B.B. King, and others. He also performed for—and played with—President Bill Clinton.

In a statement, Clinton said, "I will always be grateful for the honor of playing (Continued on page 113)



WASHINGTON

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'N Sync Suits Settled; Zomba, BMG Extend Pact

BY MELINDA NEWMAN

LOS ANGELES—With its lawsuit behind it, 'N Sync's new life on Jive Records will begin Jan. 12, when the act's new single, "Bye, Bye, Bye," goes to radio. It will be followed by a new album, "No Strings Attached," to be released March 7 by Jive.

A settlement in the lawsuit by BMG Entertainment; the group's first manager, Louis Pearlman; and Pearlman's Trans Continental Group against 'N Sync and the Zomba Group, as well as the band's countersuit, was announced Dec. 29, 1999.

The settlement talks also led to an extension of BMG's North American distribution deal with Jive parent Zomba Records. Initially set to expire in June 2000, it has been extended for at least a year, sources say.

The settlement and the Zomba extension relieve some of the pressure on BMG Entertainment president/CEO Strauss Zelnick. There had been strong speculation that Zomba would leave BMG to link with Sony upon expiration of its original pact, or even buy EMI's distribution network to handle its own product. Zomba releases account for 5.5% of BMG's U.S. market share.

BMG remains embroiled in negotiations with Arista Records president Clive Davis over a successor.

According to a source, "BMG is pretty happy about how it worked out, because they've been able to get significant royalties on future 'N Sync albums, separate and apart from the extended distribution agreement."

This is believed to be to compensate the company in part for what it will lose in 'N Sync's move from BMG-owned RCA to Jive. For 'N Sync, the switch means being signed directly to Jive. Its deal with RCA had been through a production deal with Trans Continental, which the group sought to have nullified.

Many observers felt that RCA was a victim in the litigation, believing that 'N Sync's motivation in switching labels was to end its deal with

Trans Continental.

'N Sync's self-titled album has sold more than 7.6 million units in the U.S., according to SoundScan.

Although none of the litigants would comment, a statement released by the involved parties confirms the settlement and says that 'N Sync will "control" its name. Sources could not answer whether 'N Sync now owns the name or simply can continue to use it. Ownership of the 'N Sync trademark was a major issue in the original lawsuit filed by BMG, Trans Continental, and Pearlman Oct. 12 in U.S. District Court in Orlando, Fla. (Billboard, Oct. 23, 1999).

The \$150 million suit was filed as a reaction to 'N Sync's attempt to move from RCA Records to Jive Records in September.

While the involved parties have insisted from the start that a settlement was preferable to a drawn-out courtroom battle, their desires were hastened by an order by Orlando-based U.S. District Judge Ann Conway for the litigants to participate in settlement talks in the first week of December (Billboard, Dec. 11, 1999).

While BMG, Pearlman, and Trans Continental fired the opening legal salvo in the battle, 'N Sync was not quiet when it came to responding to the plaintiffs' accusations.

In a blistering response to a preliminary injunction motion filed by BMG Entertainment, Trans Continental, and Pearlman, the boy band called Pearlman "a con man... who has become wealthy at ['N Sync's] expense. They have been cheated at every turn by Pearlman's fraud, manipulation, and breach of fiduciary duty. As a final affront, Pearlman now seeks the aid of a federal court to ratify his theft and leave 'N Sync unable to pursue its career" (Billboard, Nov. 11, 1999).

According to sources, the members of 'N Sync now command total control of their career. It is unknown what financial arrangement, if any, was worked out with Pearlman.

RealNetworks Accuses Co. Of Piracy Judge Issues Temporary Restraining Order Against Streambox

BY CHUCK TAYLOR

NEW YORK—Seattle-based RealNetworks has been awarded a temporary restraining order against Streambox, a software developer whose Ripper software converts RealNetworks' RealAudio player content into MP3 and Microsoft Windows Media Audio formats.

RealNetworks filed a lawsuit Dec. 22 in U.S. District Court in Seattle, alleging that Streambox, based in Redmond, Wash., infringed its copyright and violated the Digital Millennium Copyright Act, the first known charge levied through the act within the burgeoning Internet industry.

Streambox's Ripper and Streambox VCR software converts CD and other audio and video files so that users can listen to formats they were not previously able to access. Streambox announced in October that it had achieved a way to link with RealNetworks' streaming software source code.

RealNetworks terms the application as "piracy" in its court complaint, adding in a release, "Because it affords piracy protec-

tion to content owners, RealNetworks counts among its customers all of the major music recording companies in the United States, hundreds of radio and television stations, and hundreds of Fortune 500 companies."

The RealNetworks lawsuit also states that Streambox infringes on a RealNetworks' copyright, because Streambox's Ferret software changes the appearance of the RealPlayer on a user's desktop. The suit says that Ferret replaces the Snap.com logo on the RealPlayer with a Streambox logo.

In a prepared statement, Alex Alben, VP of government affairs for RealNetworks, said, "We are pleased that the judge has granted our request and issued a temporary restraining order against Streambox."

"Both our lawsuit and the judge's actions demonstrate the importance of intellectual property rights in the digital age," he said. "We will take significant action to ensure that programming and content delivered by RealNetworks products are protected against piracy."

In a separate statement, Streambox CEO Robert Hildeman responded that his company's products take control of Internet content out of the hands of software developers and puts it into the hands of content owners.

"We believe that the larger picture of RealNetworks' whole tactic is about preventing migration of digital media files from RealMedia to other platforms, such as Microsoft's Windows Media," Hildeman said.

Streambox now intends to quickly launch a version of its Streambox Ripper software that does not convert RealNetworks' media format, according to the company.

Streambox was ordered to appear before a judge Friday (7) in Seattle's U.S. District Court to demonstrate "cause why the injunctions and restraints sought in the application should not be entered in the form of a preliminary injunction" for the remainder of the action.

In turn, defendant's papers opposing the preliminary injunction were to have been served on RealNetworks by Thursday (6).



Lattimore Signs With Arista. Clive Davis, president of Arista Records, recently announced the signing of Grammy-nominated singer/songwriter/producer Kenny Lattimore. Lattimore has already begun production on his Arista debut, his third career album, set for release in early 2000. Shown, from left, are Davis and Lattimore.

MTV Online Splits In Two, Perhaps Preparing For IPO

BY CARLA HAY

NEW YORK—MTV Networks has restructured its Internet operations in a move that precedes an expected initial public offering (IPO) for its Internet businesses (Billboard Bulletin, Dec. 22, 1999).

Under the new structure, MTV Networks Online—the umbrella division for MTV.com, VH1.com, Nick.com (Nickelodeon's Web site), and SonicNet.com—has split into two groups.

The first group is the newly renamed MTVi Group (formerly known as just MTVi), the division formed in August that includes MTV.com, VH1.com, SonicNet.com, and Streamland.com. MTVi will continue to be headed by president/CEO Nicholas Butterworth.

The second group is Nickelodeon Online, which will include Nick.com, NickJr.com, Nick-At-Nite.com, and TVLand.com. Fred Seibert, who was most recently president of MTV Networks Online and chairman of MTVi, has been named president of Nickelodeon Online.

Under the new structure, the MTV Networks Online umbrella organization will cease to exist, as the MTVi Group and Nickelodeon Online will operate as autonomous divisions of MTV Networks.

Butterworth, who previously reported to Seibert, now reports directly to MTV Networks chairman/CEO Tom Freston. Seibert will continue to report to Freston.

Butterworth says that the new
(Continued on page 116)

New Digital Theft Law Ups Monetary Penalties

BY BILL HOLLAND

WASHINGTON, D.C.—President Clinton signed into law in December a bill that raises the ante for music pirates and other copyright-infringement violators by increasing statutory monetary penalties as much as 50%. New jail terms may also be considered when Congress starts its next session later this month.

The bill, the Digital Theft Deterrence and Copyright Damages Improvement Act, H.R. 3456, was introduced near the end of last session by Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee. Clinton signed the bill Dec. 9.

The noncontroversial measure was approved on the House floor Nov. 18, the same day it was introduced. It was

approved by the Senate the next day.

Short, sweet, and to the point, the one-page bill amends Chapter 5, Section 501, of the Copyright Act and replaces the minimum and maximum fines available to judges. The current \$500 minimum per infringement penalty was made \$750; the current maximum \$20,000 per infringement fine was upped to \$30,000; and the current maximum fine for "willful infringement" of \$100,000 per infringement was increased to \$150,000.

Jail terms are not increased under the measure, but Coble's office says members may consider new sentencing guidelines when Congress returns in late January.

Music industry reaction to the new law was positive. "There's no question it will be a better deterrent," says Ed

Murphy, president of the National Music Publishers' Assn. "In fact, it's already had an effect—one Internet 'interloper' has already taken down a site and cited the increased penalties as the reason."

Cary Sherman, senior executive VP/general counsel of the Recording Industry Assn. of America, says, "This demonstrates Congress's commitment to creators and copyright owners and its increasing recognition of the value of copyrighted works to our economy and to society. The increase in the levels of statutory damages can only further help in the fight against piracy."

ASCAP's Washington lobbyists also agree that that the new law will make a difference. A spokesman for BMI was not available for comment at press time.

Coble says that although the bill went through "at the midnight hour," with the Senate's approval, the penalty hike issue was "thoroughly examined in a hearing earlier this year."

He cites the increased penalties as a warning to pirates that the cost of business has gone up. Using a back-home, North Carolina idiom, he comments on the effect of the penalty hikes on infringers: "It was time we 'splained it to 'em."

Coble adds that "the last time we took a look at these penalties was in 1988. So it was time to at least raise them in light of the cost of inflation."

In the rush of last-minute votes, a spokesman in Coble's office admits there was no announcement of the bill's passage. "It kinda got lost in the shuffle," he says.

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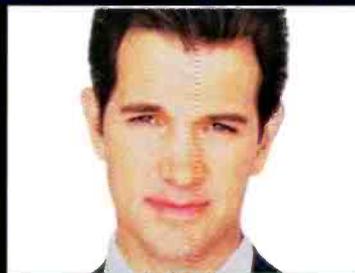
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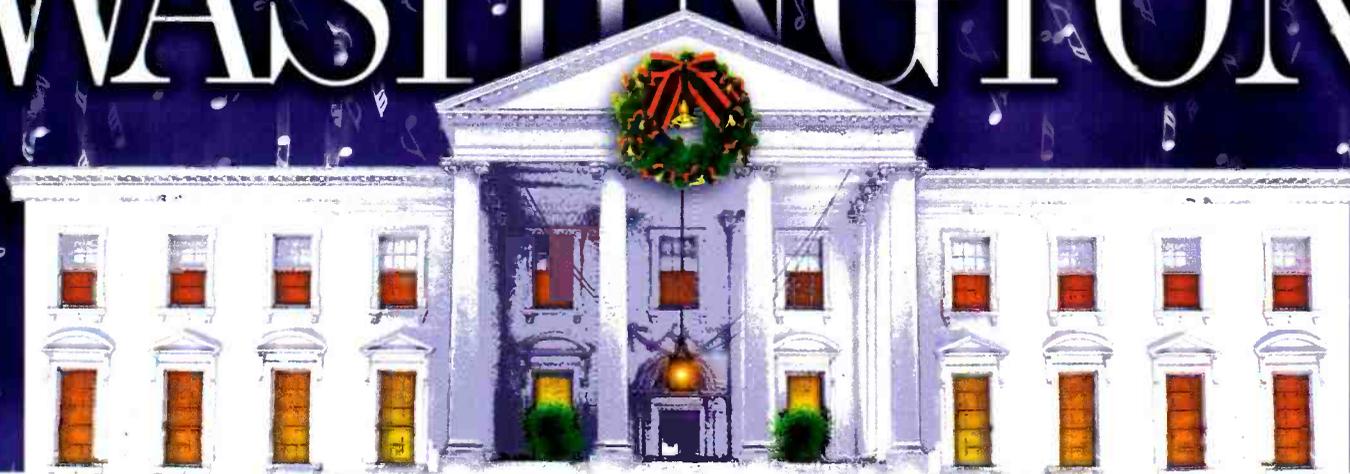
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NYC Nightclub To Launch Label

Bitter End Records To Debut With Album By Chris Glenn

BY JIM BESSMAN

NEW YORK—The time is now for Paul Colby, owner of Greenwich Village's legendary Bitter End nightclub, who says he has wanted to launch a record company "for ages."

Bitter End Records will bow as soon as its debut artist, New York-based singer/songwriter and Bitter End regular Chris Glenn, completes his near-finished album.

"I'm from the old school of lyric writing," says Colby, whose Bleecker Street spot has been a home for established and soon-to-be established singer/songwriters for decades—and who is penning a historical account of it. "The first time I heard Chris, he swept me away with his lyrics. They're reminiscent of songs from the past that had meaning. So I decided to start the label with him, and his album will be out shortly."

Colby will wait until Glenn's record is done before seeking distribution. Joe Brack, another singer/songwriter who frequents the Bitter End, is next up from Colby's new label.

"I just had to find the right guy," Colby said of Bitter End Records' long gestation. "Someone who would sell easily—or made a statement. Re-

member this: The Bitter End doesn't go out looking for acts—they come to me. Record companies have been picking guys out of the Bitter End for years. I want the first shot from now on."

Assisting Colby on the label side is Tom Senif, a former illustrator at Billboard. Meanwhile, Colby is two chapters deep into his autobiography, tenta-



tively titled "The Bitter End—Hanging Out In America's Nightclub." Colby says the tome is to be delivered to Cooper Square Press in the spring and will document his experience at the club.

Colby took over the nightspot from then owner Fred Weintraub in 1974; he had worked there as co-partner since 1967.

"I came out of the Tin Pan Alley era," says Colby, "then I got thrown into the new hippie scene in the Village and thought Simon & Garfunkel was a drugstore."

Previously, Colby worked extensively in music publishing and had associated with the likes of Guy Lombardo, Duke Ellington, and Frank Sinatra. "He called me once to ask out Ava Gardner as her escort at a function, when he couldn't attend," Colby says of Sinatra.

Colby also made furniture for numerous music-business names, including Miles Davis, Cy Coleman, Diahann Carroll, Tony Bennett, and Morris Levy—who once loaned Colby \$25, he says.

The Bitter End was primarily a folk music coffeehouse when Colby took charge. The club became known for showcasing folk artists like Pete Seeger and Theodore Bikel. Changing with the times, the club became a cabaret under Colby, who booked such non-folk acts as Stevie Wonder, Stan Getz, Carly Simon, Lily Tomlin, and Bill Withers.

"I paid Neil Young \$350 for 14 shows—and lost money," Colby says.

But the venerable nightspot continues to thrive under the direction of Colby and longtime partner Ken Gorka, the former bassist with the Critters, who opened for Janis Ian at the Bitter End in 1969.

IFPI Names Dixon General Counsel

BY MARK SOLOMONS

LONDON—The music industry has a new global advocate. With its recruitment of heavyweight intellectual property lawyer Allen Dixon to the new post of general counsel (*Billboard* Bulletin, Dec. 22, 1999), the International Federation of the Phonographic Industry (IFPI) is marking its deepening commitment to the use of legal armaments to protect labels' and artists' interests worldwide.

Since 1994, Dixon—a native of Washington, D.C.—has been chief policy counsel to the Business Software Alliance (BSA) and a partner in London law firm Covington & Burling. Recent activities include representing the BSA at the 1996 World Intellectual Property Organisation (WIPO) treaty negotiations.

He has 15 years' experience—in-

cluding 10 based in the U.K. and three in Taiwan—protecting the intellectual property interests of high-technology industries in Europe, Asia, and the U.S.

"[Dixon] has proved a very effective advocate for the business software sector," said IFPI chairman/CEO Jay Berman in a statement. "This appointment will significantly strengthen the legal, operational, and technological services we offer."

Dixon started in the post in January; he is based at the IFPI's London headquarters and reports to Berman. He manages a team of about half a dozen legal specialists—plans call for additional hirings—with a global focus.

His appointment fills the vacuum left during the summer by the death of Lewis Flacks, the IFPI's director of legal affairs since 1993 (Billboard,

Aug. 7, 1999). To some extent it will also compensate for the departure of Berman's predecessor as CEO, Nic Garnett. An attorney by training, Garnett left the IFPI in July after 16 years with the organization.

Dixon tells Billboard that his priorities at the IFPI will be to build a legal framework for the development of the online music market, to push for the ratification of the WIPO treaties by signatory nations, and to continue the fight against global organized crime and music piracy.

"These are the three things at the top of the recording industry's priorities," he says. Dixon believes that "a lot of legal pieces need to be adopted and put in place" for an electronic music market to thrive. He describes the WIPO treaties as "a very important part of the E-music effort."

Canada's 1st Country Star Snow Dies At 85

BY CHET FLIPPO

NASHVILLE—Hank Snow, the first country superstar from Canada, was remembered Dec. 23 at a country star-studded funeral service at the Grand Ole Opry House here.

Snow, 85, died Dec. 20 at his Madison home, known as Rainbow Ranch, from natural causes. Failing health had caused his retirement. He had last played the Opry—where he had been a member since 1950—in September 1996.

Snow, a member of the Country Music Hall of Fame and of the Songwriters International Hall of Fame, was the last of the country music legends who had been directly influenced by the "Father of Country Music," the late Jimmie Rodgers.

Clarence Eugene Snow was born on May 9, 1914, in Brooklyn, Nova Scotia, Canada. His mother, a silent-movies pianist, taught him rudimentary music. After his parents divorced when he was 8, he ended up with abusive grandparents. He ran away to rejoin his mother, only to be frequently beaten by his new stepfather.

Snow carried physical scars with him all his life, and he later formed a foundation to help neglected and abused children.

At age 12, he ran away to join the merchant marine and spent four years aboard fishing boats in the Atlantic.

At 16, he worked at a series of menial jobs. He started becoming seriously interested in music after hearing some of Rodgers' recordings. In Halifax, Nova Scotia, he sold Fuller Brush products and sang a song with each purchase. He began radio appearances there, changed his name from Clarence, and became billed as "Hank, the Yodeling Ranger." Later, as his baritone deepened, he became "the Singing Ranger."

Snow landed a contract with Can-

adian Bluebird and recorded 98 sides for the label before turning his attention to the U.S. market. In the early '40s, he and his performing horse, Shawnee, took to the road in the U.S. and got on barn dance programs in Dallas and Wheeling, W.Va.

Fellow Rodgers devotee Ernest Tubb got Snow his coveted slot on the Grand Ole Opry in 1950, and Hank Williams introduced him at his debut.

Snow later commissioned a statue of Rodgers, and he and Tubb organized the dedication ceremony for the statue. The ceremony turned into the first Jimmie Rodgers Celebration in Rodgers' hometown of Meridian, Miss., in 1953.

In the early 1950s, Snow and his manager, Col. Tom Parker, formed Hank Snow Enterprises-Jamboree Productions, a Nashville firm that booked Snow, Elvis Presley, Bill Haley & His Comets, and others. Snow got Presley his only appearance on the Grand Ole Opry, but Parker signed Presley to an exclusive management contract, and the firm dissolved.

Following his Opry debut, Snow signed with RCA and soon notched his first No. 1 hit with "I'm Moving On," followed by such hits as "I Don't Hurt Anymore" and "I've Been Everywhere." He stayed with RCA until the label, then paring down its roster of older artists, did not renew his contract in 1981. Bitter about the decision, he did not record again save for a 1985 duet album, "Brand On My Heart," with Willie Nelson on Columbia. Nelson asked him to record it.

During his career, Snow made 840 commercial recordings.

Snow's autobiography, "The Hank Snow Story," was published by the University of Illinois Press in 1994.

Snow is survived by his wife of 63 years, Minnie Blanch Aaiders Snow; his son, Jimmy Snow; and his sister, Marion Peach of Nova Scotia.



SNOW

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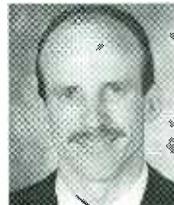
RECORD COMPANIES. Sony Music Entertainment names **Matthew Lansburgh** counsel in New York. Sony Music Entertainment also promotes **Ron Younger** to associate director of disbursement services and **Muldeo Pritipaul** to associate director of invoice processing in New York. They were, respectively, a corporate associate for Simpson, Thacher and Bartlett, an account analyst, and manager of invoice processing.

Guy Floyd is promoted to director of marketing and product development for MCA Nashville in Nashville. He was manager of product development.

Vanessa Parker-Davis is named director of media relations for Atlantic Records in Nashville. She was associate director of media and pub-



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licity for Arista/Nashville.

Koch Entertainment names **Robert Tyldsley** national sales director and **Lulu Cohen** director of media relations in New York. Koch Records promotes **Dave Squillante** to manager of A&R and **Jeff Diamond** to manager of Internet/new-media marketing in New York. They were, respectively, national sales director for Sire Records, director of media

relations for Paradigm Associated Labels, coordinator of special projects, and product manager.

Marvie Wright is named GM/head of marketing for Tommy Boy Gospel in New York. She was director of marketing for Myrrh Records.

Laura Chiarelli is named national promotion manager of NAC for the Verve Music Group in New York. She was manager of jazz promotion

for the GRP Recording Co.

RELATED FIELDS. **Mark Stevens** is promoted to president of Time-Life Music in Alexandria, Va. He was VP of business affairs, operations, and special markets.

Jay Smith is named chief creative officer and VP of Gaylord Entertainment Co. in Nashville. He was VP of Disneyland Paris Entertain-

ment.

Monica Alexander is promoted to senior account executive at Rogers and Cowan Inc. in Los Angeles. She was an account executive.

Mark Conner is named director of entertainment, promotions, and special events for Harrah's Casino in New Orleans. He was corporate director of marketing for TLC Enterprises Inc.



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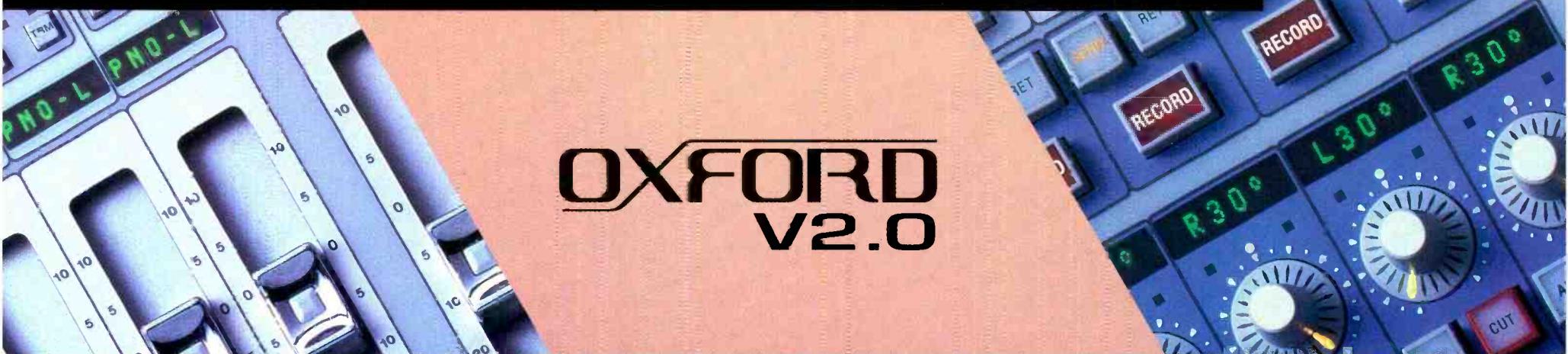
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– Mick Guzauski, Barking Doctor Recording

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WinStar Brings Back 'Deep Blues'

BY BRADLEY BAMBARGER

NEW YORK—Inspired by the late Robert Palmer's seminal book "Deep Blues," the 1991 film of the same name was a landmark documentary of the living blues tradition. Such was its impact that the film and its soundtrack album kick-started the recording careers of such unsung rural *griots* as R.L. Burnside and the late Junior Kimbrough, rare practitioners of a style of blues still in its primal state.

Veteran American music documentarian Robert Mugge shot "Deep Blues" on location in Memphis and the Mississippi Delta, from a script written and narrated by Palmer. The trek was introduced with a cameo from Eurhythmic's Dave Stewart, who financed the movie as a tribute to the American blues records that stoked his love of music as a kid in England.

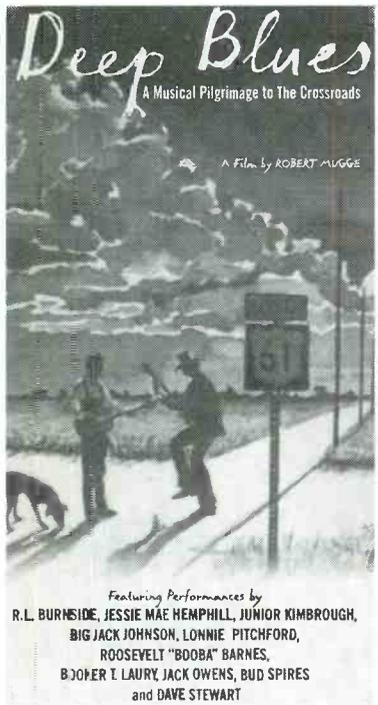
Circulated on well-worn bootleg videocassettes long after its theatrical run, "Deep Blues" now has an opportunity to introduce a new audience to the juke-joint haunts and hoodoo mythology of the blues: Fox Lorber CentreStage/WinStar Home Entertainment is reissuing the film Jan. 25 on DVD and VHS. The DVD boasts much additional material, including fresh interview footage with Stewart, bonus soundtrack material, and performance outtakes.

The filming of "Deep Blues" was hectic, according to Mugge, marked by a "drive-by shooting" style and the occasional wait while a musician reclaimed his guitar from a pawn shop or awaited bail money. Yet the from-the-hip approach was endemic to capturing the music in its milieu.

"The aim of 'Deep Blues' was to show how vital the blues tradition was more than a century after it was born," Mugge says. "To do that, we had to film the music being played where, and for whom, it was created. The process was often pure insanity, but I think the end product shows the authentic roots of this fast-disappearing African-American culture. Cer-

tainly, there are few guides as knowledgeable as Bob Palmer, and we documented some amazing performances."

The performances in "Deep Blues" include Burnside on "Jumper On The Line" and Kimbrough on "All Night Long," as well as turns from the duo of Jack Owens and Bud Spires, Jessie Mae Hemphill, Lonnie Pitchford, Big



Jack Johnson, Roosevelt "Booba" Barnes, and Booker T. Laury. In addition to Palmer and Kimbrough, Owens, Laury, Barnes, and Pitchford have passed away since "Deep Blues" was made.

In the wake of "Deep Blues," Palmer went on to produce a series of classic recordings of Burnside, Kimbrough, and others for the Oxford, Miss.-based Fat Possum label (Billboard, March 11, 1995).

Originally released by Atlantic, the influential "Deep Blues" soundtrack album has been out of print for years, although Mugge says negotiations are

under way for an expanded reissue of the album via another label.

Also due Jan. 25 on DVD and VHS from WinStar is Mugge's "Hellhound On My Trail: The Afterlife Of Robert Johnson," featuring performances by the likes of Johnson's stepson Robert Lockwood Jr., Chris Whitley, and Keb' Mo'.



"Deep Blues" and "Hellhound On My Trail" will figure in the firm's promotions on behalf of Black History Month in February, along with WinStar blues and jazz titles like the "American Masters" documentaries on Ella Fitzgerald and Paul Robeson, as well as the star-studded Peter Meyer biopic on Robert Johnson, "Can't You Hear The Wind Howl?"

According to Keith Medin, GM of Tower Records in Atlanta, musical documentaries have been "a limited market," doing a bit better on VHS than DVD. He says the top-selling music-oriented DVDs tend to be videoclip collections from the likes of Cher. Still, "Can't You Hear The Wind Howl?" has done "surprisingly well," Medin says, adding that the Johnson focus should bode well for "Hellhound On My Trail."

As a board member of the Blues Foundation for the past five years, WinStar Home Video president Michael Olivieri knows the blues community's high regard for "Deep Blues," as well as the long shelf life for musical history.

"We specialize in non-Hollywood product, and whether it's Leonard Bernstein or Lou Reed or Robert Johnson, the music documentaries have been successful for us. The key point, though, is that they're the kinds of items that are good now but should also be good 12 months from now, 24 months from now, and a long while after that."

Axeman McIntosh Steps Out With Compass Set

BY JIM BESSMAN

NEW YORK—Known for his work with Paul McCartney and the Pretenders, guitarist Robbie McIntosh is stepping out with his solo album debut, "Emotional Bends," due Jan. 11 in the U.S. on Nashville-based Compass Records.

The Robbie McIntosh Band features the star guitarist accompanied by stellar bassist Pino Palladino, formerly with Eric Clapton and Jeff Beck and currently supporting D'Angelo; drummer Paul Beavis;

steel guitarist Melvin Duffy; and harmonica player Mark Feltham, with whom McIntosh previously played sessions for Talk Talk.

The disc has garnered rave reviews in English music papers like Q and Mojo since its U.K. release in June on indie label Vandeleur Productions. The album is also available on the S-2 label in Scandinavia and Hypertension in Germany, Switzerland, and Austria. "It's a dream band of old friends" (Continued on page 14)



MCINTOSH

Ghazal's 'Moon' Rises

Shanachie Set Has Indian, Persian Roots

BY CARLA HAY

NEW YORK—Persia meets India on "Moon Rise Over The Silk Road," the third album from world music act Ghazal. Although only three tracks are on the Shanachie Entertainment set—which is due Feb. 22 in North America and Europe—the record company is marketing the recording as a full-length album.

That's because two of the three tracks are more than 20 minutes long.

"This is the most listener-friendly

album that Ghazal has ever done," says Shanachie GM Randall Grass. "What sets this album apart is that it's not just an instrumental album; there are vocals which make it accessible."

The members of Ghazal—Iranian native Kayhan Kalhor and Indian native Shujaat Khan—began their music education early in their childhoods, and in

Ghazal each has a specialty instrument: *kamancheh* (or spike fiddle) for Kalhor and sitar for Khan. The (Continued on page 116)



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Nigerian Father & Son Feted On MCA

Femi Kuti's Set Will Coincide With Reissues Of Late Father's Catalog

BY CHRIS MORRIS

LOS ANGELES—In a unique two-pronged campaign, MCA Records will simultaneously market a new release by Nigerian vocalist/saxophonist/bandleader Femi Kuti and a huge complement of reissues by his father, the late Afro-beat originator Fela Anikulapo-Kuti.

On Feb. 1, MCA will issue "Shoki Shoki," Femi's label debut, and "The Best Best Of Fela Anikulapo-Kuti," a two-CD compilation of classic Fela material.

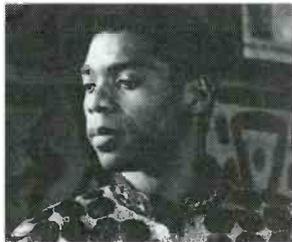
Then, in February, March, and April, the label will release a total of 10 two-fer packages comprising 20 albums recorded by Fela between 1970 and 1981; these collections were released in 1999 by Barclay in France and Talkin' Loud in the U.K.

MCA director of marketing Hakim Abdal-Khallaq explains, "We want to obviously get Fela's catalog into the marketplace, but also we want to take his son and introduce him to the marketplace. There's a

certain amount of recognition out there for Fela, but not for Femi yet."

Fela Anikulapo-Kuti was one of Africa's best-known musicians and certainly its most notorious. Born in 1938 in Abeokuta, Nigeria, and educated at Trinity College of Music in London, the saxophonist/keyboardist/vocalist brought a group to the U.S. in 1969. Based in Los Angeles, he evolved a style, later known as Afro-beat, that fused radical black politics, African rhythms, and American jazz, soul, and funk.

Returning to Nigeria in 1973, Fela opened his famed Lagos club, Shrine, and recorded prolifically with his group Africa 70 (later known as Egypt 80). He became an outspoken critic of Nigeria's repressive political regime. His opposition to the government culminated in 1977, when soldiers sacked his Lagos compound, which Fela had established as a "state-within-a-state" known as Kalakuta Republic; a year



ANIKULAPO-KUTI

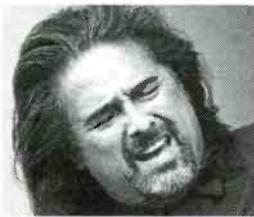
Bluesman Montoya Furthers Solo Career With Alligator Set

BY STEVE GRAYBOW

NEW YORK—For a man with a bad case of the blues, Coco Montoya has had an awful lot of good luck. After a chance meeting with Albert Collins in 1972, Montoya joined the late guitarist's band, manning the drums while also being schooled by the master in the art of blues guitar.

After five years with the bluesman, Montoya left the business. His music was relegated to the occasional weekend gig. "By fate, John Mayall heard me playing guitar at a jam session and asked me to join his band," says Montoya.

After a decade with Mayall, Montoya launched his solo career with 1995's "Gotta Mind To Travel" (Blind Pig), keeping busy with up to



MONTOYA

200 gigs a year. In addition to his guitar prowess, Montoya is a capable vocalist, possessing a blues shout as riveting as his guitar playing. "As with most things I do, I never put much thought into it," the Santa Monica, Calif., native says.

Montoya will release "Suspicion," his debut for Alligator Records, on Feb. 1. Along with Alligator president and founder Bruce Iglauer, the guitarist sifted through close to 300 songs before deciding on the dozen that make up the album. "One of the reasons this record is so strong is the amount of preparation spent before we went into the studio," says Iglauer. "The result is a radio-accessible, blues-

based record."

Alligator will service triple-A radio in late January with the Cajun-spiced "Casting My Spell," with "Don't Take It Personally" earmarked for February at rock radio. Sean Coakley at Songlines Ltd. will assist with triple-A promotion. Blues radio and specialty shows will be encouraged to play songs from the entire album.

Montoya expresses a particular fondness for the set's last track, "Nothing But Love," co-written with longtime partner Dave Steen.

"Dave had the idea to use the line, 'I've got nothing but love in my heart and soul,' in an Otis Redding-type song," explains the guitarist. "Well, those were the last words that

Albert said to me before he died [of cancer, in 1993]. We wrote the song in maybe 45 minutes, and the words are mostly things that Albert would say, like, 'Throw me a brick, and I'll hand you a piece of bread.' It's a sort of tribute to him."

Alligator plans to purchase listening stations in Tower Records and Borders Books & Music, and it will buy into price-and-positioning programs with several retail chains. To support the album, Montoya will hit the road in February for a three-month tour that will canvass the U.S., hitting major blues festivals along the way. He is managed by MB Management and booked by the Tom Gold Agency.

later, commemorating the event with an act of calculated outrage, he married 27 women, many of whom were members of his troupe, in a group ceremony.

Persistently harassed, arrested, and beaten in his home country, Fela nonetheless became an international star through frequent European and American touring. Intransigent to the end, he died of complications from AIDS in 1997.

Femi Kuti says his family sold his (Continued on page 16)



Blink Again. Blink-182 members receive UMass Lowell hockey jerseys shortly before taking the stage for a sold-out gig at Tsongas Arena in Lowell, Mass. The band will continue to tour in support of its MCA set "Enema Of The State" into early 2000. Pictured, from left, are Sylvia Cunha, Tsongas Arena; Blink-182 members Tom DeLonge and Mark Hoppus; and John Peters, Tsongas Arena.

Metallica Takes Time Off, Aguilera Serves As Role Model: Backstage At Billboard Awards

AS WE TAKE one last glance back at 1999, we return to backstage at the Billboard Music Awards show, where we gleaned the following nuggets.

METALLICA will take 2000 off, according to drummer **Lars Ulrich**. "We've put out albums every Thanksgiving for the past several years; we need some time off after we do two weeks of January shows. It's time to flush the millennium toilet. I would tell people not to expect a new album from us before 2001." Of course, he hastened to add that "if Coca-Cola wants to give me \$5 million to go on tour next year, I'll do it." . . . The group digitally streamed its new album, "S&M," for a week prior to its Nov. 23 release. "I think it was successful," said Ulrich. "Those things are hard to measure, but it really becomes about trying to do as much of that kind of stuff as early as you can and not be left behind."

COOLIO is looking for a new label, having ended his association with Beyond Records. The new label would serve as a home not only to his solo career, but possibly to the new group he's started, **Unnigables**, that includes **Ghostface Killah**. Coolio, who appeared in "Judgment Day," continues his acting career. He's signed up for a new movie called "One More Night," which he says may also feature **Whoopi Goldberg**, **Kenny Rogers**, and **Adam Carolla**. He's also completed two other movies, "Submerged" with **Dennis Weaver** and **Fred Williamson**, and "The Convent," which Coolio says will be screened at the Sundance Film Festival this winter.

SUGAR RAY lead singer **Mark McGrath** said the career highlight for 1999 was the success of the band's third Lava/Atlantic album, "14:59." "It's been a constant on the charts. It's very validating," he said. "It's very difficult to consistently sell records, and we had a couple of strikes against us when this record came out; there were people who really just wanted us to go away." Up next for the band is to write material for a new album. "If the next record hits and goes double-platinum, we can really look at ourselves as having a career; we can practically become an institution."

CHRISTINA AGUILERA says her example of helping others through the holidays, such as serving Thanksgiving dinner to the homeless, gave her fans the opportunity to realize they're never too young to volunteer. "I feel like I've been given so much," she said. "I know a lot of young kids see me as a role model. It's a way I can inspire them more than just through my music."

RED HOT CHILI PEPPERS lead vocalist **Anthony Kiedis** said his personal highlight of 1999 was "being

back in a band with **John Frusciante**." Lead guitarist Frusciante, who rejoined the **Chili Peppers** for their '99 album "Californication" after exiting the band several years ago, said the feeling is mutual. "I love being in a group where the combination is such a good chemistry. A musician gets that only once in his life."

COLUMBIA pop ingénue **Jessica Simpson** has had quite a year, but she said one night really stands out: her debut at New York's Madison Square Garden. "I was belting a big note, and my pants split wide open," she said with a cringe and a smile. "There it was, my butt for all the world to see. I ran offstage. I was in tears for a minute. And then I just put something else back on and got back onstage. It was a night I'll never forget."

ZZ TOP, on hand to present the R&B albums artist award, has been on tour with **Lynyrd Skynyrd** since September. Bassist **Dusty Hill** estimated the acts have

performed 50 dates together so far. "We play at least five shows a week," Hill said. "We're mojoin' our way along across the country." Guitarist **Billy Gibbons** added, "Did you say we live in Houston? We live in a Holiday Inn. It just keeps changing towns."

Gibbons described the band's new RCA album, "XXX," as "a real interesting blend of early-style ZZ and the anticipated elements of something new." He attributes the record's mix of brawling blues/rock and contemporary hip-hopping rhythms to the fact that **Juvenile** was working in an adjacent studio, and the two acts began exchanging ideas during the sessions. Gibbons said, "All of a sudden, we're working with something completely different."

IN OTHER NEWS: RCA will issue the annual Grammy nominees collection in early February. The set will feature selections from nominees for the Feb. 23 awards, which will be announced on Tuesday (4). The disc, which benefits the National Academy of Recording Arts and Sciences Foundation, rotates to different labels annually . . . **Linda Ingrisano**, VP of visual marketing for Capitol Records, is departing her post Dec. 31 to open her own marketing consultancy. She can be reached at LMI4@aol.com. A replacement at Capitol, who will report to senior VP of promotion **Burt Baumgartner**, is expected to be named shortly. Her post included video promotion, event planning, and some television booking.

Assistance in preparing this column was provided by **Larry Flick** in New York and **Chris Morris** in Los Angeles.

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ELECTRONIC VILLAGE 2000

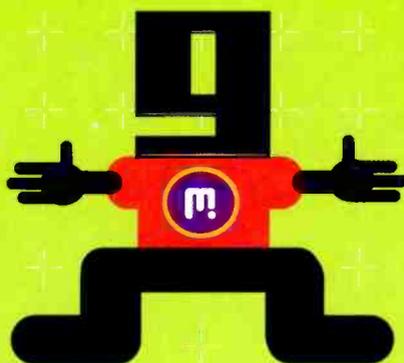
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Boys, Spears Top '99 Best-Seller List, Certified At 10 Million

BY CHRIS MORRIS

LOS ANGELES—Teen-pop idols Backstreet Boys and Britney Spears ruled the roost in 1999, according to year-end certifications from the Recording Industry Assn. of America (RIAA).

Backstreet Boys' "Millennium" and Spears' "... Baby One More Time," both released by Jive, were certified for sales of 10 million units in December and tied as the best-selling albums of the year.

Ricky Martin's self-titled C2/Columbia bow, certified at 6 million, was also near the top of the list of best-selling '99 releases, as were five albums certified for sales of 5 million units apiece: Kid Rock's "Devil Without A Cause" (Lava/Atlantic), Limp Bizkit's "Significant Other" (Flip/Interscope), Santana's "Supernatural" (Arista), 2Pac's "Greatest Hits" (Interscope), and TLC's "Fanmail" (LaFace/Arista). "Fanmail" was the year's top hip-hop release.

Country's leading songbirds also enjoyed a big year. Shania Twain's 1997 Mercury Nashville release, "Come On Over," sold 8 million units in 1999 and was certified for total sales of 16 million in December, tying with Garth Brooks' "No Fences" as the best-selling country album of all time. Dixie Chicks' 1998 Monument/Sony Nashville set, "Wide Open Spaces," added 5 million units to its total during the year and finished with certified sales of 8 million; the group's '99 album, "Fly," arrived at 3 million in December.

In other December certifications, Backstreet Boys' self-titled 1997 Jive debut and Metallica's self-titled 1991 album both hit 12 million. Three Mariah Carey albums on Columbia scaled fresh heights at the year's end: Her self-titled 1990 debut arrived at 9 million; 1997's "Butterfly" soared to 5 million; and the current "Rainbow" went triple-platinum.

Talk-show host Rosie O'Donnell (Columbia), pop group LFO (Arista), rappers Lil' Wayne (Cash Money/Universal) and C-Murder (No Limit/Priority), and Broadway diva Sarah Brightman (Angel) walked away with their first platinum albums in December.

Debuting in the gold-album column were O'Donnell, Lil' Wayne, contemporary Christian acts the Newsboys (Star Song) and Avalon (Sparrow), rapper Twista (Atlantic), R&B group Blaque (Columbia), and hard rock unit Coal Chamber (Roadrunner).

Remarkably, Brooks logged his very first gold single, "Lost In You," in December.

A complete list of December RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Shania Twain, "Come On Over," Mercury Nashville, 16 million.

Backstreet Boys, "Backstreet Boys," Jive, 12 million.

Metallica, "Metallica," Elektra, 12 million.

Backstreet Boys, "Millennium," Jive, 10 million.

Britney Spears, "... Baby One More Time," Jive, 10 million.

Mariah Carey, "Mariah Carey," Columbia, 9 million.

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, 9 million.

Metallica, "... And Justice For All," Elektra, 7 million.

Mariah Carey, "Butterfly," Columbia, 5 million.

Limp Bizkit, "Significant Other," Flip/Interscope, 5 million.

TLC, "Fanmail," LaFace/Arista, 5 million.

Kid Rock, "Devil Without A Cause," Atlantic, 5 million.

Celine Dion, "All The Way ... A Decade Of Song," 550 Music/Epic, 4 million.

Christina Aguilera, "Christina Aguilera," RCA, 4 million.

Lou Bega, "A Little Bit Of Mambo," RCA, 3 million.

Mariah Carey, "Rainbow," Columbia, 3 million.

Dixie Chicks, "Fly," Monument/Sony Nashville, 3 million.

Andrea Bocelli, "Sogno," Philips, 2 million.

Kenny G, "Faith: A Holiday Album," Arista, 2 million.

Korn, "Issues," Epic, 2 million.

Will Smith, "Willennium," Columbia, 2 million.

Various artists, "Pure Moods," Virgin, 2 million.

Rage Against The Machine, "The Battle Of Los Angeles," Epic, 2 million.

PLATINUM ALBUMS

Various artists, "Wow 2000: The Year's 30 Top Christian Artists And Songs," Sparrow.

Alan Jackson, "Under The Infl-

ence," Arista/Nashville, his ninth.

ence," Arista/Nashville, his ninth.

ence," Arista/Nashville, his ninth.

ence," Arista/Nashville, his ninth.



SPEARS

ence," Arista/Nashville, his ninth.

GOLD ALBUMS

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

Various artists, "Wow 2000: The Year's 30 Top Christian Artists And Songs," Sparrow.

Alan Jackson, "Under The Infl-

AXEMAN ROBBIE MCINTOSH STEPS OUT WITH COMPASS SET

(Continued from page 11)

who can play anything and put an individual stamp on tunes which I've had knocking around a long time," says McIntosh. "I put a lot of thought into what I wanted them to sound like, which is why I got a pedal steel and harmonica, because it gives a lot of scope. We can play country shuffles and Texas swing like Area Code 615 or Asleep At The Wheel, which are influences—though we're not like them. And I'm a big NRBQ fan: They can play anything and write these nice pop songs. If we can achieve anything near where they are, I'll be a happy man."

While the act is not a country group, the best way to describe the Robbie McIntosh Band's varied material would be "country—but with a very blues flavor," McIntosh says. "The first cut, 'Scarecrow,' and 'Homesteaders' set the tone lyrically with a rustic vibe, and 'Roll Away' has the strongest country flavor. There's some vibier stuff, like 'Hang Me On The Line,' and 'Good Punched,' which is bluesy, like early Cannon Heat."

The title track is a "lighthearted rock'n'roll love song," McIntosh adds,

and refers to the deep-sea-diving term "the bends," though in this case it refers to "someone who takes you up and down," McIntosh says.

Altogether, the set reflects the guitarist's desire "to do an album of songs and nail my colors to the mast. Being known as a guitar player, I didn't want to do an album of just guitar instrumentals with long extended solos."

McIntosh's guitar prowess is recognized by the Pretenders' Chrissie Hynde, who on the J-card CD insert says his playing "thrilled and inspired" her during his five-year stint with the group. After playing with Hynde, McIntosh spent six years in McCartney's band, as well as recording and touring with the likes of Annie Lennox, Cher, Joe Cocker, Paul Carrack, Tears For Fears, and Talk Talk.

Previously, McIntosh was in the group Night, which had a top 20 hit in 1979 on the Planet label with "Hot Summer Nights" and was a support act on a Doobie Brothers tour.

"There are going to be some people out there who recognize his name from McCartney and the Pretenders, but for the most part, people don't know

ence," Arista/Nashville, his ninth.

AXEMAN ROBBIE MCINTOSH STEPS OUT WITH COMPASS SET

who he is," says Andy Sibray, pop/rock music buyer for the Borders chain. "I admit I was a little wary [of "Emotional Bends"] at first, but I popped it in, and it grows on me every time I hear it."

Sibray feels the album can succeed and looks to feature it in the chain's listening stations starting in February. Garry West, co-founder of the Koch-distributed Compass Records, says that such exposure is vital and hopes for similar retail support from other major chains and key indie stores.

Compass will also service cafes and coffee shops via the Cafe Music Network compilation-CD program and will work with an indie radio promoter in targeting triple-A and college stations.

"It's one of those records that you can't help but like when you hear it," says West, "and for the adult music audience, it's the kind of music we all look for that's harder and harder to find. But Robbie's one of the finest guitar players working today, and his fans are there. It's up to us to find them and make sure they know the record exists and that it's not a showboat guitar

Chicago, "Chicago XXV (The Christmas Album)," Chicago, its 21st.

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Chicago, "Chicago XXV (The Christmas Album)," Chicago, its 21st.

Chicago, "Chicago XXV (The Christmas Album)," Chicago, its 21st.

PLATINUM SINGLES

Whitney Houston, "My Love Is Your Love," Arista, her sixth.

Jessica Simpson, "I Want To Love You Forever," Columbia, her first.

GOLD SINGLES

M2M, "Don't Say You Love Me," Atlantic, its first.

LFO, "Girl On TV," Arista, its second.

Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip, "Hot Boyz," The Gold Mind/EastWest, her second.

Donell Jones, "U Know What's Up," LaFace/Arista, his first.

Garth Brooks, "Lost In You," Capitol, his first.

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Tennant Pays Red Hot Tribute To Coward On Ichiban

BY IAN PERCIVAL

NEW YORK—Pet Shop Boys founder Neil Tennant has always regarded the legendary Noël Coward as the first British pop star. So, it should come as no surprise that Tennant has recruited a group of fellow artists—including Paul McCartney, Elton John, Sting, and Bryan Ferry—to record an album of Coward's classic songs.

The album "Twentieth Century Blues: The Songs Of Noël Coward" was issued on Kala Records in the U.K. on Dec. 16, which would have been Coward's 100th birthday. It will be released in the U.S. by Ichiban on Feb. 16.

Songs include McCartney's rendition of "A Room With A View," Marianne Faithfull's soulful reading of "Mad About The Boy," and "London Pride" by Blur's Damon Albarn.

Tennant, who produced the set



TENNANT

in England to raise funds for the Red Hot U.K. charity, says Coward was truly England's first pop star.

"The history of British pop is not just a story of sex, thugs, and rock'n'roll. It is also a tradition of

style, wit, irony, sexual ambivalence, and flaunted sophistication communicated through the mass media," he says. "This is a tradition begun by Noël Coward."

It's ironic that McCartney appears on this set, as the Beatles snubbed Coward in 1965 during the height of their success—after Coward wrote in a British newspaper that a Beatles concert he had attended had been like "a mass masturbation orgy" and asked, "What are the Beatles? Of course they are almost entirely devoid of talent. There is a great deal of noise!" Coward later told McCartney to ignore the "bad mannered" British media.

This album has been a labor of love for Tennant, who says he has been a fan of Coward's for almost all of his life. "I was fascinated by him as a kid, when he did cabaret in the '50s and appeared on Broadway. I think his appeal is

something to do with the fact that he's an icon. He was a great playwright, a great songwriter—Britain's Cole Porter, if you like," he said.

Ichiban president John Abbey is hopeful that radio and retail will climb on board and be a part of this unique album. At this point a single is still under consideration; the set will be serviced to radio in mid-January.

Indie retailers are looking forward to getting the project. "It's got great appeal to young people," says Marlon Creaton, manager of Record Kitchen, a shop in San Francisco. "With artists like Neil Tennant involved, it'll lure them in and inform them about one of music's all-time great composers. That's a great, great thing."



Susan Keeps On Burnin'. Tone Cool artist Susan Tedeschi, right, recently completed a touring stint with John Mellencamp. Their trek culminated in an appearance at the White House for "The Concert Of The Century For VH1 Save The Music," in which Tedeschi accompanied Mellencamp on "Pink Houses." Tedeschi will soon enter the studio to begin working on the follow-up to her acclaimed CD "Just Won't Burn."

NIGERIAN FATHER & SON FETED ON MCA

(Continued from page 12)

father's masters—last released widely in the U.S. by Celluloid Records in the '80s but unavailable for years—to thwart their illegal reproduction.

"When my father died, the bootleggers took advantage, and not much money came to Fela's family," Femi says. "The quality was bad. To put it properly, and for history, our children will always have Fela's works properly in the market. I believe only a major company like Universal really can do it properly."

The release of Fela's two-fers will kick off Feb. 15 with "Expensive Shit"/"He Miss Road" and "Shakara"/"London Scene." These will be followed on March 7 by "Coffin For Head Of State"/"Unknown Soldier" and "V.I.P./"Authority Stealing"; on March 21, "Yellow Fever"/"Na Poi" and "Opposite People"/"Sorrow Tears And Blood"; on April 4, "Original Suffer Head"/"I.T.T." and "Shuffling And Shmiling"/"No Agreement"; and on April 11, "Stalemate"/"Fear Not For Man" and "Confusion"/"Gentlemen."

In terms of publicity, the principal beneficiary of the Fela reissue slate will be Femi Kuti, whose "Shoki Shoki" was released by Barclay in 1998 and became a European best seller.

Though he played with his father's groups for 16 years, Femi takes pains to separate his own music—which acknowledges the influence of American pop and addresses sex as often as it does politics—from Fela's Afro-beat.

Femi says, "I can tell the difference very much myself, so I wonder when a lot of people say they can hear the similarities... Maybe the similarity is because I'm his son. I tend to sound like him sometimes."

Still, Femi bears the activist streak that runs in his family. He refused to perform at the inauguration of Nigerian president Olusegun Obasanjo—the nation's military strongman and Fela's

principal adversary in the late '70s—and has founded a political awareness group, the Movement Against Second Slavery.

Femi says of the state of affairs in Nigeria, "There has to be a way where we can change these leaders into doing something more positive with the power they have. That [may be a product of] more international pressure—by exposing them in Europe, they will not like the bad publicity they will get. [Also, we must] make more people aware of the political situation in Nigeria itself and make more people participate in the

'[We must] make more people aware of the political situation in Nigeria itself and make more people participate in the politics in that country'

— FEMI KUTI —

politics in that country."

MCA's U.S. launch for Femi began in September with a six-date tour that took his 15-piece band to San Francisco, San Diego, Los Angeles, New York, and Detroit. Abdal-Khallaq says, "It really helped us lay the foundation to introduce Femi to the marketplace on all types of levels—the press world, DJs, college radio."

The musician was widely interviewed at that time; beginning in January, profiles and reviews are slated for Spin, Raygun, URB, Interview,

GQ, Elle, and several other outlets. In conjunction with the tour, Femi appeared on the air at KCRW Los Angeles and KUSF San Francisco and on the syndicated "Putumayo World Music Hour."

MCA has created a five-minute electronic press kit featuring interview footage of Femi, shot in September in Los Angeles, in which he discusses his father's legacy and his own music.

During the fall tour swing, Femi collaborated with hip-hop group the Roots on a remix of the "Shoki Shoki" track "Blackman Know Yourself," which MCA will release in January.

Abdal-Khallaq says, "It's basically going to introduce Femi and Afro-beat to a totally new audience, across the board... I can see Rap Pages or Vibe or the Source wanting to talk to Femi about working with the Roots."

He adds, "You know what it's really like? Working a hip-hop record. The objective here is to introduce Femi into that world, the same way you would introduce a new hip-hop artist."

Randi Mayrent, merchandise manager at 282-store Borders Books & Music in Ann Arbor, Mich., believes the remix could open the door to Femi's music for those outside the world music sphere.

"It's an interesting combination, and I think it makes sense," Mayrent says. "I can see [producers] trying to sample Fela's music in hip-hop and rap... I can see that building the bridge between Fela and Femi's music and the urban customer."

Femi will undertake a larger-scale U.S. tour in February. "It's some major markets and some secondary markets as well," Abdal-Khallaq says. "The tour is going to be approximately two months. For those markets that he's already been in, he's going to bring those people in, and [he'll] continue to bring in new people [who will] get caught up in the mania."

amusement

business® TOP 10 BOXSCORE CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
RICKY MARTIN, JESSICA SIMPSON	Gund Arena Cleveland	Dec. 6	\$910,445 \$81, \$65, \$45, \$15	17,247 sellout	Belkin Prods
BILLY JOEL	Kiel Center St. Louis	Dec. 10	\$706,320 \$49.50	14,630 sellout	Contemporary Prods
JIMMY BUFFETT & THE CORAL REEFER BAND	Orlando Arena Orlando Fla.	Dec. 2	\$588,010 \$46/\$21	16,251 17,712	Cellar Door
BACKSTREET BOYS, ETC., MANDY MOORE	Orlando Arena Orlando Fla.	Dec. 1	\$587,286 \$38.50/\$29.50	16,830 sellout	Fantasma Prods
RICKY MARTIN, JESSICA SIMPSON	Fistar Center Cincinnati	Dec. 5	\$586,775 \$87.50/\$17.50	10,543 11,811	SFX Entertainment
ZZ TOP & LYNYRD SKYNYRD, SCREAMIN' CHEETAH WHEELIES	Reunion Arena Dallas	Dec. 17	\$578,290 \$45/\$35	14,654 sellout	Beaver Prods
BETTE MIDLER	General Motors Place Vancouver	Dec. 5	\$577,871 (\$854,671 Canadian) \$185.50/\$110.50 \$55.50/\$39.50	8,876 12,250	Bill Graham Presents Electric Factory Concerts
NEIL DIAMOND	Compaq Center Houston	Dec. 3	\$567,466 \$40.75/\$30.75	16,398 16,784	Sal Bonafede, Apregan Entertainment Group
SANTANA & NANA	Plaza De Toros Guadalajara, Mexico	Dec. 3-4	\$506,812 (\$1,194,716 pesos) \$23.15/\$13.15	24,167 two sellouts	Ocesa Presents R.A.C. Producciones
NEIL DIAMOND	Blue Cross Arena Rochester, N.Y.	Dec. 19	\$537,680 \$45/\$35	12,527 sellout	Sal Bonafede, Apregan Entertainment Group

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Top 10 Favorite Artist Picks

December 17, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Cayley Monte	Dance, Electronic	7
2	La Boum	Pop	1
3	Leonard Moss, Jr.	R'n B, Pop	10
4	Sevenkind	Rock, Alternative	6
5	Never On Sunday	Rock, Pop	3
6	Chuk Teagle	Hip Hop, R'n B	5
7	Straight Edge	Metal	1
8	Pub-Fiction	Alternative, Punk	1
9	Mandie Pinto	Christian, Gospel	2
10	Modern Yesterday	Alternative, Rock	3

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

Radio BTN Favorite Song Requests

December 17, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	So, You Tell Me—You Love Me, Never On Sunday	Rock, Pop	3
2	Lost All Control, Clay	Alternative, Rock	23
3	Wild Woman, Blowtop	Rock, Progressive Rock	3
4	Superstar, Michelle Crispin	Dance, Pop	1
5	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	21
6	Daylight Savings, Swim	Alternative, Rock	12
7	If I Were A Guy, Ashley Turba	Pop, R'n B	4
8	Blue Morning, The Watershed Boys	Pop, Acoustic	4
9	Future #1, Kill Hannah	Alternative, Gothic	4
10	Clearview, Swim	Alternative, Rock	20

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

KILL HANNAH

A neo-ziggy-stardust twist with huge 80's - reminiscent melodic hooks, Kill Hannah layers textures over big electronics and beautiful boy-girl vocals. From Chicago, IL, KH was discovered through their first demo by director John Hughes, who put them in the studio for album work with Critter (NIN, Ministry, The Cure). With Matt Walker (Smashing Pumpkins) on drums, KH was encouraged to put a live band together, and in the fall of '95, Kerry Finerty left Giant/Warner's Certain Distant Suns to become their lead guitarist. Recently opening for such artists as the Goo Goo Dolls, KH routinely plays to capacity crowds in the Chicago area and has sold over 2000 units of its EP.



Genre: Alternative, Gothic
From: Chicago, IL
Deals sought: Any

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

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

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Artists & Music

SOUNDTRACKS

AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

DEAL OF THE CENTURY: It's already shaping up to be a higher-profile year for Hollywood Records, which is celebrating the new millennium with an exclusive distribution deal with a budding new film music label.

The label has just struck a deal to distribute soundtracks on the new Centropolis Records imprint, the music arm of Dean Devlin and Roland Emmerich's Centropolis Entertainment, which was responsible for such blockbusters as "Independence Day" and "Godzilla."

"When we were filming 'Godzilla,' Dean and Roland said, 'Centropolis has a production division, we have a special effects division . . . We want to have a music division,' says music supervisor Peter Afterman, who will serve as Centropolis Records president, based on the Sony lot in Los Angeles.

Afterman says the Hollywood alliance made sense because the Buena Vista Music Group label was one of the few remaining majors without an existing studio/boutique label tie. Equally important was that Mitchell Leib, Hollywood senior VP of A&R and soundtracks, was as interested in the smaller film projects Afterman will continue to pursue as he was in the big-budget Centropolis fare.

"Sure, they get the Centropolis stuff—that's what we bring to the party. But Hollywood was also extremely interested in the more artistic films, and they do a great job of marketing their records," Afterman says.

Centropolis' first two soundtracks on the slate for 2000—the Mel Gibson-starring Revolutionary War picture "The Patriot" and the Joan Chen-directed "Autumn In New York," with Richard Gere and Winona Ryder—represent both sides of the artistic coin.

The films are due in mid-summer and fall from Centropolis/Sony and Lakeshore Entertainment/MGM, respectively, but Afterman says Centropolis aims to release four to five albums per year and is likely to have its first record in stores in the spring. He hinted that album might be the soundtrack to the new Robert Duvall movie. "We developed a relationship while I was working on 'The Apostle,' and I'd like to do his next movie," Afterman says.

It is the personal and professional rapport Afterman has developed with actors and directors during his tenure as a music supervisor that he thinks will make Centropolis a safer harbor than some other soundtrack labels.

"I pride myself on my relationship with filmmakers and my ability to walk them through the process of music in film," Afterman says. "One of the problems in this industry is the relationship between the record companies and the film companies. They each have certain agendas . . . I will make sure things run smoothly all the way through."

Although Centropolis does not plan to release any purely score albums, Afterman says it will infuse albums with plenty of instrumental music when appropriate. "The Patriot," in fact, is a "Titanic'-model soundtrack" that contains primarily the David Arnold film score; Centropolis is on the hunt for a major artist to create a song that would weave together elements of the score.

Afterman says that soundtrack also will contain some period music from the late 18th century and several selections to complement a couple of church choir scenes in the movie.

"Autumn" is slated to contain instrumental music and three to four songs; neither the songs nor the composer has been selected yet.

PRODUCTION NOTES: Having witnessed the groovy outcome of having a hot Madonna track on "Austin Powers: The Spy Who Shagged Me," Maverick Records and its chief will again do the film music thing this fall. "The Next Best Thing," co-starring Madonna and due Feb. 22, will contain a Madonna remake of Don McLean's "American Pie" plus a new song, "Time Stood Still," co-written and -produced by Madonna and William Orbit ("Ray Of Light") . . . It's a bird. It's a plane. It's the double-CD "Superman: The Movie" release. Due Feb. 15 from Warner Archives/Rhino Movie Music is the complete John Williams score to the movie, which contains 40-plus minutes of previously unavailable music and a 36-page booklet and will carry a price tag of \$29.98.

Peggy Lee Sues Labels, Alleges Unpaid Royalties

BY CHRIS MORRIS

LOS ANGELES—Vocalist Peggy Lee has filed a class action suit against Universal Music Group, MCA Records, Decca Records, and Universal Studios, alleging that she and other former Decca artists have been shortchanged millions in royalties.

The action, filed Dec. 13 in California Superior Court here, alleges breach of contract, fraud, and breach of fiduciary duty and seeks compensatory, exemplary, and punitive damages plus interest (*Billboard-Bulletin*, Dec. 15).

Lee—who was signed to Decca from 1952-1956—claims that she and as many as 100

'The only way that we feel people in the class have any remedy at all is to bring it as a class action'

- CYRUS GODFREY -

other unnamed and "similarly situated" ex-Decca acts have each been underpaid by at least \$50,000, or approximately \$5 million collectively, over the last four years.

According to Lee, the labels' allegedly fraudulent conduct was first discovered in September. She claims that her royalties were calculated from artificial prices, that a rate lower than the 5% due her was utilized in computing statements, that royalties were improperly reduced on free goods, that container deductions for her records were artificially inflated, and that royalties for cutouts were unreported.

Cyrus Godfrey, Lee's attorney, says he has not contacted any of the other potential plaintiffs in the suit. However, he believes that numerous other former Decca acts have been damaged to the same extent as Lee. Saying that others may be owed similar amounts, and that litigating for such sums may be difficult and costly, Godfrey adds, "The only way that we feel people in the class have any remedy at all is to bring it as a class action."

A Universal spokesman says the company does not comment on pending litigation.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	21	BRAD PAISLEY	ARISTA NASHVILLE 18871 (10.98/16.98)	No. 1 WHO NEEDS PICTURES
2	1	8	JOHN McDERMOTT/ANTHONY KEARNS/ROANAN TYNAN	MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
3	4	38	STATIC-X	WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
4	3	11	STROKE 9	CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
5	5	26	SLIPKNOT	I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
6	9	30	MOBY	V2 27049* (16.98 CD)	PLAY
7	7	27	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
8	6	29	JOHN McDERMOTT/ANTHONY KEARNS/ROANAN TYNAN	MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
9	8	10	ROY D. MERCER	VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
10	12	29	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
11	15	7	CARLOS VIVES	EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
12	11	2	BOB & TOM	65002 (28.98 CD)	GREATEST HITS -- VOLUME ONE
13	10	13	YOUNGSTOWN	HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
14	14	8	VERTICAL HORIZON	RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
15	13	38	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
16	22	3	KELIS	VIRGIN 47911 (11.98/16.98)	KALEIDOSCOPE
17	16	13	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
18	19	36	OLEANDER	REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
19	21	13	DAVE KOZ	CAPITOL 99458 (10.98/16.98)	THE DANCE
20	20	32	CHELY WRIGHT	MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
21	18	5	GRUPOMANIA	SONY DISCOS 83619 (9.98 EQ/15.98)	MASTERS OF THE STAGE: 2000 VECES MANIA
22	23	9	BETH HART	143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
23	29	66	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
24	24	14	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
25	34	14	IYANLA VANZANT	HARMONY 1799 (11.98/17.98)	IN THE MEANTIME -- THE MUSIC THAT TELLS THE STORY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.

26	28	7	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
27	17	42	SONICFLOOD	GOTEE 2802 (15.98 CD)	SONICFLOOD
28	33	7	LOS TRI-O	ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
29	27	5	SPM	DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
30	32	7	RICARDO ARJONA	SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
31	25	18	JIMMIE'S CHICKEN SHACK	ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
32	26	6	OLGA TANON	WEA LATINA 80048 (9.98/15.98)	OLGA VIVA, VIVA OLGA
33	35	6	CLEDUS T. JUDD	RAZOR & TIE 82845 (10.98/16.98)	JUDDMENTAL
34	NEW		GILBERTO SANTA ROSA	SONY DISCOS 83016 (9.98 EQ/15.98)	EXPRESSION
35	45	16	WINANS PHASE2	MYRRH/WORD 69881/EPIC (10.98/16.98)	WE GOT NEXT
36	31	12	YANKEE GREY	MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
37	30	11	VITAMIN C	ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
38	38	10	P.O.D.	ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
39	RE-ENTRY		TRACIE SPENCER	CAPITOL 34287 (10.98/16.98)	TRACIE
40	46	30	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
41	40	57	SUSAN TEDESCHI	TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
42	39	19	DIDO	ARISTA 19025 (10.98/16.98)	NO ANGEL
43	36	13	AMBER	TOMMY BOY 1253 (11.98/16.98)	AMBER
44	RE-ENTRY		CESARIA EVORA	RCA VICTOR 65401 (16.98 CD)	CAFE ATLANTICO
45	37	28	OUT OF EDEN	GOTEE 2806 (10.98/15.98)	NO TURNING BACK
46	RE-ENTRY		AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79501/AG (17.98 CD)	DISTINTO DIFERENTE
47	42	17	CHAD BROCK	WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
48	43	14	SHERRIE AUSTIN	ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
49	RE-ENTRY		ROY D. MERCER	VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
50	RE-ENTRY		MARCO ANTONIO SOLIS	FONOVISIA 0516 (10.98/16.98)	TROZOS DE MI ALMA

POPULAR UPRIISINGS

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

SEELY IN 'WINTER': Atlanta-based modern rock band Seely returns with its fourth album, "Winter Birds," due for release Feb. 22 on Koch Records. The group has already estab-



Pimps On The Road. The Pimps are the latest band to make a bid for the rock/rap-hybrid throne currently occupied by such acts as Kid Rock and Limp Bizkit. The Rockford, Ill.-based group was tapped to be the opening act for Insane Clown Posse this past fall and will open for the Posse again on a tour set to continue through the spring. The Pimps' debut album, "To A Cool Person, Stay That Way," will be released Jan. 18 on Hollywood Records.

lished a name as an underground favorite, having previously released an album on the U.K.'s Too Pure label (whose releases also include

Stereolab and PJ Harvey) and opened for acts like Gus-Gus and Cornershop.

Vocalist/guitarist **Lori Scacco** says of the new album, "There's this joke that if you play a country record backward, you'll get your job back, your wife back, your dog back. That's how this record is for me. If I could play it backward, I'd have my dog back and my dad back and my husband back. A lot of the songs are about loss for me."

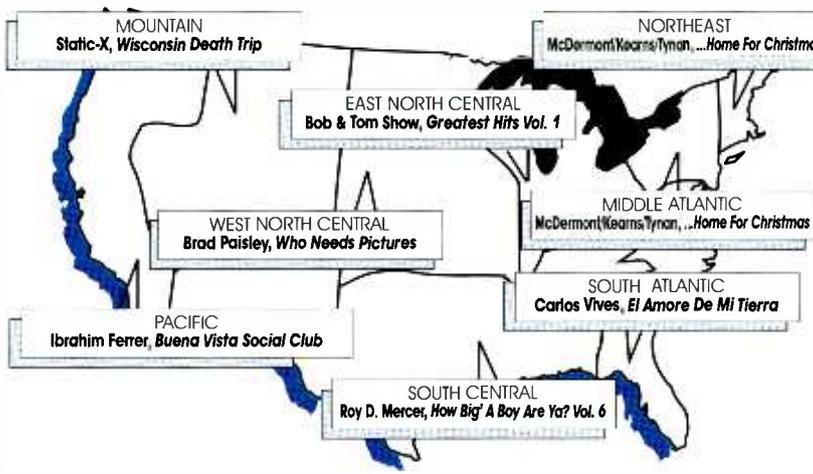
Because the band was in between record labels at the time most of the songs were written, Scacco says that it turned out to be "my favorite writing period, because there was no deadline. There wasn't a particular goal. We were writing open-endedly; there was more freedom. We took more time with the songs and just let them develop on their own without thinking in terms of a single or non-single."

Seely is expected to tour in support of the album. The band plays a sneak-preview show Jan. 18 at the Mercury Lounge in New York.



Coco Pop. She's already released 12 albums in Asia since 1984, but pop singer Coco Lee won't make her U.S. album debut until Feb. 29, with the release of "Just No Other Way" on 550 Music. Lee contributed to the Disney film "Mulan" by singing the title track to the Mandarin-language version of the film.

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 <i>Who Needs Pictures</i>	1. John McDermott/Anthony Kearns/Ronan Tynan <i>The Irish Tenors Home For Christmas</i>
2. Static-X <i>Wisconsin Death Trip</i>	2. John McDermott/Anthony Kearns/Ronan Tynan <i>The Irish Tenors</i>
3. Roy D. Mercer <i>How Big' A Boy Are Ya? Volume 6</i>	3. Stroke 9 <i>Nasty Little Thoughts</i>
4. Slipknot <i>Slipknot</i>	4. Static-X <i>Wisconsin Death Trip</i>
5. Bob & Tom <i>Greatest Hits -- Volume One</i>	5. Moby <i>Play</i>
6. John McDermott/Anthony Kearns/Ronan Tynan <i>The Irish Tenors Home For Christmas</i>	6. Slipknot <i>Slipknot</i>
7. System Of A Down <i>System Of A Down</i>	7. Ibrahim Ferrer <i>Buena Vista Social Club Presents Ibrahim Ferrer</i>
8. Chely Wright <i>Single White Female</i>	8. Kelis <i>Kaleidoscope</i>
9. Stroke 9 <i>Nasty Little Thoughts</i>	9. Amber <i>Amber</i>
10. Montgomery Gentry <i>Tattoos & Scars</i>	10. System Of A Down <i>System Of A Down</i>

VIVA VEGA: R&B vocal group Vega debuts with the album "Life On Earth," due Feb. 29 on Freeworld/Capitol Records. The set was produced by Dallas Austin, noted hitmaker and owner of Freeworld. The Detroit-bred, Atlanta-based group consists of brothers Eugene and Ahsohn Williams, their cousin Jason Chenevert, and friend Tennell Williams (no relation to Eugene and Ahsohn).

Vega will preview "Life On Earth" to the public as the opening act for TLC's U.S. arena tour. Tour dates include Jan. 10 in Seattle; Jan. 11 in Portland, Ore.; Jan. 14 in Chicago; Jan. 16 in Philadelphia; Jan. 20 in Boston; Jan. 21 in New York; Jan. 23 in Washington, D.C.; Jan. 27 in Fort Lauderdale, Fla.; and Jan. 29 in Atlanta.

AUSTRALIAN BEANBAG: Alternative contemporary Christian group Beanbag has made a name for itself in its native Australia, and the act makes its U.S. album debut with the Jan. 25

release of "Free Signal" on InPop/Sparrow Records. Beanbag has been tapped as the opening act for Newsboys' U.S. tour. Tour dates include Feb. 17-18 in West



A Timely Debut. Contemporary Christian acoustic rockers Five O'Clock People have been steadily touring in support of their Pamplin Music debut album, "The Nothing Venture." Vocalist/multi-instrumentalist Alex Walker says of the band's 1996 formation in the Portland, Ore., area, "It kind of started by accident. Friends getting together and playing. There's a thriving acoustic scene in the Northwest. We wanted to stay acoustic. It's an alternative to the ear candy on the radio."

Palm Beach, Fla.; Feb. 25 in Dallas; March 9 in Los Angeles; March 16 in Denver; and March 24 in St. Louis.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ VARIOUS ARTISTS

The Big Tease

PRODUCERS: various
Virgin 14908

Although the film's premise sounds a tad shaky (the trials and tribulations of a Scottish hairdresser who wants to win the Platinum Scissors Award), its soundtrack certainly is not. Compiled/executive-produced by Nellee Hooper (Soul II Soul and Björk), "The Big Tease" soundtrack features a decidedly diverse yet cohesive collection of tracks. Big-beat dancefloor jams like Ruff Driverz's "Dreamin'," Groove Armada's "At The River," and Hi Jinx's cover of the Mamas & the Papas' "California Dreamin'" sound incredibly at home alongside such hip-pop tracks as Blondie's "Out In The Streets," Day One's "Waiting For My Break," and the Fantastic Plastic Machine's remake of Eurythmics' "There Must Be An Angel." Also along for the ride are Dean Martin and Julie London, whose "Sway" is put to the remix test. But towering above all else is the Dysfunctional Psychedelic Waltons' (aka Hooper) "All Over My Face," which wickedly samples two disco nuggets: the Salsoul Orchestra's "You're Just The Right Size" and Loose Joint's "Is It All Over My Face."

ENIGMA

The Screen Behind The Mirror

PRODUCER: Michael Cretu
Virgin 14937

Enigma mastermind Michael Cretu has been remarkably low-key during the electronica revolution—despite the fact that his early compositions can easily be viewed as a key catalyst in starting the club-rooted movement. With "The Screen Behind The Mirror," Cretu claims his rightful place among the top-shelf artists of electronica, offering well-crafted material that could elevate the genre to a new level of creativity and mainstream credibility. Cuts like the percussive, yet dreamy "Gate" and the sweeping, cinematic "Push The Limits" are rich with complex melodies, insinuating rhythms, and the kind of hooks that make radio programmers sit up and take notice. In fact, the instantly memorable, hip-hop-inflected "Gravity Of Love," which features an enchanting lead vocal by Olive's Ruth-Ann, has the makings of a smash. It's an excellent introduction to one of the first must-hear albums of 2000.

MICHELLE MALONE

Homegrown

PRODUCER: Michelle Malone
SBS 004

Malone has been through the proverbial music industry mill, having moved from one label to the next, and has endured the misfortune of having her fine material overlooked by the mainstream. That might break a lesser artist, but it seems to have only fueled Malone's focus on making music that's both credible and commercial. One only needs to delve several cuts into "Homegrown" before concluding that this set is infinitely better than much of the female-driven

SPOTLIGHT



WYNTON MARSALIS SEPTET

Live At The Village Vanguard

PRODUCER: Steven Epstein
Columbia 47435

Last year, Wynton Marsalis instigated the most ambitious single-artist release campaign ever with his eight-album series dubbed "Swinging Into The 21st." Not all of those albums were well-received either critically or commercially, but the strongest of them ("Mr. Jelly Lord," "Reel Time") should have long shelf lives. Marsalis saved the very best for last, though, capping his program with this seven-disc boxed set documenting his late, great septet live at New York's Village Vanguard in the early '90s. The collection features some of the finest music-making of Marsalis' starry career; with the performances earthy and the material rich. The highlights include a soulful, hourlong excursion through the gospel suite "The Sweet Embrace Of Life" and a 40-minute survey of Marsalis' ballet score "Citi Movement." There are also Monk, Ellington, and Gershwin tunes, as well as Crescent City marches and blues galore. Some will warm to the neo-traditional vibe, and others it will leave cold; yet few jazz fans can deny the palpable sense of in-the-moment creation here or the sheer musicality of the band. This set should both thrill Marsalis fans and convert many foes.

rock currently being embraced by the masses. "Avalon" is a rollicking rocker, replete with tasty guitar licks and an anthemic, radio-ready chorus, while "Strength For Two" (which features Emily Saliers of Indigo Girls on guitar and harmony) is the kind of delicate, endearing acoustic ballad that triple-A programmers need to acknowledge.

THE CLASH

The Clash (U.K. version); The Clash (U.S. version); Give 'Em Enough Rope; London Calling; Sandinista; Combat Rock; Super Black Market Clash; The Singles
PRODUCERS: various
Epic/Legacy EK 63882, EK 63883, EK 63884, EK 63885, EK 63888, EK 63896, EK 63895, EK 63886

It seems unfathomable that the now-classic catalog of the Clash hasn't been appropriately remastered for the CD generation sooner than now. But good things truly do come to those who are patient, as evidenced by the sterling quality of the legendary punk band's 10 reissued albums. Venerable producer Bill Price has overseen the



SPOTLIGHT

TRIN-I-TEE 5:7

Spiritual Love

PRODUCERS: Armando Colon, Fred Jenkins III, Joe Wilson, Gerald Isaac
B-rite 6732

This threesome's sophomore effort builds on its smash debut with a diverse but totally cohesive set that highlights the group's range and command of multiple genres. "If They Only Knew" is smooth, hooky pop/R&B, while "We Know" is a hip-hop anthem for the masses. While the fiercely dedicated tribute to '70s disco/funk "Put Your Hands" interjects a giddy playfulness, it's very clear that these three women are well aware of the history that precedes them. And it's hard not to love any act that can breathe new life into Ocean's utterly white-bread 1971 hit "Put Your Hand



In The Hand." Kirk Franklin ("Gonna Get Myself Together") and Tramaine Hawkins ("Highway") contribute notable guest performances and lend big-name recognition to the mix, but by no means do they "make" this project. No, what makes this album is what Trin-i-tee 5:7 brings to the table. Make no mistake, these sisters are doing it now—and doing it right. Sho'nuff.

In all, a fine effort from an artist who deserves to be a big, big star:

R&B/HIP-HOP

▶ VARIOUS ARTISTS

Any Given Sunday

PRODUCERS: various
Atlantic 83272-2

"Any Given Sunday" is the slick, new Oliver Stone film that takes a look at the world of professional football. Like an NFL game, this soundtrack is fast-paced and hard-hit-

SPOTLIGHT



JANE SIBERRY

New York Trilogy

PRODUCER: Jane Siberry
Sheeba 76127 10242

Desiring the freedom to release what she deemed worthy, Canadian singer/songwriter Siberry amicably parted ways with Reprise Records four years ago. (Her last album for the label was 1995's gorgeous "Maria.") Since then, the musically diverse and wonderfully quirky Siberry has released five albums on her Toronto-based independent label, Sheeba Records. Three of them—"Tree: Music For Films And Forests," "Lips: Music For Saying It," and the two-disc "Child: Music For The Christmas Season"—were a direct result of a series of theme concerts that the artist did in the fall of '96 at the Bottom Line nightclub in New York and have been collected in the four-disc boxed set "New York Trilogy." "Tree" features songs that are either in films or about trees; "Lips," according to Siberry, focuses on "closing up the gap between what we say and what we mean"; and "Child" intertwines familiar favorites and holiday standards. "New York Trilogy" is available solely from Sheeba's Web site (www.sheeba.ca).

ting; it features DMX, Kid Rock, and Mobb Deep. A recently reunited Capone-N-Noreaga provide an all-star rap turn on "Reunion," which has an apocalyptic feel that the two MCs—whose styles mix well—use to good effect. The dirty South flavor of Goodie Mob is prominent on "Sole Sunday." On the rock side, Hole ups the ante with the guitar-driven "Be A Man." Godsmack's and Overseer's high-octane tracks also get the adrenaline going. The

compilation fumbles slightly with the inclusion of LL Cool J's "Shut 'Em Down," which finds the rapper abandoning his trademark style for an uptempo bounce. Simply put, it doesn't work. Overall, though, this timely combination of rap and rock scores major points.

VARIOUS ARTISTS

Smooth Grooves Presents: Jazzy Soul, Vol. 1-3

PRODUCERS: Barry Benson, David McLees
Rhino R2 78024, R2 78025, R2 78026

This latest entry in Rhino's popular "Smooth Grooves" series captures the essence of the jazz-infused R&B that was the rage in the '70s and '80s and evolved into a seminal adult R&B radio format: the smooth jazz precursor better known as "quiet storm." Era aficionados—and just plain old music lovers jonesing for some soulful memories—can revel to their hearts' content as they listen to choice cuts and artists who don't get their fair share of airplay anymore. Phyllis Hyman ("Living All Alone"), Minnie Riperton ("Inside My Love"), Patrice Rushen ("Remind Me"), the Crusaders ("Keep That Same Old Feeling"), Roy Ayers Ubiquity ("The Third Eye"), Bill Withers ("Lovely Day"), Regina Belle ("So Many Tears"), the Blackbyrds ("Soft And Easy"), and Ronnie Laws ("Every Generation") are among the featured performers on the three separately sold 12-song sets. Another plus is the inclusion of rare tracks previously unavailable in the U.S.: "Valentine Love" (Michael Henderson), "Song For You" (Rodney Franklin), and "Sweetest Pain" (Loose Ends).

THE MANHATTANS

TEENA MARIE

DENIECE WILLIAMS

Love Songs

PRODUCERS: Leo Sacks, Teena Marie, Winfrad "Blue" Lovett

Columbia/Legacy CK 66099, Epic/Legacy EK 63921, Columbia/Legacy CK 63932

With the holiday season over, it's time to set sail on the love boat for Valentine's Day. To help the romantic-minded get in the mood—no matter what the season—Columbia/Legacy and Epic/Legacy have compiled an R&B series that expands on last year's jazz-oriented release "Miles Davis Love Songs." Touted as "focusing on the heart rather than the beat," this latest chapter in the Legacy archives spotlights the work of '70s R&B icons Teena Marie, Deniece Williams, and the Manhattans. Included are such genre-shaping hits as the Manhattans' "Kiss And Say Goodbye" and "Shining Star"; Marie's "Fire And Desire" (a duet with Rick James) and "Ooo La La La"; and Williams' "Silly," "It's Gonna Take A Miracle," "Free," and the lush disco version of "I Found Love."

COUNTRY

MARK WILLS

Permanently

PRODUCER: Carson Chamberlain
Mercury Nashville 314-556 296-2

Mark Wills has come to occupy an interesting spot in the current give-and-take surrounding country crossovers. His "I Do (Cherish You)" was covered by 98, and "Don't Laugh At Me" was covered by both Surreal and Peter, Paul & Mary. For "Permanently," Wills has recorded versions of Brandy's "Almost Doesn't Count" and Brian McKnight's "Back At One," which is the set's current single. Although Wills ostensibly cuts country versions of both tracks, there's a discernible difference between R&B/pop and country songs. For aural proof, look no further than Harley Allen's well-crafted song, "Still Waiting." This is one very involved song that concerns itself intimately with a human situation. A song that tells a story,

(Continued on next page)

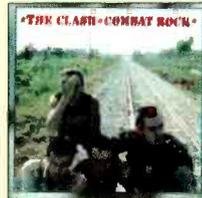
VITAL REISSUES

mastering of each set from the original production tapes. He's succeeded in



maintaining the rawness of the original recordings, shining a complementary light on the depth of the band's compositions and

arrangements. Of the discs, the timeless "London Calling" and "Combat Rock" stand out as brilliant gems worth reliving over and over, while earlier sets like "Give 'Em Enough Rope" and "Super Black Market Clash"



propel the listener back to the days when being a punk rocker wasn't merely a contrived commercial move to get on

MTV's "Total Request Live." This is the real deal, kids. If you were a disciple of the Clash the first time around, these discs will jog countless fond memories.

And if you weren't, perhaps it's time to momentarily put down those Limp Bizkit and Kid Rock discs and get an education on the band that paved the way for them.



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) in other words. Generic love songs are all well and good, but Wills becomes a real country singer when he's got a real country song in front of him.

★ ED BURLESON

My Perfect World
PRODUCER: Clay Baker
Tornado Records TTX 011
This is the first, and thus far only, release on Tornado, the label formed by the late Doug Sahn for country ventures deemed "too country" in Nashville. (Sahn finished a solo country album himself, which is due for a March release on the label.) Though the music is not retro, the songs evoke the magic sound of twin fiddles, sawdust on the dancefloor, and kegs of cold beer on a hot summer night. Musicians such as Sahn, steel guitarist Lloyd Maines, guitarist Bill Kirchen, and fiddler Alvin Crow stamp this album indelibly with the authentic Texas honky-tonk sound. Burleson sings achingly about the disappearance of the wide open spaces, of the sheer desolation of true heartbreak, of the hell of living in a dream world while his love "lives in a nightmare." In Burleson's perfect world, "I don't want no closing time." Distributed by the Alternative Distribution Alliance. For additional info, contact 818-841-2473.

DANCE

VARIOUS ARTISTS
INcredible Sound Of Drum'n'Bass: Mixed By Goldie

PRODUCERS: various
Ovum/Ruffhouse/Columbia C2K 63924
For this two-disc multi-artist compilation, drum'n'bass guru/label owner (Metalheadz U.K.)/actor ("The World Is Not Enough")/fashion mannequin Goldie has concocted an interesting mix of old and new drum'n'bass tracks. And while it's not a Metalheadz recording proper, "INcredible" does spotlight many stalwarts of the label, including Alex Reece ("Pulp Fiction"), Doc Scott ("Unofficial Ghost"), Dillinja ("Angels Fell"), and Digital ("Far Out"), resulting in a terribly introspective and self-referential collection. Also included are several tracks from Reinforced Records U.K. (Goldie's "Manslaughter" and Neil Trix's "Gesture Without Motion," among others). Without question, this set would've been improved with the inclusion of drum'n'bass mavericks like LTJ Bukem, whose melodic, jazzy beatscapes would offer a much-needed alternative to the rough'n'raw, and often monotonous, tracks offered here. Of course, more tracks like the included "Rainbows Of Colour" by Grooverider would've also made it more compelling, as well as more varied.

LATIN

★ EMMANUEL

Sentirme Vivo
PRODUCER: Emanuele Ruffinengo
Universal Latino 542036
A long dry spell (without a major hit) may be over for this veteran Mexican star. For his new album, the handsome singer delivers an inviting, well-crafted mix of touching ballads and catchy uptempo numbers. Throughout, the tracks are framed by tasteful arrangements, courtesy of Danilo Ballo and producer Emanuele Ruffinengo. Vocally, Emmanuel's angelic tenor sounds more assured and fit than ever as he cruises through such amorous entries as the rousing, titular lead-off single; "Maldito Miedo"; and the breezy, Latin pop shaker "Corazón De Melao." Best hit prospects, however, may be found in the beautiful spiritual "Por Qué No?" and the galloping, soul-searching narrative "Vida."

GIZELLE D'COLE

Gizelle D'Cole
PRODUCERS: various
Sony Discos 83295
Heralded producer Ric Wake teams up with a gaggle of fellow studio pilots. The result is an uneven, overly hyped debut by a come-

hither blonde whose agreeable if nondescript voice is unable to imprint a personal stamp on most of the album's fluffy romantic paeans. Leadoff single "Come Baby Come," a totally forgettable house/pop duet with star *merengero* Elvis Crespo, epitomizes the trite lyrical content and unimaginative musical bent of this 14-song set. However, the Argentine siren saves the day with solid performances on the hook-laden pop/dance confessionals "Tatuado" and "Sólos Tú Y Yo," as well as on a pair of percussive ballads: "Así" and "La Vuelta."

CLASSICAL

★ **ILDEBRANDO PIZZETTI: Orchestral Works**
BBC Scottish Symphony Orchestra, Osmo Vänskä
PRODUCER: Martin Compton
Hyperion 67084

For those who thought there were no more classical discoveries worth making, this album will be a rewarding comeuppance. An Italian composer of Respighi's generation, Ildebrando Pizzetti (1880-1968) has remained obscure outside his own country, although anyone hearing these sublime orchestral works would have to wonder why. The 24-minute "Rondò Veneziano" of 1929 manages to be both mysterious and deeply communicative, with seemingly boundless melodic invention. As played so beautifully by the BBC Scottish under the star Osmo Vänskä, the entire program brims with moments that catch the ear immediately and continually tug the heart. A Hyperion disc of Frank Martin and Pizzetti choral works won Gramophone's record of the year last year, and this new album deserves a few trophies of its own.

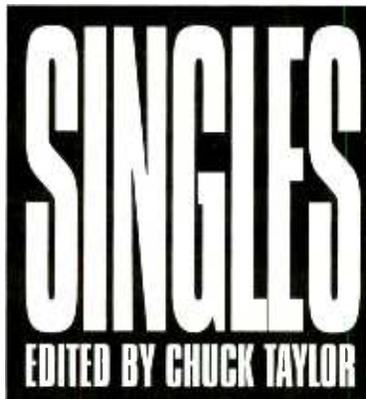
NEW AGE

▶ PAUL HALLEY

Triptych
PRODUCERS: Paul Halley, Tom Bates
Pelagos PEL1003
There has probably never been a trio like the one-man keyboard orchestra Paul Halley has created for "Triptych," over-dubbing piano, harpsichord, and a pipe organ with nearly 4,500 pipes. Playing music that is at once vibrant and intricately contrapuntal, he deploys the instruments with a symphonic sense of coloration. A member of the Paul Winter Consort and former organist of the Cathedral of St. John the Divine in Manhattan, Halley draws upon the eclectic vision those tenures suggest, including elements of classical and Celtic music, folk songs, and fantasies in his compositions. Halley's sound is lyrical without being maudlin, and while a pipe organ would lead some to bombast, Halley rarely indulges himself. Instead, he lets the songs themselves, like "Rejoicing" and "Shores Of Ironbound," lift to the rafters. Contact 877-735-2467.

▶ MICHAEL SPRIGGS

Without Words
PRODUCER: Michael Spriggs
Agnes 7001
Michael Spriggs is a veteran Nashville guitarist who has recorded with Eddie Rabbitt and LeAnn Rimes. Additionally, he's written hits for Kenny Rogers and Lee Greenwood. That said, an atmospheric instrumental album may not be what you'd expect for his solo debut, but that's precisely what he has so deftly created. Working with Steve Brewster on global percussion, Jonathan Yudkin on classical strings and mandolin, and Richard Brannan on bass, Spriggs orchestrates a pastoral landscape that's pure country without the twang. Rustic on "Snaefell Rails," ethereal on "Laxey's Wheel," and classical on "She Was Only," Spriggs orchestrates a chamber folk music. This is the kind of album you might have expected from Windham Hill a few years ago: intimate and warm, with precision playing in the service of tunes full of imagery. Although the subtitle, "Reflections From The Isle Of Man," suggests Celtic inclinations, it's just where Spriggs grew up before going country. Contact 615-321-2070.



POP

★ STEPS Tragedy (3:40)

PRODUCERS: Topham, Twigg & Waterman
WRITERS: B. Gibb, M. Gibb, R. Gibb
PUBLISHER: Gibb Brothers Music, BMI
Jive 42652 (CD promo)
European supergroup Steps failed to make its mark at top 40 in the U.S. with its first single, "One For Sorrow." And what a shame, for candy has never tasted sweeter. This time around, Jive goes with a familiar tactic: If radio can't get it on its own, hand it a remake. Sure enough, this is a festive cover of the Bee Gees disco classic, revamped with a contemporary high-energy beat and the youthful, maniacally energetic voices of the group's five members: Faye, Lee, Lisa, H, and Claire. Production leans toward the preteen edge, but adults may find a guilty pleasure in this happy-go-lucky version of a song that has never really left the public consciousness. Overseas, Steps has sold 4 million records, sold out a headline arena tour in the U.K., and easily hit No. 1 with this track, which has sold 1 million copies. Look out for the U.S. invasion, with upcoming features in Teen People, Smash Hits, Tiger Beat, and more, as well as a February Disney Channel special. "Tragedy" comes from the album "Step One," due here Feb. 8. Hey, let your guard down, top 40: This is good, clean fun.

ZOE SKYLAR Only This Way (3:59)

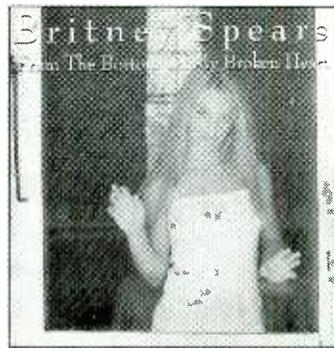
PRODUCER: Nick Apa
WRITERS: P. Pagano, G. Vinciguerra, P. Di Matteo
PUBLISHER: Lily Music Publishing, SOCAN
P & N Records 158596 (CD single)
Canadian Zoe Skylar, raised in Italy, has brought a world-beat sound to debut single "Only This Way," a joyous quest to bring years of training, building, and dreaming into the U.S. spotlight. Positioned between dance and pop, and perfect for evening slots where the tempo is turned up, the song has an effervescent innocence to the beat that conjures memories of Robert Miles at times, classic high-energy dancefloor fodder at others. The lyric shares the anguish of being left behind when a lover's heart has turned cold, but never giving up hope: "If in your heart there's no other love, then why would you leave me so lonely/Your love for me is not sincere, there's another woman in my place, oh yes, I can see it in your eyes." Skylar's voice is a sweet, pleading instrument, nourished with obvious talent. Also included on the single is a beefed-up club mix that adds to the zip appeal, making this a worthy contender for those polished dancefloors as well as the airwaves. There's also a second single for consideration, the mellower but still bright "I Will Stand," which further illustrates this teen's potential. Contact P & N in Toronto at 416-782-5768.

R & B

OLIVER I'll Get By (3:31)

PRODUCER: Oliver
WRITER: Oliver
PUBLISHER: Denore Music, BMI
Real Deal Records 4003 (CD promo)
Newcomer Oliver does not sound like

SPOTLIGHT



BRITNEY SPEARS From The Bottom Of My Broken Heart (4:34)

PRODUCER: Eric Foster White
WRITER: E.F. White
PUBLISHERS: Zomba Enterprises/4MW Music, ASCAP
Jive 42632 (CD promo)
Eighteen-year-old Britney Spears, 1999's biggest-selling new artist, spreads it out like soft cream cheese on her fourth-to-be runaway smash single, as dreamy and fresh as that first spin of "... Baby One More Time" over a year ago. It's her first ballad, following that No. 1 debut as well as "Sometimes" and the recent "(You Drive Me) Crazy," yet "From The Bottom Of My Broken Heart" still possesses a breezy air that is certain to continue her breakneck success on the singles charts. Eric Foster White is at the helm this time, writing and producing a song that will easily appeal to Miss Spears' young core, with the potential to charm the more mature AC audience, too. Lyrically, Britney takes a turn toward the sad side, singing of losing her first love: "From the bottom of my broken heart, even though time may find me somebody new/You were my real love, I never knew love, till there was you." Spears' star is shining brighter than ever (witness: Her debut album has shipped 10 million copies in less than a year), and this wholesome track will only serve to illuminate it all the more. An ace.

most other R&B artists out these days. As a matter of fact, it's hard to label his music under any particular genre or style. But that's not to say he can't be accepted en masse by programmers at R&B radio. After all, many felt Maxwell's first project was too eclectic to be embraced at mainstream R&B, and look at him now. Oliver's acoustic accompaniment to "I'll Get By" is an appropriate complement to his simple vocal style, reminiscent of Babyface's 1994 cut "When Can I See You," or LaFace's Tony Rich. But it's in his writing and producing that Oliver shines best, where interesting melodies and sincere lyrics are the name of the game. Oliver's track is released on heavyweight champion Evannder Holyfield's Real Deal Records; he has a fighting chance of being recognized by the industry for that, even if he doesn't make a lot of noise at radio.

COUNTRY

▶ MARTINA MCBRIDE Love's The Only House (4:19)

PRODUCERS: Martina McBride, Paul Worley
WRITERS: T. Douglas, B. Cason
PUBLISHERS: Sony/ATV Songs
RCA 65883 (CD promo)
Martina McBride, 1999's Country Music Assn. female vocalist of the year, comes off the biggest hit of her career, "I Love You," with a complex, thought-provoking track that is anything but another bid for pop crossover success. Set against a spiky harmonica, snappy percussion, and a

SPOTLIGHT



BACKSTREET BOYS Show Me The Meaning Of Being Lonely (3:54)

PRODUCERS: Max Martin, K. Lundin
WRITERS: M. Martin, H. Crichtlow
PUBLISHERS: Zomba Enterprises/Grantsville Publishing, ASCAP; MegaSong Productions
Jive 42645 (CD promo)
This is the one we've been waiting for, as Britney Spears' labelmates the Backstreet Boys serve up the third single from "Millennium," the No. 1 album of 1999. "Show Me The Meaning Of Being Lonely" is a keepsake ballad that will have the quintet's loyal legions panting over their loss and loneliness. But there's more to this smooth, R&B-flavored ballad than just an emotional plea targeted to emotionally charged teens. As they have done successfully over and over, this beautifully produced BSB anthem is rock-solid, with lush orchestration, those signature harmonies, and a melody that will instantly lock itself into the pop culture consciousness. No surprise, given that it comes from the signature mind of pop maestro Max Martin, who co-produced with partner Kristian Lundin and co-wrote with Herbert Crichtlow. No doubt—like the pair's current hit for Celine Dion, "That's The Way It Is"—this is as much an adult hit as that one, certain to light up the boards at both top 40 and AC. The best ballad of the season and a sure-fire way to return the Boys to full glory. Nice, nice job.

nice medley of guitars, this midtempo chugger is similar in theme to this high-achieving artist's other message songs, like her signature "Independence Day." In "Love's The Only House," McBride whips up Tom Douglas and Buzz Cason's words about recognizing those that are less fortunate than us and taking a stand in a lyric that will draw listeners close to the speakers, taking in a lot more than the song's gratifying hook: "Here I am in my clean white shirt/With a little money in my pocket and a nice warm home/And we got teenagers walkin' around in a culture of darkness/Livin' together alone." For added emphasis, McBride talks through some of the lyric. Another grade-A success story from country's brightest female presence. From the brilliant "Emotion."

▶ TY HERNDON No Mercy (3:59)

PRODUCER: Joe Scaife
WRITERS: D. Morgan, T. Cerney, S. Allen Davis
PUBLISHERS: Little Shop of Morgansongs/Hamstein Cumberland Music/Chrysalis Songs, BMI; Mighty Moe Music, ASCAP
Epic 48943 (CD promo)
Radio powerhouse Ty Herndon follows his left-of-center top 10 anthem of sexuality, "Steam," with an equally sensuous song that cuts a more traditional line for the video-genic artist. Here, he begs to "turn the hurt inside out" and get a second chance with the special woman he's missing. As always, Herndon has linked with first-rate songwriters, in this case

(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)

Dennis Morgan, Todd Cerney, and Stephen Allen Davis; he uses the production skills of Joe Scaife, who master-minded Herndon's current album, "Steam," including the title track. Herndon, as always, sounds cool and controlled with his fine vocal, lending further credence to his reputation as one of the most dependable hitmakers of the '90s—and now, into a second decade. No need to give this one a second thought: Spin with abandon. Listeners will love you for it.

★ **ANNE MURRAY WITH DAWN LANGSTROTH** *Let There Be Love* (3:38)

PRODUCERS: Tommy West, Anne Murray
WRITERS: A. Sky, S. MacKinnon
PUBLISHERS: Latte Music, SOCAN; Stephen MacKinnon Music, ASCAP
EMI Music Canada 724385879128 (CD promo)
Anne Murray's rich, warm vocals have been missing from U.S. radio in recent years. During the '70s and '80s, she took home multiple Grammy, Juno, and Country Music Assn. awards and was one of the most successful artists in both pop and country. Not that Murray has been sitting idle lately. Like many artists of her stature, she's been suffering from country radio's bias against veteran acts, but she's been steadily touring and has recently released a two-disc collection of inspirational songs, "What A Wonderful World." This fine single from that project teams Murray with her daughter, Dawn Langstroth. The song was written especially for them by Toronto singer/songwriters Amy Sky and Stephen MacKinnon. Langstroth suffers from an eating disorder and decided to go public in an effort to aid others. Sky saw Murray and Langstroth in a TV interview, wrote the song, and sent it to Murray, who received it the same day EMI had offered them a deal. Langstroth has a pretty voice, somewhat similar to her mother's, but different in timbre and depth. For her part, Murray sounds as stunning as ever, and the song is a well-written anthem of hope and courage that listeners will readily embrace. The project is garnering tons of attention via media exposure and should get a further boost from an upcoming TNN TV special. It's attention that is well deserved, and who knows what might result for Murray or her gifted offspring.

RAMBLER 1989 *Memory Lane* (3:37)

PRODUCER: Clyde Brooks
WRITERS: T. Brown, M. Emmons
PUBLISHER: Hoopie Music, ASCAP
Pacific 1931 (CD promo)
There's often a reason independent product gets ignored by country radio. Simply, much of it just isn't very good. Happily that is not the case here at all. In fact, this little record is downright irresistible, and if programmers give their listeners a chance to cast their votes for this personality-packed single, the reaction will be swift and positive. The single packaging includes testimonials from KBEQ Kansas City, Mo., PD Mike Kennedy; KBUL Reno, Nev., PD Tom Jordan; WCAC Baton Rouge, La., PD Dave Steele; and others praising this talented outfit and attesting to the appeal of the band's music. One listen and it's easy to understand why. The production is clean, crisp, and has an appealing energy. The lead vocalist sounds like he's truly lived what he's singing, and he has that boy-next-door earnestness to his delivery that has worked so well for Tim McGraw. The song is equally as solid, and it paints a vivid portrait of a man still clinging to a young love that's permanently etched in his heart and mind. It has all the elements necessary to be a hit. Just add airplay.

ROCK TRACKS

★ **HOLE** *Be A Man* (3:18)

PRODUCERS: Michael Beinhorn, Hole
WRITERS: C. Love, E. Erlandson, B. Corgan
PUBLISHERS: Mother May I/Echo Echo Tunes, BMI
Warner Sunset/Atlantic 9166 (CD promo)
No Fleetwood Mac redux here. Courtney Love and company offer up a slice of femcore with the first single from the soundtrack to "Any Given Sunday," Oliver Stone's pro football epic. In glorious voice, Love caterwauls with her old sense of irony, both drawn to and repelled by the machismo of super-celebrity, power-play athletics. She mixes it up with a grungy guitar track, co-written by bandmate Eric Erlandson and head Smashing Pumpkin Billy Corgan and produced to perfection by Michael Beinhorn.

THE EXIES *Baby's Got A Revolution* (3:03)

PRODUCER: Steven Haigler
WRITER: not listed
PUBLISHER: not listed
Ultimatum Music (album cut)
There's no way anyone would guess that this mainstream rock foursome is not coming to American shores from the U.K., given its melodic British Invasion signature. But there's definitely the influence of its Los Angeles roots, too, thanks to a massive wall of guitars that sets the background for "Baby's Got A Revolution." It's an intriguing blend of genres that comes off sounding modern, even cutting edge at times. Lead vocalist/guitarist Scott Stevens, lead guitarist David Walsh, bassist Freddy Herrera, and drummer Thom Sullivan all appear masters of their respective duties, while their debut self-titled album shows the promise of a band ready to break. Worth a serious spin. Contact 310-558-0555.

DEATHRAY *Happy New Year* (2:38)

PRODUCER: Eric Valentine
WRITER: G. Brown
PUBLISHER: not listed
Capricorn Records 314 546 367 (CD promo)
Unfortunately, it may be a little late in the game, but this kitschy midtempo rock offering from gritty outfit Deathray is an embracing little number that encourages us to give up the past and embrace a world waiting: "Happy new year, it's a cold one/Won't you let go of the old one/It's justified, it's a brand new year." It couldn't be more simple, with a chorus, guitar solo, chorus, guitar solo, and fade. But what a neat spitfire for rock radio to remind listeners that a new era has arrived, all in just over 2½ minutes. Try it, you'll like it.

RATT *Live For Today* (4:09)

PRODUCER: Richie Zito
WRITERS: B. Blotzer, S. Pearcy, W. De Martini, J. Russell
PUBLISHERS: Blotz Brothers Music/Sep Muzik/Tubba-Licious Music, BMI; Jack Russell Music, ASCAP
Portrait/Columbia 42970 (CD promo)
Hmm... Sure enough, we're talking about the group that electrified heavy-metal heads with the 1984 MTV staple "Round And Round" (remember the ironic role played by Milton Berle?). But unlike that fond guitar-blasting recollection, this midtempo ballad reveals little of the band's splashy hard-rock roots. That's not to say that "Live For Today" isn't without its charms. A couple of spins reveals a hooky melody, with an immediately captivating guitar hook, courtesy of guitarist Warren De Martini. Aficionados of the band will also recognize the razor-blade vocals of singer Steve Pearcy. But without the edge to sledge, it's a long shot that mainstream rock stations will give this number serious consideration, leaving it hapless in the search for radio airplay. Regardless, fans of the resurging metal-rock genre may find this a welcome return. From the current Portrait release "Ratt."

AC

JOY ENRIQUEZ *How Can I Not Love You* (4:34)

PRODUCER: Kenneth "Babyface" Edmonds
WRITER: K. Edmonds
PUBLISHER: not listed
LaFace Records (CD promo)
"Star Search" strikes again with the introduction of 21-year-old Californian Joy Enriquez, an 11-time winner on the show in 1995. With this first release from the 20th Century Fox soundtrack to "Anna And The King," starring Jodie Foster and Chow Yun-Fat, this youngster pours forth emotion like honey from a jar. "How Can I Not Love You" is a sweet, embracing ballad, guided by a caressing piano and strings, in which Enriquez mourns not being able to convince the one she loves to come to her side. The track was written and produced by Babyface, giving you an idea of how wonderfully executed this simple pop/AC track is. Enriquez has been singing since age 5. She went to performing arts high school, had a regular gig at the Mondrian Hotel, and then landed "Star Search," which brought a flurry of label interest from around the nation. But Enriquez's dream was to audition for hero Babyface, so she held out until such an opportunity arrived, and she was signed in a near instant. Her upcoming solo album will contain six Babyface songs, along with assistance from the likes of Rodney Jerkins, Fred Jerkins, Soulshock, and Sean Daniels, so it's apparent that LaFace means business here. Soft and mainstream ACs may find this an enchanting way to open the new year.

RAP

ICE CUBE FEATURING MACK 10 *You Can Do It* (4:20)

PRODUCER: One Eye
WRITERS: D. Jackson, D. Rollison, D. Saunders
PUBLISHER: not listed
Priority Records (CD promo)
Ice Cube, now as big a movie star as he is a recording star, combines the best of his two worlds with his latest single, "You Can Do It," which is featured on the soundtrack to his upcoming movie, "Next Friday," as well as on his forthcoming album "War & Peace Vol. 2," due in February. With a thumping beat, "You Can Do It" moves fast and hard, but without sounding distinctly either West Coast or East Coast. Kids, it just sounds hot. The one thing that brings you back to the west side is a guest appearance by Mack 10, one of Cube's partners in the trio West Side Connection. Also prominent on the record is the chorus/rap by newcomer Miss Toi, who sounds a lot like Lil' Kim, adding New York flavor to the track. While Cube has been known to be political on his records, even radical at times, those sentiments are nowhere to be found on "You Can Do It." Instead, he concentrates on living every day, balling, rolling, and partying, probably much of what we'll see in "Next Friday."

TRIG *We Are From I.E.* (5:18)

PRODUCER: Talon
WRITERS: Talon, Mursulis, Izrel, Oldie Loc
PUBLISHERS: Berard S Other Music/Sony/ATV Songs, BMI
Code Green/AML/Big Mouth/Talon (CD promo)
Trig brings a classic West Coast flow to its new single, "We Are From I.E." The San Bernardino, Calif.-based quartet represents its hometown with bravado and pride similar to 2Pac's "California Love." Lifting the hook and primary instrumentation from the Sister Sledge classic "We Are Family," Trig members Talon, Mursulis, Izrel, and Oldie Loc let listeners know how they get down in I.E.—the Inland Empire. Although this track is by no means the most creative song out there these days, it is a feel-good party song for those weekend jams with friends. And who doesn't enjoy that kind of song? Radio, rev your engines.

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

IN PRINT

INSPIRATIONS

By Michael Randolfi, Mike Read, and David Stark
Sanctuary
160 pages, \$30

Why does Baby Spice own a full-size door displaying the lyrics to the Madness hit "Our House"? Why did Steven Tyler transcribe the words of Aerosmith's "Crazy" onto a straitjacket? And how did the lyrics for Eurythmics' "Here Comes The Rain Again" come to be copied out on an umbrella?

The answer to all three questions is the *Hits Under the Hammer* project, a charitable campaign launched in the U.K. in early 1998 to raise money for the Norwood Ravenswood and Nordoff Robbins children's charities. It has done so, to the tune of about 300,000 pounds (\$486,000), in one of the most imaginative ways the music industry has yet mustered. This book will not only add to the total; it also explains the story behind the endeavor while colorfully chronicling some of the most famous songs in pop history.

True to its name, the objective of *Hits Under the Hammer* and its seven-strong committee was to gather a collection of song lyrics, in both original and specially re-created forms, for a charity auction (Billboard, April 11, 1998). As the book details, a wish list of some 400 world-famous songs was drawn up and the committee, under the tireless direction of coordinator Harriette Goldsmith, set about the business of soliciting contributions from celebrated songsmiths the world over.

They responded so enthusiastically that by the time of the auction last March at London's Sound Republic, 130 donations had been gathered. Long before that, via its January '98 launch at MIDEM, the project had secured the backing of the British government, not to mention a lyric sheet from the Labour Party's successful campaign song, D:Ream's "Things Can Only Get Better," signed by Prime Minister Tony Blair.

The glossy, richly illustrated "Inspirations" explores the tales behind the songs that went nobly under the hammer. It contains dozens of new interviews with the writers concerned, side by side with their often engagingly presented work.

Liam Howlett tells of the creation of the Prodigy's "Firestarter," the

lyrics of which were sold at the auction written on the side of an electric heater. Joan Armatrading reminisces about "All The Way From America" next to an American flag displaying the words, and Richard Fairbrass talks about being No. 1 in 26 countries with "I'm Too Sexy," which is written on the back of a suitably gaudy pink La Roca shirt.

Such songs as "Thriller," "You Sexy Thing," and "Relax" have been documented elsewhere, but they've never looked as good as this. Rod Temperton had his lyrics to the Michael Jackson smash engraved on a tombstone with his own name carved imposingly at the foot. We can read Errol Brown's words to the

Hot Chocolate hit, famous again via "The Full Monty," scribbled out on a pair of silver boots. And capturing the essence of its time, "Relax" is represented on a "Frankie Says Use Condoms" T-shirt.

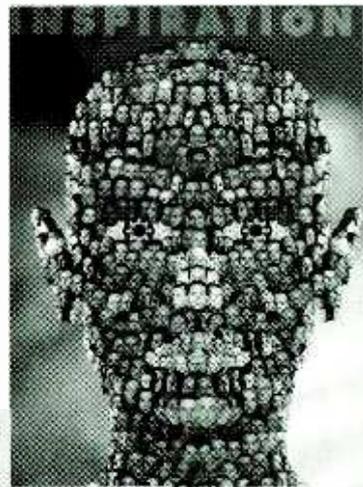
The book, like the auction, also holds charm for the collector of rock'n'roll originals. We see

the working version of the words of Genesis' "Invisible Touch" rendered in Phil Collins' own hand, and Procol Harum's "A Whiter Shade Of Pale" is transcribed anew by lyricist Keith Reid—this time including the famous "missing" third verse: "She said, 'I'm home on shore leave, / though in truth we were at sea...'"

Also included are some unpublished Jimi Hendrix lyrics, seen as he scrawled them in 1969 on United Airlines notepaper headed "Flying the friendly skies of United." This piece raised 12,500 pounds (\$20,250) at the auction.

In the age of so-called compassion fatigue—in which the recent lukewarm response to NetAid underlined how charity endeavors in the music business can be sure of very little—"Inspirations" captures some of the spirit and momentum generated by *Hits Under the Hammer*.

Typical of this is the story related in the introduction of how Bryan Adams had his fellow "All For Love" performers Rod Stewart and Sting, Michael Kamen, and producer Mutt Lange sign the lyrics, only to hear that the piece had been misdirected to a pile of mail leaving his office. "On hearing of the loss, Bryan went down to the sorting office himself, explained the situation, described the envelope and waited until it was found." PAUL SEXTON



Philadelphia's Second Act: Damon

Label Dubs Singer 'The Pendergrass For The Next Millennium'

BY TRACY E. HOPKINS

NEW YORK—Venerable label Philadelphia International boasts that it has found "the Teddy Pendergrass for the next millennium" in Damon—the second act (following the quartet No Question) heralding the label's return to contemporary R&B (Billboard, Oct. 23, 1999). The singer's self-titled debut album bows March 7.

"Damon sings what women want to hear and what men want to say and do," says Chuck Gamble, executive VP of Philly International. "There's a whole demographic that has been seeking mature artists to sing love songs to them. Damon is that artist."

Damon grew up singing in church in North Philadelphia and later honed his skills in talent shows. "For as long as I have been singing, folks have always asked, 'Who is this little boy singing with a man's voice,'" says the singer. Before he signed with Philadelphia International co-founders Kenny Gamble and Leon Huff in 1995, Damon had a small production deal with rapper/actor Will Smith's Philadelphia-based production company and also had offers from Motown and Biv 10 Records.

"Because of the history they have behind them, I decided to go with the home-grown label," says the 28-year-old Damon. "Gamble and Huff are still making great music."

Adds Gamble, "When you hear him, you hear the Philly sound coming back, but with a new twist."

The twist Gamble speaks of comes from Damon's impressive vocal range and his ability to tackle a wide range of musical styles. For example, on his new album Damon does a soulful remake of Elvis Presley's "Love Me Tender," a song he grew fond of during the years he spent singing in casinos in Atlantic City, N.J.

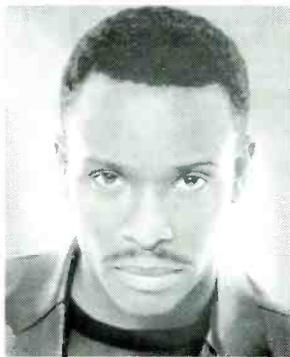
"I worked in the casinos to keep my bills paid," recalls Damon. "I used to sing Frank Sinatra, Seal, and Elvis songs."

First single "Lay With Me"—released in late November—is currently in rotation on nearly 20 adult R&B and AC stations. According to Gamble, the "Lay With Me" video, serviced to BET and regional video outlets in early December, is key to the label's marketing strategy.

"The video is really going to draw people to the record," says Gamble. "In the clip he is cooking for his woman after she comes home from work and

drawing her bath. The song is saying that men and women don't always have to make love. It's about romance."

To capitalize on Damon's suave image and seductive tenor—first heard on "Funny How Love Goes," a duet with Phyllis Hyman on her 1998 posthumous release "Forever With You"—Gamble says the singer, like Pendergrass before him, will be sent on a promotional For Ladies Only tour of five cities, including Philadelphia and Atlanta, beginning in



DAMON

mid-March.

"My voice is very sensuous," says Damon, whose nickname is the Voice. "I communicate the message of love from a mental and spiritual aspect. Most relationship songs are more about the physical aspect. I'm trying to bring back true love songs."

Mike Bowles, Philadelphia International's national director of sales and marketing, says the label is taking a grass-roots approach to marketing Damon.

In addition, the label has teamed with Planned Parenthood to present a campaign targeted for 18- to 30-year-olds featuring Damon called Vox: Voices for Planned Parenthood.

The ads—carrying the slogan "There's power in your voice... Use it!"—will be placed in such national magazines as Rolling Stone and Jane.

On Dec. 12, Damon performed at KDKO Denver. Station owner Jim "Daddy-O" Walker calls Damon "a class act."

"He was the only male artist to perform [at the Christmas party], and he brought the house down," recalls Walker.

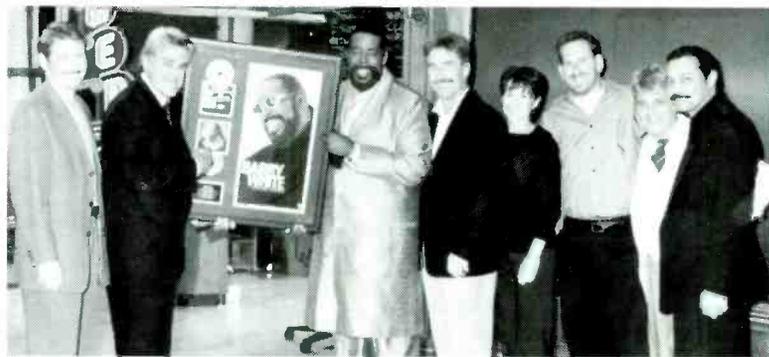
On the retail front, Damon also shows signs of being a hit. "He's going to be the next big solo artist out of Philly," predicts Marty Gibbs, owner of the Sound of Norristown in Philadelphia and president of the Family of Independent Record Merchants Coalition.

For the past six months, Damon has been performing at Macy's retail outlets across the country as part of Philadelphia International's "Legacy Campaign." That campaign is designed "to introduce the next wave of music hitmakers for the year 2000."

As part of that tour, Damon was scheduled to be the special guest vocalist on New Year's Day for a Wedding of the Millennium held on New Year's Day by Macy's at Herald Square in New York. Two couples were chosen to be married in the

store's display window.

Damon—who's also a drummer—co-wrote several of his album's 12 tracks and collaborated with producers Dexter Wansel and Bunny Sigler, known as the architects of the original Sound of Philadelphia. Damon's music publisher is Sina and Diamon Music (BMI) and Gamble and Huff Music Publishing. He's managed by Wayne Styles and Michael Bivins' (New Edition, Bell Biv DeVoe) aunt Diane Bivins. He does not currently have a booking agent.



White Gold. Barry White's debut Private Music album, "Staying Power," has been certified gold by the Recording Industry Assn. of America. Celebrating after the artist's recent performance on "The Tonight Show With Jay Leno," from left, are Windham Hill president Steve Vining; Leno; White; Windham Hill VP of marketing Ron McCarrell; VP of field marketing Grace Newman; VP of sales Dave Yeskel; White's manager, Ned Shankman; and musical director Jack Perry.

2000 Is Shaping Up To Be A Busy Year For Patti LaBelle, JT Money, Common, Jordan

WHAT THE NEW YEAR HOLDS: Here's a brief rundown of what's ahead musically in 2000.

New projects: Expect the first single from **Patti LaBelle's** new MCA album, "When A Woman Loves," in February. The legendary chanteuse says 10 songs have already been completed for the set, which sports a star-studded supporting cast: songwriter **Diane Warren**, **Jimmy Jam** and **Terry Lewis**, and **Guy Roche** (Brandy's "Almost Doesn't Count"). "The album covers all aspects of how a woman loves—from a woman's perspective—and I can do that," says LaBelle with a laugh.

Something else fans are anxious for the singer to do is record a gospel album. "I know my fans have been waiting three years for this," apologizes LaBelle, "but I promise I'm about to start work on that."

JT Money, who walked away with Billboard's rap single of the year for the catchy anthem "Who Dat," featuring Solé, says he'll be teaming up again with producer **Chris "Tricky" Stewart** on his new album... **Dave Hollister** has been recording a new project as part of the **Family**, whose members include MCA's **K-Ci & JoJo** and Universal artist **Calvin Richardson**. Hollister has also added video director to his list of credits. He helmed the video shoot for his third Def Squad/DreamWorks single, "Can't Stay." Supported by noted director **Hype Williams'** crew, the first-timer describes the experience as "hectic, scary, and hilarious—I was yelling 'cut' in front of the camera sometimes instead of behind it. But this was something I wanted to do because 'Can't Stay' is a song that's near and dear to my heart."

Rapper **Common** says his new MCA-distributed imprint, **Madame Zenobia Records**, will debut with the release of his new album, "Like Water For Chocolate." The set, due in late February, features production work by **the Roots**, **D'Angelo**, and **DJ Premier**. The collection includes a track, "Time Travelin'," featuring saxophonist/vocalist **Femi Kuti**, son of the late Nigerian Afro-beat star **Fela Anikulapo-Kuti**; Common says the song is a tribute to Fela. He also calls the album—his first in two years—"a whole new movement. It's the beginning of a new sound movement, real progressive." His imprint will also issue an album in late 2000 by a new act, **A Black Girl Named Becky**.

Montell Jordan's label, **Def Soul**, recently released a remix of his current single, "Get It On... Tonight," that features **LL Cool J**. While Jordan admits he's not

a fan of remixes, he was very flattered. "LL Cool J heard the song and liked it. The label came to me and said he digs it, so I asked if he'd be on it," recalls Jordan, who's also preparing to return as host of "Motown Live" in January. One of the highlights of playing host, says Jordan, is "getting the opportunity to interview and pick the brains of old-school artists." His two most memorable guests? **James Brown** and **Chaka Khan**... Speaking of LL Cool J, he also did the remix for **Amyth's** second single on LL's **Rock the Bells/WB** imprint: the February release "My Body."

Antra/Artemis' Kurupt is already at work on a new album, slated for September. "I don't play games," says the rapper, whose "Tha Streetz Iz A Mutha" was released just before the close of 1999.

ON TOUR: Motown crooner **Brian McKnight** is busy rehearsing for a worldwide tour, which kicks off Feb. 2 in Cleveland. He rang in the new millennium as a featured performer for the presidential extravaganza

staged by industry veteran **Quincy Jones**.

Having wrapped up the first half of the **TLC** tour with **Destiny's Child**, Virgin quartet **Ideal** hits the road again Jan. 20. That's when the group kicks off a 25-city tour in Raleigh, N.C., with fellow heartthrobs **Ginuwine**, **Donell Jones**, and **K-Ci & JoJo**. **Ideal** is also looking beyond music: The group has a featured role in the upcoming Valentine's Day episode of UPN's "The Parkers"... **Freeworld/Capitol** act **Vega** joins **TLC** on tour beginning Friday (7) in Anaheim, Calif., and wraps Jan. 29 in Atlanta. Speaking of Jones, the **Untouchables/LaFace** singer is set to begin a European tour in early January.

Also hitting the 2000 tour circuit will be **Mary J. Blige**. In the meantime, the MCA artist says she's "piecing together the songs" that will appear on the follow-up to her sixth album, "Mary"; it's tentatively set for an October release.

A STARRY NIGHT: **Lauryn Hill**, **Whitney Houston**, **Mariah Carey**, and **Barry White** are among those performing for the **United Negro College Fund's** annual "Evening Of Stars" fund-raiser on Jan. 8-9, with hosts **Lou Rawls**, **Debbie Allen**, **Star Jones**, and **Lynn Whitfield**.

Assistance in preparing this column was provided by **Melinda Newman** and **Chris Morris**.



by Gail Mitchell

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'GET IT ON TONITE' by Montell Jordan and 'NO. 1'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'STILL IN MY HEART' by Tracie Spencer and 'YOU CAN DO IT' by Ice Cube.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'FORTUNATE' by Maxwell and 'HAPPILY EVER AFTER' by Case.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SO ANXIOUS' by Ginuwine and 'BILLS, BILLS, BILLS' by Destiny's Child.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with their respective artists and labels.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'HOT BOYZ' by West 112 and 'HE CAN'T LOVE U' by Jagged Edge.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'IT'S ALL ABOUT YOU (NOT ABOUT ME)' by Tracie Spencer and 'GET UP' by Amel Larrieux.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of R&B singles A-Z list.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
1	75	—	2	DMX	RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98) 1 week at No. 1 ...AND THEN THERE WAS X	1
▶ HOT SHOT DEBUT ◀						
2	NEW	—	1	2PAC + OUTLAWZ	INTERSCOPE 490413* (12.98/18.98) STILL I RISE	2
3	1	—	2	JUVENILE	CASH MONEY 542179/UNIVERSAL (12.98/18.98) THA G-CODE	1
4	2	1	4	THE NOTORIOUS B.I.G.	BAD BOY 73023*/ARISTA (11.98/17.98) BORN AGAIN	1
5	3	2	6	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	1
6	5	4	4	SISQO	DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98) UNLEASH THE DRAGON	2
7	4	6	6	KENNY G	ARISTA 19090 (11.98/17.98) FAITH: A HOLIDAY ALBUM	4
8	NEW	—	1	GOODIE MOB.	LAFACE 26064*/ARISTA (10.98/16.98) WORLD PARTY	8
9	7	9	8	MARIAH CAREY	COLUMBIA 63800*/CRG (11.98 EQ/17.98) RAINBOW	2
10	14	17	22	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98) THE WRITING'S ON THE WALL	2
11	11	11	14	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (11.98/17.98) BACK AT ONE	2
12	10	13	6	WILL SMITH	COLUMBIA 69985*/CRG (11.98 EQ/17.98) WILLENNIUM	8
13	12	7	8	LIL' WAYNE	CASH MONEY 153919/UNIVERSAL (11.98/17.98) THA BLOCK IS HOT	1
14	13	10	19	MARY J. BLIGE	MCA 111929* (11.98/17.98) MARY	1
15	8	5	6	NAS	COLUMBIA 63930*/CRG (11.98 EQ/17.98) NASTRADAMUS	2
16	19	18	15	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
17	15	12	60	JUVENILE	CASH MONEY 153162/UNIVERSAL (11.98/17.98) 400 DEGREEZ	2
18	16	15	11	SOUNDTRACK	COLUMBIA 69924*/CRG (11.98 EQ/17.98) THE BEST MAN	2
19	6	—	2	SOUNDTRACK	PRIORITY 23123* (11.98/17.98) NEXT FRIDAY	6
20	17	14	13	ANGIE STONE	ARISTA 19092 (10.98/16.98) BLACK DIAMOND	14
21	9	3	3	FUNKMASTER FLEX & BIG KAP	DEF JAM 538258*/DJMGM (11.98/17.98) THE TUNNEL	3
22	18	8	4	Q-TIP	ARISTA 2001 14619*/ARISTA (11.98/17.98) AMPLIFIED	4
23	20	16	7	MONTELL JORDAN	DEF SOUL 546714*/DJMGM (11.98/17.98) GET IT ON...TONITE	3
24	21	26	6	BOB MARLEY	TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98) CHANT DOWN BABYLON	21
25	27	30	41	GINUWINE	550 MUSIC 69598*/EPIC (11.98 EQ/17.98) 100% GINUWINE	2
26	22	19	11	DONELL JONES	UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98) WHERE I WANNA BE	6
27	25	29	7	☿	NPG 14624*/ARISTA (11.98/17.98) RAVE UN2 THE JOY FANTASTIC	8
28	23	20	14	METHOD MAN/REDMAN	DEF JAM 546609*/DJMGM (11.98/18.98) BLACKOUT!	1
29	26	35	30	JENNIFER LOPEZ	WORK 69351/EPIC (11.98 EQ/17.98) ON THE 6	8
30	24	27	5	BEASTIE BOYS	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	14
31	28	38	61	98 DEGREES	MOTOWN 530956/UNIVERSAL (11.98/17.98) 98 DEGREES AND RISING	28
32	29	37	58	WHITNEY HOUSTON	ARISTA 19037* (11.98/17.98) MY LOVE IS YOUR LOVE	7
33	31	36	19	PUFF DADDY	BAD BOY 73033*/ARISTA (11.98/17.98) FOREVER	1
34	35	45	30	BLAQUE	TRACK MASTERS/COLUMBIA 68987*/CRG (10.98 EQ/16.98) BLAQUE	23
35	30	22	6	MINT CONDITION	ELEKTRA 62353*/EEG (10.98/16.98) LIFE'S AQUARIUM	7
36	34	25	6	KURUPT	ANTRA 2001*/ARTEMIS (10.98/16.98) THA STREETZ IZ A MUTHA	5
37	41	49	44	TLC	LAFACE 26055*/ARISTA (11.98/17.98) FANMAIL	1
38	37	40	9	KEVIN EDMONDS	RCA 67704 (10.98/13.98) 24/7	15
39	45	43	22	HOT BOYS	CASH MONEY 153264/UNIVERSAL (11.98/17.98) GUERRILLA WARFARE	1
40	40	32	9	CHICO DEBARGE	MOTOWN 153263/UNIVERSAL (11.98/17.98) THE GAME	6
41	33	24	9	MASTER P	NO LIMIT 50092*/PRIORITY (11.98/17.98) ONLY GOD CAN JUDGE ME	1
42	48	44	27	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) DA REAL WORLD	1
43	44	50	44	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98) THE SLIM SHADY LP	1
44	32	21	7	CHEF RAEKWON	LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98) IMMOBILARITY	2
45	39	39	4	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	39
46	54	61	3	KELIS	VIRGIN 47911 (11.98/16.98) KALEIDOSCOPE	46
47	43	41	36	B.G.	CASH MONEY 153265/UNIVERSAL (11.98/17.98) CHOPPER CITY IN THE GHETTO	2
48	47	33	14	IDEAL	NOONTIME 47882*/VRGIN (10.98/16.98) IDEAL	19
49	42	34	11	MOS DEF	RAWKUS 50141*/PRIORITY (10.98/16.98) BLACK ON BOTH SIDES	3

50	38	31	7	SOUNDTRACK	YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98) LIGHT IT UP	4
51	36	28	7	E-40	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
52	49	47	15	OL' DIRTY BASTARD	ELEKTRA 62414*/EEG (11.98/17.98) N***A PLEASE	2
53	50	59	22	MARTY GRAY	EPIC 69490* (11.98 EQ/16.98) ON HOW LIFE IS	32
54	51	42	33	SNOOP DOGG	NO LIMIT 50052*/PRIORITY (11.98/17.98) NO LIMIT TOP DOGG	1
55	57	53	31	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98) GHETTO HYMNS	5
56	52	48	40	LIL' TROY	SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) SITTIN' FAT DOWN SOUTH	6
57	55	55	35	ERIC BENET	WARNER BROS. 47072 (10.98/16.98) A DAY IN THE LIFE	6
58	60	73	70	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) THE MISEDUCATION OF LAURYN HILL	1
59	46	23	4	RAKIM	UNIVERSAL 542082* (11.98/17.98) THE MASTER	7
60	58	58	22	BARRY WHITE	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) STAYING POWER	13
▶ PACESETTER ◀						
61	85	88	14	IYANLA VANZANT	HARMONY 1799 (11.98/17.98) IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	41
62	65	68	59	112	BAD BOY 73021*/ARISTA (10.98/16.98) ROOM 112	6
63	64	71	27	K-CI & JOJO	MCA 111937* (10.98/17.98) IT'S REAL	2
64	53	46	13	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98) SKIN DEEP	27
65	79	91	65	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98) THE NU NATION PROJECT	4
66	56	51	20	MOBB DEEP	LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) MURDA MUZIK	2
67	62	84	21	KENNY G	ARISTA 19085 (11.98/17.98) CLASSICS IN THE KEY OF G	27
68	59	57	40	SILK	ELEKTRA 62234*/EEG (10.98/16.98) TONIGHT	8
69	73	89	10	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98) ALABASTER BOX	55
70	68	62	36	VARIOUS ARTISTS	RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98) RUFF RYDERS: RYDE OR DIE VOL. 1	1
71	74	74	59	R. KELLY	JIVE 41625* (19.98/24.98) R.	1
72	63	64	36	CASE	DEF SOUL 538871*/DJMGM (10.98/16.98) PERSONAL CONVERSATION	5
73	77	82	61	DRU HILL	DEF SOUL 524542*/DJMGM (10.98/17.98) ENTER THE DRU	2
74	78	80	9	IMX	MCA 112061 (11.98/17.98) INTRODUCING IMX	31
75	76	78	14	YOLANDA ADAMS	ELEKTRA 62439*/EEG (10.98/16.98) MOUNTAIN HIGH...VALLEY LOW	50
76	66	86	3	VARIOUS ARTISTS	TOMMY BOY 1365 (12.98/17.98) MTV PARTY TO GO 2000	66
77	83	77	13	SMOKEY ROBINSON	MOTOWN 153741/UNIVERSAL (10.98/16.98) INTIMATE	28
78	84	—	24	702	MOTOWN 549526/UNIVERSAL (10.98/16.98) 702	7
79	90	—	68	BRANDY	ATLANTIC 83039*/AG (10.98/17.98) NEVER S-A-Y NEVER	2
80	72	70	54	DMX	RUFF RYDERS/DEF JAM 538640*/DJMGM (11.98/17.98) FLESH OF MY FLESH BLOOD OF MY BLOOD	1
81	61	60	31	JA RULE	MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) VENNI VETTI VECCI	1
82	70	76	84	DMX	RUFF RYDERS/DEF JAM 558227*/DJMGM (11.98/17.98) IT'S DARK AND HELL IS HOT	1
83	69	52	4	ROME	7442/GROUND LEVEL (11.98/17.98) ROME 2000 THANK YOU	52
84	88	98	3	NATALIE COLE WITH THE LONDON SYMPHONY ORCHESTRA	ELEKTRA 62933*/EEG (11.98/17.98) THE MAGIC OF CHRISTMAS	84
85	67	79	3	VARIOUS ARTISTS	MCA 112050 (11.98/17.98) MY CHRISTMAS ALBUM	67
86	86	56	23	TRACIE SPENCER	CAPITOL 34287 (10.98/16.98) TRACIE	19
87	71	54	11	WARREN G	G-FUNK 73710*/RESTLESS (10.98/16.98) I WANT IT ALL	4
88	82	90	57	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (10.98/24.98) GREATEST HITS	1
89	93	97	71	THE TEMPTATIONS	MOTOWN 530937/UNIVERSAL (10.98/16.98) PHOENIX RISING	8
90	96	93	64	JAY-Z	ROC-A-FELLA/DEF JAM 558902*/DJMGM (11.98/17.98) VOL. 2... HARD KNOCK LIFE	1
91	80	—	5	KABAAL	STREET PRIDE/PRIVATE 1417090/UNIVERSAL (10.98/16.98) WALKING 1/2 DEAD	47
92	91	83	6	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98) GOTTA GET THE GROOVE BACK	62
93	81	66	10	PHAROAE MONCH	RAWKUS 50137*/PRIORITY (10.98/16.98) INTERNAL AFFAIRS	6
94	94	—	36	MARIAH CAREY	COLUMBIA 69670*/CRG (11.98 EQ/17.98) # 1'S	6
95	RE-ENTRY	12	12	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG (11.98/16.98) BRENT JONES AND T.P. MOBB	37
96	99	100	63	DEBORAH COX	ARISTA 19022 (10.98/16.98) ONE WISH	14
97	NEW	—	1	GROVER WASHINGTON, JR.	COLUMBIA 69722*/CRG (11.98 EQ/17.98) PRIME CUTS: THE COLUMBIA YEARS 1987-1999	97
98	RE-ENTRY	54	54	FAITH EVANS	BAD BOY 73016*/ARISTA (10.98/17.98) KEEP THE FAITH	3
99	RE-ENTRY	3	3	D.J. U-NEEK	THUMP 579998 (11.98/15.98) GHETTO STREET PHARMACIST	63
100	RE-ENTRY	37	37	BONEY JAMES	WARNER BROS. 47283 (10.98/16.98) BODY LANGUAGE	32

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from page 23)

At one point, Young Zee had been signed to Perspective/A&M. This new RuffNation/WB project represents his third label deal.

"[RuffNation/WB] make you feel good about putting your record out," he says. "They make you feel like you're going to make it. A lot of labels send you out there to the wolves—'Go, make a name for yourself'—without any backing."

WE ALL CAN GET ALONG: Why is the Ruff Ryders/Cash Money 30-city

tour that kicks off Feb. 16 in Washington, D.C. (Billboard, Dec. 18, 1999), so significant to the rap/hip-hop industry? Of course, a fiasco-free and financially successful rap/hip-hop stadium tour could further open the window of opportunity left ajar by the success of the Hard Knock Life tour. But, more important, this union signifies the willingness of executives from two major companies to put aside egos to create something mutually beneficial.

"It's a family-oriented thing with everybody working together," says

Ronald "Slim" Williams, who co-owns Cash Money with brother Bryan, aka Baby.

"In this industry, you've got a lot of snakes running around doing their little divide and conquer," says Joaquin "Waah" Dean, who co-owns Ruff Ryders with his brother Darren ("D"). "A lot of people were intimidated by the two [companies] getting together, because they feel that's too much power for us."

NOTEWORTHY RELEASES:

Madd Rapper—the alter ego of multi-platinum producer and Bad Boy hit man Deric "D-Dot" Angelettie—arrives in stores Jan. 18 with "Tell 'Em Why U Madd." It's the first album released on D-Dot's Columbia imprint, Crazy Cat Catalogue. The set's guests make up a virtual "who's who," including Busta Rhymes, Jermaine Dupri, and Puff Daddy.

Noncommercial lead single "Dot Vs. The Madd Rapper" was released Nov. 10; the video premiered the week of Dec. 20. Second single "Ghetto" fea-

tures Raekwon and Carl Thomas; it goes to radio at the end of January.

"We Are The Streets" is the raw and gritty sophomore album from the Lox, dropping Jan. 25 on Ruff Ryders/Interscope. "Wild Out" is the first single released exclusively to radio. Swizz Beatz, P.K., DJ Premiere, and Timbaland produced the album, which is the trio's first since its departure from Bad Boy.

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Arista's Whitney Houston Gives Her 'Best' To Clubland

SHE'S EVERY WOMAN: From day one, Whitney Houston has brazenly courted the club community, whether in the form of club-ready album tracks (1987's "Love Will Save The Day" and 1992's "I'm Every Woman," to name but two) or wicked remixes ("It's Not Right But It's Okay," "Heartbreak Hotel," and "My Love Is Your Love") from her latest album, 1998's multi-platinum "My Love Is Your Love."



Beauty And The Beat. New York DJ/producer Jonathan Peters has become a force to reckon with. His anthemic remixes for the likes of Amber ("Above The Clouds"), Vitamin C ("Me, Myself And I"), and Whitney Houston ("My Love Is Your Love") resulted in some of last year's most memorable moments. Such restructurings also provided Peters with some peak-hour pleasures at his weekly DJ residency at New York's Sound Factory club. Welcoming in 2000 is Peters' deft house-meets-trance remix of the Paula Cole Band's "I Believe In Love." Late last year, Peters was the guest DJ and Cole was the special performer at Noche Blanca, the official closing-night party of the annual White Party event, which was held at the Level nightclub in Miami. Shown at the club, from left, are Warner Bros. artist Cole and Peters. (Photo: Seth Brownnik)

Last year, the Arista artist further enhanced her club profile by making a special appearance at Heritage of Pride's 13th annual Lesbian and Gay Pride Dance on the Pier in New York, where she performed the uptempo versions of "Heartbreak" and "It's Not Right" (Dance Trax, Billboard, July 10, 1999). Houston then proceeded to perform these versions throughout her sold-out European tour.

Like other beat-savvy sisters-in-song who came to prominence in the '80s (Madonna, Janet Jackson, and Mariah Carey come quickly to mind)—and unlike many others who only embrace the genre (and only via remixes) when it becomes a matter of economics (i.e., lackluster album sales)—Houston has never treated the club community like an unwanted child. Quite the opposite, really. Perhaps it's because she fondly recalls a time when her mother (Cissy Houston) recorded disco-era anthems like "Think It Over" and "Warning-Danger (This Love Affair May Be Hazardous To You)."

"Clubs have been around forever, clubs are always where it's happening," acknowledged Houston during a holiday chat with Dance Trax. "People like to get their shit off. And clubs offer a great environment for that."

"Additionally," says Houston, "clubs are a breeding ground for musical



by Michael Paoletta

trends. They're where you'll always hear the most cutting-edge music, and that's very important for me as an artist."

That said, you'd best prepare yourself for single No. 4 from Houston's "My Love Is Your Love." For the



HOUSTON

Diane Warren-penned "I Learned From The Best," Houston gets deftly worked over by HQ2 (the duo of Hex Hector and Mac Quayle) and Junior Vasquez.

In the hands of HQ2, the song is infused with a cool, mysterious orchestral vibe that gives the track a sly James Bond-like feel, while simultaneously upping the drama quotient. Speaking of drama, Vasquez surrounds Houston's table-turning words with galloping beats and ambient breakdowns.

"I like when my remixes surprise my fans," enthuses Houston. "I think it's exciting to see this pop princess embrace dance music and create music that's on the edge. I know me and what I like. With the remixes, the world can experience me in all my various colors."

Furthermore, she notes, "the remixes give people other options and show that I can do more than one form of music. I don't ever want to be locked into one groove. For [the album] 'My Love Is Your Love,' the original versions have such bad grooves, which made the record. That's the vibe I wanted for the album. But I always knew the remixes would come later. The remix is usually what creates the anthem. Will I include dance songs on upcoming albums? Of course, it's all about timing."

"You know, when I performed at the gay and lesbian pride dance, the people absolutely loved it," she says. "All year long, they hear this music in the clubs, but did they expect me to come and sing the versions they know and love? It was such a great surprise for them. It was my way of showing my love, respect, and appreciation to all my fans."

Arista mailed a promotional 12-inch of "I Learned From The Best" containing the HQ2 mixes to club DJs on Dec. 20; this will be followed on Jan. 11 by a promo-only 12-inch that features the Vasquez versions. According to the label, a commercial street date is forthcoming.

Also forthcoming is a two-disc greatest-hits set from Houston, tentatively scheduled for release March 7. Sources at the label say that one disc will concentrate on the singer's ballads and downtempo material, while the other will spotlight her dancefloor jams.

BEAT MASTERS: In the early-to-mid-'90s, producer Freddy Bastone kept a busy schedule, remixing for the likes of Diana King ("Ain't Nobody"), When In Rome ("The Promise"), and Loleatta Holloway ("Love Sensation").

Desiring a break from the music industry, Bastone migrated to Los Angeles. (Continued on next page)

Supreme Beings Of Leisure Reign On Palm Pictures

BY DYLAN SIEGLER

NEW YORK—Sometimes missed opportunities lead to happy endings. That's the case for Los Angeles-based electronic pop act the Supreme Beings Of Leisure, who originally assembled to write and submit a song for the latest James Bond film.

"We had all been working on separate projects at the same studio," explains singer/lyricist Geri Soriano-Lightfoot, "and we decided to collaborate. Unfortunately we were too late on the submission deadline for the movie song—but we'd found each other."

The four-piece went on to complete a three-song demo and soon became the first non-established act signed to Palm Pictures.

The group's eponymous debut album, due Feb. 8, is a sophisticated piece of electronic alchemy. Featuring drum programming by band members Kiran Shahani, Ramin Sakurai, and Rick Torres, the album touches on hip-hop, drum'n'bass, and rock in the percussion department.

Lush, live-in-studio string arrangements and real bass and guitar set the group apart from its strictly electronic peers, though. Soriano-Lightfoot's vocals shift from Barbra Streisand-style clarity to Shirley Bassey-style chill at the drop of a beat, conjuring the sweet ease of Stereo-lab's Laetitia Sadier.

With help from production veterans Rob Schnapf and Tom Rothrock and newcomers like Krish Sharma, the

band has crafted a diverse, compelling set of songs whose appeal only begins with dance fans.

"We're definitely a pop band," says Soriano-Lightfoot, who fell back on singing after a knee injury derailed her career as a dancer. "And as much as our music can be called electronic, we write songs—craft them—and



THE SUPREME BEINGS OF LEISURE

we're not really groove-oriented."

Although listeners are sure to feel compelled to sway or bob a head here and there, hardcore ravers should beware: This is definitely post-peak music.

While the band is already racking up comparisons with the aforementioned Stereolab, Björk, and U.K. electronica-with-vocals pioneers Portishead, it is one of the first American groups to forge ahead in the genre.

"We'd like to be the American electronic band that breaks out of that mold and appeals to a wide audience," says Soriano-Lightfoot. "We can appeal to a wide audience, kids as well as adults, and I'm hoping pop radio has a place for us."

Chris Gray, product manager at Palm Pictures, is optimistic. "We've been building up a lot of different angles, marketing toward different cultural subsections. So when people do hear the song on the radio, they're able to identify the band," he says.

The album setup began in September with the launch of www.sbleisure.com, a Web site designed by the band in conjunction with Palm Pictures and their Web partners, Sputnik7.com. A videoclip for the album track "Last Girl On Earth?" was filmed specifically for streaming video on the site and is exclusive to the Web.

"We wanted to have a destination for people to discover the band," says Gray. "I think the most exciting thing is when you discover a band yourself. We want people to feel that they are part of making this band grow."

Traditional college radio and DJ pool servicing, cassette-single-pushing street teams, and specialty radio shows are all part of Palm Pictures' master plan for the album. So, too, are remixes of "Strangelove Addiction" by the likes of Q-Burns Abstract Message and Circulation 3.

Gray acknowledges that online promotion is the most integral part of the album's setup and will continue to factor largely in the Supreme Beings Of Leisure's marketing.

"We're working on a hand-to-hand level in trying to convert people to the (Continued on page 33)

The Dance Trax HOT PLATE

• **Mary J. Blige**, "Let No Man Put Asunder"/"Deep Inside"/"As" (MCA promo single). This essential double-vinyl pack/maxi-CD features such remixes as **Maurice Joshua**, **Hex Hector**, **Jonathan Peters**, and **Timmy Regisford**.

• **Boyd Jarvis**, "Elements EP" (Dance Tracks Recordings single). On "I Can't Stop" and "Guitar Space," Jarvis takes club punters on a classic-sounding house journey sure to please New York's Body & Soul set. What a sensation!

• **Trisha Yearwood**, "You're Where I Belong" (MCA single). The pairing of Yearwood and production outfit **Soul Solution** has resulted in one sublime beat-savvy recording.

• **Barbara Tucker**, "Stop Playing With My Mind" (Strictly Rhythm single). The always reliable Tucker effortlessly gets the job done on this **Jason "Whiplash" Hernandez/Freddy Turner** disco-drenched production.

• **Z Factor**, "Make A Move On Me" (Azuli U.K. single). One more pumped-to-the-max diva-wailin' houser from England's **Dave Lee** (aka **Joey Negro**).

• **Soulswitch Featuring Meli's Morgan**, "Believe In Yourself" (Yellow-orange single). Much-missed R&B singer returns on this gospel-infused jam.

• **Femi Kuti**, "Beng, Beng, Beng" (MCA promo single). The son of **Fela Anikulapo-Kuti** delivers a fine slab of Afro-beat, wholly complemented by lovely jazz-skewed remixes by the U.K.'s **Ashley Beedle** and New York's **Mateo & Matos**.

Billboard. Dance HOT Breakouts

JANUARY 8, 2000

CLUB PLAY

1. STOP THE ROCK APOLLO FOUR FORTY 550 MUSIC
2. YOU'RE WHERE I BELONG TRISHA YEARWOOD MOTOWN
3. WE LIVE BOSSON CAPITOL
4. PLANET LOVE TAYLOR DAYNE JELLYBEAN
5. I LEARNED FROM THE BEST WHITNEY HOUSTON ARISTA

MAXI-SINGLES SALES

1. TAKE MY SOUL PLASMIC HONEY JELLYBEAN
2. TAKE A PICTURE FILTER F-111
3. MY GOD IS REAL KAYA SUBLIMINAL
4. (MUCHO MAMBO) SWAY SHAFT JELLYBEAN
5. DON'T YOU EVER GIVE UP INNERVISION FEAT. MELANIE DANIELS NERVOUS

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	2	8	FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY	EYES CREAM
2	4	4	9	SUPERSONIC WORK 79307/550-WORK †	JAMIROQUAI
3	3	3	9	AIN'T THAT A LOT OF LOVE EASTWEST 67014/EEG	SIMPLY RED
4	5	5	9	ALL AROUND THE WORLD JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
5	1	1	7	17 AGAIN ARISTA PROMO †	EURYTHMICS
6	8	8	6	ABOVE THE CLOUDS TOMMY BOY 2053	AMBER
7	10	10	7	THAT SOUND STRICTLY RHYTHM 12576	MICHAEL MOOG
8	11	11	8	DOV'E L'AMORE WARNER BROS. 44774	CHER
9	15	15	7	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URUK
10	17	17	7	WAKE UP NERVOUS 20362	DAWN TALLMAN
11	12	12	9	MYSTERIOUS TIMES CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
12	7	7	10	DO IT PROPERLY STAR 69 PROMO	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOEFER)
13	6	6	15	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
14	22	22	4	TAKE A PICTURE F-111 44788/REPRISE †	FILTER
15	9	9	11	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
16	19	19	7	DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
17	13	13	10	GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
18	14	14	12	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
19	26	26	5	DON'T STOP FRESKANOVA 219/MAMMOTH	FREESTYLERS
20	23	23	6	VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
21	25	25	5	NEVER DANCE ATLANTIC 84633	LINDA EDER
22	21	21	8	I ROCK LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
23	30	30	4	I'M OUTTA LOVE EPIC PROMO †	ANASTACIA
24	27	27	5	RHYTHM DIVINE INTERSCOPE 497226 †	ENRIQUE IGLESIAS
25	16	16	12	NEW YORK CITY BOY PARLOPHONE 35014/SIRE †	PET SHOP BOYS
26	31	31	6	LISTEN TO THE PEOPLE VITAL IMPORT	SMALL VOICES CALLING FEATURING MARTHA WASH
27	18	18	13	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
◀ POWER PICK ▶					
28	40	40	3	BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
29	36	36	4	(I) GET LOST REPRISE 44783 †	ERIC CLAPTON
30	32	32	5	LA MOUCHE ASTRALWERKS 6283	CASSIUS
31	20	20	12	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
32	24	24	11	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
33	35	35	11	HE LOVES ME 2 SILK 9903	CECE PENISTON
34	45	45	3	AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445	HASHIM
35	50	50	3	HORNY HORNS GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
36	43	43	4	DEEP IN U JELLYBEAN 2571	AL E MOOD
◀ HOT SHOT DEBUT ▶					
37	NEW ▶	1	1	TEMPERAMENTAL ATLANTIC PROMO	EVERYTHING BUT THE GIRL
38	47	47	3	MOVE YOUR BODY WAAKO 1291	OSIO
39	34	34	13	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
40	33	33	10	EVERYTHING WILL FLOW NUDE 79310/COLUMBIA	THE LONDON SUEDE
41	28	28	14	SUN IS SHINING EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
42	29	29	11	TUVA GROOVE F-111 44757/WARNER BROS.	ONDAR
43	NEW ▶	1	1	I SEE YOU BABY JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
44	49	49	3	THE TEMPLE TRAX 12230/DAMIAN	ERIN HAMILTON
45	NEW ▶	1	1	SOULSHAKA GROOVILICIOUS 208/STRICTLY RHYTHM	JAN DRIVER
46	37	37	10	TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIOR
47	42	42	9	SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO	CHRIS COX & DJ IRENE
48	NEW ▶	1	1	I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
49	44	44	8	GROOVE WITH ME TONIGHT SONY DISCOS 263 †	MDO
50	NEW ▶	1	1	CAN'T HELP IT TWISTED PROMO/MCA	FUNKY GREEN DOGS

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	33	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
2	2	2	15	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
◀ GREATEST GAINER ▶					
3	3	5	9	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
4	6	8	59	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
5	4	4	9	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
6	10	10	4	HE'S ALL I WANT (T) (X) V2 97061	ANGELMOON
7	13	12	70	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
8	7	7	5	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †	THE ARTIST
9	5	3	15	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
10	8	13	3	GET IT ON TONITE (T) DEF SOUL 562576/DJMG †	MONTELL JORDAN
11	11	9	24	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
12	9	6	7	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
13	12	11	18	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
14	22	26	88	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
15	19	20	83	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
16	18	22	4	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
17	17	17	47	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
18	15	14	26	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
19	21	21	11	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
20	16	18	20	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
21	14	15	10	SUN IS SHINING (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
22	24	28	34	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
23	30	34	49	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
24	27	25	66	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
25	25	16	3	BLUE (DA BA DEE) (T) (V) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
26	35	39	35	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
27	39	42	47	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
28	37	40	75	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †	BACKSTREET BOYS
29	36	33	8	MAMBO NO. 5 (T) (X) REPLICA 97001	L.B. PROJECT
30	29	27	22	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
31	28	30	44	PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
32	26	38	80	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
33	38	32	24	BODYROCK (T) (X) V2 27595 †	MOBY
34	45	—	23	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
35	33	24	3	ANOTHER WAY/AVENUE (T) (X) MUTE 9098 †	PAUL VAN DYK
36	32	31	16	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
37	31	23	11	WAITING FOR TONIGHT (T) WORK 79292/550-WORK †	JENNIFER LOPEZ
38	41	36	15	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
39	49	—	37	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
40	23	35	3	MAMBO ITALIANO (X) JELLYBEAN 2576	WISEGUY ORCHESTRA
41	44	45	20	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
42	46	—	17	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
43	RE-ENTRY	4	4	I DO BOTH JAY & JANE (T) (X) AUREUS 431/WARLOCK	LA RISSA
44	48	—	68	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
45	50	—	22	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
46	20	19	3	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
47	34	37	4	VOID (I NEED YOU) (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
48	42	44	10	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
49	RE-ENTRY	65	65	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
50	43	41	3	THAT SOUND (T) STRICTLY RHYTHM 12576	MICHAEL MOOG

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. † Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

Angeles (from New York) to pursue his second love: acting. Well, guess what—after numerous supporting roles, including a recurring role on HBO's critically acclaimed "The Sopranos," the man is back in New York, once again creating slick beats for dancefloors—but with a difference.

These days, Bastone has a musical partner in Jeffrey Bernstein, also a noted remixer/producer. Together for a few short months and working under the Kung Pow moniker, the pair has already impressed several label execs

with a stylish sound that merges trance-laced beats, sturdy house rhythms, and upbeat pop nuances.

Kung Pow is working dancefloors with Martha Wash's "Listen To The People," Bosson's "We Live," and Peak Featuring Beverly Houston's "So Hi." Forthcoming is a Kung Pow single ("Tears") on Nervous Records.

PROMISED LAND: Those in need of a lil' Body & Soul-type fix should seek out a copy of Joe Claussell's

album "Language." Issued on Claussell's New York-based independent label (Ibadan Recording Corp.), the set caresses the senses with lush Afro-Cuban beats, laid-back jazzy house, samba infusions, and remarkable violin solos.

Standout tracks include "Kryptic Elements," "Gbedu 1," "Spiritual Insurrection," "Mateos Theme," and "Je Ka Jo," which features Vera Mara on the vocal tip. Of special note is the inclusion of Claussell's dub remix of Ten City's classic record-

ing "Suspicious."

Ibadan released a two-disc vinyl version of "Language" late last year. On Tuesday (4), the CD version is scheduled to street.

RELAX: In case ya haven't heard, Frankie Goes To Hollywood founding member Holly Johnson has a new album out. Titled "Soulstream" (Pleasuredome U.K.), the 10-track collection will no doubt please fans of the singer's blue-eyed vocals.

While past club hits are included

("Disco Heaven," "Hallelujah!," "Legendary Children," and "The Power Of Love"), it's new revelations like the Burt Bacharach-etched "Hope," the ambient-hued title track, and the soultinged "Lady Luck" that truly elevate this album.

Awake A&R execs in the U.S. looking for pure pop pleasure may want to consider licensing "Soulstream"—Johnson's fans are quite the loyal and vociferous bunch, you know. If interested, contact the London-based Pleasuredome at 171-371-0784.

Curb's Wynonna Is Back For A 'New Day,' With Bonus Judds Duets

BY JIM BESSMAN

NASHVILLE—Wynonna has never been one to follow convention, and with her Curb/Mercury debut album, "New Day Dawning," due Feb. 1, she remains true to her own singular form.

Involving herself in production for the first time (co-producing with Tony Brown, James Stroud, and Gary Nicholson), Wynonna continues to follow her musical instincts first. Her path now marks a full-fledged return to performing with her mother Naomi as the Judds, with a year

2000 multi-city tour commencing Feb. 4 in Denver—a result of the response to the historic duo's New Year's Eve Millennium Reunion concert in Phoenix.

She has also recorded four new songs with her mother, from whom she parted performing company to go solo after the Judds' 1991 farewell tour. The songs are included in a bonus disc with the album's first 250,000 copies.

"People are going to be surprised and say, 'There she goes again, that darn Wynonna!'" says the artist. "But that's what I live for—to confuse everybody!"

Wynonna herself seems completely certain of "New Day Dawning," her first album since her 1997 Curb/Universal release, "The Other Side." "I think it's my best yet, because I was so free in my spirit and didn't feel any pressure or anxiety making it," she says. "I worked on it eight months and took my time and enjoyed the process and being in

the moment."

The set shows "more variety than ever," continues the powerhouse vocalist, citing the contributions of such musicians as Chaka Khan drummer John Robinson and Fabulous Thunderbirds harp player Kim Wilson, who plays on her version of his "Tuff Enuff." She also turns in a key cover of Joni Mitchell's "Help Me."

The resultant music, notes Mercury Nashville president Luke Lewis, "wound up driving the marketing process," although the new Judds tracks, which were unanticipated, proved problematic.

"They were as much a bonus for us as consumers," says Lewis, "but we went round and round as to how to release them—or whether we even should. Our feelings were so strong that Wynonna's music stands on its own, and we didn't want to confuse the issue, because her solo career is still her priority—and nobody's sure what future plans of the Judds might be."

The duo's new songs, notes Wynonna, are "like the Judds on acid. You'll hear familiar sounds that are all warm and fuzzy, but it's pretty out there productionwise."

Being back on the road with her mother is "the strangest thing so far that's ever happened in my life. We were rehearsing the other day, and she looks at me and goes, 'Ha-ha, role reversal—you're the single working mother on this

tour, baby!' So, it's a very interesting time."

Lewis says a recording of the Judds' New Year's Eve concert may

be released in early spring, but the label's focus will stay on Wynonna and "New Day Dawning." Besides a "massive" ad campaign announcing the album and bonus Judds disc, Curb/Mercury stands to benefit from the Judds' relationship with Kmart stores: The mass merchant is

sponsoring Naomi Judd's weekly "Heart To Heart" radio show and is presenting the Judds' Millennium Reunion concert and Power to

Change tour. The Judds, meanwhile, appear in the merchant's commercials.

"Obviously the Kmart people will give us special positioning in all stores, and [first single] 'Can't Nobody Love You (Like I Do)' is already positioned in check-out counters," says Lewis, "so having them as a partner gives us a wonderful leg up."

Lewis adds that solo dates for the William Morris-

booked Wynonna, who is managed by Naomi's husband, Larry Strickland, may be inserted into the Judds' tour schedule. "She seems

totally reinvigorated and has made some of the best music in her career," he notes.

Kevin Anderson, music director at WSM-FM Nashville, is "dying to hear the [Judds] duets," he says, but jumped on "Can't Nobody Love You (Like I Do)," which was released Nov. 8 to radio. "We all loved it and went two weeks early on it, and it's doing very well and getting requests. These new people—Jennifer Day, Jessica Andrews, Julie Reeves, Chalee Tennison—are all good, but we need something really familiar on the radio, and Wynonna's the best."

But for Wynonna, whose solo career has been marked by non-country material, "Country radio will love what they love, and if not—it's the best I can do," she says.



WYNONNA



Holiday Hospitality. Bryan White, left, and Bill Anderson were among the Nashvillians who supported and worked for the Grand Ole Opry's food and toiletry collection drive for Hospital Hospitality House (HHH) of Nashville. White and Anderson also performed for some HHH clients—people visiting seriously ill relatives and friends in Nashville hospitals.

'Having Kmart as a partner gives us a wonderful leg up'

—LUKE LEWIS—

Juice Newton Returns With 'American Girl'; Parnell Fills In For Sahn On Tornados Tour

CHECKING IN WITH: It's hard to believe it's been more than 18 years since Juice Newton hit with her country/rock remake of the old song "Angel Of The Morning."

Since then she's been through two or three careers in and around country music, winning a Grammy with "Break It To Me Gently." Now, Newton has a new album, "American Girl," out on local label Renaissance Records, and she remains in fine voice.

"I took quite a risk by pulling back from my career to concentrate on my family," Newton tells Nashville Scene, "but I've also done some other things, book narration, and learned quite a bit about that. I've written some stories and some children's songs, and with dot.com I may just put those out myself. Might as well. We have a great Web page."

The San Diego resident says she's back up to about 65 tour dates a year. Doing this album of new music, she says, was "quite an adventure. There's quite a variety of music on it. But I've always been that kind of artist, and there are pluses and minuses to that. But that's what I do."

slide guitar on their last album, "Live From The Limo, Vol. 1." Sahn's last album, "The Return Of Wayne Douglas," will be released in March on his Tornado Records. Word is that both Bob Dylan and Willie Nelson have expressed interest in singing on it.

Catching up with publicists moving: Scott Stem exits Capitol to join Force; Lori Lytle leaves Virgin Nashville to care for her little one and to consult for the label; Vanessa Parker-Davis settles in at Atlantic Nashville after leaving Arista/Nashville.

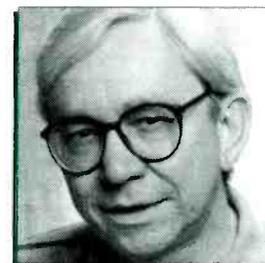
DEPARTURES: Hank Snow's funeral on Dec. 23 at the Grand Ole Opry House brought out all those from Music Row who hadn't left for the holidays. Porter Wagoner, Jean Shepherd, Tommy Hunter, and David McCormick officiated. Marty Stuart and Billy Walker were among those who performed (see story, page 8).

Another Grand Ole Opry member was buried the same day in Madison, Tenn. Marion Worth died on Dec. 19 at age 64. She had been retired from the Opry for several years after being stricken with emphysema. Worth, whose given name was Mary Ann Ward Wilson, joined the Opry in 1963 and was one of the first country singers to appear at Carnegie Hall.

music sales site with the acquisition of Songs.com, an independent Nashville online music company. Songs.com, formed in 1995 by Tom Kimmel, Michael Camp, and Paul Schatzkin, has a large roster of independent artists. Gaylord recently bought Christian online sites Lightsource.com and Musicforce.com.

Gaylord's other latest acquisition is Jack Nicklaus Productions, which produces a number of televised golf tournaments.

PEOPLE: Lee Roy Parnell fills in for the late Doug Sahn on the Texas Tornados' European tour for some February dates in Switzerland. Parnell played



by Chet Flippo



Billboard **HOT COUNTRY** SINGLES & TRACKS

JANUARY 8, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	14	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
2	2	2	19	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
3	5	5	18	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	3
4	3	4	17	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
5	6	7	16	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	5
6	4	3	19	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897 †	1
7	7	6	14	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	6
8	8	9	19	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	8
9	10	14	17	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	9
10	9	8	29	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	8
11	11	13	19	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY (V) BNA 65934 †	11
12	14	12	29	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
13	12	11	24	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
14	15	16	23	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	14
15	17	20	10	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	15
16	13	10	26	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	2
17	16	17	16	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907 †	16
18	18	18	22	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	18
19	20	25	12	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	19
20	19	21	13	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188 †	19
21	21	24	19	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	21
22	22	26	20	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	22
23	23	27	19	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	23
24	28	29	10	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	24
25	24	23	40	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
26	29	30	8	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT	26
27	26	15	19	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	6
28	27	28	17	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	27
29	30	33	8	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	29
30	32	31	13	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA (V) RCA 65935	30
31	37	43	20	ALL I WANT FOR CHRISTMAS IS YOU J. STROUD (A. STONE, T. POWERS)	VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO †	31
32	33	34	8	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N. WILSON, B. CANNON (H. WILLIAMS, JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES (C) (D) (V) WARNER BROS. 16895/WRN	32
33	31	32	14	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	31
34	47	48	16	TIL' SANTA'S GONE (I JUST CAN'T WAIT) J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK (V) RCA 3709	34
35	42	46	18	REDNECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU (J. FOXWORTHY, S. ROUSE, D. GRAU, T. WILSON)	JEFF FOXWORTHY (V) WARNER BROS. 17526/WRN †	18
36	35	37	8	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	35
37	46	50	19	CHRISTMAS IN DIXIE H. SHEDD, ALABAMA, E. KILROY (T. GENTRY, R. OWEN, J. COOK, M. HERNDON)	ALABAMA (C) (V) RCA 64436	35
38	34	35	13	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	34
39	45	47	18	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	RICOCHET (C) (D) COLUMBIA 78749 †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	43	45	5	DECK THE HALLS D. HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	40
41	36	36	11	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	36
42	51	60	9	SLEIGH RIDE R. LANDIS (M. PARISH, L. ANDERSON)	LORRIE MORGAN BNA ALBUM CUT †	42
43	48	—	2	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	43
44	49	52	7	CHRISTMAS CAROL S. EWING, R. SCRUGGS (S. EWING, D. SAMPSON)	SKIP EWING MCA NASHVILLE ALBUM CUT	44
45	38	40	11	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	38
46	58	59	10	HERE'S YOUR SIGN CHRISTMAS D. GRAU (B. ENGVALL, D. GRAU)	BILL ENGVALL WARNER BROS. ALBUM CUT/WRN †	39
47	39	39	16	IT'S A BEAUTIFUL THING C. FARRIN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	39
48	56	61	7	GRANDMA GOT RUN OVER BY A REINDEER ELMO & PATSY (R. BROOKS)	ELMO & PATSY (C) (V) EPIC 05479 †	48
49	41	41	9	CAN'T NOBODY LOVE YOU (LIKE I DO) J. STROUD (D. ORTON, C. MAJESKI)	WYNONNA (C) (D) (V) CURB 172141/MERCURY	41
50	71	—	3	I SAW MAMA KISSING SANTA CLAUS D. MALLOY, R. MCENTIRE (T. CONNOR)	REBA MCA NASHVILLE ALBUM CUT	50
51	44	44	7	ME AND MAXINE K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW (V) MERCURY 117212	44
52	40	42	12	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
53	RE-ENTRY	3	3	HAVE YOURSELF A MERRY LITTLE CHRISTMAS M. MCBRIDE, P. WORLEY (H. MARTIN, R. BLANE)	MARTINA MCBRIDE RCA ALBUM CUT	53
54	59	65	4	SLEIGH RIDE A. REYNOLDS (L. ANDERSON, M. PARISH)	GARTH BROOKS CAPITOL ALBUM CUT	54
55	74	—	2	MERRY CHRISTMAS FROM TEXAS Y'ALL B. J. WALKER, JR., T. BYRD (D. NICHOLS, C. BULLARD)	TRACY BYRD (C) (D) RCA 65913	55
56	62	69	3	IT'S THE MOST WONDERFUL TIME OF THE YEAR A. REYNOLDS (E. POLA, G. WYLE)	GARTH BROOKS CAPITOL ALBUM CUT	56
57	RE-ENTRY	6	6	O HOLY NIGHT M. MCBRIDE (J. S. DWIGHT, A. ADAM)	MARTINA MCBRIDE RCA ALBUM CUT	49
58	64	64	5	SECRET OF GIVING D. MALLOY, R. MCENTIRE (R. BOWLES, S. RUSS)	REBA MCA NASHVILLE ALBUM CUT	58
59	52	57	5	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	52
60	RE-ENTRY	8	8	RUDOLPH THE RED-NOSED REINDEER A. SATHERLEY (J. MARKS)	GENE AUTRY (V) COLUMBIA 33165	1
61	60	66	3	SANTA'S GOT A SEMI D. JOHNSON, J. HOBBS (D. JOHNSON, P. BUNCH)	KEITH HARLING GIANT ALBUM CUT	60
62	50	54	6	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) (V) BNA 65931	50
63	66	68	3	THERE'S NO PLACE LIKE HOME FOR THE HOLIDAYS A. REYNOLDS (A. STILLMAN, R. ALLEN)	GARTH BROOKS CAPITOL ALBUM CUT	63
64	72	75	3	ROCKIN' AROUND THE CHRISTMAS TREE E. GORDY, JR., ALABAMA (J. MARKS)	ALABAMA RCA ALBUM CUT	64
65	70	67	5	WHITE CHRISTMAS A. REYNOLDS (I. BERLIN)	GARTH BROOKS CAPITOL ALBUM CUT	65
66	73	—	3	SIX TONS OF TOYS J. LEO (D. DUDLEY)	PAUL BRANDT REPRISE ALBUM CUT/WRN	66
Hot Shot Debut						
67	NEW ▶	1	1	AWAY IN A MANGER B. CANNON, N. WILSON (TRADITIONAL)	KENNY CHESNEY BNA ALBUM CUT	67
68	54	56	7	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	54
69	NEW ▶	1	1	GOD REST YE MERRY GENTLEMEN A. REYNOLDS (TRADITIONAL)	GARTH BROOKS CAPITOL ALBUM CUT	69
70	RE-ENTRY	3	3	MY FAVORITE THINGS R. LANDIS (R. ROGERS, O. HAMMERSTEIN)	LORRIE MORGAN BNA ALBUM CUT	64
71	RE-ENTRY	3	3	THE KID J. STROUD, C. BLACK (C. BLACK, M. HAGGARD, H. NICHOLAS)	CLINT BLACK RCA ALBUM CUT	67
72	69	—	2	JINGLE BELL ROCK T. BROWN, G. STRAIT (J. BEAL, J. BOOTH)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
73	RE-ENTRY	3	3	LET IT SNOW, LET IT SNOW, LET IT SNOW M. MCBRIDE, P. WORLEY (S. CAHN, J. STYNE)	MARTINA MCBRIDE RCA ALBUM CUT	64
74	RE-ENTRY	2	2	I KNOW WHAT I WANT FOR CHRISTMAS T. BROWN, G. STRAIT (C. BLACK, D. HUNT)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	73
75	65	—	3	BABY JESUS IS BORN A. REYNOLDS (C. KING)	GARTH BROOKS CAPITOL ALBUM CUT	62

Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard **Top Country Singles Sales**

JANUARY 8, 2000

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

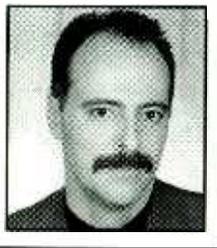


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	8	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
2	2	2	13	BIG DEAL CURB 73086	LEANN RIMES
3	3	5	3	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
4	4	3	19	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
5	5	4	14	STEAM EPIC 79269/SONY	TY HERNDON
6	7	7	14	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
7	6	6	8	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
8	8	9	10	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
9	10	10	6	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYNONNA
10	11	11	40	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
11	12	14	4	TWENTIETH CENTURY RCA 65917/RLG	ALABAMA
12	9	8	20	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
13	15	21	35	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	134	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
15	14	12	27	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
16	17	17	8	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
17	16	15	31	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
18	20	16	19	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
19	19	22	26	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
20	21	19	19	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
21	18	20	33	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
22	25	—	78	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
23	22	23	32	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
24	23	25	41	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
25	24	—	56	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. © 2000, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

OPEN SEASON: As is typically the case with the first issue of the year, Hot Country Singles & Tracks is so bottom-heavy with Christmas titles that only three nonseasonal songs on the chart are awarded bullets, and the nonseasonals in the top 30 finish with an average spin deficit of 540 detections.

While **Faith Hill's** "Breathe" (Warner Bros.) controls No. 1 for a third consecutive week, **George Strait's** "The Best Day" (MCA Nashville), **Jessica Andrews' "Unbreakable Heart"** (DreamWorks), and **Julie Reeves' "What I Need"** (Virgin) are the only nonseasonal titles that gain plays this issue.

With 20 cumulative chart weeks, this issue may mark the final chart appearance on Hot Country Singles & Tracks for **Vince Vance & the Valiants' "All I Want For Christmas Is You"** (Waldox/Malaco), a perennial holiday fave since it first charted in 1993. (Holiday titles are subject to the same recurrent rule as nonseasonal tracks. See legend, page 30.) It reaches its all-time peak position this issue at No. 31.

Other Christmas tracks sneaking up on the 20-week rule include **Alabama's "Christmas In Dixie"** (RCA), with 19 weeks, and **Ricochet's** popular version of "Let It Snow, Let It Snow, Let It Snow" (Columbia), with 18 weeks. We are reviewing whether the recurrent rule should apply to holiday fare.

AT MY HOUSE: As we launch the new millennium and reflect upon the old one, with your permission I'd like to revisit my own list of all-time favorites. These are the ones that I'd grab first if I were headed for the same fate as the "Gilligan's Island" crew of yore.

In the historical album category (and in no particular order): Both volumes of the **Nitty Gritty Dirt Band's "Will The Circle Be Unbroken"**; **Faron Young's "Story Songs For Country Folks"**; **Bear Family's** recent mega-set "Ray Price & The Cherokee Cowboys" (a German import); **Gary Stewart's "Out Of Hand"** and "Greatest Hits" sets; **Wynn Stewart's "California Country: The Best Of The Challenge Masters"**; "The Webb Pierce Story"; "The Kitty Wells Story"; and my favorite boxed set ever, "The Patsy Cline Collection." I'd also include all five pressings of "The Best Of Buck Owens" and everything I could squeeze in my luggage by **George Jones, Willie Nelson, Tammy Wynette, Bill Monroe, the Mormon Tabernacle Choir, Mahalia Jackson, and Red Foley.**

In the modern era but prior to 1999, I'd pick these favorites: **Alan Jackson's "Here In The Real World"**; "Songs From The Home Place" by **Jim & Jesse; Dolly Parton, Loretta Lynn & Tammy Wynette's "Honky Tonk Angels"** project; "Climb Mountain Country" by **Ralph Stanley & Friends**; "Spirit" by **Willie Nelson**; and "Classics" by **Patty Loveless.**

From 1999, these titles would be a must: "Cold Hard Truth" by **George Jones**, "Under The Influence" by **Alan Jackson**, "Always Never The Same" by **George Strait**, "Some Things I Know" by **Lee Ann Womack**, and "A Man Ain't Made Of Stone" by **Randy Travis.**

Arista/Nashville's Vassar Prepares Debut

Piano Player & ASCAP 1999 Songwriter Of The Year Will Sing Own Songs

BY DEBORAH EVANS PRICE
NASHVILLE—The country radio community has discovered the talents of Phil Vassar through the hits he's written for other artists. Named ASCAP's 1999 songwriter of the year, Vassar wrote Alan Jackson's "Right On The Money," BlackHawk's "Postmarked Birmingham," Collin Raye's "Little Red Rodeo," and Jo Dee Messina's "I'm Alright" and "Bye Bye."

With the Feb. 22 release of his self-titled debut album on Arista/Nashville, Vassar hopes to see his songs hit with him as artist. It's been a goal since 1987, when he left his home in Lynchburg, Va., to move to Nashville. Like many aspiring artists, he honed his talents in a night-spot. The difference with Vassar is that he owned the venue.

"It was Nathan's Italian Restaurant and Hard Days Night Club at Hickory Hollow," says Vassar of the place he owned for four years, before selling it last May to concentrate on his recording career. "It was fun, and we had a great time. I played there on weekends, and we had writers' nights. The food was great. I had always wanted to have my own place, much to my father's dismay. He owned restaurants and had told me, 'Don't ever get in the restaurant business.'"

Vassar's father obviously knew the pitfalls of running an eatery, but for the younger Vassar those demands were balanced by the opportunity having his own venue gave him to develop his skills in front of a live audience.

His development as a songwriter also benefited from an early association with tunesmith Linda Hargrove. He signed to her publishing company shortly after moving here but admits it took a while to develop his craft. "It took me years to really develop it," he says. "I think I was kind of chasing my tail trying to write like everybody else wrote. Finally one day I realized it wasn't going to get me anywhere. I just started writing songs the way I write songs. And all of a sudden, it

I was chasing my tail trying to write like everybody else wrote. Finally one day . . . I just started writing songs the way I write songs. And all of a sudden, it started working."

- PHIL VASSAR -

started working."

His first cut was on an album by Engelbert Humperdinck, one of his father's favorite acts.

Now a writer for EMI Music Nashville, Vassar never gave up the dream of recording his own songs, and in 1998, after Arista executives became fans of his performances at Nathan's, he landed his own recording contract.

Many songwriters have trouble making the transition to artist, but that doesn't dampen Vassar's enthusiasm. "I've always been an entertainer. I've been playing my songs for a long time. And I think being a piano player is a different thing, and that kind of scared people a little bit. There hadn't been one in a long time," he says.

Co-produced with Byron Gallimore, the songs on Vassar's album range from "Rose Bouquet," a heart-wrenching ballad about a failed relationship, to "Joe And Rosalita," about two long-term lovers, to "Just Another Day In Paradise," chronicling the challenges and joys of everyday family life.

The first single, "Carlene" (with

Raye on background vocals), is currently No. 41 on the Hot Country Singles & Tracks chart. "The music I've heard so far is very good," says WXTU Philadelphia PD Ken Johnson. "The one thing that stood out more than anything else is that he sounded different than all the other singers out there. To me his voice is very reminiscent of Earl Thomas Conley's . . . I love that quality. He has that mournful sound that Conley had. It's similar to the George Jones passion in the voice. Phil Vassar is a page of that book."

According to Arista senior VP of marketing Fletcher Foster, the music will be the focus of the label's launch campaign. "Our setup is going to be the music. It's working that way. He hasn't visited a radio station yet," says Foster. "We just decided to have [outgoing Arista/Nashville president] Tim [DuBois] do some letters to some tastemaker people. So we said, 'Let's just let the music speak for itself.' I think, in some ways, these radio guys are just over having people come and visit them."

Foster says in-store appearances are set prior to release date in Atlanta, Nashville, Minneapolis, and Roanoke, Va. "We'll also be launching a major consumer campaign targeting country consumers [via] country magazines, CMT, and [Great American Country]," Foster says.

The label also will give away cassette samplers of his music at concerts by other artists, such as Messina and Tim McGraw. "It's a very grassroots thing to target your active consumers," Foster says. "If they are spending money on a concert ticket, they are most likely going to buy an album."

Foster says the campaign will also include TV appearances and online chats. Vassar is managed by Jim Morey.



VASSAR

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- | | | | | | |
|----|--|----|---|----|--|
| 32 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) (Bocephus, BMI) HL | 49 | CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM | 60 | ROCKIN' AROUND THE CHRISTMAS TREE (St. Nicholas, ASCAP) WBM |
| 31 | ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP) | 41 | CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL | 61 | SANTA'S GOT A SEMI (Sydney Erin, BMI/Pat Price, BMI) HL |
| 10 | ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM | 44 | CHRISTMAS CAROL (Acutt-Rose, BMI/Golden Reed, ASCAP) HL/WBM | 58 | SECRET OF GIVING (Starstruck Angel, BMI/Missoula, BMI) HL |
| 25 | AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM | 37 | CHRISTMAS IN DIXIE (Sony/ATV Tree, BMI/Wildcountry, BMI) WBM | 11 | SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/EMI, BMI) HL |
| 67 | AWAY IN A MANGER (Public Domain) | 27 | COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 66 | SIX TONS OF TOYS (Southern Arts, BMI) |
| 75 | BABY JESUS IS BORN (Foresadow, BMI/Cam King, BMI) | 3 | COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL | 68 | SLEIGH RIDE (EMI Mills, ASCAP/EMI April, ASCAP) WBM |
| 15 | BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM | 36 | DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI) | 54 | SLEIGH RIDE (EMI Mills, ASCAP) WBM |
| 19 | BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM | 40 | DECK THE HALLS (Public Domain) | 30 | SMALL STUFF (Daniel Island, BMI/How Ya' Doin', Co., ASCAP) HL/WBM |
| 20 | BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM | 28 | DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL | 73 | LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP) HL/WBM |
| 8 | BIG DEAL (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM | 38 | DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL | 72 | JINGLE BELL ROCK (Chappell & Co., ASCAP) WBM |
| 1 | BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM | 52 | GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM | 24 | LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL |
| 45 | BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI) | 69 | GOD REST YE MERRY GENTLEMEN (Public Domain) | 39 | LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP) HL/WBM |
| | | 53 | HAVE YOURSELF A MERRY LITTLE CHRISTMAS (EMI Feist, ASCAP) WBM | 62 | UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM |
| | | | | 4 | WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM |
| | | | | 68 | WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM |
| | | | | 6 | WHEN I SAID I DO (Blackened, BMI) WBM |
| | | | | 65 | WHITE CHRISTMAS (Irving Berlin, ASCAP) HL |

JANUARY 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	112	SHANIA TWAIN ◆ ¹⁶ MERCURY 536003 (10.98/17.98) 50 weeks at No. 1	COME ON OVER	1
▶ GREATEST GAINER ◀						
2	2	4	17	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
3	3	2	7	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	4	3	5	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	1
5	5	6	34	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
6	6	5	9	LEANN RIMES ● CURB 77947 (10.98/17.98)	LEANN RIMES	1
7	7	7	9	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
8	8	8	100	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	9	9	5	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
10	10	10	30	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
11	11	14	15	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
12	12	12	43	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	15	15	33	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	6
14	16	17	93	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
15	17	16	13	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
16	19	19	88	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
17	13	13	14	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	10
18	20	20	14	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
19	18	18	30	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
20	14	11	14	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	10
21	21	23	43	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
22	22	22	58	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
23	23	21	9	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
24	24	24	27	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
25	26	25	11	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
▶ PACESETTER ◀						
26	31	51	8	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	26
27	28	28	8	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
28	27	27	10	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
29	25	26	33	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
30	35	33	21	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
31	29	31	16	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
32	30	30	86	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
33	32	35	8	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
34	36	37	18	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
35	34	34	8	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
36	39	38	14	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
37	37	36	38	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	40	39	69	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
39	41	40	70	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
40	33	32	10	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
41	42	41	34	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
42	43	43	32	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
43	45	47	38	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
44	48	48	32	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
45	53	55	28	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
46	49	50	29	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
47	44	45	84	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
48	46	44	9	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
49	52	56	8	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
50	47	42	15	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
51	54	54	72	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
52	57	58	31	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
53	55	52	18	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
54	51	46	40	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
55	50	49	72	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
56	38	31	5	VARIOUS ARTISTS HIP-0 564632/UNIVERSAL (6.98/11.98)	ALL-STAR COUNTRY CHRISTMAS	31
57	59	59	9	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS	JUDDMENTAL	48
58	56	57	14	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
59	62	66	26	LYLE LOVETT CURB 11964/MCA (10.98/17.98)	LIVE IN TEXAS	7
60	61	61	18	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
61	63	64	72	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
62	69	71	12	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
63	66	69	18	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
64	64	63	35	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
65	65	65	20	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
66	70	67	54	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
67	73	—	59	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
68	72	74	47	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
69	75	75	76	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
70	67	62	7	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
71	RE-ENTRY	73	TRISHA YEARWOOD ▲ MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3	
72	74	—	2	GEORGE JONES ASYLUM 62480/EEG (10.98/16.98)	LIVE WITH THE POSSUM	72
73	68	73	18	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
74	RE-ENTRY	75	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2	
75	RE-ENTRY	75	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1	

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98) 8 weeks at No. 1	WHITE CHRISTMAS	23
2	4	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	133
3	3	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	254
4	2	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	23
5	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	217
6	6	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	118
7	5	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	226
8	10	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	121
9	12	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	299
10	14	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	665
11	15	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	289
12	18	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	53
13	11	REBA MCENTIRE ▲ ⁶ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	57

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	8	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	73
15	21	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	119
16	13	GEORGE STRAIT ▲ ² MCA NASHVILLE 325800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	56
17	24	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	100
18	9	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	16
19	16	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (2.98/5.98)	A CHRISTMAS TOGETHER	30
20	—	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	78
21	23	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	255
22	—	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 111263 (39.98/49.98)	STRAIT OUT OF THE BOX	155
23	25	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	116
24	—	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98)	IT MATTERS TO ME	115
25	—	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	273

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 2000, Billboard/BPI Communications and SoundScan, Inc.

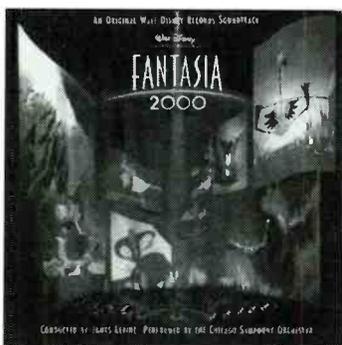
Classical KEEPING SCORE



by Bradley Bambarger

derful "Sorcerer's Apprentice" episode from the original "Fantasia," featuring Mickey making mischief along to the Dukas score.

Issued Nov. 30, the "Fantasia/2000" soundtrack album—on Disney Records in the U.S. and Sony Classical internationally—is No. 3 on Billboard's Top Classical Albums chart. Nine years in the works, the 76-minute "Fantasia/2000" film started its exclusive four-month run in IMAX theaters worldwide on New Year's Day. (The plan has been that the feature would then be seen in regular theaters by the summer, although there have been rumblings that "Fantasia/2000" will remain IMAX-exclusive.) In the film, the animated segments are introduced by celebrities, including Levine, Itzhak Perlman, Steve Martin, Bette Midler, Penn & Teller, James Earl Jones, Angela Lansbury, and Quincy Jones.



To herald the film and soundtrack album, Levine and the Philharmonia embarked on a "Fantasia/2000" world tour. Following the initial three-night stand at Carnegie, they played in sync with the film's animated segments at London's Royal Albert Hall, the Theatre Des Champs-Élysées in Paris, and Tokyo's Orchard Hall. Philharmonia assistant conductor Derrick Inouye led the group in a New Year's Eve "Fantasia/2000" concert celebration at the Pasadena (Calif.) Civic Auditorium.

The "Fantasia/2000" album features all the repertoire from the film, played mostly by the Chicago Symphony Orchestra (with the Philharmonia in the Gershwin and Dukas). As in concert, the pianists on record are Ralph Grierson and Yefim Bronfman, with the former the soloist in the Gershwin and the latter in the Shostakovich. Bronfman—who has a new complete recording of Shostakovich's piano concertos with pal Esa-Pekka Salonen out on Sony—grew up in Uzbekistan, so he didn't see the original "Fantasia" until it was rereleased in the '80s, by which point he was living in New York.



BRONFMAN

"I was just amazed watching the first 'Fantasia'—it really was fantastic," Bronfman told Keeping Score just before the live premiere. "I kept thinking how wonderful it was that children all over the world had experienced Stravinsky's 'Rite Of Spring' in this way. The animation so captures the essence of this music in a child's mind; it's hypnotic. And I can't wait to see the new film in the theater. I'm sure I'll be there the day it comes out."

CLASSIC 'TOONS: Vintage Warner Bros. and Disney cartoons often relied on classical music to provide narrative cues for their wacky escapades, but it was Disney's 1940 classical music-plus-animation extravaganza "Fantasia" that turned on a generation of young listeners to Bach and such. With the young Mickey Mouse as one of the stars, Walt Disney and company put together the cutting-edge "visual musical concert" in league with cinematic conductor Leopold Stokowski and critic/composer Deems Taylor.

Now Roy E. Disney has helped to realize his uncle's dream of continually renewing the "Fantasia" concept with "Fantasia/2000," a feature-length film that premiered Dec. 17 at New York's Carnegie Hall with James Levine and London's Philharmonia performing the soundtrack live with the animation as backdrop.

Fond memories of the original "Fantasia" were enough to draw some real characters to the sequel's live premiere—including Keith Richards (a longtime classical fan who saw the film as a kid) and Mickey (flown up from Orlando, Fla., obviously), as well as all the Disney bigwigs and top shareholders who were there rattling their jewelry. "Fantasia/2000" pairs seven new pieces of animation with classical favorites (some "specially arranged"): the first movement of Beethoven's Fifth Symphony, Respighi's "Pines Of Rome," Gershwin's "Rhapsody In Blue," the allegro from Shostakovich's Second Piano Concerto, the finale from Saint-Saëns' "Carnival Of The Animals," excerpts from Elgar's "Pomp And Circumstance," and Stravinsky's "Firebird" Suite.

To Keeping Score, the most involving combinations of animation and music in "Fantasia/2000"—the ones that best fulfilled Roy Disney's manifesto of providing "a showcase for the majesty and humor of classical music"—were the humane jazz-age wit of the Gershwin episode and the sweetly dramatic toy-soldier tale of the Shostakovich, with the former directed by Eric Goldberg and the latter by Hendel Butoy. (The craft of all the animation was amazingly high, of course, although some sequences were undone content-wise by touchy-feely abstraction—and no images could ever really do a score like "The Firebird" justice.) The sentimental favorite, though, had to be the inclusion of the won-

SUPREME BEINGS OF LEISURE REIGN ON PALM PICTURES

(Continued from page 27)

band," says Gray.

One innovative feature of the band's marketing is an Internet street team, which passes audio file samples of the band's work via E-mail to fans of comparable music.

"It's just like handing someone a cassette or a sticker, but this time, it's an audio file," explains Gray.

Soriano-Lightfoot says she sees the band's audience as "cyber-savvy adults as well as techno kids." The band recently played a

showcase at the new-media industry's Webnoize confab.

Gray recognizes the 18-24 demo as vital, but "it's also the 25-35, those people who discovered Portishead a few years ago and have grown into more sophisticated interests. They're not out there hunting in the record stores like they used to be," he muses.

The band is ecstatic to be part of Palm Pictures. "The label has been 110% behind us and has held our hands without meddling," Soriano-

Lightfoot says. "It's a great support system."

Gray concurs. "Palm Pictures embraces a global, Internet-savvy, futuristic approach to creating, marketing, distributing music. [The] Supreme Beings Of Leisure embody that ideal."

The Supreme Beings Of Leisure are managed by John Babbett and Bruce Kirkland of Los Angeles-based Second Vision Management; their songs are published by Ryko-music Inc. (ASCAP).

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	NO. 1 SACRED ARIAS
2	2	90	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	4	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	4	10	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
5	7	38	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
6	5	71	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
7	6	9	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
8	10	46	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
9	9	14	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
10	11	8	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
11	13	22	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
12	15	5	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907232 (12.98/18.98)	LEGENDS OF ST. NICHOLAS
13	8	6	ANNE SOFIE VON OTTER DG 459685 (17.98 CD)	HOME FOR CHRISTMAS
14	12	3	CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 73693 (16.98 CD)	A FESTIVAL OF NINE LESSONS & CAROLS
15	NEW		NINA KOTOVA PHILIPS 462612 (10.98/17.98)	PLAYS TCHAIKOVSKY/RACHMANINOFF

TOP CLASSICAL CROSSOVER

1	1	6	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	NO. 1 CHARLOTTE CHURCH
2	2	41	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	29	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	36	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	34	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	6	8	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
7	7	5	SARAH BRIGHTMAN DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
8	8	14	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
9	NEW		ANNE DUDLEY ANGEL 56868 (16.98 CD)	ANCIENT & MODERN
10	9	70	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
11	10	6	DOMINGO/KAAS/FERNANDEZ SONY CLASSICAL 61798 (10.98 EQ/16.98)	CHRISTMASTIME IN VIENNA
12	13	11	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
13	12	52	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
14	11	11	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
15	15	30	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN

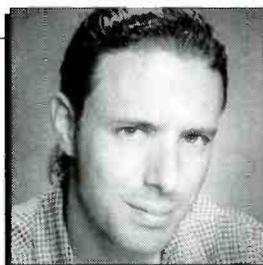
Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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 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. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 A TENOR'S CHRISTMAS CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
- 2 CHRISTMAS FAVORITES CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
- 3 CHRISTMAS FESTIVAL BOSTON POPS ORCHESTRA FIEDLER RCA VICTOR
- 4 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 5 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 6 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 7 THE GREATEST CHRISTMAS SHOW ON EARTH VARIOUS ARTISTS DECCA
- 8 TENORS ON TOUR CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL
- 9 TCHAIKOVSKY: NUTCRACKER/BEAUTY ANTAL DORATI PHILIPS
- 10 MOZART FOR THE MILLENNIUM VARIOUS ARTISTS PHILIPS
- 11 MOZART FOR MEDITATION VARIOUS ARTISTS PHILIPS
- 12 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO
- 13 THE GREATEST TENOR SHOW ON EARTH VARIOUS ARTISTS DECCA
- 14 NUTCRACKER PHIL. ORCH. ORMANDY SONY CLASSICAL
- 15 SIMPLY THE BEST NIGHT AT THE OPERA VARIOUS ARTISTS ERATO

TOP CLASSICAL BUDGET

- 1 THE BEST OF MOZART VARIOUS ARTISTS LASERLIGHT
- 2 NUTCRACKER/HANDEL'S MESSIAH VARIOUS ARTISTS LASERLIGHT
- 3 BEATLES GREATEST HITS VARIOUS ARTISTS INTERSOUND
- 4 CLASSICAL MIX VARIOUS ARTISTS POINT CLASSICS
- 5 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 6 TCHAIKOVSKY: THE NUTCRACKER (HLTS.) PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA LASERLIGHT
- 7 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 8 CLASSICAL PIANO MASTERPIECES VARIOUS ARTISTS MADACY
- 9 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 10 TCHAIKOVSKY-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 11 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
- 12 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 13 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 14 A NUTCRACKER CHRISTMAS VARIOUS ARTISTS INTERSOUND
- 15 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY



by Steve Graybow

LIVE AT GREEN MILL: By ignoring the already amorphous boundaries separating jazz vocals and spoken-word performance, Kurt Elling has crafted a signature sound tailor-made for the spontaneity afforded by live performance. Therefore, it is appropriate that "Live In Chicago," his fourth Blue Note release, due Jan. 11, is a collection of performances at the Green Mill, the club where Elling has held residence on Wednesday nights for the past three years.

"The club was around in the '20s and was a favorite hangout of Al Capone," says Elling of the venue where he made his professional jazz debut. Prior to that auspicious event, the 31-year-old vocalist had performed Bach and Handel compositions throughout his college years.

"There were cats down the hall [in college] who turned me on to Dave Brubeck and Herbie Hancock," he says. "I started sitting in with some jazz groups, but I quickly tired of singing the song's head and then waiting around for 20 minutes while everyone took solos. So I started to scat and had many a terrible night, musically speaking, before some of it started to come together."

A part-time "pass the hat" gig at a local Chicago dive while he was in graduate school led Elling to his present career path. "Singing was a good mental break

from studying," says the singer, who eventually began adding lyrics to existing instrumental compositions in an art known as vocalese. "Over time, the joys that I would get from singing became more pronounced, and I ended up dropping out of school."

With guest appearances from notable Chicago locals such as saxophonists Von Freeman and Ed Peterson and percussionist Kahil El'Zabar, as well as vocalese master Jon Hendricks, "Live In Chicago" paints an intimate portrait of Elling's uniquely literate approach to singing and storytelling.

Included are a wordless vocal take on the Yellowjackets' "Downtown," Wayne Shorter's "Night Dreamer" with original lyrics by Elling, and "The Rent Party," an eight-minute spoken-word piece celebrating night life in general and Elling's musical compatriots in particular.

"I give people little handholds, so they can climb this mountain with me," Elling says. "If I tell a story, people key into it, and when I go into something more challenging, they are a hundred times more likely to sit through it and retain the spirit."

To promote "Live In Chicago," Blue Note is planning two direct-mail campaigns, one to its own mailing list and one to the readers of Chicago magazine, which is distributed throughout the city where Elling has his strongest following. Saul Shapiro, Blue Note VP of sales and marketing, notes that the label is working with the Cafe Music Network to place the album in cafes and restaurants and to ensure in-store play in those nontraditional outlets.

"Kurt has sold the most in Chicago, but our goal is to expand outside Chicago into larger markets where he has toured before. We will be going into those markets and doing co-op advertising and price and positioning campaigns," says Shapiro.



ELLING

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	29	DIANA KRALL VERVE 050304/VG	WHEN I LOOK IN YOUR EYES 17 weeks at No. 1
2	2	30	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
3	3	13	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
4	4	10	KEITH JARRETT ECM 547949/HS	THE MELODY AT NIGHT, WITH YOU
5	7	9	ROSEMARY CLOONEY CONCORD 4870	SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY
6	9	13	VARIOUS ARTISTS 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
7	5	80	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
8	6	11	MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND CONCORD 4869	BIG CITY RHYTHMS
9	11	47	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
10	8	68	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
11	13	32	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
12	17	23	THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
13	16	54	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
14	14	47	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
15	20	39	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL/HS	TRAVELING MILES
16	15	21	VARIOUS ARTISTS MADACY 58665	KINGS OF SWING
17	12	14	THE RAMSEY LEWIS TRIO NARADA 47996/VIRGIN	APPASSIONATA
18	21	18	DUKE ELLINGTON RCA VICTOR 63459	1927-73 THE BEST OF DUKE ELLINGTON
19	18	3	ELLA FITZGERALD VERVE 547800/VG	SOMETHING TO LIVE FOR
20	19	8	MICHAEL BRECKER VERVE 547844/VG	TIME IS OF THE ESSENCE
21	22	27	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
22	NEW		VARIOUS ARTISTS LEGACY/COLUMBIA 65807/CRG	JAZZ: THE DEFINITIVE PERFORMANCES
23	23	32	ELLA FITZGERALD POLYGRAM TV 539206/VG	PURE ELLA
24	25	79	DIANA KRALL IMPULSE/GRP 059825/VG	STEPPIN' OUT - THE EARLY RECORDINGS
25	24	64	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	6	KENNY G ▲ ARISTA 19090	FAITH: A HOLIDAY ALBUM 6 weeks at No. 1
2	2	26	KENNY G ● ARISTA 19085	CLASSICS IN THE KEY OF G
3	3	13	DAVE KOZ CAPITOL 99458/HS	THE DANCE
4	7	3	GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
5	5	44	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
6	4	8	FOURPLAY WARNER BROS. 47504	SNOWBOUND
7	6	36	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
8	12	61	KIRK WHALUM WARNER BROS. 47124/HS	FOR YOU
9	9	5	VARIOUS ARTISTS WINDHAM HILL JAZZ 11460/WINDHAM HILL	JAZZ NOEL
10	17	20	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
11	20	2	GROVER WASHINGTON, JR. HIP-O 153888	ULTIMATE COLLECTION
12	10	4	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
13	8	11	VARIOUS ARTISTS KKSF 0019/RVKODISC	KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
14	13	30	PAUL HARDCASTLE TRIPPIN' N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
15	23	10	MEDESKI MARTIN & WOOD GRAMAVISION 79520/RVKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
16	18	31	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
17	RE-ENTRY		BELA FLECK AND THE FLECKTONES WARNER BROS. 47301	GREATEST HITS OF THE 20TH CENTURY
18	14	7	VARIOUS ARTISTS WJZZ 26/RVKODISC	WJZZ 106.1 SMOOTH JAZZ VOLUME 6
19	19	24	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL/HS	CHILL FACTOR
20	21	30	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
21	11	4	VARIOUS ARTISTS RHINO 75864/AG	SMOOTH GROOVES - SENSUAL CHRISTMAS
22	15	9	VARIOUS ARTISTS WNUA 28/RVKODISC	WNUA CARES FOR KIDS FOUNDATION VOLUME 12
23	RE-ENTRY		BELA FLECK WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
24	16	4	AL DI MEOLA TELARC 83458	WINTER NIGHTS
25	22	14	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE

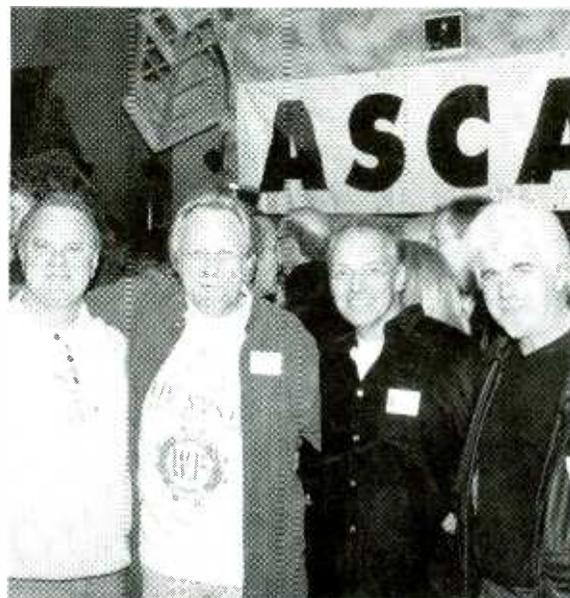
● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC



Scoring A Success. BMI recently hosted a screening and dinner for composer David Mansfield on behalf of his score for the film "Tumbleweeds," a winner of the Filmmakers Trophy in the drama category at the 1999 Sundance Film Festival. Shown standing, from left, are Gregory O'Conner, producer of the film; Doreen Ringer Ross, BMI's assistant VP of film/TV relations; Mansfield; and Angela Shelton, co-author of the film's screenplay. Shown seated, from left, are Gavin O'Conner, co-author of the screenplay, director, and lead actor of "Tumbleweeds"; and Brian Ross, music supervisor of the film.



Team Effort. ASCAP, Planet Hollywood, and retailer Guitar Center recently hosted a Christmas party for Nashville's pop community. Attendees, from left, included artists Dave Loggins, John Bettis, Peter Frampton, and Michael McDonald.



Staying The Course. Universal Music Publishing Group (UMPG) has re-signed a worldwide administration deal with the Holland, Dozier, and Holland publishing firm for the Gold Forever Catalog. The deal-makers, standing, from left, are David Renzer, worldwide president of UMPG; Victoria Canchola, assistant to Richard Davis, COO of the Holland Group; Irwin Griggs, VP of special projects at UMPG; Scott James, UMPG's senior VP of film, TV, and new-media worldwide; Tom Eaton, manager of music publishing and TV music; and Marisa Porter, manager of music publishing and TV music. Shown seated, from left, are Edward Holland, Brian Holland, and Davis.



A Birthday Deal. EMI Music Publishing has made an administration deal with Dizlo Music, the publishing catalog of the estate of Dizzy Gillespie. Shown completing the deal on Oct. 21, which would have been the jazz great's 82nd birthday, from left, are Jerry Gold, business affairs for Dizlo Music; Clark Miller, senior VP of legal and business affairs at EMI Music; Mark Zuckerman, business manager for Dizlo Music; Martin Bandier, chairman/CEO of EMI Music; Boo Frazier, Gillespie's nephew; Bill Turner, manager of legal and business affairs at EMI Music; and Jesus Garber of the Jesus Garber Co., consultant to Dizlo Music.

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		
BREATHE	Holly Lamar, Stephanie Bentley	Cal IV/ASCAP, Universal-Songs Of PolyGram International/BMI, HopeChest/BMI
HOT R&B SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
FRUTA FRESCA	Martin Madera	Gaira Productions

'Lyrics & Lyricists' Marks 30 Years; Songwriters' Hall Elects New Writers

HOP ABOARD THE 21ST: Welcome to the 21st century! This year, in March to be exact, Words & Music will celebrate its 10th anniversary. With regard to popular song, for pure enchantment, innovation, and great vitality, the past century will be a hard act to follow. It would be arrogant to believe that the next 100 years won't offer up greatness; it would be sad if those years don't recognize the pop music wonders of the 20th.

ON THE 21ST, PART 2: Tributes to the great show and film songwriters have been the focus of New York's 92nd Street Y's "Lyrics & Lyricists" annual series, to celebrate its 30th anniversary this year. The idea in 2000 is to "revisit the living legends of American song," starting with Cy Coleman (Jan. 8-10) and continuing with John Kander and Fred Ebb (Feb. 12-14),

Stephen Sondheim (March 11-13), Betty Comden and Adolph Green (April 15-17), and Sondheim and Jerry Herman (June 3-5). For the Coleman event, David Zippel, who wrote the lyrics for the hit musical "City Of Angels" with music by Coleman, will be host/narrator. A spokeswoman for the series says that stage appearances by the songwriters have not been completely worked out.

SONG HALL NEWCOMERS: The Songwriters' Hall of Fame has elected new members, who will be formally inducted June 15 at the group's 31st anniversary awards dinner in New York. They are James Brown, James Taylor, Brian Wilson, Curtis Mayfield, and Eagles' Glenn Frey and Don Henley.

BY STROUSE, FOR STROUSE: Composer (sometimes lyricist) Charles Strouse, a solid contributor to the American musical theater in the 20th century's latter decades, has received the ASCAP Foundation's Richard Rodgers

Award for his lifetime achievement in musical theater. Strouse has written the music for such shows as "Bye Bye Birdie," "Golden Boy," "Applause," "It's A Bird, It's A Plane, It's Superman!," and "Annie." The foundation also awarded Andrew Lipka a Richard Rodgers New Horizon Award.

PEERMUSIC DEALS FOR CD CUTS: Peermusic says it now controls a majority of the songs included in a new set by Argentinian performer Diego Torres, "Tal Cual Es" via BMG. Nine of the album's co-writers met in November at peermusic's offices in Buenos Aires to make a worldwide publishing deal with the company. Album producer Cachorro

López co-wrote nine of its 13 cuts. First single is "La Última Noche."

SONY/ATV PACTS BURNETTE: Bill

Burnette has signed an exclusive writer agreement with Sony/ATV Tree Music Publishing in Nashville. He's had his songs recorded by such artists as Ricky Van Shelton, David Kersh, Chalee Tennison, Jessica Andrews, Wade Hayes, and Ty England.

BOOK AWARD: Music print giant Hal Leonard Corp. says its reference book "Ampeg: The Story Behind The Sound" by Gregg Hopkins and Bill Moore has been named book of the year by Vintage Guitar magazine. The book, published last August, sells for \$32.95.

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

1. "Pokémon 2 B.A. Master Recorder Fun Pack."
2. Metallica, "Garage Inc."
3. Dave Matthews Band, "Before These Crowded Streets."
4. "The Prince Of Egypt," vocal selections.
5. "Jekyll & Hyde," vocal selections.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"FEEL LIKE MAKIN' LOVE"
Written by Paul Rodgers
and Mick Ralphs
Published by BadCo Music
Inc. (ASCAP)

Classic rock songs seem to have a way of continually resurfacing, often in surprisingly different arrangements. Such is the case with "Feel Like Makin' Love." The song rose to No. 10 on The Billboard Hot 100 in 1975, making it one of the biggest hits for British rockers Bad Company. Penzed by Bad Company lead vocalist Paul Rodgers and guitarist Mick Ralphs, the song is a bona fide rock anthem that has been revived

for the new millennium by Goldfinger on the band's current Mojo Records album, "Darri's Coconut Ass—Live From Omaha."

"Every time I'd hear it on a classic rock station, I always heard that chorus being like Metallica, kind of heavy metal-ish," says Goldfinger lead vocalist John Feldmann. "The verses are so mellow, and the choruses are so rock on the original. I'd always wanted to do a Metallica-esque reggae, heavy metal version of it."

"I just like the vibe of what we've done to it . . . There's only four chords in the whole song, at least

in the version we do. So we just put a reggae beat to it. I learned the lyrics, and it just kind of came together in the studio. All we did really, besides what we do live, is add some horn lines to it to make it more of a studio production. It's real simple, one of the simpler covers we did on the record. We just made it our own. We made it like a Goldfinger song. None of us were too familiar with the musicality of it, so we were able to make it our own. We learned it as a Goldfinger song, rather than everyone knowing the song so well that it was hard to make it our own."



A Call For Standards & Other Wishes For 2000 & Beyond

ON ANY YEAR, the holiday season is a time for reflection and planning—simultaneously looking backward and forward. This year, the poignancy of this period is reinforced by the knowledge that it's the end of a decade, century, and millennium.

In the spirit of the season, I'd like to follow the year-end wrap-up in the last issue of 1999 with a pro audio wish list for 2000 and beyond.

STANDARDS, STANDARDS: As much as I support free enterprise and competition, our industry has gone way overboard with proprietary formats, protocols, and technologies. While this development has spawned a cottage industry for manufacturers and studio owners who specialize in transfers, it threatens to hamper the creative process by putting technological roadblocks between artists and their fans.

Today, a project can be recorded in any number of multitrack formats, including analog tape, MiniDisc, Adat, DA-88, and digital audio workstations that employ a wide range of storage options, from magneto-optical discs and Exabyte tapes to CD-R and AIT.

Those multitrack media are usually mixed down to a stereo or multichannel master, which can exist on an equally dizzying array of formats, like 16-bit DAT, 24-bit DAT, half-inch analog tape, and any of the computer storage options mentioned above.

Even in the realm of sound carriers, DVD Audio and Super Audio CD—the inter-compatibility of which is still under question—might confuse consumers who have already been bombarded with CD, CD-ROM,

cassette, and MiniDisc.

Not even the most lavishly equipped recording, mixing, or mastering studio can afford to own all the recorders and drives necessary to play back current media. Furthermore, even if one did set up a studio that could cater to all storage types, the amount of time spent learning how to make all those digital and analog machines talk to one another would be all-consuming.

Here's hoping we can knock some sense into this format-crazy industry.

MORE=BETTER BLUES: I'll probably get skewered for this by studio owners, manufacturers, producers, engineers, mixers, and anyone else who takes part in this industry. However, there might be at least a few sympathetic souls out there who feel, as I do, that the number of tracks on most current recording projects is out of control. Do we really need 96 or more discrete tracks to mix a pop song that's going to wind up being listened to in stereo or, in some cases, mono?!

If the track escalation of popular music correlated with an improvement in quality, I would be in favor of it. However, most people feel that their most beloved recordings were made using one, two, three, or four tracks.

That includes the entire canon of **Billie Holiday, Buddy Holly, the Beatles, Sam Cooke, and Otis Redding**—to name a few that come to mind—plus the most venerated tunes ever cut by **Elvis Presley, Frank Sinatra, Aretha Franklin,** and all of the early Motown artists.

Are we missing the mark by as-



by Paul Verna

suming that more is better when it comes to track count and mixer channels?

Leaving aside the creative issues of track management, what about the financial side? Today, a studio cannot be considered world-class if it's not capable of handling a 96-track mix. That means stocking at least two 48-track recorders and a console that has up to 100 channels, the vast majority of which are rarely used. Does this make sense? Is there a better way? Is anyone listening, or is the channel I'm squawking on muted?!

YOU'RE SURROUNDED: Hooray for the surround-sound revolution and the creative possibilities that it promises for musicians, producers, and engineers. However, at the risk of gringing on everyone's parade, I must say that I haven't been too impressed with the multichannel

projects I've heard to date.

Maybe it's a sign of my advancing age or musical conservatism, but whenever I hear easily identifiable mix elements emanating from the rear—or even the center—speakers, I flinch. With few exceptions, widely scattered mix elements tend to distract me from the music rather than involve me in it.

I say this with no intended disrespect for the producers, engineers, and mixers who are pioneering this format. They're all geniuses whose work will lay the foundation for a new creative medium. But one of my wishes for the new millennium is that the industry will find enlightening ways to build surround music from the ground up instead of redistributing old tracks across six channels.

NET RESULTS: In the early '90s, when I covered the retail beat for my colleague **Ed Christman**, Billboard's indefatigable senior retail editor, music merchants began debating the specter of digital downloads. At the time, the notion was so seemingly far off that most people simply brushed it aside.

Today, as anyone with a ticking brain and a beating heart knows, digital downloads are not only here, but they promise (or threaten, depending

on one's outlook) to rewrite the rule book for the entire music business.

From my perspective as an audio person, I wish the industry would place as high a premium on sound quality as it does on data transfer rates and compression algorithms. Those of us who grew up in the analog and early digital ages know what it's like to strive for better sound, and some of us have devoted our careers to pushing the limits of resolution.

FINAL NOTE: My last wish is that we never lose sight of what got us into this industry in the first place: the music.



Digital Sides. Ocean Way owner Allen Sides, left, and Sony VP of professional audio group Courtney Spencer display Ocean Way's Sony OXF-R3 "Oxford" digital console.

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MAINSTREAM ROCK
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)	BREATHE Faith Hill B. Gallimore/F. Hill (Warner Bros./WRN)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)	HIGHER Creed/ J.Kurzweg (Wind-Up)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PLAYGROUND/MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas	OCEAN WAY (Nashville, TN) Julian King Ricky Cobble	GALLERY (New York) C.H. Berman	A HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve 8108	AMEK Galileo	Neve 8078	SSL 6000	Pro Tools
RECORDER(S)	Studer A-800	Sony APR24 - E MagicLogic 4.0	Sony 3348	Studer A827	Pro Tools
MIX MEDIUM	Pro Tools	Ampex 499	Ampex 467	Ampex 499	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode	STARTSTRUCK STUDIOS (Nashville, TN) Mike Shipley J.R. Rodriguez Bryan McConkey	GALLERY (New York) Dr. Moe C.H. Berman	TRANS CONTINENTAL (Orlando, FL) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 9000	AMEK Galileo	Neve 8078	SSL 6000	SSL 9000
RECORDER(S)	dB Technology/GX 8000	Sony APR24 - E Magic Logic 4.0	Sony 3348	Studer A827	Studer 1/2"
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy GP9	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	ABSOLUTE Leon Zervos	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	BMG

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Big Sales, Label Troubles Sum Up '99

'99'S MIXED BAG: By now, most of you are recovering from Y2K festivities and are enthusiastically back into the work groove... *verdad?*

Anyway, even though we are in a new year, there still is time to take one last peek back at last year.

Few would argue that 1999 was anything but a standout year, as sales hit record territory.

But as in any other year, artists and labels had a few downers to go along with the more numerous highs.

Thus, the introduction of the "laudable/lamentable" list, a periodic, slightly tongue-in-cheek look at the good, bad, and indescribable of the stateside Latino biz.

Laudable: Copious mainstream press coverage of Latino acts finally give Hispanic artists their due.

Lamentable: Copious mainstream press coverage of Latino acts gives way to consumer disinterest for the next great Hispanic act to dive into the English-language market.

Laudable: Sony's record-setting sales year and second consecutive year in which the label dominated the year-end chart results.

Lamentable: Sony president Oscar Llord and Sony Latin VP/GM Jorge Pino unwisely getting involved in a scuffle in November between Sony Discos star Alejandro Fernández and a paparazzi photographer. Neither Llord nor Pino would comment on the matter.

Laudable: Fonovisa's record-setting sales performance on The Billboard Latin 50 in 1999.



by John Lannert

Lamentable: Fonovisa president/CEO Guillermo Santiso and the label's VP of promotion, Jesús Moreno, both pleading guilty to payola-related charges.

Laudable: Freddie Records enjoys its finest year ever on The Billboard Latin 50.

Lamentable: In December, Freddie Records founder Freddie Martínez Sr. is indicted by a federal grand jury on a tax fraud charge. A two-count indictment handed out by a federal judge in Texas alleges that he failed to report sales revenue from the label.

Laudable: Latin music Internet companies pop up all over 1999, with some attracting big-time investment funds.

Lamentable: Same companies are shooting from the hip with fuzzy business plans. (Granted, most Internet start-ups are loose with details.)

Laudable: Upcoming big-band album by Sonolux/Sony singer Charlie Zaa, who hit it big a couple of years back doing (what else?) new versions of old classics.

Lamentable: Allegations Zaa physically abused his girlfriend, leading to a court appearance in

November for the Colombian singer. **Laudable:** San Antonio-based La Tropa F becomes one of the strongest-selling Tejano acts in the 1990s.

Lamentable: The group files for Chapter 11 voluntary bankruptcy protection in December at U.S. Bankruptcy Court in the Western District of Texas. The group is seeking protection from creditors while it reorganizes its finances. The band's debts are listed as being between \$100,000 and \$500,000.

COMEBACK ARTIST OF THE YEAR: WEA Latina's Ricardo Montaner, who scored his first top 10 hit on Hot Latin Tracks in five years. His latest album spent 12 weeks on The Billboard Latin 50.

DOUBLE TAKES: One of the prominent industry trends of 1999 had to be the servicing to radio of two different versions of a song for different formats (see story, page 1).

Four songs hit the top of Hot Latin Tracks with a pair of different renditions. "Ese" by Jerry Rivera (Sony Discos) was rotated on pop and tropical stations, as was "No Me Ames" by Jennifer Lopez and Marc Anthony (Work/Sony Discos). "De Hoy En Adelante," a ballad by EMI Latin (Continued on next page)

LATIN TRACKS A-Z

- 6 **Alguna Vez** (F.I.P.P., BMI)
- 28 **Alma Rebelde** (San Angel)
- 22 **Anillo Grabado** (Not Listed)
- 30 **Aqui, Pero Alla** (Ousbel)
- 14 **Atado A Tu Amor** (World Deep Music, BMI)
- 11 **Bajo La Lluvia** (Sony/ATV Discos, ASCAP)
- 29 **Basura** (Grever)
- 26 **Con Quien Estaras** (De Luna, BMI)
- 7 **Desnuda** (Sony/ATV Discos, ASCAP/Argona Musical, ASCAP)
- 12 **Dimelo (I Need To Know!)** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 17 **Dormir Contigo** (Manizmusic, SACM/Dinico, BMI)
- 39 **El Disgusto** (Reyna Cornelia, ASCAP/Intersong, ASCAP)
- 5 **El Liston De Tu Pelo** (Not Listed)
- 21 **El Poder De Tu Amor** (Bebu, ASCAP/HRM, ASCAP)
- 16 **Escuchame** (Estefan, ASCAP/MAF, ASCAP)
- 32 **Escuchame** (Salvrosos)
- 31 **Espero Que Te Cumpla** (Not Listed)
- 20 **Eternamente** (America Musical SA DE CB)
- 1 **Fruta Fresca** (Gaira Producciones)
- 40 **Lagrimas** (Fononmusic, ASCAP)
- 23 **Las Heladas** (Flamingo, BMI)
- 24 **Llegar A Ti** (Ventura, ASCAP)
- 18 **Mi Gusto Es** (Vander, ASCAP)
- 36 **Moscas En La Casa** (F.I.P.P., BMI)
- 15 **Navidad Sin Ti** (Mas Latin, SESAC)
- 27 **No Compró Amores** (Brambila Musical/Vander, ASCAP)
- 13 **No Le Ruegas** (M.A.M.P.)
- 10 **Perdoname** (Vander, ASCAP)
- 8 **Pero Dile** (PMC, ASCAP)
- 19 **Que Alguien Me Diga** (EMOA, SESAC)
- 3 **Ritmo Total [Rhythm Divine]** (Right Bank, ASCAP)
- 38 **Shake Your Bon-Bon** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP)
- 34 **Siento** (Karen, ASCAP)
- 37 **Si He Sabido Amor** (Warner-Tamerlane, BMI)
- 9 **Si No Te Hubieras Ido** (Crisma, SESAC)
- 25 **Soio Tu** (Rubet, ASCAP/Universal, ASCAP)
- 33 **Sonador Eterno** (Ser-Ca, BMI)
- 4 **Te Ofrezco Un Corazon** (Not Listed)
- 2 **Te Quiero Mucho** (Copyright Control)
- 35 **Tus Reproches** (Not Listed)



Juanga Stays. BMG recently re-signed Juan Gabriel to a long-term recording and publishing deal. Pictured seated, from left, are Francisco Villanueva, managing director of BMG U.S. Latin; Ramón Segura, senior VP of Latin American region, BMG International; Juan Gabriel; and Jorge López Negrete, managing director of BMG Mexico. Shown standing, from left, are Tamara Guardarrama, attorney for BMG U.S. Latin; José Luis Caballero, attorney for Juan Gabriel; Enrique Torres, attorney for BMG; Dario De León, manager for Juan Gabriel; Leslie Zigel, director of business affairs at BMG U.S. Latin; and Olga Cardona, director of BMG U.S. Latin publishing.

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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	9	7	CARLOS VIVES EMI LATIN	FRUTA FRESCA E. ESTEFAN JR., J. V. ZAMBRANO (M. MADERA)
2	6	5	14	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M. MORALES (J. GONZALEZ)
3	1	1	10	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M. TAYLOR, B. RAWLING (P. BERRY, M. TAYLOR)
4	4	7	11	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G. ADOLFO)
5	12	10	8	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J. MEJIA AVANTE (J. MEJIA AVANTE)
6	2	3	19	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K. SANTANDER (K. SANTANDER)
7	9	13	6	RICARDO ARJONA SONY DISCOS †	DESNUDA R. ARJONA (R. ARJONA)
8	3	4	16	VICTOR MANUELLE SONY DISCOS	PERO DILE S. GEORGE (V. MANUELLE)
9	10	8	11	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B. SILVETTI (M. A. SOLIS)
10	11	11	11	PEPE AGUILAR MUSART/BALBOA	PERDONAME AGUILAR (FATO)
11	14	14	5	GRUPOMANIA SONY DISCOS	BAJO LA LLUVIA O. SERRANO (O. SERRANO)
12	7	2	18	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C. ROONEY (M. ANTHONY, C. ROONEY)
13	15	15	13	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGAS V. MATA (J. ARMENTA)
14	13	16	22	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
15	29	—	12	LOS BUKIS FONOVISA	NAVIDAD SIN TI M. A. SOLIS (M. A. SOLIS)
16	8	6	13	CARLOS PONCE EMI LATIN †	ESCUCHAME M. FLORES (M. FLORES)
17	16	—	2	LUIS MIGUEL WEA LATINA †	DORMIR CONTIGO L. MIGUEL (A. MANZANERO)
18	21	23	7	EZEQUIEL PENA FONOVISA	MI GUSTO ES E. PENA (S. LOZANO BLANCAS)
19	17	19	7	GILBERTO SANTA ROSA SONY DISCOS	QUE ALGUIEN ME DIGA J. M. LUGO, G. SANTA ROSA (O. ALFANNO)
20	18	24	12	VICENTE FERNANDEZ SONY DISCOS	ETERNAMENTE PRAMIREZ (C. GONZALEZ)
21	20	18	19	RICARDO MONTANER WEA LATINA †	EL PODER DE TU AMOR B. SILVETTI (R. MONTANER, B. SILVETTI)
22	26	39	3	TIRANOS DEL NORTE SONY DISCOS	ANILLO GRABADO NOT LISTED (NOT LISTED)
23	25	—	2	LOS TUCANES DE TIJUANA EMI LATIN †	LAS HELADAS G. FELIX (M. QUINTERO LARA)
24	19	12	18	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R. PEREZ (T. TORRES, A. TALAMANTEZ, A. GRUILO, D. HERNANDEZ)
25	24	37	3	JACI VELASQUEZ SONY DISCOS	SOLO TU R. PEREZ (R. PEREZ)
26	23	21	7	ARKANGEL R-15 SONY DISCOS	CON QUIEN ESTARAS A. DE LUNA (J. NAVARRO)
27	28	35	5	BANDA MACHOS WEA/EMI LATIN †	NO COMPRÓ AMORES B. LOMELI, M. BUENO (E. SALDIVAR)
28	34	38	14	LIMITE UNIVERSAL LATINO	ALMA REBELDE J. CARRILLO, G. PADILLA (J. AVENDANO)
29	39	—	2	LOS MISMOS EMI LATIN †	BASURA LOS MISMOS (M. E. CASTRO)
30	38	33	3	PENA SUAZO Y SU BANDA GORDA MT&VI	AQUI, PERO ALLA J. PENA SUAZO (J. PENA SUAZO)
31	NEW ▶	1		LOS INVASORES DE NUEVO LEON EMI LATIN	ESPERO QUE TE CUMPLA NOT LISTED (NOT LISTED)
32	35	31	11	LOS SABROSOS DEL MERENGUE CAIMAN	ESCUCHAME J. SABALIER (J. M. FONSECA)
33	36	27	8	INTOCABLE EMI LATIN †	SONADOR ETERNO J. L. AYALA (L. PADILLA)
34	40	32	6	LOS HERMANOS ROSARIO KAREN †	SIENTO R. ROSARIO, B. RODRIGUEZ (R. SOLIS)
35	NEW ▶	1		LOS SEMETALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
36	27	25	4	SHAKIRA SONY DISCOS †	MOSCAS EN LA CASA S. MEBARAK R., L. MENDEZ (S. MEBARAK R.)
37	22	26	18	ALEJANDRO FERNANDEZ SONY DISCOS †	SI HE SABIDO AMOR PRAMIREZ (H. ESTRADA)
38	32	28	10	RICKY MARTIN C2/SONY DISCOS †	SHAKE YOUR BON-BON G. NORIEGA, R. ROSA (R. ROSA, G. NORIEGA, D. CHILD)
39	RE-ENTRY	10		JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M. A. SANCHEZ (C. REYNA)
40	RE-ENTRY	21		LOS TIGRES DEL NORTE FONOVISA †	LAGRIMAS LOS TIGRES DEL NORTE (R. RUBIO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
23 STATIONS	16 STATIONS	62 STATIONS
1 RICARDO ARJONA SONY DISCOS	1 CARLOS VIVES EMI LATIN	1 LOS RIELEROS DEL NORTE
2 CARLOS VIVES EMI LATIN	2 VICTOR MANUELLE SONY DISCOS	2 BANDA EL RECODO FONOVISA
3 LUIS MIGUEL WEA LATINA	3 GRUPOMANIA SONY DISCOS	3 LOS ANGELES AZULES
4 CHRISTIAN CASTRO ARIOLA/BMG LATIN	4 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	4 CONJUNTO PRIMAVERA FONOVISA
5 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	5 GILBERTO SANTA ROSA SONY DISCOS	5 EZEQUIEL PENA FONOVISA
6 CHAYANNE SONY DISCOS	6 PENA SUAZO Y SU BANDA GORDA MT&VI	6 PEPE AGUILAR MUSART/BALBOA
7 MARC ANTHONY COLUMBIA/SONY DISCOS	7 FRANKIE NEGRO WEACARIBE/WEA LATINA	7 TIRANOS DEL NORTE SONY DISCOS
8 GRUPOMANIA SONY DISCOS	8 LOS SABROSOS DEL MERENGUE CAIMAN	8 LOS TUCANES DE TIJUANA EMI LATIN
9 MARCO ANTONIO SOLIS FONOVISA	9 LOS HERMANOS ROSARIO KAREN	9 VICENTE FERNANDEZ SONY DISCOS
10 SHAKIRA SONY DISCOS	10 GISELLE ARIOLA/BMG LATIN	10 ARKANGEL R-15 SONY DISCOS
11 RICARDO MONTANER WEA LATINA	11 ELVIS CRESPO SONY DISCOS	11 BANDA MACHOS WEA/EMI LATIN
12 ENRIQUE IGLESIAS FONOVISA	12 TITO ROJAS M.P./SONY DISCOS	12 LIMITE UNIVERSAL LATINO
13 EMMANUEL UNIVERSAL LATINO	13 MARC ANTHONY COLUMBIA/SONY DISCOS	13 LOS MISMOS EMI LATIN
14 CARLOS PONCE EMI LATIN	14 CARLOS PONCE EMI LATIN	14 LOS INVASORES DE NUEVO LEON EMI LATIN
15 EDNITA NAZARIO EMI LATIN	15 EIFFEL 65 REPUBLIC/UNIVERSAL BLUE	15 INTOCABLE EMI LATIN

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

LATIN NOTAS

(Continued from preceding page)

pop thrush Millie, was cut in a pop and a *ranchera* version, as was "Llegar A Ti" by Jaci Velásquez (Sony Discos).

WELCOME ABOARD: Following is a list of acts that made their debut on Hot Latin Tracks and The Billboard Latin 50 in 1999. Please note that these are acts entering these charts for the first time, even though

they may not be new acts.

Five acts bowed on both charts in 1999: Luis Fonsi, Noelia, Los Angeles De Charly, Jaci Velásquez, and Los Sabrosos Del Merengue.

New artists, Hot Latin Tracks: Luis Fonsi, Radio Pirata, Willman Cano, Noelia, Grupo Mateo's, Javier, Robert Avellanet, Jennifer Lopez, Tonny Tun Tun, Sugar

Ray, Rayito Colombiano, Grupo Innovación, Rene Y Renny, Phil Collins, Corvo, Los Angeles De Charly, Jaci Velásquez, Christina Aguilera, Ella Baila Sola, and Los Sabrosos Del Merengue.

New artists, The Billboard Latin 50: Yesenia Flores, Timbiriche, Alex Bueno, Pablo Montero, A.B. Quintanilla Y Los Kumbia Kings, Millie, Tonny Tun Tun, Luis Vargas, Chris Perez Band, Luis Fonsi, Ibrahim Ferrer, George Lamond, Dream Team, Eliades Ochoa, Los Angeles De Charly, Willie Rosario, Jaci Velásquez, 911, Los Sabrosos Del Merengue, Mission, Noelia, Los Terribles, and Compay Segundo.

HAPPY ANNIVERSARY: Discos Fuentes: 65 years.

Sony Discos: 20 years.

EMI Latin: 10 years.

BY THE NUMBERS, '99:

105—Record-setting number of weeks Buena Vista Social Club's eponymous album on World Circuit/Nonesuch/AG stayed on The Billboard Latin 50.

73—Record-setting number of weeks that albums by EMI Latin's Selena have logged on The Billboard Latin 50.

57—Record-setting number of weeks that singles by both WEA Latina's Luis Miguel and Interscope's Enrique Iglesias have spent atop Hot Latin Tracks. Note: Iglesias was signed to Fonovisa for all but three of the weeks he was No. 1 on Hot Latin Tracks.

52—Record-setting number of weeks Vicente Fernández's "Me Voy A Quitar De El Medio" (Sony Discos) stayed on Hot Latin Tracks.

43—Second-highest number of weeks a song stayed on Hot Latin Tracks, Conjunto Primavera's "Necesito Decirte" (Fonovisa).

40—Number of weeks Ricky Martin's "Vuelve" stayed on The Billboard 200—a record for a full-length Spanish-language album.

13—Number of record-setting chart-toppers on Hot Latin Tracks notched by WEA Latina mega-star Luis Miguel when "O Tú O Ninguna" reached No. 1 in November. Iglesias is second with 11.

9—Record-setting number of Spanish-language titles to appear on The Billboard 200 in one issue.

5—Record-setting number of chart-toppers garnered by Selena on The Billboard Latin 50 when her EMI Latin album "All My Hits—Todos Mis Exitos" scaled the chart in March.

5—Record-setting number of Christmas titles to chart on The Billboard Latin 50.

4—Record-setting number of rock acts to chart simultaneously on The Billboard Latin 50.

1—Number of artists reaching No. 1 on Hot Latin Tracks with their debut single: Jaci Velásquez (Sony Discos).

Assistance in preparing this column was provided by Ramiro Burr in San Antonio.



WEA Latina Inks Luis Enrique. George Zamora, president/GM of WEA Latina, left, gives a hearty embrace to Luis Enrique after the salsa star signed a recording deal with the label. His label debut is expected in March.

Billboard **JANUARY 8, 2000**

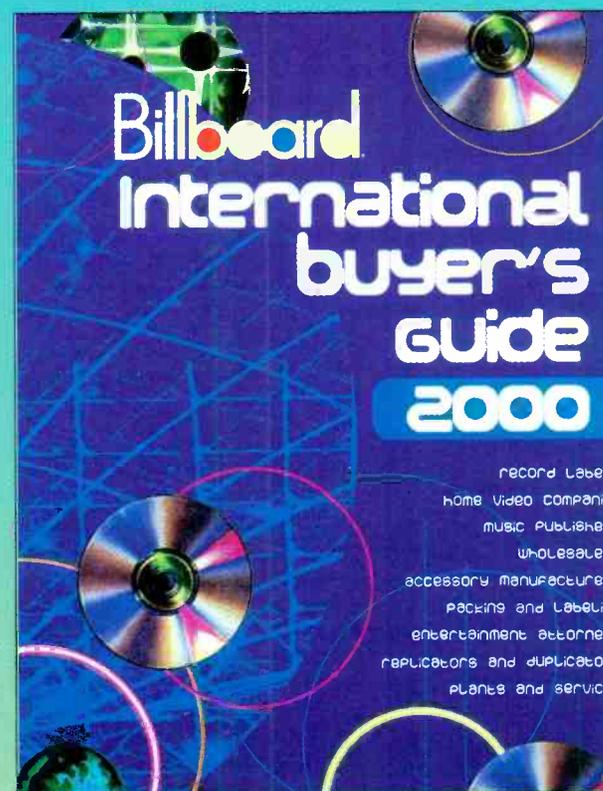
Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ No. 1 ▶	
1	1	13	PLAINS WINDHAM HILL 11465	GEORGE WINSTON 11 weeks at No. 1
2	2	12	WINTER SOLSTICE ON ICE WINDHAM HILL 11459	VARIOUS ARTISTS
3	3	15	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
4	4	18	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
5	5	48	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
6	6	42	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
7	7	37	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
8	8	15	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
9	9	92	ALL THE SEASONS OF GEORGE WINSTON WINDHAM HILL 11266	GEORGE WINSTON
10	12	47	ONE WORLD GTSP 559673	JOHN TESH
11	10	10	WHISPER TO THE WILD WATER WORD 63659/EPIC	MAIRE BRENNAN
12	13	36	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
13	16	64	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
14	15	6	CHRISTMAS ARIOLA 70948/BMG LATIN	RAUL DI BLASIO
15	17	100	GRAND PASSION GTSP 539804	JOHN TESH
16	18	2	KINK FM 102 — LIGHTS OUT VII K102	VARIOUS ARTISTS
17	11	18	SIMPLY GRAND TIME LINE 16	LORIE LINE
18	14	7	THE CHRISTMAS ALBUM NARADA 47848/VIRGIN	DAVID LANZ
19	20	5	GREATEST HITS BMG SPECIAL PRODUCTS 18601	YANNI
20	19	61	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
21	21	31	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
22	RE-ENTRY		RETURN TO THE GRAND CANYON EARTHTONE 7914/SONIC IMAGES	NICHOLAS GUNN
23	23	4	THE MAGIC OF CHRISTMAS DAMIAN 12220	GIOVANNI
24	22	22	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
25	NEW ▶		THIS CHRISTMAS PLATINUM 3749	THE TAMESIS ORCHESTRA

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

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Record Cos. Warm To EU Expansion

Guarded Welcome Extended To Countries Where Piracy Is Rampant

BY KAI R. LOFTHUS

OSLO—The music industry has given a cautious welcome to moves to expand the European Union (EU) by the inclusion of states whose most prominent feature, from the industry's point of view, has been their role in international piracy.

At its Dec. 10-11 summit in Helsinki, the EU decided to accept further applications from countries in Eastern Europe to join the 15-member trade bloc. The industry regards the decision as an important step in fighting piracy and creating civilized markets for prerecorded music in former communist regimes, which—10 years after the Berlin Wall came down—remain artificially divided from Western Europe.

The process of incorporating the Eastern European countries in the EU started in March last year, when negotiations with Estonia, the Czech Republic, Poland, Hungary, Slovenia, and Cyprus were launched.

Bulgaria, Romania, and the Baltic states all have piracy rates of more than 50%, according to the International Federation of the Phonographic Industry's (IFPI) Music Piracy Report '98, with the level in Poland, Slovenia, and Cyprus at between 25% and 50%.

According to the Helsinki summit, negotiations with Bulgaria, Romania, Slovakia, Latvia, Lithuania, and Malta may begin next year. At the end of the accession process, which could take up to 10 years, the EU is expected to have 28 member states, comprising a population of 500 million people. Some nations that are closer to the EU's accession criteria, such as Hungary and Poland, could join the EU as soon as 2003.

The EU also nominated Turkey as a candidate at the Helsinki meeting, although an application from the country's parliament won't be accepted before significant progress has been made in instituting practices to protect democracy and human rights.

"Turkey is a country where we still have serious problems. It's good that we have them on board as a candidate, which increases the EU leverage to bring pressure to bear on the Turkish government," says Stefan Krawczyk, Brussels-based senior adviser on international trade at IFPI.

"Our position is that anti-piracy enforcement should be a [principal] criterion for accession to the EU. We

have made it our policy to resist rapid accession for countries if they haven't got their anti-piracy act together," adds Krawczyk. However, he remains positive about the inclusive nature of EU's talks with the piracy-ridden markets.

"We welcome the idea that they will eventually join the EU. They're heading in the right direction in terms of legislation, but the enforcement is more important. These countries will constitute the outer border of the EU to Russia and Ukraine, which are completely swamped by piracy. There's going to be a heavy burden on those countries and their customs authorities."

Recent cases have proven the flexible nature of the piracy business, as individuals involved continually move

their operations across borders. In 1997, Bulgaria was the main country of concern. Last year, Ukraine became the most imperative piracy source to monitor: Professional music piracy is likely to maintain its base there.

"The biggest problem will be with Russia and the Commonwealth of Independent States," predicts Krawczyk. "They're geographically closer, and they're such a long way behind in legislation and enforcement. They're not members of the World Trade Organization either. The geographical area is big, so they can go on for a long time moving their business underground. Asia will remain a source for pirated product, but we don't see much of their product [in Europe]."

Soundbuzz.com Plans Focus On Unsigned Asian Artists

This story was prepared by Nazir Husain in Singapore and Owen Hughes in Sydney

Unsigned Asian artists and international titles not readily available in the region will be the focus of a Singapore-based Web site, Soundbuzz.com, due to begin operations in the new year.

"As we enter the new millennium, the music industry in Asia will begin to witness a new era of downloadable music, which will revolutionize the way music is delivered to consumers," says Soundbuzz.com co-founder and chief marketing officer Shabnam Melwani, formerly a director of communications at MTV Networks Asia.

"Soundbuzz.com is poised to tap into this inevitable Asian boom of downloading music from the Internet and is committed to building a powerful brand and profitable business around this rapidly growing market," says Melwani. The site will complement record company sales and promotion methods and provide a platform for unsigned artists via digital MP3 downloads, she adds.

Soundbuzz plans to use digital-rights management company InterTrust's Mercurix encryption technology. The site will feature streaming, sampling, and downloading facilities, as well as an E-commerce platform. Downloadable single tracks will be available for \$1-\$1.80 and albums for \$6-\$10. Soundbuzz will also offer an "artist upload interface" for musicians and producers to add music and information about

themselves.

"Soundbuzz.com will have international music news and local music," says Melwani. "You will be able to find out where and when your favorite band is playing and even chat to them on live sessions that we will be hosting."

Soundbuzz.com has an exclusive alliance with San Francisco-based "cashless auction" Web site Rocket8.com, which caters to specific interests such as extreme sports, computer games, fashion, and technology; it claims to have 70,000 Asian customers. Soundbuzz.com co-founder and CFO Simon Lower was a member of Rocket8.com's start-up team.

Promoter Tarlton Turns To New Labels In Canada

BY LARRY LeBLANC

TORONTO—Even close friends of Donald Tarlton are surprised by the tremendous change in his professional life following his retirement as a top Canadian concert promoter 15 months ago.

Less than a month after his resignation as president of Donald K. Donald/Universal in October 1998, the 56-year-old Montrealer had shifted his energies to launching Montreal-based Le Groupe DKD, of which he is chairman and 80% shareholder.

Tarlton has since hired 18 people to augment the firm's staff of five, set up a Toronto branch office, and launched three new labels—DKD Disques, DKD Vibes, and DKD D-Noy—to augment his longtime labels Aquarius Records and Tacca Musique. In addition, Tarlton restructured his national tour production company, DKD! Spectacle, and his artist development agency, Generation.

"Donald's supposedly retired, but he's busier than ever," jokes Bruce Allen, manager of Bryan Adams, Martina McBride, and Anne Murray.

"I've been so lucky," says Tarlton about his new role. "When I retired from concert promotion, the first act I signed was La Chicane. The [French-language] group had a No. 1 record ["Calvaire"] in Quebec before I had bought my desk and has sold 125,000 albums ["En Catimini," Tacca Musique] in nine months in Quebec."

The first English-language signing, he adds, was Serial Joe, which has sold 70,000-80,000 units of its "Face Down" album on Aquarius and has been signed to Epic Records worldwide outside Canada.

A major presence in Canada's concert world for three decades, Tarlton

has produced some 5,000 Canadian concerts during a career marked by his unlimited bravado. "As a promoter, Donald just didn't sell tickets; he made every show an event," recalls Allen.

Tarlton formed booking and concert promotion firm Donald K. Donald Productions in 1966. The firm handled arena and stadium concerts for the Rolling Stones, the Who, Elton John, Pink Floyd, and Bob Dylan; it first dominated the concert field in Quebec and Canada's Atlantic provinces and

had become a major force throughout Canada by the mid-'70s.

In 1991, Donald K. Donald Productions merged with Michael Cohl's BCL Entertainment Group; Tarlton later

merged the Canadian holdings of Donald K. Donald Productions with MCA Concerts Canada, owned by Universal Concerts and Molson Breweries, to form Donald K. Donald/Universal.

Both Aquarius Records and Tacca Musique are run by Mark Lazare, whose family holds a 20% share in Le Groupe DKD. Soft-spoken Lazare is respected within Quebec's tightknit predominantly French-speaking music industry as an astute record man who understands both the French- and English-speaking Canadian music markets. "Donald and I couldn't be more different," says Lazare. "I'm much slower-paced than him."

Aquarius Records, distributed nationally by EMI Music Canada, has an English-language roster including Serial Joe, Bif Naked, Lindy, Sass Jordan, Steve "Liquid" Hawley, Rubberman, and Threshold Guardians. The roster at Tacca Musique, distributed nationally by Trans-Canada Archambault, includes Quebec's French-language superstars Kevin Parent and France D'Amour, as well as Jorane, Jodie Resther, Marie-Chantal Toupin, Nicola Ciccone, Annie Grenier, 2 Faces, Le Gémeaux, and La Constellation.

DKD Disques, distributed by Distribution Fusion III, has a French-language roster featuring La Chicane and Eric Maheu. DKD Vibe is distributed by EMI Music Canada, and its roster includes English product by Jodie Resther and McAuley. Dance specialty label DKD D-Noy, distributed by Distribution Exclusive Pindoff, is the home of Daniel Desnoyers, compiler of the popular "DanseXpress" compilation series and a VJ on the MusiquePlus channel.

(Continued on page 86)



TARLTON

Act Aims To Help New Talent

Radio, Record Cos. Pact To Give Newcomers Exposure

BY GESA BIRNKRAUT

HAMBURG—Following months of heated debate, 24 commercial radio stations in Germany have agreed to team up with the country's music industry to launch an initiative to promote new musical talent.

Act 2000, launching this month, is a collaboration between German commercial broadcasters'

body VPRT and labels' body BPW. It is the result of meetings held throughout this year geared toward finding innovative ways to promote new acts on the radio.

Stations already committed to the initiative include Radio Hamburg, Radio Schleswig-Holstein, Radio Regenbogen, Delta Radio, and Antenne Bayern. Wilfrid Sorge, GM of commercial station ffn and chairman of VPRT's radio committee, says, "Some 24 stations have signed up—a good third of our membership—

(Continued on page 103)



GEBHARDT

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 12/27/99			GERMANY (Media Control) 12/21/99			U.K. (Copyright CIN) 12/18/99			FRANCE (SNEP/FOP/Tite-Live) 12/18/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	5	HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG	1	1	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	1	NEW	I HAVE A DREAM/SEASONS IN THE SUN WEST-LIFE RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA VOGUE/BMG
2	2	CHOKOTTO LOVE PUTTUMONI ZETIMA	2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	2	1	THE MILLENNIUM PRAYER CLIFF RICHARD PAPI-LON	2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
3	NEW	OAR SOPHIA TOY'S FACTORY	3	3	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	3	NEW	IMAGINE JOHN LENNON PARLOPHONE	3	13	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
4	6	LAST TROU BLEU OF YOUTH SONY	4	5	WHY DOES MY HEART FEEL SO BAD MOBY INTERCORD	4	NEW	COGNOSCENTI VS. INTELLIGENTSIA CUBAN BOYS	4	3	ALLER PLUS HAUT TINA ARENA COLUMBIA
5	7	ADDICTED TO YOU HIKARU UTADU TOSHIBA-EMI	5	7	DRAGAN & ALDER "WEIHNACHTSMEDLEY" MUNDSTUHL COLUMBIA	5	NEW	TWO IN A MILLION/YOU'RE MY NUMBER ONE S CLUB 7 POLYDOR	5	5	ADAGIO LARA FABIAN EPIC
6	3	WASURENAI HIBI MISIA FUNHOUSE/BMG	6	4	SO BIST DU OLI P. ARIOLA	6	2	RE-REWIND THE CROWD SAY BO SELECTA ART-FUL DODGER RELENTLESS/PUBLIC OEMAND	6	7	THAT'S THE WAY IT IS CELINE DION COLUMBIA
7	8	HONNOU RINGO SHIINA TOSHIBA-EMI	7	6	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA	7	NEW	SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW STEPS JIVE/ZOMBA	7	8	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
8	4	BARAIRO NO HIBI THE YELLOW MONKEY FUNHOUSE/BMG	8	9	MOVE YOUR BODY EIFFEL 65 HANSA	8	NEW	MR. HANKEY THE CHRISTMAS POO MR. HANKEY COLUMBIA	8	4	SUMMER SON TEXAS MERCURY/UNIVERSAL
9	9	ISSYONI... MAX AVEV TRAX	9	10	THAT'S THE WAY IT IS CELINE DION COLUMBIA	9	NEW	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT WEA	9	6	WHERE I'M HEADED LENE MARLIN VIRGIN
10	10	LOVE MACHINE MORNING MUSUME ZETIMA	10	8	IMMER WIEDER LAURA EASTWEST	10	NEW	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/EMI	10	9	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
11	1	KANARIYA AYUMI HAMASAKI AVEV TRAX	11	11	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARIOLA	11	NEW	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNI-VERSAL	11	NEW	PARCE QUE C'EST TOI RED AXELLE VIRGIN
12	15	A-RA-SHI A-RA-SHI PONY CANYON	12	13	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNI-VERSAL	12	3	FUCK THE MILLENNIUM SCOOTER EDEL	12	11	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
13	14	SWEETNESS MISIA FUNHOUSE/BMG	13	12	FUCK THE MILLENNIUM SCOOTER EDEL	13	4	BOYS DIE ALLIANZ EPIC	13	10	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
14	NEW	DETARAMENA UTA BAKUCYU MONDAI PONY CANYON	14	16	BOYS DIE ALLIANZ EPIC	14	9	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/COLUMBIA	14	14	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
15	17	KABUTOMUSHI AIKO PONY CANYON	15	17	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/COLUMBIA	15	10	JOIN ME HIM ARIOLA	15	19	SANG POUR SANG JOHNNY HALLYDAY MERCURY/UNIVERSAL
16	16	GOLDFINGER '99 HIROMI GO SONY	16	NEW	JOIN ME HIM ARIOLA	16	NEW	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/EMI	16	17	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SMALLSONY
17	18	THERE MUST BE AN ANGEL MARIKO IDE AVEV TRAX	17	14	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/EMI	17	8	VATER UNSER E NOMINE POLYDOR	17	16	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
18	11	KOKORONO MAMAMI YUZU SENHA & CO.	18	15	MAMMA MIA A*TEENS MOTOR/UNIVERSAL	18	NEW	MAMMA MIA A*TEENS MOTOR/UNIVERSAL	18	18	L'OMBRE ET LA LUMIERE TILLY KEY 323/SONY
19	13	B.M.W SNAIL RAMP KING	19	19	MILLENNIUM ALEKSEY WEA	19	NEW	MILLENNIUM ALEKSEY WEA	19	15	CAN WE TALK ABOUT IT ORGANIZ JAM PROO/SONY
20	NEW	BITING HER NAILS GLOBE AVEV TRAX	20	18	MILLENNIUM ALEKSEY WEA	20	NEW	MILLENNIUM ALEKSEY WEA	20	12	SALOME CHAYANNE EPIC
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2	NEW	CHAGE & ASKA VERY BEST ROLL OVER 20TH TOSHIBA-EMI	2	1	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	2	1	IT'S ONLY ROCK'N'ROLL VARIOUS ARTISTS UNIVERSAL MUSIC TV	2	3	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
3	1	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG	3	15	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL	3	2	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	3	2	PASCAL OBISPO SOLEDAD EPIC
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5	3	VARIOUS ARTISTS MAX 6 SONY	5	5	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR/UNI-VERSAL	5	6	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	5	8	FRANCIS CABREL HORS SAISON COLUMBIA
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16	10	YUMI MATSUOTOYA FROZEN ROSES TOSHIBA-EMI	16	17	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	16	11	FIVE INVINCIBLE RCA	16	17	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
17	18	MARIAH CAREY RAINBOW SONY	17	RE	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III EMI	17	15	YOU, ME & US MARTINE MCCUTCHEON INNOCENT/VIRGIN	17	18	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
18	20	YUZU YUZUEN SENHA & CO.	18	20	JOE COCKER NO ORDINARY WORLD EMI	18	16	ABBA ABBA GOLD—GREATEST HITS POLYDOR	18	10	SOUNDTRACK TARZAN WALT DISNEY/SONY
19	15	RINGO SHIINA MUZAI MORATORIAMU TOSHIBA-EMI	19	RE	ECHE FREISCHWIMMER EDEL	19	16	S CLUB 7 S CLUB POLYDOR	19	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
20											

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 01/14/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	1	1	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	3	THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA	2	2	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
3	NEW	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VARIOUS	3	5	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
4	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	4	3	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO
5	7	THE MILLENNIUM PRAYER CLIFF RICHARD PAVILION	5	9	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BLANCO Y NEGRO
6	6	SO BIST DU OLI P. HANSA	6	7	KEEP ON MOVIN' FIVE RCA
7	5	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTSTARK/BMG	7	6	HOORAY HOORAY—CARIBBEAN MEDLEY BONEY M ARIOLA
8	NEW	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	8	4	SANTO SANTO SO PRA CONTRAREAR RCA
9	8	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/COLUMBIA	9	8	SING A SONG (NOW NOW) A.C. ONE VALE
10	4	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	10	10	LOVE IS THE HEALER DONNA SUMMER EPIC
		ALBUMS			ALBUMS
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
2	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	2	2	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
3	3	CHER THE GREATEST HITS WEA	3	3	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
4	2	METALLICA S&M VERTIGO	4	6	LUIS MIGUEL AMARTE ES UN PLACER WARNER
5	6	SHANIA TWAIN COME ON OVER MERCURY	5	4	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
6	4	QUEEN GREATEST HITS III PARLOPHONE	6	RE	MIGUEL BOSE LO MEJOR DE BOSE WARNER
7	10	ANDREA BOCELLI SACRED ARIAS SUGAR/PHILIPS	7	NEW	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG
8	8	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	8	8	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
9	7	BRYAN ADAMS THE BEST OF ME A&M	9	7	TATUAJE TATUAJE ARIOLA
10	NEW	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	10	10	LUZ UN MAR DE CONFIANZA HISPAVOX

NEW ZEALAND		(Record Publications Ltd.) 12/19/99	PORTUGAL		(Portugal/AFP) 12/14/99
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	SHANIA TWAIN COME ON OVER UNIVERSAL	1	1	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER
2	2	S CLUB 7 S CLUB UNIVERSAL	2	2	METALLICA S&M MERCURY/UNIVERSAL
3	3	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	3	7	ANJOS FICAREI VIDISCO
4	9	KIRI TE KANAWA KIRI MAORI SONGS EMI	4	3	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
5	5	RICKY MARTIN RICKY MARTIN SONY	5	5	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
6	6	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	6	6	QUEEN GREATEST HITS III EMI
7	7	BOYZONE BY REQUEST UNIVERSAL	7	4	CHER THE GREATEST HITS WARNER
8	NEW	THE IRISH TENORS THE IRISH TENORS UNIVERSAL	8	8	SAVAGE GARDEN AFFIRMATION SONY
9	NEW	BOB MARLEY CHANT DOWN BABYLON UNIVERSAL	9	RE	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION ISLAND/UNIVERSAL
10	NEW	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	10	RE	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER

SWEDEN		(GLF) 12/23/99	DENMARK		(IFPI/Nielsen Marketing Research) 12/16/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MILLENNIUM 2 MARKOOLIO CNR/ARCADE	1	5	LOVE WILL KEEP US TOGETHER DANIEL DOMANI/VIRGIN
2	2	THAT'S THE WAY IT IS CELINE DION SONY	2	1	GRAP THAT THING HAMPENBERG UNIVERSAL
3	5	FUCK THE MILLENNIUM SCOOTER CLUB TOOLS/EDEL	3	7	DANNYS JUL SPECIEL JULE EDITIO DANNY EDEL/SPIN
4	NEW	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN	4	4	MOVE YOUR BODY EIFFEL 65 BMG
5	NEW	BACK IN MY LIFE ALICE DEEJAY JIVE/VIRGIN	5	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
6	4	SAKER & TING PETTER FEATURING EYE NO. 1 BMG	6	3	ADELANTE SASH! EDEL
7	NEW	HAPPY NEW YEAR A*TEENS STOCKHOLM	7	6	DEAR JESSIE ROLLERGIRL ICEBERG
8	NEW	THE FINAL COUNTDOWN 2000 EUROPE SONY	8	NEW	DEN BEDSTE JUL I 2000 CREAMY CMC
9	7	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SONY	9	10	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY ZOMBA/VIRGIN
10	6	I KNEW I LOVED YOU SAVAGE GARDEN SONY	10	8	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN
		ALBUMS			ALBUMS
1	2	CAROLA JUL I BETLEHEM KIRKELIG KULTURVERSTED	1	1	CREAMY CREAMY RECAR/CMC
2	4	VARIOUS ARTISTS EN SALIG SAMLING FRAL-SNINGSARMEN	2	2	CHER THE GREATEST HITS WARNER
3	3	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	3	4	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
4	6	MARKOOLIO DIKTER FRAN ETT HJARTA CNR/ARCADE	4	3	FLEMMING BAMSE JORGENSEN STAND BY ME RECAR/CMC
5	5	CHER THE GREATEST HITS WARNER	5	5	HELMUT LOTTI GOES CLASSIC III CMC
6	8	A*TEENS THE ABBA GENERATION STOCKHOLM	6	10	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
7	1	KENT HAGNESTA HILL RCA	7	6	SHANIA TWAIN COME ON OVER UNIVERSAL
8	10	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	8	7	BRYAN ADAMS THE BEST OF ME UNIVERSAL
9	7	METALLICA S&M UNIVERSAL	9	8	ANDREA BOCELLI SACRED ARIAS UNIVERSAL
10	RE	SAVAGE GARDEN AFFIRMATION SONY	10	NEW	LENE SIEL SALTETARER—SODE KYS RECAR/CMC

NORWAY		(Verdens Gang Norway) 12/21/99	FINLAND		(Radiomafia/IFPI Finland) 12/05/99
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	LET ME BE YOUR FATHER X-MAS BOYZVOICE UNIVERSAL	1	1	KAANNA SE POIS APULANTA LEVY-YHTIO
2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	2	2	JOIN ME HIM TERRIER/BMG
3	5	EVERYTIME A1 BMG	3	3	JOULULEVY ISMO ALANKO SAATIO POKO
4	4	HEUT'IST MEIN TAG BLUMCHEN EDEL	4	4	TORREMOLINOS 2000 APULANTA & DON HUONOT LEVY-YHTIO/BMG
5	6	RHYTHM DIVINE ENRIQUE IGLESIAS UNIVERSAL	5	5	VALONKANTAJA TEHOSEKOITIN LEVY-YHTIO
6	3	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN	6	7	FUCK THE MILLENNIUM SCOOTER CLUB TOOLS/K-TEL
7	8	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SONY	7	NEW	KILLING ME, KILLING YOU SENTENCED CENTURY MEDIA/SPINEFARM
8	7	FLYING WITHOUT WINGS WESTLIFE BMG	8	6	I LEARNED FROM THE BEST WHITNEY HOUSTON ARISTA
9	9	THAT'S THE WAY IT IS CELINE DION SONY	9	NEW	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
10	10	EVERYDAY I LOVE YOU BOYZONE UNIVERSAL	10	NEW	SEXBOMB TOM JONES WITH MOUSSE T GUT/MNW
		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 COLUMBIA
2	2	WESTLIFE WESTLIFE BMG	2	5	TIKTAK FRENDIT POLYDOR/UNIVERSAL
3	4	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	3	2	MAMBA VAARAN VUODET F-RECORDS/WARNER
4	3	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	4	3	BOMFUNK MC'S IN STEREO EPIDROME/SONY
5	5	SHANIA TWAIN COME ON OVER UNIVERSAL	5	7	SMURFFIT VUOSITUHANNEN BILEET, VOL. 6 EMI
6	8	CAROLA JUL I BETLEHEM KIRKELIG KULTUR VERKSTED	6	NEW	AGENTS LAULAVA SYDAN EMI
7	10	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION UNIVERSAL	7	4	RAULI BADDING SOMERJOKI TASS ON RAULI, MOI! SIBONEY
8	NEW	VARIOUS ARTISTS JUL I BLAFJELL SONY	8	RE	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
9	6	VARIOUS ARTISTS JULEKONSERTEN 10 AR BLUE JERSEY	9	6	METALLICA S&M VERTIGO/UNIVERSAL
10	RE	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	10	RE	EIFFEL 65 EUROPOPOP BLISS/BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

In the first column of the new millennium, *Global Music Pulse* takes a look at artists and trends likely to make an impact around the world over the coming year.

ALONGSIDE A GALAXY of international stars, **Ky-Mani Marley** was one of the hits of "One Love: The Bob Marley All-



KY-MANI MARLEY

Star Tribute" seen Dec. 19 in the U.S. on TNT. The 23-year-old son of Bob Marley's charismatic rendition of his dad's "Sun Is Shining" raised screams of approval at the concert's live taping in Jamaica and prompted calls for "more Ky-Mani" throughout the night. Marley's debut, "The Journey," was released last July, but former Gee Street CEO **Jon Baker** stipulated his artist's release as part of the label's recent sale to V2. Baker's plans for Marley in 2000 include the starring role in an indie film and soundtrack due to start shooting in Jamaica during the second quarter.

ELENA OUMANO

A NEW GREEK or Mediterranean sound is set to make increasing inroads in the Israeli market in 2000. Popular artists such as **Moshe** and **Orna Datz** have adopted the style, which is growing in appeal because it produces songs from the Jewish heart and represents a fine compromise between East and West. A similar fusion is taking place in Sephardic music, responsible for at least 20% of Israeli record sales. Blending a hardcore Eastern sound with Western chords are **Habreira Hativit (The Natural Option)**, composed of musicians from Moroccan, Indian, and British backgrounds. Its latest album, "The Blues Choice," has become a best seller and raised hopes that mimicry of American and European rock forms is finally giving way to more original styles.

BARRY CHAMISH

U.S. BOXER Oscar de la Hoya plans to make a splash in the Latin music market in 2000 with a pop album slated to be released in May by EMI Latin. The album is being dropped to coincide with de la Hoya's championship bout with **Felix Trinidad**. Highly regarded producer **Rudy Perez** is producing the debut set by de la Hoya, a Los Angeles native who is of Mexican parentage.

JOHN LANNERT

LAST YEAR 29-year-old newcomer **Corinna May** (Polydor)—blind from birth—won the German finals for the Eurovi-

sion Song Contest with her moving rendition of "Hoer Den Kindern Zu" (Listen To The Children). She was disqualified due to a previous English-language version of the song, but her German version spent weeks on the charts. Now Polydor is looking to build on her success with a new single, "I Believe In God," at the end of January and an as-yet-untitled solo album scheduled for March. The album will include a duet with **Reba McEntire** titled "Does He Love You" recorded in Nashville. **Jochen Schuster**, director of A&R and marketing at Polydor, says, "We believe that Corinna can sing in both German and English, just as **Celine Dion** sings in English and French."

ELLIE WEINERT

IN JAPAN, the big question for 2000 is how 17-year-old female vocalist **Hikaru Utada** can possibly top her debut album, "First Love" (Eastworld/Toshiba-EMI), which has sold more than 8 million copies since March 1999—making it Japan's all-time top-selling album. The album is doing well in the rest of Asia (400,000 sales in Taiwan



UTADA

alone), but many wonder whether the New York-born Utada can make it as an English-language artist ("First Love" consists entirely of Japanese-language material). Another issue is how committed she is to a show biz career—she has refused to appear on NHK-TV's popular "Red And White Song Contest" TV show on New Year's Eve, and she reportedly plans to enter New York's Columbia University next year.

STEVE McCURE

IF 1999 was the year in which *kwaito* (township pop) dominated South African youth culture, 2000 is set to witness the advance of hip-hop. Leaders of the Johannesburg-based pack are **Amu** and **Mizchif**; the latter's debut album, "Life From All Angles," has just been released on Eargasm Records. "Their skills are phenomenal," comments **Josh Georgiou**, co-owner of the fiercely independent record company Nativz Music, which is set to release Amu's debut album in the first quarter. "Hip-hop has been a genuinely underground movement, developing away from the scrutiny of the major record companies. But both Amu and Mizchif are exceptional, and hip-hop is potentially South Africa's next big music explosion."

DIANE COETZER

Japanese Pop Sweeps Across Asia

TOKYO—Six decades after Japanese armed forces swept through Asia, the region is experiencing a more benign Japanese invasion in the form of pop culture. Japanese animation, comics, movies, computer games, and now music have captured the imagination of a whole generation of Asian youth.

While the likes of Mariah Carey, Ricky Martin, and Celine Dion still sell well in the region, Japanese stars such as Hikaru Utada, Namie Amuro, and Puffy are starting to edge them out as Asian kids increasingly look to Japan for their pop culture icons.

Says Sony Music Asia VP of A&R Dick Lee, "Japan has become the center of Asian pop culture."

Reasons for Asia's J-pop boom include the gradual fading away of wartime memories, Japan's image as an Asian nation with a home-grown pop culture that's an alternative to imports from the West, and a stronger sense of identity among young Asians who want pop stars with whom

music in the territory. Since then, sales of legitimate Japanese product have been going nowhere but up, to the point where Taiwan is the single-biggest overseas market for J-pop. "When we tally up our monthly sales figures, we've found that the sales of Japanese CDs are almost half that of international sales," says the Tower Records Taiwan staffer.

Says EMI Music Asia president Matthew Allison, "If you look at the international charts in Taiwan, Japanese artists this year dominate them. Hikaru Utada is the first Japanese artist we've released in every market that I cover—everywhere but Korea."

Allison says EMI Taiwan has so far sold some 400,000 copies of "First Love," the 16-year-old Japanese female singer's debut album (which has sold more than 8 million copies in Japan, making it the territory's all-time top-selling album).

Television plays a crucial role in Asia's current J-pop boom. Japanese

most recent album, "Shine," sold 15,000 copies in Hong Kong when a track from the album was used in a Japanese TV series that was popular in the territory.

- Pop trio Dreams Come True (DCT) (previously signed to Epic/Sony but now on Toshiba-EMI's Virgin/d.e.t. label). DCT's 1996 album "Love Unlimited" has sold some 200,000 copies throughout Asia.

- Rock outfit L'Arc-En-Ciel (Ki/oon Records), whose two simultaneously released albums, "Ark" and "Ray," came out in Asia and Japan on the same day (July 1) this summer—an industry first.

Radio is now starting to play an important role in promoting J-pop in Asia. In Singapore a new Japanese pop station (FM 96.3)—billed as the first of its kind in Southeast Asia—was launched in September 1998, targeting the city-state's estimated 25,000 Japanese expatriates.

While neither MTV Asia nor Chan-

newsline...

THE CRIMINAL COURT IN ST. ETIENNE in southern France has convicted two men on charges of copyright infringement after they were caught operating a Web site providing so-called "deep links" to illegal MP3 files in the U.S. The men, a 24-year-old computer technician and a 21-year-old student, each received three-month suspended jail sentences. They were also ordered to pay civil damages of 100,000 francs (\$15,300). It is believed to be the first time in Europe that criminal convictions have been obtained in such a case. The case was brought by French producers' body SCPP. The men's site was said to be offering entire albums for download, including current releases by Madonna, the Cranberries, Will Smith, and Tori Amos. **MARK SOLOMONS**

CHANNEL V MUSIC NETWORKS' Philippines service—its sixth strand—launched Dec. 15. The new channel is a joint venture between the pan-Asian music broadcaster and leading Philippines media company GMA (*Billboard* **Bulletin**, Nov. 22). Channel V Philippines replaces GMA's Entertainment Music Channel, launched in October. Under GMA's production supervision, the channel will be hosted by VJs from the Philippines and will carry both local and international content. Under a five-year licensing agreement, Channel V Philippines will be broadcast on terrestrial UHF Channel 27 from noon to midnight, seven days a week. **DAVENA MOK**



THE INTERNET MUSIC SUBSIDIARY of Scandinavian music group MNW, deo.com, has inked an exclusive licensing agreement with U.K. indie label Reverb Records covering its entire catalog. Reverb specializes in soul, jazz, and house; its roster includes the acts King Marvel Intention, Disjam, Homelife, Universal Funk, and Afro Medusa. The three-year deal with MNW covers sales and distribution. MNW plans to launch an international version of the site by the end of the year.

EMI HAS APPOINTED former Polydor Holland managing director Niel van Hoff as managing director of its Dutch affiliate, effective Jan. 1. He succeeds Hennie van Kuijeren, who after seven years in the post has moved to the EMI-owned budget label Disky Records to set up a Europe-wide Music for Pleasure (MFP) imprint. Plans are for the new MFP venture to extend Disky's relationships with traditional retailers—currently it is better known for working with nontraditional outlets. Van Hoff reports to EMI France president/CEO Marc Lumbroso, who is also regional managing director for the Benelux region. **ROBERT TILLI**

FORMER MERCURY MUSIC ENTERTAINMENT president/CEO Alex Abramoff, who resigned June 30, has set up a Tokyo-based consulting company called AIA International. Abramoff says the firm will specialize in helping overseas firms that want to become involved in the Japanese entertainment industry, as well as Japanese companies interested in expanding their activities outside Japan. Among AIA International's clients are Dutch-based independent label Roadrunner, to which Japanese ska band Kemuri is directly signed. **STEVE McCLURE**

DEREK GREEN, founder and former chairman of U.K. indie label China Records, has ended his consulting role at Warner Music U.K., which has wholly owned China since the beginning of 1999 (*Billboard*, Jan. 16). China's remaining seven staff members exited in April, following the departure of six in January. Green founded the label in 1984; Warner Music International bought an initial 50% share of China in 1994, when it took over distribution and marketing of the label's repertoire outside the U.K. Green, a former managing director of A&M in the U.K., has this year been advising China acts such as the Egg, the Levellers, and Morcheeba on forthcoming releases. Green has set up a company, Chinagreen Enterprises, for artist management, music publishing, production, online work, and other activities. **MARK SOLOMONS**

THE AUSTRALIAN RECORD INDUSTRY ASSN. (ARIA) board has voted in two new members. David Williams, managing director of independent label Shock Records, replaces longtime board member John Evans of Startel Entertainment. Jeremy Fabinyi, managing director of the Festival Mushroom group, takes the seat of the company's CEO, Roger Grierson. ARIA represents over 80 record labels, which account for more than 98% of recordings released in Australia. **CHRISTIE ELIEZER**

CHARLIE McAULEY, a former chairman of trade body the British Assn. of Record Dealers, has been appointed VP of Universal Pictures Video Distribution, Latin America and Asia. McAuley is a former product director in Europe for Blockbuster Video and trading controller at Kingfisher Group, Britain's leading entertainment retailer. Based in London, he will oversee international video operations in Mexico, Brazil, Korea, Hong Kong, Japan, Australia, and South Africa. **SAM ANDREWS**



UTADA



HIROSUE



PUFFY



L'ARC-EN-CIEL

they can identify.

Asia's explosion of interest in things Japanese is turning the attention of Japanese labels away from the ever-elusive goal of breaking their acts in the U.S. to the huge potential markets on their doorstep. And it's one of the more visible examples of the increasing multi-polarity of the international music business, where territories with strong local music scenes are beginning to export more of their music outside their borders.

Key to Asia's J-pop boom is the concept of "cute," exemplified by animated characters such as the mega-popular Pokémon and Japanese toymaker Sanrio's "Hello Kitty." The feline character's oddly unsmiling image, which adorns everything from school lunch boxes to mobile phones, has achieved iconic status in the region as the quintessence of cute. Thai *luk thung* (country music) singer Dao Mayuree, to cite an extreme example, has a pink bedroom filled entirely with Hello Kitty knickknacks.

"Teenagers love any product from Japan—especially if it's cute like Hello Kitty," explains Raymond Leung, promotions manager (international) at Warner Music Hong Kong.

Notes a Tower Records Taiwan staffer, "The young people who buy Japanese music are not just into the music. Japanese stuff is a lifestyle to some kids here. They wear it, listen to it, and speak it."

Like Korea, Taiwan—Asia's No. 2 music market after Japan—was once a Japanese colony, and until 1993 it was illegal to broadcast Japanese pop

idol-style recording artists frequently appear in the TV drama series that Asian audiences lap up, resulting in a ready-made market for their singles and albums. In territories such as Hong Kong, there is a significant trade in pirated video CDs of Japanese TV series, since the few legitimate versions available are about 2 years old and cable TV only offers occasional reruns.

Female idol star Ryoko Hirosue (signed to Warner Music Japan's Planets label) is typical of the Japanese artists who have gained wide exposure to Asian audiences through TV.

"Hirosue has been big in Hong Kong as a singer since mid-1997," says Warner Music Hong Kong's Leung. "Because she's a very famous TV actress, we all knew and loved her before she released her album."

One Japanese idol singer, Noriko Sakai, sells more product in Asia than in her home country. She has racked up sales of some 6.5 million albums in Asia, according to her Japanese label, Victor Entertainment. Sakai has become a familiar face throughout Asia from her appearances in TV dramas, commercials for Panasonic and Canon products, and concert tours in the region.

Following is a list of other Japanese acts that are big in Asia:

- Female pop duo Puffy (Epic/Sony), whose cute, perky look has set the fashion template for a generation of Hong Kong schoolgirls. Puffy's 1998 album, "Jet CD," has sold some 200,000 copies in Asia outside of Japan.
- *Bijual-kei* (visual-style) rock band Luna Sea (Universal Victor), whose

nel V has dedicated Japanese-music programs, both broadcast J-pop video-clips as a regular part of their programming.

Meanwhile, more and more Japanese acts are doing live concerts on a regular basis in Asia. Examples include Namie Amuro and other members of producer Tetsuya Komuro's stable of acts, DCT, rock band the brilliant green, idol star Sakai, and many more.

Unlike North America and Europe, where alternative/indie Japanese acts such as Shonen Knife, Pizzicato Five, and Hi Standard have gained cult followings, Asian audiences tend to go for mainstream J-pop, reflecting the close cultural affinities between Japan and its continental neighbors.

Japanese labels are now finally waking up to this fact. Japanese record companies that have set up subsidiaries or offices in neighboring Asian countries include Sony Music Entertainment (Japan) (SMEJ), Avex, and Pony Canyon, although the last greatly scaled back its Asian operations at the end of 1997 due to the Asian economic crisis.

Unique among Japanese labels, SMEJ has an Asian affairs department that specializes in marketing Japanese product in the region. In mid-1998, SMEJ sponsored a promotional tour by Japanese techno star Ken Ishii that covered Taipei, Taiwan; Singapore; Bangkok, Thailand; Hong Kong; and Manila, the Philippines, in support of the Southeast Asian release of Ishii's albums, "Jelly Tones" and "Metal Blue America."

(Continued on page 86)

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Vogel Brothers Make Retail Mark Independent N.J. Retailer Keeps On Top Of Trends For 50 Yrs.

BY STEVE TRAIMAN

ELIZABETH, N.J.—From the time in 1950 when they opened a small stationery, book, art supply, records, “you name it” store in Rahway, the Vogel brothers, Jay and Sy, have built an exceptional record, tape, and CD business in central New Jersey.

“It wasn’t easy,” say the brothers, as they enter their 50th year in the business as an independent operation focused in the city of Elizabeth.

Over a half-century, the product mix—and music mix—has changed dramatically, Sy Vogel says. “We had sheet music, vinyl LPs and 45 singles, as well as books, art supplies, and greeting cards in that first location,” he recalls. “We got more and more customers for records, and music just took over.”

Now the long, narrow, 1,500-square-foot outlet carries more than 10,000 CDs, cassettes, videos, and accessories.

From their original Rahway outlet, an art deco building from 1928 that is now a historic landmark, the Vogel’s Music Centers branched throughout the state. But the five stores spread over central New Jersey by 1958 were a problem to supervise efficiently, although profitable for the partners.

Except for a seven-year period when they were out of the active business, the Vogel brothers ran the show from Elizabeth, the busiest location. But New Brunswick was the best for Sy Vogel. That’s where he met and married a local girl, Irene Ringel, in 1957. She is still active in the operation.

In 1961 the Elizabeth Vogel’s moved from a side street to a better corner on Broad Street, and that store has gotten better and busier. In November 1964, a fire broke out a half-block away from the New Brunswick store, destroying the whole block. After that, the brothers sold off the other three remaining stores and concen-



The present Vogel’s Music Center has been a fixture on this Elizabeth, N.J., corner since 1961. (Photo: Steve Traiman)

trated on Elizabeth.

Sy and Irene Vogel’s daughter, Jan LeGrande, and her husband, Randy,



moved back from Colorado in 1990 to take a role in the business, too. And their daughter Ariele, almost 13, works after school and on weekends in the Elizabeth store.

Sam Vogel, a cousin of Jay and Sy who had his own store in Orange, worked with them for more than 10 years and is now retired. Manager Charlotte Smith has been with Vogel’s
(Continued on page 45)

Sam Goody Expands Promotions For Unsigned-Band Competition

BY JIM BESSMAN

NEW YORK—The Sam Goody retail chain’s 5-year-old Bandemonium annual unsigned-band competition is expanding this year into a program geared to promoting up-and-coming musicians year-round at the store level.

The competition, which has drawn more than 800 entries this year, climaxes with the two finalists facing off in Panama City, Fla., during a two-week spring break event in March. But the Bandemonium concept will continue afterward with permanent in-store promotion of unsigned-band product.

Goody has long supported breaking artists and unsigned bands locally throughout the approximately 700-store national chain, according to Marcia Appel,

senior VP of advertising and brand management for its Minneapolis-based parent company, Musicland Stores Corp.

The event now provides a “formalized process,” she says, with special Bandemonium-designated areas in each store, advertising, promotion, and a “constant” search for worthy new talent. The chain will commit a \$3 million investment to new music each year.

The Bandemonium in-store space will consist of 4-foot wall sections with three display areas, one highlighting largely self-released product brought by local bands to the stores on consignment, another for discs by developing-label acts, and the third for promoting the Bandemonium talent search. The space
(Continued on next page)



More Young Consumers Means A Music Biz Boost, Study Says

A RECENT REPORT highlights a very positive demographic trend for the music industry in the early years of the new millennium: Teens and young adults are making a comeback.

Investment bank Schroders has published its first International Media and Entertainment Report. In the study, it points out that an aging population has presented a threat to the youth-oriented music business in recent years. From 1990 to 1998, the total number of teens and young adults inched up only 0.7% to 37.1 million from 36.9 million.

But the study goes on to say that the deleterious effects of aging on record sales have been offset by increased purchasing by those aged 35 and older, who are not your traditional music consumers. Their share of overall music sales rose to 39% in 1998 from 29% in 1990.

Now, if the industry can keep those older customers consuming, it can look forward to some golden growth in the next few years.

The key demographic in the study is the 15- to 24-year-olds in the U.S., who until recent years had been the biggest buyers of music. Their number is expected to rise by 9% from 1998 to 2003 to a total of 40.5 million people.

Overall, the bankers project that U.S. consumer spending on music will increase at a respectable 5.8% compound annual growth rate from 1998 through 2003. They believe that recorded-

music sales in 2003 will be \$18.2 billion, up from the Recording Industry Assn. of America’s \$13.7 billion figure for 1998.

Besides the demographic boost, the study comes up with other reasons for the projected rise in sales. One is consumers’ increasing taste for a diversity of musical genres. Another is an economy that shows few signs of slowing down. Then there is the belief that the inventory problems that bedeviled retailers and suppliers in the mid-1990s

have ended. DVD is also seen as a potential boon to the industry.

Among the danger signs for the business is the familiar one of MP3 piracy over the Internet.

But the report notes that if copy-protection technology proves to be effective, “recorded-music companies will be in a position to serve the segment of the market that prefers to download music.”

Schroders also makes predictions about music configurations. Its figures might give the International Recording Media Assn. (IRMA) a new year’s hangover. Despite IRMA’s laudable efforts to save the cassette, the bankers estimate that tapes will continue their steady decline, from 159 million album units in 1998 to only 25 million in 2003, a negative 30.9% growth rate.

Not surprisingly, the study predicts that CDs will continue their march toward total acceptance, from 847 million album units sold in 1998 to 1.14 billion in 2003, for an annual growth rate of 6.1%.

BUYING TRENDS



by Don Jeffrey

Billboard’s 1999 Year End Issue

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newsline...

MUSICLAND STORES has signed a deal with Advants, operator of a system of public-access high-speed Internet terminals that will allow consumers to visit Musicland's various Web sites outside of their homes and offices to



shop for music and video. Musicland is taking an undisclosed equity stake in Advants, which says it will waive its customary per-minute access charge for consumers who want to go to Musicland's sites (SamGoody.com,

Suncoast.com, MediaPlay.com, and OnCue.com). Advants says it plans to build a nationwide network of more than 30,000 terminals over the next three years in such locations as grocery stores, hotels, restaurants, and shopping malls. The terminals will allow the use of dollar bills and credit cards for purchases. The agreement also calls for on-screen and in-store advertising and revenue sharing.

SFX ENTERTAINMENT, the concert venue operator, promoter, and producer, has taken an undisclosed minority stake in David Bowie's online entertainment company, UltraStar Internet Services LLC. The deal gives UltraStar its first offline presence and the ability to market its Web sites at SFX's concerts. This is SFX's second Internet investment. UltraStar was founded by Bowie and four other principals; it focuses on entertainment, sports, and fashion properties with strong "affinity" or fan bases. In addition to Bowie's site, BowieNet (www.davidbowie.com), it operates the official Web site of the New York Yankees, YankeesXtreme (www.yankees.com).

HANDLEMAN, the music distributor, says it has implemented several organizational changes in its Canadian operations to support a new automated 95,000-square-foot distribution center in Richmond Hill, near Toronto. Ned Talmey was named VP/GM for Handleman Entertainment Resources of Canada. He reports to division president Peter Cline.

In other news, Handleman says its board of directors authorized the repurchase of up to \$20 million of its common stock. The program will expire Dec. 12, 2000. In June 1998 the company announced a \$70 million stock repurchase program, under which it bought shares valued at about \$49 million. That program expired Dec. 4, 1999.

SHOREWOOD PACKAGING, which makes paperboard packaging for music and video, has rejected a second hostile takeover bid—for \$17.25 a share—from competitor Chesapeake. Shorewood says it has held talks with other possible suitors.

ENCODING.COM, which converts digital content into formats for streaming and downloading, has received \$48 million in venture capital from investors that include America Online, CBS, Intel, Microsoft, and NBC. The Seattle-based company's clients include all the major music companies.

The company also announced a deal with Valley Media to produce an online music sampling service for Valley's catalog.

MTV NETWORKS says it is dividing its online division into two separate units, the MTVi Group and Nickelodeon Online. Nicholas Butterworth will continue as president of the MTVi Group, which includes MTV.com, VH1.com, and SonicNet.com. Parent company Viacom is expected to make an initial public offering of online properties this year.

INTERVU, a streaming media service provider, has received a \$30 million investment from Microsoft in exchange for convertible preferred stock, giving Microsoft about a 2% stake in the San Diego-based company. Intervu, a competitor of RealNetworks, will use the proceeds to expand broadband network capabilities and develop applications based on Microsoft's Windows Media software.

MEDIA METRIX, which measures Web site audiences, has released Internet measurements for the Canadian market for the first time. Among the top sites originating in Canada for November is ColumbiaHouse-Canada.com, a direct marketer of music and video.



JUPITER COMMUNICATIONS, which researches Internet commerce, projects that local advertising revenue on the Internet will grow to \$2.7 billion, or 24% of total spending, by 2003 from an estimated \$466 million, or 14% of the total, this year. Fueling the rise in part, Jupiter says, will be increased consumer use of local content.

PARADISE MUSIC & ENTERTAINMENT, an independent music company, has approved the acquisition of privately held Consolidated Entertainment LLC, which operates Straw Dogs, the Los Angeles-based producer of TV commercials, music videos, and films. Paradise also announces an affiliation with international commercial and music video producer Partizan U.S.

SAM GOODY EXPANDS PROMOTIONS FOR UNSIGNED-BAND COMPETITION

(Continued from preceding page)

will be located in readily identifiable store areas and maintained on a monthly basis consistent throughout the 45-year-old chain, says Appel.

The chain has two goals with the event, she says: to "make available to the consumer all the music that's available and to embrace new music and artists. Which is why we created the Bandemonium event. Only a few bands get big-label contracts, so we felt that sponsoring a search for the best unsigned bands was a logical fit for the [Sam Goody] brand."

The Bandemonium search has evolved since its origin, when it was conceived as a music and snowboarding event called UnVaied. As the name suggests, it was held in Vail, Colo.

"It was the same basic formula as now," says Appel. "We called for entries from around the country and judged the tapes and CDs that were submitted and held the final band playoff event in Vail, along with a national snowboarding championship, because all the extreme sports were making a move, and leading the way was snowboarding."

"Then during the last couple years, extreme sports became more mainstream," Appel continues, "and we noticed that college-age kids who were taking part in them or following them were turning their attention to warm-weather places. So after the first three events we changed the name to Bandemonium—because of the craze for new music—and moved to Panama City, which is a primary spring break location."

Instead of atop UnVaied's snow, then, Bandemonium takes place on the beach—the Spinnaker Beach Club in Panama City, to be precise. Sam Goody essentially "owns the beach for two weeks," says Appel, staging numerous events for kids, including "product-sampling games"

in with co-sponsor Pepsi. "They bring down the Pepsi Beach Ball during the day with music and activities, and at night we move to the club for a one-night band playoff followed by a second night where the winner opens for a big-name act."

The two band nights are March 21 and 22, while the entire Bandemonium event stretches from March 12 through 26. Beforehand, the 800-plus entries will have been narrowed down by concert producer/promoter SFX Entertainment to two finalists in each of eight regional events.

'We felt that sponsoring a search for the best unsigned bands was a logical fit for the [Sam Goody] brand'

—MARCIA APPEL—

These will be headlined by a major band that will tour from mid-January through early March to the eight college cities hosting the regional competitions: Seattle, Los Angeles, Denver, Dallas, Minneapolis, Chicago, New York, and Miami.

Last year's tour headliner, the Flys, also played at last year's finals competition in Panama City. The winning band then opened the second night for Shawn Mullins. This year the grand-prize winner will again open for a name act.

"What's wonderful is that the event doesn't last just a short time, and that there's a tour with a major headlining band, so that when people go to the regional band playoff, they're also treated to a really

'name' band," says Appel. She adds that this year, the grand-prize package has been expanded to a value of more than \$20,000, including \$2,500 in cash, and an array of Gibson musical equipment including an SG Standard guitar, an SG-Z bass guitar, amplifiers, and a five-piece Slingerland Spitfire drum kit.

Additionally, the band will receive studio time at Pachyderm Studios near Minneapolis, where such albums as Nirvana's "In Utero," Live's "Throwing Copper," and Soul Asylum's "Grave Dancers Union" were recorded. At Pachyderm, Grammy-winning producer Brent Sigmeth will work with the band in creating a top-quality demo tape.

Other prizes include \$1,000 for the second-place band and \$500 for each of the regional winners.

"It's really humbling to watch all the tapes come in and realize how many people are out there making music," says Appel. "People continue to have a passion for making music, and a lot of bands that form don't fall apart but keep at it year after year, working two or three jobs to support themselves while trying to break through."

But Appel notes, too, that Bandemonium provides an excellent opportunity for co-sponsors like Pepsi, Gibson, and Kodak to interact with the thousands of young adults in attendance.

"What we're trying to do is bring together young adults and unsigned bands to the regional events at the college campuses where they are, and at the spring break site where they go," she says. "But also, in the world of commerce, sponsors want to know what students and young adults are thinking. So Bandemonium creates a really good soup of conversation and interaction between sponsors and consumers that's educational and a lot of fun for everyone."

EXECUTIVE TURNTABLE

HOME VIDEO. Pamela Godfrey is named VP of worldwide marketing for Warner Home Video in Burbank, Calif. She was a publicist for producer Edward R. Pressman.

Martin Blythe is named VP of publicity for Paramount Home Entertainment in Hollywood. He was director of public relations for Buena Vista Home Entertainment.

Columbia TriStar Home Video promotes **Shannon Eads** to director of sales administration and **Rosanna Odio** to assistant manager of sales administration in Culver City, Calif. They were, respectively, a marketing consultant and coordinator of sales administration.

DISTRIBUTORS. Universal Music and Video Distribution names **John M. Kiernan** VP of associated labels and **Chris Kowalczyk** senior director of artist development in Los Angeles. Universal Music and Video Distribution also promotes



GODFREY



KIERNAN



HANSEN



WESCOTT

Michael Anthony Davis to senior director of sales in Los Angeles. They were, respectively, senior director of artist development for Universal Records, artist development representative for Universal Records Group, and director of marketing.

NEW MEDIA. Steve Hansen is named CEO of Tonos.com in Los Angeles. He was COO of Geocities.

Margaret Sullivan is named COO of Pentagon Inc. in Los Angeles. She was chief of staff to the secretary of Housing and Urban Development.

Robert Marcus is named executive VP of business development for Time Warner Digital Media in New York. He was VP of mergers and acquisitions at Time Warner Inc.

MUSIC VIDEO. Robert Wescott is promoted to director of finance and administration for Sony Wonder/SMV. He was associate director of finance and administration.

Michelle Alberty is promoted to director of production management and operations for MTV Latin America in Miami. She was production manager.

VOGEL BROTHERS MAKE RETAIL MARK

(Continued from page 43)

for more than 20 years, making a daily round trip of 66 miles from Atlantic Highlands to Elizabeth and back.

The business offered virtually all easy-listening music 50 years ago. "The Music America Loves Best" was the signage above the record shelves. Then the stores branched out into classical, jazz, and pop, and jumped on Elvis Presley early in the '50s as rock'n'roll took off.

"We were one of the first stores anywhere to sell Elvis pictures and posters, and found a printer in New York after getting the OK from his label," Jay Vogel notes.

"Suddenly people seemed to know who we were and where we were, and the business exploded with the British invasion in the mid-'60s," he adds. The Beatles, the Rolling Stones, the Dave Clark Five, Petula Clark, and others joined Presley as rock'n'roll and oldies took over the record business.

"The British influx really brought the kids in and opened up the teen market, which we've built into a loyal audience over the years," Irene Vogel says. "Those kids are parents now, who still come in to buy, and their kids are buying rap and hip-hop."

(Rap and hip-hop now represent about 60% of business; jazz, about 15%; rock and classic R&B, about 5%; and gospel, Latin, country, classical, grunge, and electronica, the other 20%.)

"We were so jammed with customers on a typical Saturday in the



At the 1950 opening of the first Vogel's outlet in Rahway, N.J., are co-owners and brothers Jay, left, and Sy, second from right, and their late parents, Fannie and Louis.

Today, there are 80 to 90 CD specials every week at \$12.99 and \$13.99, with other front-line albums at \$14.99 and \$15.99. Tapes are still a viable 15% of the business at Vogel's, with front-line cassettes going for \$8.99 and 500 to 600 classic budget tapes at \$3.99.

Vogel's got into 8-track tapes early and kept them in glass cases with holes for customers to reach in and look at the titles. Those same cases are now used for cassettes, with the holes covered over. Vogel's also jumped on cassettes early; with an urban audience, 18 months ago it was still selling more tapes than CDs. "Now it's mostly all CDs, outselling tapes 2-to-1 when the label offers that title [on tape]," Randy LeGrande notes.

Oldies are also a big specialty at Vogel's, and the store stocks an exceptionally large number of titles from the '60 and '70s in all genres.

"Virgin Megastore in Manhattan is just one of the area superstores that sends customers to us for oldies and tapes, as they know if anybody has it, we'll probably have the title," he adds.

If Vogel's doesn't have a title in stock, it can order directly from the majors, as well as use Universal One-Stop in Philadelphia. "We can easily sell out of the hits and don't ever want to be caught short, so we use Universal on an almost-daily basis," Jay Vogel says.

Vogel's has had the Muze music information service in the store for about four years. "Customers really love it," he adds. "We get a lot of special orders, as they can look through the album covers. It sure beats the old Phonolog [weekly print catalogs]."

Customers soon will be able to listen as well as look. A two-station listening booth coming early this year will have 200 selections in a multi-album database. "We'll easily cover the cost, as the major labels will pay for ads on new and catalog releases," Jan LeGrande observes.

Through the years, Vogel's has put cooperative advertising to good use, mostly for print. It has also gotten cop for the windows on the busy downtown corner, with BMG and Universal the most active buyers, she adds.

Vogel's brought in the New Jersey lottery more than 25 years ago and was one of two original agents in Elizabeth. "Not only does it provide steady income," Jan LeGrande says, "but it continually brings in traffic, sometimes too much when a big prize builds up."

Accessories sold include CD and cassette cases and wallets, portable cassette and CD players, car CD kits, headphones, CD racks and spinners, cassette travelers and cabinets, blank tapes, and incense.

The Elizabeth store has always been a haven for musicians. Among the entertainers who have visited the store to schmooze, and buy, over the years are Jon Bon Jovi, Jimmy Dean, Leslie Uggams, Kool & the Gang, Eddy Arnold, Don Imus, and Miss Susan from "Sesame Street," to mention just a few. "Yankees great Phil Rizzuto always drops in to look at records, and with a deal for us," Jay Vogel says.

Vogel's has been a SoundScan reporting store for about three years.

The store became computerized



More than 10,000 CDs, tapes, vinyl, videos, and accessories are packed into a long, narrow, 1,500-square-foot space at Vogel's Music Center. (Photo: Steve Traidman)

just last year, starting with inventory control and order entry, and it got an upgrade on a point-of-sale program that is working out very well, Jan LeGrande says.

"There seems to be a revolution on the horizon in the music business, and while MP3 [downloads] are a concern, it's not affecting us that much," Sy Vogel says. "Our customers have always told us what's going to sell, with 80% of our business coming from the 16-to-30 age group. We've listened, learned, and survived by just going with the flow."

"New technology will slowly add to the business, and we're looking forward to the next 50 years," Randy LeGrande says. "Our customers just take longer to adopt the new stuff."

"Going into the new millennium, we'll be here," Jay Vogel emphasizes. "I'm optimistic about the music industry. It's a whole new era for us and our customers."



Vogel's Music Center staff includes, from left, Randy LeGrande, manager Charlotte Smith, Jan LeGrande, Irene Vogel, and brothers Sy and Jay Vogel. (Photo: Steve Traidman)

late '60s that we had to let two customers in when two went out," Sy Vogel recalls. "It was unreal. We had plenty of competition, too, from 2 Guys, Korvettes, H&L Green, and Woolworth. Where are they now?"

Today's competition is much more of a threat, with several independents in town and multiple malls nearby that have the Wiz, Circuit City, Sam Goody, and Compact Disc World, to mention just a few.

As a result of competition, Vogel's has always offered discounts. A full-page ad in the 1987 Elizabeth Daily Journal featured "Presidents' Day Specials"—a coupon for all 45s at 49 cents each; all \$6.98-list LPs for \$3.97 and budget \$3.98 LPs for \$2.77; \$1.69 "extra specials while quantities last" for all the Mamas & the Papas, Wilson Pickett, and Young Rascals albums, and "The Temptations' Greatest Hits," among others.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	TITLE	TOTAL CHART WEEKS
		SoundScan®				
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)				
		◀ No. 1 ▶		THESE ARE SPECIAL TIMES		
1	1	550 MUSIC 69523/EPIC (11.98 EQ/17.98)	6 weeks at No. 1	CELINE DION ▲ ⁴	HOME FOR CHRISTMAS	26
2	2	RCA 67726 (11.98/17.98)		'N SYNC ▲ ²	ROMANZA	19
3	5	PHILIPS 539207 (12.98/18.98) HS		ANDREA BOCELLI ▲ ³	MIRACLES — THE HOLIDAY ALBUM	107
4	3	ARISTA 18767 (11.98/17.98)		KENNY G ▲ ⁸	MY OWN PRISON	64
5	7	WIND-UP 13049 (11.98/17.98) HS		CREED ▲ ²	BUENA VISTA SOCIAL CLUB	116
6	12	WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS		BUENA VISTA SOCIAL CLUB	CHRISTMAS EVE AND OTHER STORIES	31
7	4	LAVA/ATLANTIC 92736/AG (10.98/16.98) HS		TRANS-SIBERIAN ORCHESTRA ●	METALLICA	19
8	14	ELEKTRA 61113*/EEG (11.98/17.98)		METALLICA	ULTIMATE CHRISTMAS	436
9	6	ARISTA 19019 (11.98/17.98)		VARIOUS ARTISTS ●	LEGEND	13
10	25	TUFF GONG 846210/DJMG (9.98)		BOB MARLEY AND THE WAILERS ◆ ¹⁰	DARK SIDE OF THE MOON	548
11	16	CAPITOL 46001* (10.98/17.98)		PINK FLOYD ◆ ¹⁵	WHITE CHRISTMAS	1187
12	8	RCA (NASHVILLE) 67842/RLG (10.98/16.98)		MARTINA MCBRIDE ●	MERRY CHRISTMAS	15
13	9	COLUMBIA 64222/CRG (10.98 EQ/16.98)		MARIAH CAREY ▲ ⁴	CHRISTMAS LIVE	55
14	10	AMERICAN GRAMAPHONE 1997 (10.98/15.98)		MANNHEIM STEAMROLLER ●	THREE DOLLAR BILL, Y'ALL	15
15	20	FLIP 490124/INTERSCOPE (11.98/17.98) HS		LIMP BIZKIT ▲	THE CHRISTMAS ANGEL	92
16	13	AMERICAN GRAMAPHONE 1998 (10.98/15.98)		MANNHEIM STEAMROLLER ▲	CHRISTMAS	15
17	11	AMERICAN GRAMAPHONE 1984 (10.98/15.98)		MANNHEIM STEAMROLLER ▲	SURFACING	115
18	32	ARISTA 18970 (10.98/17.98)		SARAH MCLACHLAN ▲ ⁷	THE WALL	127
19	29	COLUMBIA 36183*/CRG (15.98 EQ/31.98)		PINK FLOYD ◆ ²³	EVERYWHERE	556
20	33	CURB 77886 (10.98/16.98)		TIM MCGRAW ▲ ³	GREATEST HITS	132
21	28	CAPITOL 30334* (10.98/15.98)		BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	CHRISTMAS IN THE AIRE	269
22	15	AMERICAN GRAMAPHONE 1995 (11.98/17.98)		MANNHEIM STEAMROLLER ▲ ⁴	YOURSELF OR SOMEONE LIKE YOU	70
23	34	LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS		MATCHBOX 20 ◆ ¹⁰	THE WOMAN IN ME	146
24	30	MERCURY (NASHVILLE) 522886 (10.98/17.98) HS		SHANIA TWAIN ◆ ¹¹	A CHARLIE BROWN CHRISTMAS	251
25	19	FANTASY 8431 (10.98/15.98)		VINCE GUARALDI ▲	THE CHRISTMAS ATTIC	38
26	22	LAVA/ATLANTIC 83145/AG (10.98/17.98)		TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS SONG	9
27	23	CAPITOL 21251 (10.98/16.98)		NAT KING COLE ●	WHEN MY HEART FINDS CHRISTMAS	6
28	18	COLUMBIA 57550/CRG (10.98 EQ/16.98)		HARRY CONNICK, JR. ▲ ²	BIG WILLIE STYLE	53
29	36	COLUMBIA 68683*/CRG (11.98/17.98)		WILL SMITH ▲ ⁵	GREATEST HITS	103
30	41	MCA 110813 (12.98/18.98)		TOM PETTY AND THE HEARTBREAKERS ▲ ⁸	CHICAGO 25	297
31	39	RCA 65904 (11.98/17.98)		DAVE MATTHEWS BAND ▲ ⁴	ALL TIME GREATEST HITS	187
32	17	CHICAGO 3035 (9.98/16.98)		CHICAGO ●	A FRESH AIRE CHRISTMAS	13
33	38	MERCURY 522459/DJMG (10.98/17.98)		BARRY WHITE ●	SAVAGE GARDEN	36
34	21	AMERICAN GRAMAPHONE 1988 (10.98/15.98)		MANNHEIM STEAMROLLER ▲ ⁵	GREATEST HITS	123
35	40	COLUMBIA 67954/CRG (11.98 EQ/17.98)		SAVAGE GARDEN ▲ ⁵	A VERY SPECIAL CHRISTMAS 3	130
36	48	WARNER BROS. 3113 (7.98/11.98)		JAMES TAYLOR ◆ ¹¹	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	475
37	35	A&M 540764/UNIVERSAL (11.98/17.98)		VARIOUS ARTISTS ●	A VERY SPECIAL CHRISTMAS	20
38	24	MCA NASHVILLE 170038 (10.98/16.98)		VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ●	GIVE LOVE AT CHRISTMAS	15
39	26	A&M 213911/UNIVERSAL (10.98/16.98)		VARIOUS ARTISTS ▲ ⁴	KIND OF BLUE	89
40	31	MOTOWN 635279/UNIVERSAL (4.98/9.98)		THE TEMPTATIONS ▲	GREATEST HITS	27
41	—	LEGACY/COLUMBIA 64935/CRG (7.98/11.98)		MILES DAVIS ▲ ²	THE GREATEST HITS COLLECTION	53
42	—	WARNER BROS. 25801 (10.98/17.98)		FLEETWOOD MAC ▲ ⁴	VAULT — GREATEST HITS 1980-1995	376
43	—	ARISTA NASHVILLE 18801 (10.98/16.98)		ALAN JACKSON ▲ ⁴	THE GREATEST HITS COLLECTION	196
44	46	MERCURY 528718/DJMG (10.98/17.98)		DEF LEPPARD ▲	THE GREATEST HITS COLLECTION	163
45	—	ARISTA NASHVILLE 18852 (10.98/16.98)		BROOKS & DUNN ▲ ²	KENNY G GREATEST HITS	95
46	—	ARISTA 18991 (10.98/17.98)		KENNY G ▲ ²	CHRISTMAS ISLAND	37
47	27	MARGARITAVILLE 11489/MCA (3.98/7.98)		JIMMY BUFFETT ●	...AND JUSTICE FOR ALL	25
48	—	ELEKTRA 60812/EEG (11.98/17.98)		METALLICA ▲ ⁷	ABBEY ROAD	502
49	—	CAPITOL 46446* (10.98/16.98)		THE BEATLES ◆ ¹¹	LET'S TALK ABOUT LOVE	140
50	—	550 MUSIC 68861/EPIC (11.98 EQ/17.98)		CELINE DION ◆ ¹⁰		86

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl 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. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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UMVD Penalizes 3 Accounts For Street-Date Violations

KEEPING STREET: Universal Music and Video Distribution (UMVD) has taken action on its recently initiated street-date policy, according to sources. The company is said to have caught three accounts jumping street date on two of its December rap releases — albums from DMX and Dr. Dre — and those accounts have lost the privilege of receiving product by the Friday before street date for four new-release cycles.

For that period—which will last two months, since UMVD releases product every other week—the accounts will not receive UMVD releases until the street date, Tuesday. Two of the three accounts caught in violation are New York area-based one-stops, while the third account is said to be a high-profile Midwestern, independent outlet.

In October UMVD implemented a new policy aimed at dealing with the always controversial street-date issue (Billboard, Oct. 23, 1999). According to that policy, for a second violation of the UMVD policy, the accounts get new releases on Tuesday for eight new-release cycles, which encompasses a period of four months. For the third violation, Universal

will stop selling to the account.

As I have pointed out in the past, too often music manufacturers give lip service to their street-date policies but only intermittently act on them. It's good to see that some have the resolve to enforce them. The industry could truly eliminate the street-date problem if all the majors stuck to their guns and enforced their policies.

RETAIL TRACK

by Ed Christman



AS THE YEAR was winding down, Ken Antonelli was named president of RED Distribution, which was recently acquired by edel music (Billboard, Nov. 6, 1999). Antonelli, a fine executive who leads a strong RED management team, had been GM of the company when it was wholly owned by Sony Music Entertainment. The move shores up the transition to the new owner, which acquired 80% of RED as part of its plans to become a major independent force in the U.S. music business.

This gives me an opportunity to discuss something that I haven't previously reported. At the time of the deal, details of the acquisition weren't revealed. But from the get-go, sources said that edel

(Continued on page 48)

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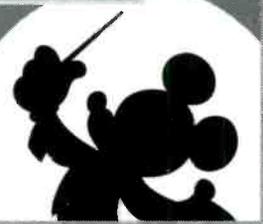


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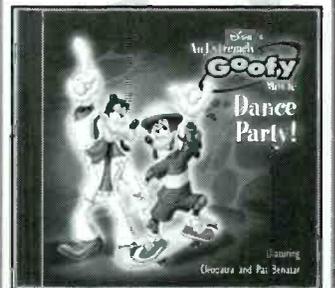
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Legendary Stardust Cowboy Returns; Riley, The Zeros Please With New Sets

WE BEGIN our annual year-opening look at forthcoming releases and late-year winners with a homage to a unique (to say the least) artist.

The Legendary Stardust Cowboy, "Live In Chicago" (Bughouse). Sometime in late 1986, not long after *Declarations of Independents* arrived at Billboard, we got paged by the switchboard at the magazine's old Beverly Hills, Calif., office. A man calling himself the Legendary Stardust Cowboy was in the lobby, the receptionist explained quizzically, and he was looking for our recently retired predecessor, **John Sippel**. Could we take a moment to talk to him?

Ordinarily, when confronted by a stranger employing a colorful and dread-inducing alias, we would politely decline a meeting. However, we knew our caller as the originator of one of the great pieces of native dementia in the annals of American music, so we went out to chat.

"The Ledge," as he's known, proved to be a surprisingly soft-spoken, albeit lunar-looking, Texan named **Norman Odam**. He was trying to reconnect with Sippel, who had worked as his publicist at Mercury Records in 1968, when he experienced his 15 minutes in the public eye.

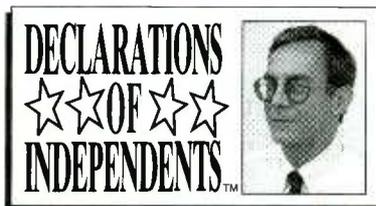
Mercury had picked up "Paralyzed," a ramshackle single the Ledge had recorded for Psycho-Suavé Records with neophyte engineer/drummer **T Bone Burnett**. This caterwauling, seemingly unhinged, and virtually incomprehensible rant—one of the few "pop" singles ever to incorporate a bugle solo—won freak airplay in certain markets, and its semi-hit status won its author a notorious spot on "Rowan & Martin's Laugh-In."

That kind of work soon dried up, but the Ledge prevailed over the years, cutting several delirious albums for foreign labels and American indie imprints. (For more details about this unusual career, see **Irwin Chusid's** story in the most recent issue of L.C.D., the magazine of Jersey City, N.J.-based free-form station WFMU.)

Our '86 colloquy was succeeded by a series of postcards and letters from the Ledge; sometimes the missives came years apart, and they were always penned in Odam's bulbous scrawl. Sometimes he'd write seeking aid in securing a new deal, or he'd send along a clipping from some obscure publication, with equally obscure intent.

In late '99 we received the latest correspondence, postmarked San Jose, Calif., and signed "Adios, Norm, The Ledge," informing us of his latest release.

This manic album, recorded live and deranged in April 1998 at Lounge Ax in Chicago, is the latest in Bughouse's series documenting such distinctive performers as West Virginia madman/one-man band **Hasil Adkins**



by Chris Morris

and rockin' Memphis grannie **Cordell Jackson**. Comporting himself with his customary brio, Odam is backed by a surf-edged trio led by ex-**Dead Kennedys** bassist **Klaus Flouride**.

The set includes a faithfully loony "Paralyzed," plus such crazed Cowboy classics as "My Underwear Froze To A Clothesline," "Standing In A



The Legendary Stardust Cowboy, left, with Bughouse Records president Kenn Goodman after signing a record deal.

Trashcan (Thinking Of You)," and "Bathroom Blues." It concludes with a superb collection of messages left by the Ledge on Flouride's home answering machine.

William Carlos Williams once said, "The pure products of America go crazy." They don't come any purer than the Legendary Stardust Cowboy.

Luke Vibert/BJ Cole, "Stop The Panic" (Cooking Vinyl/Astralwerks); **Rick Rizzo/Tara Key**, "Dark Edson Tiger" (Thrill Jockey). These two very different instrumental collections both appear destined for long-term spins on the *Declarations of Independents* sound system.

"Stop The Panic," due Jan. 25, mates mixer Vibert (also known as **Wagon Christ** and **Plug**) with veteran steel guitarist Cole, whose credits date back to the '60s and include dates with **Johnny Nash**, the **Walker Brothers**, **David Sylvian**, **Level 42**, **Harold Budd**, and **John Cale**. The album's an engaging, often droll mix of trip-hop dynamics and **Santo & Johnny**-style atmospherics.

On "Dark Edson Tiger," out Jan. 18, guitar noisemakers **Rizzo (Eleventh Dream Day)** and **Key (Antietam)** pull together an unexpectedly ambient delight; save for one moderately rocking excursion, this is a lovely alt-rock trip to dreamland.

Billy Lee Riley, "Shade Tree Blues" (Icehouse). Riley is well-known to rockabilly freaks as the

Sun Records artist who cut such durably wild '50s sides as "Red Hot" and "Flying Saucers Rock'N'Roll." He still lives in Memphis, where he cut this solid collection for Icehouse, the label offshoot of distributor Select-O-Hits (which is run by the kin of Sun founder **Sam Phillips**).

The album is very much in the mellow-but-burnin' manner of Riley's 1997 Capricorn album "Hot Damn!" The repertoire is mostly swamp blues in a **Slim Harpo** mode, and Riley and his small group handle the material with loping aplomb. Sweet stuff, in a lovely Bluff City groove.

The Zeros, "Right Now!" (Bomp!). Two decades ago, this Hispanic quartet was one of the hottest punk groups going in Southern California. The reunited combo, fronted by guitarists/vocalists **Javier Escovedo** (brother of Austin, Texas, stalwart **Alejandro Escovedo**) and **Robert Lopez** (aka **El Vez**, "the Latin Elvis"), hasn't lost a step.

This welcome late-'99 release includes short, high-voltage originals like the title cut and "Siamese Tease," plus niftily diverse covers of "Do The Swim," "Pushin' Too Hard," "Strychnine," and "Chatterbox." The titular exclamation point is justified: This stuff is killer deluxe.

The Meters, "The Meters," "Look-Ka Py Py," "Struttin'" (Sundazed). The good folks at Sundazed have done the funky world another great service by reissuing these three priceless instrumental albums, punched out by the great New Orleans quartet in the late '60s on Josie Records.

Keyboardist **Art Neville**, guitarist **Leo Nocentelli**, bassist **George Porter Jr.**, and drummer **Ziggy Modeliste** formulated a sound as distinctive as that practiced by **Booker T. & the MG's**; their joint-popping, rubberized style enlivened such jukebox favorites as "Sophisticated Cissy," "Cissy Strut," and "Look-Ka Py Py." It's hoped Sundazed will follow these supremely entertaining sets with reissues of the band's great Warner Bros. albums "Cabbage Alley" and "Rejuvenation." *Swingin', y'all.*

Super Chikan, "What You See" (Fat Possum). Guitarist/keyboardist/singer **James Johnson** picked up his nickname "Super Chikan" as a cab driver in Clarksdale, Miss. "What You See," due Jan. 25, is a sequel to his 1997 debut on Rooster Blues, which copped praise from *Living Blues* magazine and a W.C. Handy Award nomination.

Noticeably less wacky than most of his Fat Possum labelmates, Johnson kicks out simple, tuneful, and heavily soul-inflected good-time blues; unburdened by heavy eccentricities, he's easily the most enjoyable of the Oxford, Miss.-based imprint's most recent signings. Pass the Chikan, please.

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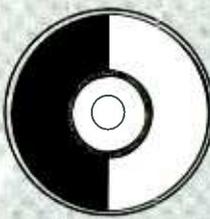
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RETAIL TRACK

(Continued from page 46)

was paying \$70 million for that 80% of RED. Since then, sources have reconfirmed that number, which means that edel's acquisition of RED could be groundbreaking in redefining the valuation model for independent distribution.

The last big independent distribution acquisition took place back in 1995, when Alliance Entertainment acquired the now-defunct Independent National Distributors Inc. (INDI), paying about \$26 million and, if my memory is correct, assumed about \$10 million of INDI's debt.

At the time INDI had revenue of about \$140 million, and I don't think I ever heard an estimate of its profits. RED—one of the strongest independent distributors around today—currently is said to have revenue of about \$150 million and profits in the area of \$3 million. The companies were about the same size, and yet edel is paying twice as much for RED.

Another thing to note is that INDI had physical assets, including its own warehouses and systems, while RED is almost entirely dependent on Sony for

It remains to be seen if edel's acquisition of RED—the highest price ever paid for an independent U.S. distributor—helps improve the valuation structure of other independent distributors

those functions. And in 1995 there weren't a lot of prophets of doom running around screaming the sky is falling. Of course, today that is the prevalent attitude, resulting in most brick-and-mortar-based businesses being incredibly devalued. And yet the RED acquisition was the highest price ever paid for an indepen-

dent U.S. distributor.

As I said earlier, it remains to be seen if the RED deal helps improve the valuation structure of other independent distributors or if it is just an anomaly. In any event, edel's moves in the U.S. and elsewhere in the coming year should make for interesting times, as edel CEO Michael Haentjes has shown that he is not afraid to move quickly when he spots an opportunity.

ON NOV. 30, I was fortunate enough to attend MCM Distribution's 10th-anniversary party at the Sound Factory in New York, an event that was well-attended by independent merchants and label and distribution sales executives. At the party, a number of acts showed up to play and/or sign autographs, including **Screwball, Terry Dexter, Anastacia, Coko, Tracie Spencer, Rah Digga, Ghostface Killah, Donell Jones, Method Man, and Redman.**

MCM, which stands for the names of owners **Meyer and Carla Minyan**, is a growing force in the New York one-stop market. Meyer Minyan began his career in the music industry as an independent merchant in 1985, when he opened the Sound Factory outlet in the Jamaica section of Queens, N.Y.

Over the last few years, the company, located on Nostrand Avenue in Brooklyn, N.Y., is really shaking up the R&B distribution arena in New York with its aggressive tactics, say local distribution executives. Moreover, they say the account is one of the few that is proactive in coming up with its own marketing initiatives instead of just holding out its hand for cooperative advertising funds.

In August the company took what I view to be the most important step toward ensuring one-stop player status for the new millennium: It installed integrated computer systems. Now with perpetual inventory, performance-measurement capabilities, and scanners to check in inventory and assemble orders, MCM should increase its growth rate. Sources suggest that the company has grown to the \$10 million-\$15 million-a-year range.

RETAIL TRACK hears that the Alliance Entertainment Corp. (AEC) is getting ready to have a bicoastal profile. According to sources, the company is planning to open a huge distribution facility somewhere in the West to complement the warehouse it has in Coral Springs, Fla. Such a facility not only would service traditional accounts but no doubt would better position AEC among online merchants. The latter, in looking for every edge they can get, want to ship product from the warehouse closest to the customer.

Top Christmas Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
		◀ NO. 1 ▶	
1	1	KENNY G ▲ ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM
2	2	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS
3	3	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
4	6	JEWEL ● ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION
5	5	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS
6	4	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS
7	7	'N SYNC ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
8	8	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER
9	9	KENNY G ▲ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
10	11	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
11	10	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY
12	12	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS
13	13	MARTINA MCBRIDE ● RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
14	15	MARIAH CAREY ▲ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS
15	16	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE
16	18	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION
17	22	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
18	21	VARIOUS ARTISTS A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.
19	17	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
20	20	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
21	39	NATALIE COLE WITH THE LONDON SYMPHONY ORCHESTRA ELEKTRA 62433/EEG (11.98/17.98)	THE MAGIC OF CHRISTMAS
22	19	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE
23	29	VARIOUS ARTISTS AMERICAN/COLUMBIA 62224/CRG (11.98 EQ/17.98)	MR. HANKEY'S CHRISTMAS CLASSICS
24	23	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE
25	27	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
26	14	MICHAEL CRAWFORD ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM
27	30	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC
28	31	NAT KING COLE ● CAPITOL 21251 (10.98/16.98)	THE CHRISTMAS SONG
29	26	HARRY CONNICK, JR. ▲ COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
30	24	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL—THE CHRISTMAS ALBUM
31	33	VARIOUS ARTISTS WINDHAM HILL 11459 (16.98 CD)	WINTER SOLSTICE ON ICE
32	25	CHICAGO ● CHICAGO 3035 (9.98/16.98)	CHICAGO 25
33	28	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
34	37	VARIOUS ARTISTS ● A&M 540764/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3
35	32	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN—A CHRISTMAS COLLECTION
36	34	VARIOUS ARTISTS ▲ A&M 213911/UNIVERSAL (10.98/16.98)	A VERY SPECIAL CHRISTMAS
37	36	THE TEMPTATIONS ▲ MOTOWN 635279/UNIVERSAL (4.98/9.98)	GIVE LOVE AT CHRISTMAS
38	35	JIMMY BUFFETT ● MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND
39	40	VARIOUS ARTISTS FOUNDATION 99681/BMG (10.98/16.98)	A GIFT OF CHRISTMAS: A SUPERSTAR CELEBRATION OF CARING
40	38	BARBRA STREISAND ▲ COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM

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Musicland Meet Draws 2,000 To Minneapolis

The Musicland Group held its convention Sept. 30-Oct. 2 and invited all of its store managers to Minneapolis, the first time since 1992. Including store managers, field staff, national staff, and suppliers, almost 2,000 people attended the convention.

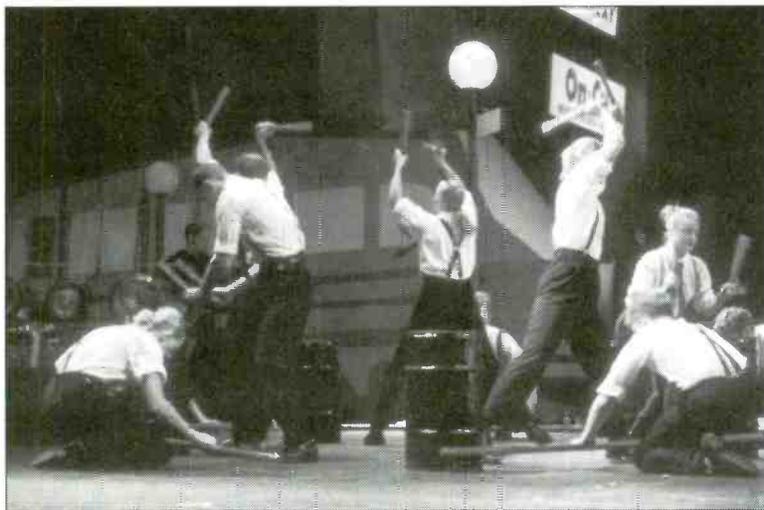
Jack Eugster, chairman/CEO of Musicland, welcomed the company's field staff to the convention by citing the "Express Success" theme. He said a train is a "bunch of individual cars, each with its own responsibility, all linked together to form one large unit and all going down the track together. Well, that's Musicland."



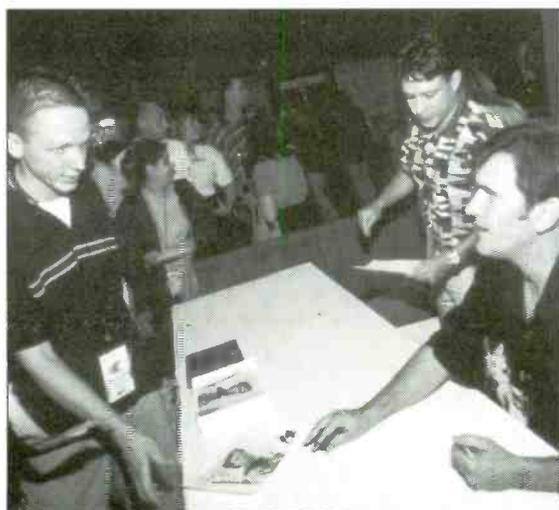
In the opening ceremony, Gil Wachsmann and Keith Benson, co-vice chairmen for the Musicland Group, play up the "Express" theme, dressed as train engineers, and tell the staff about the company's turnaround and its planned direction.



Sony Music Distribution went south to bring the Latin-tinged vocals of Marc Anthony, who delivers an exciting set to the convention.



Before chairman/CEO Jack Eugster made his opening speech, the Flying Foot Farm dance troupe wows the audience with high-energy moves.

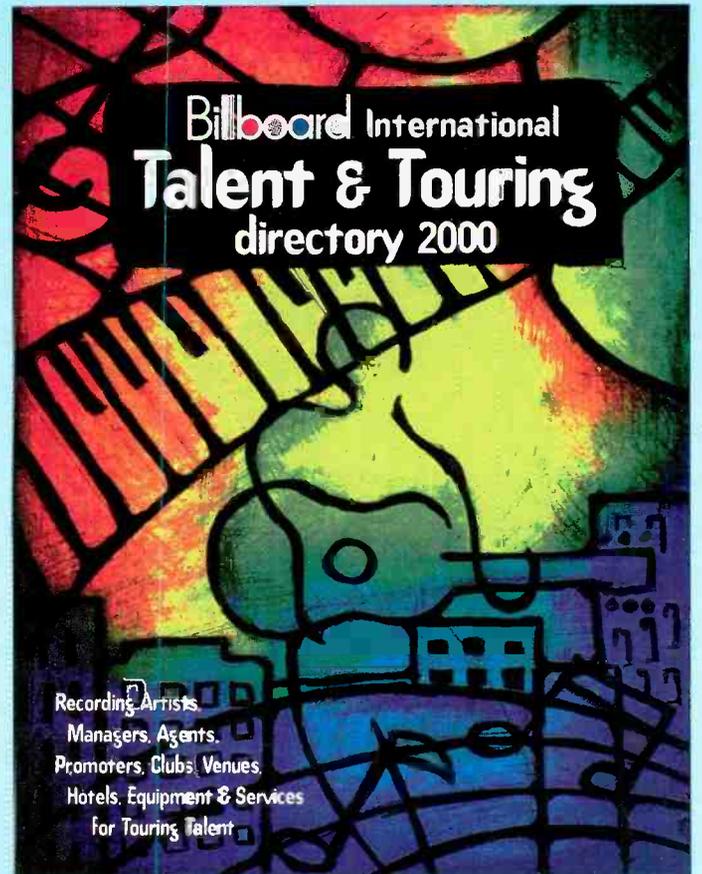


Booths Day showed that Musicland does more than carry music. Bruce Campbell, star of the "Evil Dead" movies, signs autographs for store managers.



Epic recording artist Macy Gray shows the Musicland troops how to groove as she lays down a funky R&B set.

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Labels Fear Losing Identity In Internet Rush

Sites Try To Find Balance Between Artist Promotion And Name Branding

This week's column was prepared by guest columnist Michael Grebb.

THE MUSIC business used to be so easy. Labels and distributors had locked up access. Radio and television were the promotional channels. Piracy was a manageable problem. But now that the Internet has made digital music as accessible as an MP3 download and artist promotion a chaotic free-for-all, record labels are scrambling to get name recognition online.

"'Branding' is such a horrible word," says Mark Gunheim, VP of online and emerging technologies at Columbia Records, which is merging with online music retailer CDnow. "We've always been artist-focused," he says, almost as a mantra. "We always start with the artist."

That's the conundrum facing record labels as they try to make sense of what the Internet means for the music industry. On one hand, no one wants to be left out of an opportunity to brand a corporate identity, but, on the other, most record label executives realize that fans couldn't care less about what label or corporate parent their favorite act is affiliated with. They just want access to the artist.

Still, labels are taking a variety of roads in trying to strike a balance between artist promotion and having the label... well, say something to a Net-savvy audience.

Take the power coupling of BMG and Seagram's Universal Music Group, which have gone in together on a new online music operation called GetMusic.com. The site takes a genre-specific approach to branding. Sub-sites within GetMusic.com include peeps.com for hip-hop, bugjuice.com for alternative, connect2music.com for adult contemporary, rockuniverse.com for classic rock, and twangthis.com for classic rock, and twangthis.com for country music.

"The idea is content, community, and commerce," says Andrew Nibley, GetMusic's president/CEO. "The idea is to create these demographic lifestyle channels." Make no mistake: The idea is also to sell lots of CDs and artist merchandise—and not just BMG and Universal artists. "We don't see ourselves as an online marketing tool for the labels," Nibley says. "This is about hooking up artists to their fans."

Of course, while GetMusic won't discriminate against artists from other labels, it certainly will use its affiliations to get greater access and more goodies from BMG and Universal talent.

"We'll have access to our parents' artists before anyone else does, but our arms are open to other labels," Nibley says. "[BMG and Universal] look at us as an investment. They realize that for us to be successful as a brand, we have to have editorial freedom and our own voice."

He says GetMusic won't try to compete with bargain music re-



tailers on the Web, choosing instead to offer a more robust experience with value-adds, advance orders for new CDs, autographed

'The idea is content, community, and commerce'

—ANDREW NIBLEY—

CDs and posters, and other merchandising.

Seagram has other ideas up its sleeves as well. In early November, it tapped in-house music icons Jimmy Iovine, co-chairman of Interscope Geffen A&M, and Doug Morris, chairman/CEO of the Universal Music Group, to start up an online record label named, folksily enough, Jimmy and Doug's Farm Club (www.farmclub.com).

The site will "put a record label

in every town" by allowing artists to digitally submit recordings, get professional A&R feedback, get a chance to appear on a weekly TV show on USA Networks (owned by Seagram, of course), and maybe even get signed.

"It's very much a response to MP3.com," says one Wall Street analyst. "Any unsigned band would rather be associated with Jimmy and Doug's Farm Club than with MP3. They have backing from a real label."

Others are going in different directions. EMI, for one, appears to be buying its way into the Internet with equity stakes in established online music brands.

So far, EMI has signed licensing agreements with digital download sites Musicmaker.com and Launch.com in exchange for stakes. (EMI has pulled down more than \$250 million in proceeds from Musicmaker.com's initial public offering, by the way.) In addition, it inked an equity deal with Digital On-Demand to enable the transmission of digital music over high-speed data networks—again, for an equity stake.

EMI has also gone international, taking a piece of Sanity.com, an Australian music retailer.

(Continued on page 100)

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Billboard

JANUARY 8, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	28	SUPERNATURAL ▲ ARISTA 19080	SANTANA	4
◀ NO. 1 ▶ 4 weeks at No. 1					
2	2	6	ALL THE WAY... A DECADE OF SONG ▲ 550 MUSIC 63760/EPIC	CELINE DION	2
3	3	5	S & M ELEKTRA 62463*/EEG	METALLICA	14
4	4	32	MILLENNIUM ◆ ¹¹ JIVE 41672	BACKSTREET BOYS	3
5	12	3	FAITH: A HOLIDAY ALBUM ▲ ² ARISTA 19090	KENNY G	8
6	17	11	ENEMA OF THE STATE ▲ MCA 111950	BLINK-182	27
7	6	11	CHRISTINA AGUILERA ▲ RCA 67690	CHRISTINA AGUILERA	5
8	15	12	FLY ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	12
9	NEW ▶		...AND THEN THERE WAS X RUFF RYDERS/DEF JAM 546933*/IDJMG	DMX	1
10	5	5	LISTENER SUPPORTED RCA 6789B	DAVE MATTHEWS BAND	42
11	8	12	COME ON OVER ◆ ¹⁶ MERCURY (NASHVILLE) 536003	SHANIA TWAIN	10
12	10	5	MIDNITE VULTURES DGC/GEFFEN 490485/INTERSCOPE	BECK	78
13	7	17	...BABY ONE MORE TIME ◆ ¹⁰ JIVE 41651	BRITNEY SPEARS	6
14	13	8	RAINBOW ▲ ³ COLUMBIA 63800*/CRG	MARIAH CAREY	9
15	11	6	WILLENNIUM ▲ ² COLUMBIA 69985*/CRG	WILL SMITH	11
16	14	7	WHEN THE PAWN... ● CLEAN SLATE 69195/EPIC	FIONA APPLE	71
17	9	5	ISSUES ▲ ³ IMMORTAL 63710*/EPIC	KORN	13
18	20	7	BREATHE WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	16
19	RE-ENTRY		THIS DESERT LIFE ● DGC 490415*/INTERSCOPE	COUNTING CROWS	53
20	RE-ENTRY		BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE GRAND ROYAL 22940/CAPITOL	BEASTIE BOYS	37

● 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 Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

D-I-Y CDS:
Customers Build
Their Own
Compilations Online
p. 54

**Vision + Invention In The
Music Industry:** Profiling 21st Century Explorers p. 60

HAVE IT YOUR WAY:
The Custom-CD sites
p. 58

sites + sounds

BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION



**Digital
Directions:**
Mapping
Music's
Future



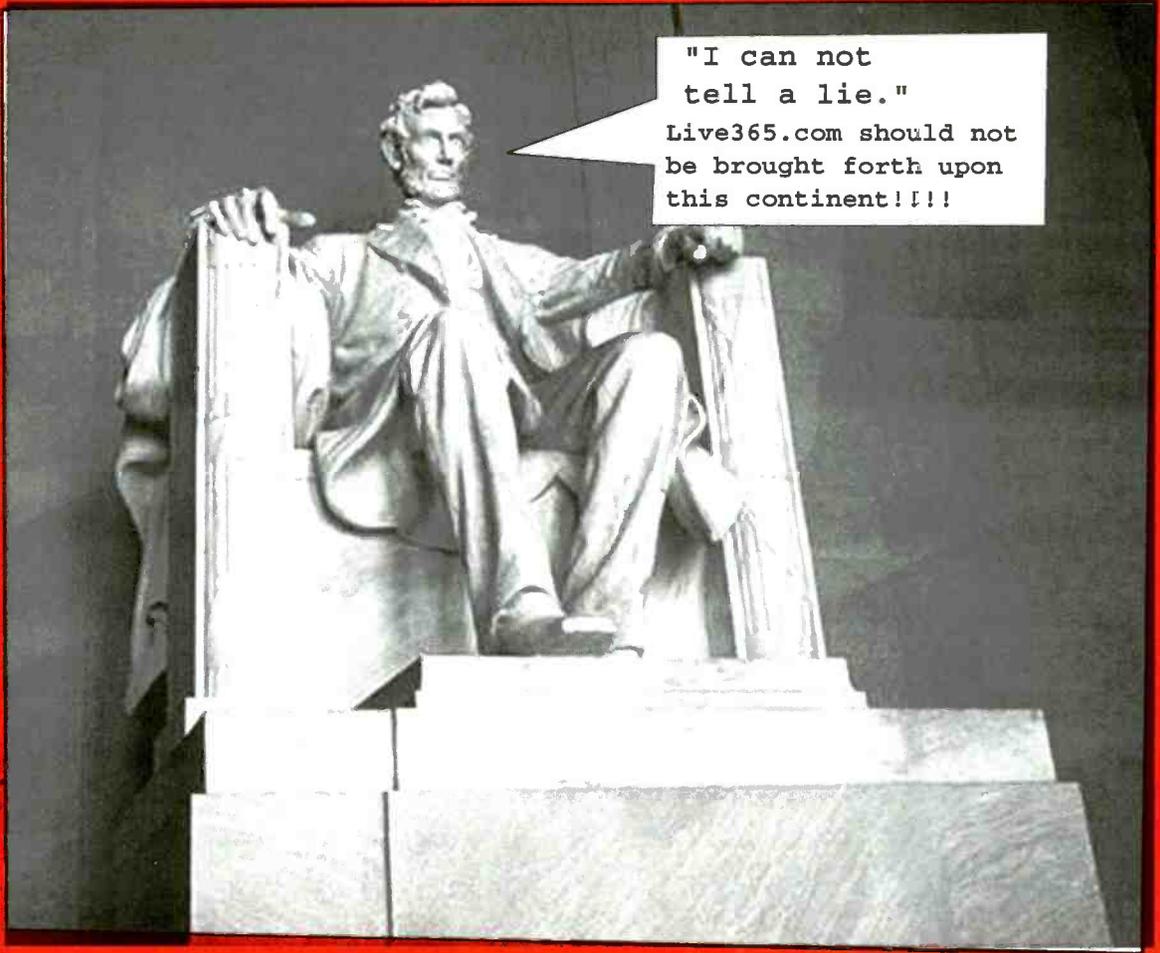
Live365.com

A chip off the old

Close your ears and open your eyes, John Q. Public!!!! Because the architects of audio armageddon are at it again. Despite our efforts, Live365.com(mie) is luring droves of unsuspecting citizens into its wicked web. And before you can say "Adios, America!", these fresh, freckle-faced victims are drowning in Live365.com's endless streams of radio. With no fees, no formats and...

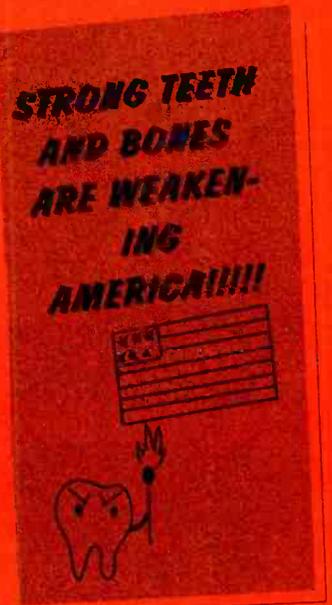
NO FCC!!!!!!!

And what does no FCC lead to? A little thing called SHC. (Spontaneous Human Combustion!) Do not fall prey to the distortions!!!!!!!!!!!!!!!!!!!!



Distortion1

"Live365.com's wide variety of radio stations makes for a pleasant pastime." Yeah, and they put FLOURIDE in the water because it's good for us!!!!!! (See our pamphlet, "Strong Bones & Teeth are Weakening America"). In the blink of an eye, you're listening 24 hours a day and the Liberty Bell is ringing in Red Square!



Cattle mutilations along Highway 365. The eerie connection continues....

Recently discovered!!!
Live365.com's Secret handshake:

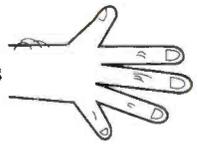


Fig1

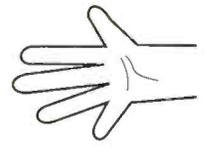


Fig2

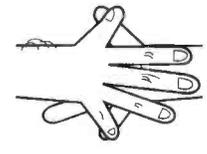
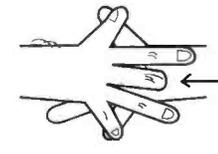
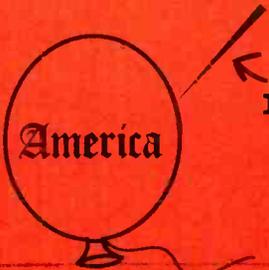


Fig3



note bend in middle finger





Live365.com



Eastern Bloc

Distortion 2

"Broadcasting my own free radio allows me to express who I really am."

Last time we looked at an American dictionary, there was no "I" in team. You should listen to FCC-licensed DJ's and regulated broadcasts just like everyone else. And if that means hearing one boy band too many, it's a small price to pay to keep our country great!

Rearrange the letters to discover the horrible truth:
Internet Radio
=
Nation Retired

Distortion 3

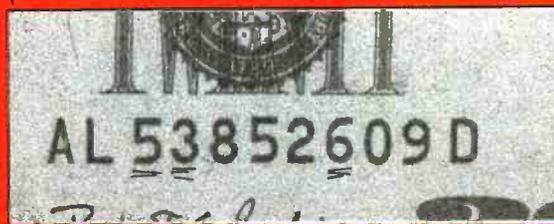
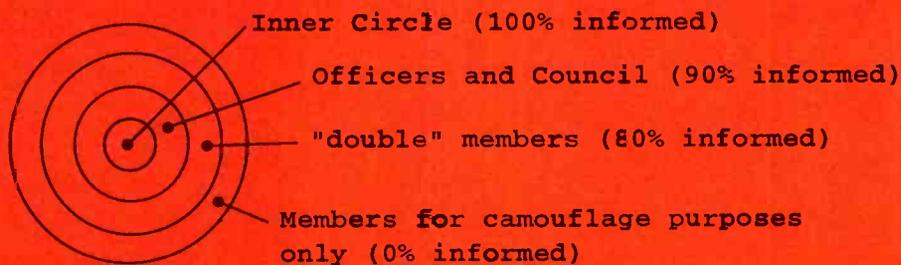
"Live365.com is a place where I can meet like-minded individuals and make new friends."

Chatting with other co-dependent enablers [and trained Live365.com operatives] just ensures your own audio addiction. We must rise as one against this pernicious evil. If you won't do it for yourself, at least do it for the children!



HAIRLESS BUNNY PHOTO
AT SECRET LIVE365
TEST FACILITY GOES HERE.

breakdown of the Live365 "board of directors"

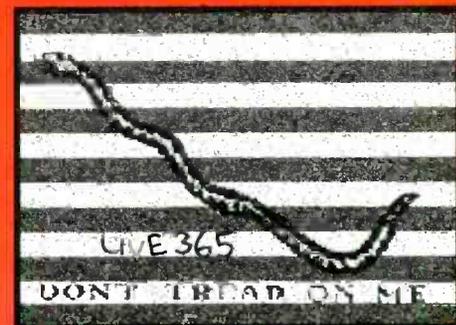


Serial Killer??

Careful study of the "new money" reveals the numbers 3, 6, and 5 in a staggeringly high percentage of the "improved" bill's serial numbers. Ask your teller for **OLD BILLS ONLY!!!!!!!!!!!!!!!!!!!!!!**

!!!!TRANSEformation of America!!!!*

Live365.com's free streaming audio is just the latest attempt by the powers-that-be (His ~~gray~~ grey eminence aka the "puppetmaster") to lure unwilling and unsuspecting US citizens **into sonic addiction!!!!!!!!!!!!**



Wrong for America

Paid for by the citizens against live365.com





sites + sounds

d-i-y cds: ONLINE SITES ALLOW CUSTOMERS TO COMPILE HIGHLY PERSONAL COLLECTIONS

BY STEVE TRAIMAN

While revenue from consumer purchases of music via Internet downloads of single tracks and custom-CD compilations is a small percentage of the overall sales that should top \$14 billion in the U.S. this year, the market is growing rapidly.

An expanding number of Web sites are providing various "personalized" music services, with different approaches to product offerings, repertoire licensing, pricing, distribution and marketing. This sampling of some of the more popular sites includes the first business-to-business site for retailers.

Amplified.com was founded in 1994 as the world's first provider of online music sampling and preview services to retailers. It offers digital downloads and custom-CD compilations from a catalog of more than 150,000 secure song files on the Internet. It currently works with Warner Music, BMG, EMI, Universal Music and some 30 independent labels. In April 1998, it began offering custom-CD

compilations to brick-and-mortar music retailers that extended their businesses online. According to Wayne Parker, Amplified founder and president, these

include Wherehouse, Tower, Musicland, TransWorld, National Record Mart, Hastings, Best Buy, Borders and Barnes & Noble. Amplified also shares a portion

of revenue generated from each song or compilation sold on each online-retailer distribution network member's Web site.

"We benefit from being business-to-business and not competing with our customers," Parker says. Most sales to date are 99-cent tracks, via digital download, while a typical 10-track custom CD has a \$5 standard setup fee with a customized artwork cover, plus \$10 for the personalized tracks and \$2.95 for shipping and handling, or \$17.95—roughly equivalent to a frontline CD at retail. He says the tremendous increase in demand for custom CDs has outstripped the 1,500-a-day capacity at Amplified's Atlanta headquarters. Later this month, another manufacturing facility will open in Valley Media's new

500,000-square-foot California distribution center, tripling capacity to 4,500 a day.

HALF A MILLION TRACKS

Musicmaker.com lays claim to being the largest custom-CD and secure digital-download music site on the Internet. Based in Reston, Va., it was the first to sign an agreement with a major label, EMI Recorded Music, which has a 35% equity stake, according to Bob Bernardi, Musicmaker founder, chairman and co-CEO. Also holding equity are Zomba/Jive (about 5%) and TVT Records (about 2%). By this month, the site will offer about 500,000 tracks from more than 150 labels, Bernardi notes. The company has licenses and pays royalties for both digital downloads and custom CDs with all labels, except EMI and Zomba—with those to be determined by the final SDMI agreement, he says. Musicmaker charges \$9.95 for the first five tracks for a custom CD and \$1 for each additional track, plus \$2.95 for shipping and handling, or \$17.90 for a typical 10-track CD. A major promotion with EMI's Beastie Boys last fall was a precursor to frequent offerings with the label's top artists during this year.

For the recent holiday period, Musicmaker debuted 25 compilation-CD kiosks in 20 top markets as a test with Tower Records, Trans World and Wherehouse Music. "Conducting this test with leading brick-and-mortar retailers confirms the continued commitment of the industry to meet consumer needs through traditional distribution channels," Bernardi says. "We've been doubling the volume of compilation CDs every quarter," he notes.

Founded in 1996, CustomDisc.com in Stamford, Conn., offers a turnkey marketing, manufacturing and distribution service that enables consumers to purchase customized compilations of music tracks licensed from more than 175 (mostly independent) labels. For any promotional single or CD with a bar code, sales are reported to SoundScan, according to CEO David Gould. The basic fee is \$5.99 for the cost of media and customization, plus \$1 per track and \$2 shipping and handling, with same-day service from its fully automated manufacturing operation. CustomDisc is also expanding its business-to-business operation, and Gould expects to have more than 100 marketing partners who will be selling the product in 2000.

On the copyright/royalty issue, Gould sees the need for a matrix of "variable" royalties based on the key question: What is the value of a song? The firm's newest ventures are a "just in time" manufacturing program for traditional CDs that may have been cut out of the

Continued on page 80



Amplified's Parker



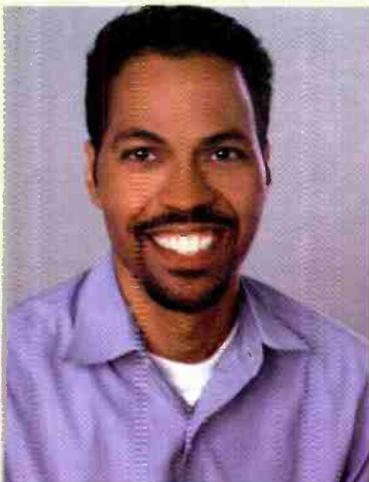
CustomDisc's Gould



Musicmaker's Bernardi



Emusic's Hoffman



Mjuice's Brown

MORE LABELS TRUST



WITH THEIR MUSIC ON THE INTERNET

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At *musicmaker.com*, we've assembled premier rock, pop, blues, classical and jazz labels and created *the world's most comprehensive online music shop* where consumers can make their own CDs and download music. Through patented, secure Internet technology and strategic partnerships with major and independent record companies, *musicmaker.com* allows customers to purchase music exactly the way they want. Featuring over 250,000 songs for custom CD compilations and over 100,000 songs for digital downloading. All from established artists. Now that's a tough act to follow.



Capitol



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AOL keyword: Musicmaker

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1

sites + sounds

HAVE IT YOUR WAY: WE SHOP THE CUSTOM-CD SITES FOR SOUNDS

BY EILEEN FITZPATRICK

One of the fastest-developing businesses on the Internet is creating services that enable consumers to purchase products suited to their individual tastes and preferences. Whether it's suggesting the next book or video you may want to buy based on your past purchases or giving you information about your favorite artist's next release, Internet retailers want to sell consumers a product before they know they want it. While the trend continues to develop, one way Internet music companies are attempting to tap into consumers' varied musical tastes is through make-your-own, custom CD-compilation Web sites. On the surface, it's a simple concept: Browse through a list of songs, click the ones you want, and the company makes the CD and ships it out. But, in a recent survey of four sites, the promise tended to be different from the reality.

In a general Yahoo! search of custom-CD sites, 11 sites were listed. Cductive, CustomDisc, Mix Factory and Musicmaker were the most recognizable. Listen.com is a directory that points users to other sites, and Amplified operates as a business-to-business site not

open for consumer sales. The remaining sites—Orbitmusic, SuperSonic Boom, Unwrapped and Volatile Music—featured underground and indie music.

Clicking on Cductive, we were immediately offered a free user account and

his Academy Award-nominated track, "Miss Misery." We added the other tracks, which cost 99 cents apiece after an initial cost of \$4.99 to make the disc.

We then decided to add some tracks

our order, which arrived about one week later. While the customer service is excellent, navigating the site is a bit cumbersome. Although we were eager to discover some new talent through the site, many of the tracks offered are less than desirable and not worth a second listen.

On the surface, it's a simple concept: browse through a list of songs, click the ones you want, and the company makes the CD and ships it out. But, in a recent survey of four sites, the promise tended to be different from the reality.

the ability to peruse by genre, label or artist. We typed in "Natalie Merchant" and indie band "Pink Martini" and found no listing. We then searched the label list, which includes such lesser-knowns as Cup Of Tea, Go-Kart, Reinforced Artists and Flydaddy Artists. After several other searches, we were able to find a few tracks by Elliott Smith, but not

from Cductive's ska-genre listing and found tracks from bands such as New Mongrels, Let's Go Bowling, Johnny Socko, the Potato Men & Cub and some lesser-knowns. Jumping between different artist pages, we were able to assemble a 20-track disc in about 90 minutes. The cost was \$24, and an e-mail message the next day confirmed

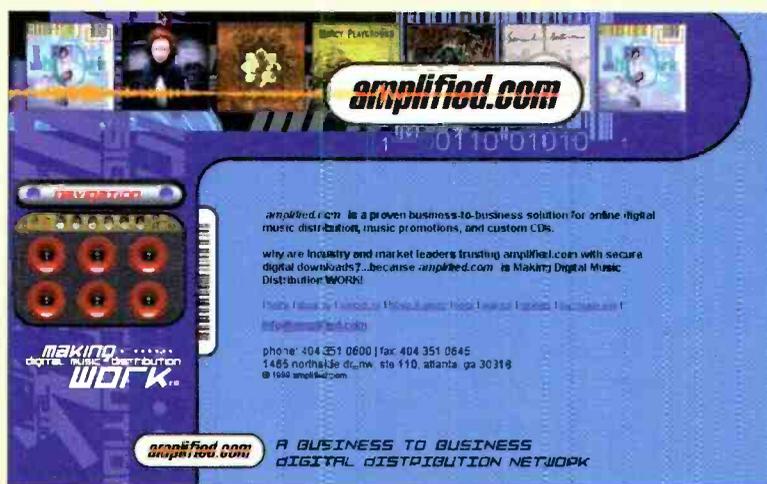
KINKS KOMPILATION

Moving over to Musicmaker, we found the site offered a wide variety of catalog songs from such name artists as Ritchie Valens, Eric Clapton, the Kinks and Dave Brubeck. The site also lists the most frequently ordered tracks and several pre-selected collections. A 15-track Kinks compilation, for instance, was priced at \$20.82. A 12-track Brubeck anthology was priced at \$20.46, and a 20-track Jackie Wilson selection was \$24.95.

We clicked on the "Lennon-McCartney Collection," expecting a chance to compile some choice Beatle tunes. What followed, though, was a list of covers by the likes of the Royal Philharmonic Orchestra, Kansas' version of "Eleanor Rigby" and Pat Valentino's rendition of "Good Day Sunshine." Not exactly what we were expecting.

A soundtrack area lists several well-

Continued on page 80



An astronaut in a white space suit is floating in space against a black background with white stars. The astronaut's helmet is open, and a large, glowing CD-ROM is visible inside. The astronaut's hands are also visible, holding onto some equipment.

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The past is all that's accomplished and unfinished from yesterday, and the future is every idea and possibility that excites us as we awake to a new morning. Thus, the creation of tomorrow is a process, unfolding before us in every way that humanity can manage, as it makes progress toward its own fulfillment. As we enter a new century, as well as a fresh millennium, Billboard focuses on a few select thinkers and doers who are shaping the destiny of the music and home-entertainment businesses. Each is a singular figure with an original perspective on how to approach one's life and work, and they are even now offering ongoing inspiration to other like-minded spirits in our industry. We at Billboard hope you will see something of yourselves and your own ideas and aspirations in these futuristic pioneers and explorers.

Timothy White

Editor-in-chief



ANI DiFRANCO:
ENVISIONING A FUTURE
THAT MAKES ARTISTIC
INTEGRITY A TOP PRIORITY
AND PUTS BLACK INK ON
THE BOTTOM LINE

BY MARIYLN A. GILLEN

At a time when established artists are finding themselves cut loose from the security of their major-label moorings in the wake of industry consolidation, and baby bands are gingerly testing the Internet-sales waters—and wondering if they can stay afloat financially by going it alone there—recording artist/label owner Ani DiFranco stands as something of a beacon.

She is fiercely independent. She is also undeniably successful. And, most significantly, she shows no signs of dropping from the radar screen after more than 10 years on the rise. Unlike some supernova artists who explode fully formed onto the scene, only to flame out as quickly, DiFranco's steady ascent has been akin to a slow-motion conflagration: a textbook self-made star who displays early promise of taking up a lasting place in the constellation.

Since founding her own record label—on borrowed money—in 1990, at age 20, to release her albums on her own unyielding terms, DiFranco and her Righteous Babe imprint have racked up more than a million units sold of her 13 solo sets. Tellingly, her entire catalog gains sales steam with every passing week, and each new release—they come with amazing frequency—easily doubles the initial pace of its predecessor.

The label has recently expanded beyond a one-artist shop to include releases from other artists such as Utah Phillips—with more on tap this quarter—and press attention has plumped significantly, too.

DiFranco's music continues to evolve as well, from the almost unbearably frank lyrical truths (on such subjects as abortion, sexual identity and self-image) and muscular acoustic strumming of 1995's breakthrough "Not A Pretty Girl" through the rock-leaning "Dilate" and the jam-infused "Up Up Up Up Up." The only constant is a commitment not to compromise to fit some slot, be it at radio or retail.

In an era of record-label pink slips, Righteous Babe's still-small staff has been growing, but, by limiting the corporate food-chain links that nibble away at revenues and by holding tight rein on expenses, there is black ink on the bottom line.

"I guess if there is anything a little inspirational in my story, it is in showing that there are truly viable alternatives to playing the industry game," DiFranco says. "And that you can make a living at this. I hope I also show that the indie route doesn't have to be a constricting or limiting way of doing things—if you have patience, and if you can come to terms with your life, and if you love your job, and if you are willing to spend 10 years doing what a record company could do in six months."

But there is likely an equally important lesson, in these first heady days of a new millennium shimmering with promised technological wonders and gee-whiz gizmos, in the path that DiFranco used to arrive here. And there is a certain irony in it, as well: DiFranco,

Continued on page 62

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Billboard
Spotlights
The
Digital
Music
Revolution



sites + sounds

Vision+
Invention
In The Music Industry

ANI DiFRANCO

Continued from page 60

a potent symbol of the freedom that online advances are supposed to offer indie-minded artists and entrepreneurs and a model some of those acts may hope to emulate as expectations about music-business paradigms are chipped away, is also an unabashed advocate of old-fashioned approaches to both the spirit and the business of making and moving music.

A bottomless passion for creating meaningful music, on one's own schedule and terms; a tireless commitment to touring; a naturally evolving, traditional retail base supported with listening-post placement and in-store merchandising; and an understanding that to build something lasting takes unflagging effort are among the time-tested approaches underlying DiFranco's success.

Even the Internet is viewed by DiFranco through a different lens: "The way we have used the Internet is almost in its original form—the way that the Internet, before it was one commercial after another, was just a sort of anarchistic forum for communication. For me, the role that it has played is as an anarchistic, communicative tool."

As with scores of acts before her, DiFranco also uses year-round touring—from early-days pizza shops where she got \$70 and a pie to the thriving folk-festival circuit on which she first came to wider exposure to New York's Rose-land—to connect directly with her fans. She initially sold cassettes from the stage and then opened a mail-order operation when demand called for it. Also in classic fashion, that early road-work and the resulting wildfire word-of-mouth set the grass roots ablaze. The resulting heat nudged the label up the distribution ranks—from indies such as Goldenrod and Ladyslipper to national-chain reach via Koch—and ultimately caught the eye of the major labels, who tried to woo her. None succeeded.

"I just don't think that you can say something meaningful within the corporate music structure," says DiFranco. "And I know that I don't want to be a part of that structure. I don't want to support it, and I want to do everything I can to actively challenge it on a daily basis."

But DiFranco is also hopeful, as she reflects on the century past and ponders what the new one will bring, that an old spirit may arise anew among artists as they consider a variety of paths—from launching their own start-up labels to trying direct sales online—that may skirt the traditional system.

"The age of innocence in the music industry is pretty long past—the early days of the executive who actually was in a band and played guitar himself—and we have moved into a period of heavy commercialism and business priorities," says DiFranco. "But I am hoping that, at this point, maybe the pendulum is going to swing out of that, and maybe what it's going to take to do that is people moving into more independent spheres and realizing that those kinds of dehumanizing corporate forces are not fulfilling to us as artists or to the public as fans," she adds.

"I think people are craving a real specific, human, artistic interaction between themselves and their culture," DiFranco concludes. "And I hope that, however they get there, more and more artists will be able to achieve that." ■

DR. KAMIL ELTAYED IDRIS:
SUDAN'S COPYRIGHT ADVOCATE REPOSITIONS WIPO FOR THE NEW CENTURY

BY KAI R. LOFTHUS

When Dr. Kamil Eltayed Idris meets with presidents and prime ministers, his first priority is to emphasize the relevance of intellectual-property rights to the creation of jobs and wealth.

This is no ordinary task, to be sure, but the 54-year-old director general of the United Nations' World Intellectual Property Organization (WIPO) is no ordinary IPR advocate. The onetime journalist, for example, juggles his WIPO duties with a post as secretary general of the International Union for the Protection of New Varieties of Plants.

With 171 nations comprising its membership, Geneva-based WIPO (also known by its French name, Organization Mondiale de la Propriété Intellectuelle) administers most copyright-related treaties worldwide. Moreover, it is responsible for creating coherent legislation with clearly defined provisions on the use of creative works in the digital era.

"We need," Idris declares, "to have an alignment of the domestic and the global agendas. Many governments have good ideas when it comes to the enforcement and protection of intellectual-property rights, but we still need this kind of alignment. There's no point in having a global vision at WIPO and a conflicting vision at a national level. Our basic challenge is to have these two visions going in the same direction."

The digital era may have brought new challenges, but the need to secure for writers, composers and performers an adequate acknowledgement of, and financial return for, the value of their discoveries reaches back centuries. Witness the British parliament's enactment in 1710 of the Statute of Anne to prevent booksellers from continuing to exercise their control over the printed word. Or, 81 years after that, the French law intended "to assure the inventor the property and temporary enjoyment of his discovery" and which delivered to him "a patent for five, 10 or 15 years."

As the entertainment industries enter a new millennium, the scope of copyright protection has been significantly extended. Yet, the speed with which new technologies are having an impact on, say, the delivery and consumption of music is making it hard for national laws to keep pace.

The two main WIPO-administered copyright treaties are the Berne Convention for the Protection of Literary and Artistic Works (Berne Union, 1886) and the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (Rome Convention, 1961). Two Internet-related treaties were concluded in December 1996 to complete the Berne Union and the Rome Convention, namely the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms



Treaty (WPPT).

Although some 50 nations have signed those two treaties, neither takes effect until both have been ratified by the legislatures of at least 30 nations. So far, only 11 have ratified the WCT, and 10 have ratified the WPPT. (The only significant country that has firmed its support of both is the U.S.)

"That's how the legislative process is," says Idris. "When a country has many constituencies to get advice from and to respect, it can take a long time." With three years of the ratification process already passed, the most likely enforcement date for WCT and WPPT is December 2001, according to WIPO.

In Europe, the organization expects that more countries will ratify the treaties in 2000. This largely depends on the outcome of upcoming discussions on the European Commission's proposed Directive on Copyright and Related Rights in the Information Society. The directive is relatively harmonized with WIPO's two Internet treaties, in terms of reproduction right, right of communication to the public, distribution right and technological measures. It even goes beyond the treaties on a few issues.

Idris says that the European Union has "embarked on serious discussions, which reflect a political will. It's not for me to comment on the substance of the directive, but whatever may lead to the effective implementation of our two treaties will be supported by me and my organization. It's a serious directive, and it has to be taken seriously. I think it's a step in the appropriate direction."

Meanwhile, the cumulative amount of legislative texts related to intellectual-property rights can easily alienate anyone who is not a lawyer. With this in mind, when Idris became WIPO's director general in November 1997, he moved to break down the technicalities of the

treaties into one single vision that would bring the organization, in his words, "closer to the people and the people closer to the organization."

To improve the public perception of WIPO, Idris created a media-relations/public-affairs department, launched two advisory commissions (featuring industry leaders as consultants) and initiated both a fresh corporate image and a new-look Internet site (www.wipo.org).

"The element of demystification of intellectual property is a very key tool," says the director general, noting that this also enhances its anti-piracy potential. "We're insisting on the relevance of copyright and supporting inventors, authors and smaller and medium-sized enterprises. When a civil society isn't active [in the area of IPR], we have to activate it." Equally, he says, it's important to bridge the gap between laws that protect copyright and their actual enforcement. "There's now an enforcement culture, both at national and international levels," Idris contends.

WIPO's own culture apparently needed refreshing when Idris—only the third director general in its history—took the helm. The first chief executive, Holland's Georg Bodenhausen, held sway from 1963 to '73, including a seven-year spell at the organization's predecessor, the United International Bureau for the Protection of Intellectual Property. He was followed by the Hungarian-rooted U.S. citizen Dr. Arpad Bogsch, who managed WIPO from 1973 to '97.

One of the organization's officers suggests that Bogsch was "very authoritarian" and was said to feel that the world didn't need to know anything about copyright. "Idris, on the other hand," says this WIPO executive, "believes that knowledge is important. He wants to demystify [the concept of intellectual property] and make it more accessible. He has managed to take it down from the ivory tower to the grass roots."

Idris' varied background is essential to his openness. From 1971 to '79, he was both a part-time journalist with two Sudanese newspapers and a lecturer at universities in Egypt and the U.S. From 1977, he also held positions at Sudan's Ministry of Foreign Affairs and in 1979 became its vice-consul in Geneva. In 1982, he joined WIPO to work for its interests in Africa, Arabia and Central and Eastern Europe, advancing to deputy director general in 1994. Even as he now leads the organization, Idris remains Sudan's ambassador in Switzerland.

With Idris himself coming from the African continent, how does he view copyright protection in developing countries? "They are receptive," he replies. "They see the compelling evidence we have that intellectual property is a tool for wealth creation, economic growth and development, and that it has direct impact on [a country's] gross domestic product." ■

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TED LEONISIS: AOL INTERACTIVE'S TOP GUN AIMS FOR NEW-MEDIA INTEGRATION

BY BILL HOLLAND

Ted Leonsis, president, AOL Interactive Properties Group, is considered a founding father of the new-media industry and continues to be one of the Internet industry's foremost leaders and visionaries. He is also a philanthropist and the owner of a professional sports team.

In his AOL position, Leonsis is responsible for America Online, Inc.'s local, Web and small-business networks and portals; the company's interactive-music and ticketing initiatives; and development in key areas such as IP telephony.

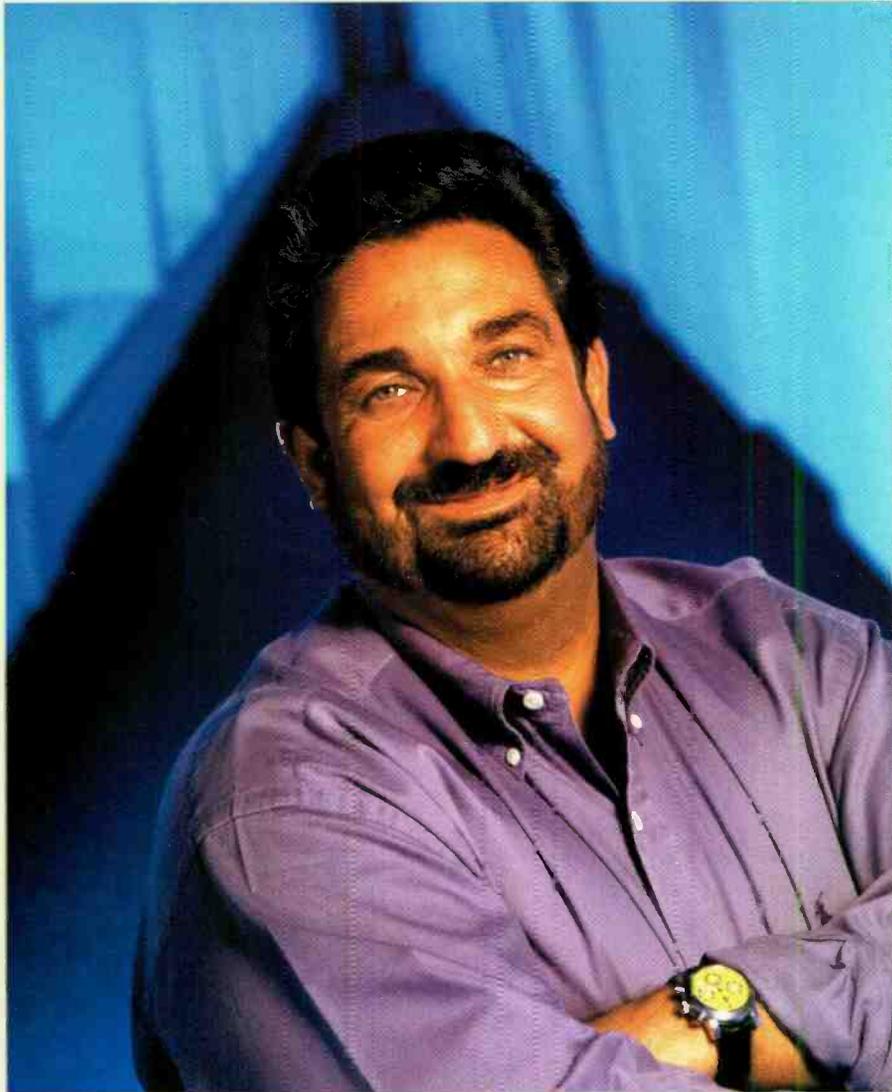
His AOL Interactive Properties Group also leads and manages several AOL brands, including Digital City, the local-content network with operations in 60 cities; ICQ, the fastest-growing global community on the Internet, with more than 30 million registered members; AOL MovieFone, the No. 1 movie-listing guide and ticketing service in the country; Digital Marketing Services (DMS), a premier online market-research company; and Spinner Networks, Inc. and Nullsoft, Inc., leaders in the digital-music field.

Leonsis has long led the company's efforts in content development and was responsible for AOL's role or original investments in current leading online entities like Motley Fool, iVillage, Excite, Preview Travel, iGolf, Worldplay Entertainment, Thrive, Love@AOL, NetNoir, PlanetOut, Moms Online, Hecklers, Astronet, Entertainment Asylum, Real Fans, Electra and Santa's Home Page—which has been made into an ABC prime-time television special and a book from Penguin Publishing.

In his first three years at AOL (1994–1997), Leonsis served as president of the AOL Services Company, in charge of all sales, marketing, product development, production, programming and business development for the company. He is credited with originally positioning AOL as a media company and inventing the channel-programming model, initiating the company's efforts in e-commerce, ad sales, community-based programming, TV brand advertising and dramatically increasing its direct-marketing and content development.

During his tenure, AOL grew from less than 800,000 members to 8 million members; from less than \$100 million in revenues to \$1.5 billion in revenues, and from a market capitalization of less than \$500 million to more than \$10 billion.

Prior to joining AOL, Leonsis was founder and CEO of Redgate Communications Corporation. A venture-backed firm founded in 1987, Redgate was considered the first new-media marketing company and had positions in database marketing, CD-ROM-based shopping, private satellite networks, online services, custom publishing and new-media consulting. AOL acquired Redgate in early 1994.



Leonsis has also worked with Apple Computer Company on the introduction of the Macintosh; with IBM on the PC launch; and with Wang on office automation. He has written four books on the personal-computer industry and founded four PC magazines. He co-invented a board game called "Only In New York."

A lifelong sports fan, Leonsis recently became majority owner of the National Hockey League (NHL) Washington Capitals with a minority share in—and future rights to purchase—the NBA Washington Wizards, the Washington Mystics and the MCI Center in Washington, D.C. His many business honors include being named one of the 200 Global Leaders Of Tomorrow by the World Economic Forum; one of the Top 100 Marketing Executives by *Ad Age*; and one of the Top 12 Entrepreneurs by *Inc. Magazine* Entrepreneurs Program. Leonsis speaks extensively at major media and technology conferences and events and is on the board of directors for Preview Travel, Proximcom and USA Floral.

Leonsis served for five years as mayor of the town of Orchid, Fla. He sits on the board of several charities, including Hub Heaven and Best Buddies. A graduate of Georgetown University, Leonsis is now a member of the President's Advisory Council and the Georgetown Board of Regents. He recently received an honorary degree from Emerson College and delivered

the 1999 Commencement Address.

His comments about how AOL Inc. saw the opportunities in the music and broadcast industries—and his plans for the next two or three years in those areas—are fascinating in that they all show the directness and incisiveness of his focus.

"About a year ago," he tells Billboard, "we—AOL Inc., rather than AOL—said that lots of consumers are very interested in music, and it enriches their online or Internet experience to have the 'sonification' of their Internet experience. Now, there are obvious drivers to this: 1) young people really getting online, especially [on] college campuses; 2) bandwidth becoming more and more available and 3) the ability for people to turn their computers into players.

In looking at the music industry, he says, "We saw there wasn't one music business—there were multiple segments, some existing, some new, that we would be going after. The first business that we saw was the radio business.

"Radio was a \$30 billion-plus industry, and the 'killer app' [application] on radio was music, followed then by talk and news and sports," he says. "We saw that computers could be turned into radios, and, once you did that, you'd have a business model similar to the radio industry, where you could sell ads based on 'impressions'—when people are listening or watching, and it says,

'This set brought to you by Coca Cola,' that's an impression, and we can sell that.

"So we went out and bought a company called Spinner [Networks, Inc.] Spinner basically is a player that you download, that turns your computer into a radio, and we program it, and we turn those impressions into paid views and the paid views into dollars.

"Now music is great, especially if people are doing their e-mail, surfing the Web—it brings their computer to life, if you will, in a very dynamic way. So we said, 'That's a good business—it adds value to the customer experience; it's an advertiser-based business—terrific, let's go after it.'"

Leonsis says that the company will soon start to look at sports, news and talk, "which is very similar to AOL's programming. We've got a sports channel, a news channel, people connecting—so those other applications will follow."

From looking at using the radio-business model, Leonsis then turned his attention to the quest to integrate players into AOL Inc.'s span. "We saw that, when you buy a radio, many times it has a CD player with it. Or you buy a CD player and there's a radio built in," he says. "And there was this young company called Winamp that essentially had a very light client that you could download, and it in effect turned your computer into

a CD player where you could listen to music in MP3 files, and people could send you a downloadable file and you could read it.

"Winamp has gotten a lot of momentum—about 60,000 downloads a day; people have downloaded the client about 25 or 20 million times now. Both Spinner and Winamp are client-based products; you download a client, and it goes on your desktop. Just that act moves us up the value chain (because you're desktop, not out on the Web). It's very important to be on desktops.

"So we're now working on a capability where, when you download Spinner, you can get Winamp (and vice versa). So, it's like a component set, if you will, to turn your computer into both a radio and CD player.

"The third opportunity in business that we see is that a very deep, vertical music portal can be developed, and we could drive traffic to that portal via the Winamp and Spinner client. So if you're listening to a song, you could click on the client and it would take you to a portal. Say you're listening to a Sheryl Crow song or CD. You could click and go to the Web site, and it would ask you: 'Want to hear more songs by Sheryl Crow? Want to read about Sheryl Crow and talk about Sheryl Crow? Want to buy the Sheryl Crow song or album?' So it's 'Hear it, read it, talk about it and buy it.' Vertical portals will become more important as things develop." ■

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HEITARO NAKAJIMA: THE FATHER OF THE CD WON'T STOP THINKING ABOUT TOMORROW

BY STEVE MCGLURE

Most 78-year-olds are happy to look back at their past accomplishments, leaving thoughts of the future to younger generations.

Not Heitaro Nakajima. A key figure in the development of digital recording technology, he's keenly interested in how audio will progress in the 21st century. In fact, while most audio professionals debate questions such as the continued viability of optical discs as computer chips begin to take over, Nakajima is looking beyond a hardware-oriented approach to how developments in music software will increase the degree of interactivity between listeners and recorded music.

That visionary, long-term way of thinking is Nakajima's trademark. While at Sony in the '70s, he resisted pressure from Sony co-founder Masaru Ibuka to give up his research into digital audio and went ahead anyway, eventually developing the technology that led to the compact disc. "Each audio format has a 25-year life cycle," says Nakajima, outlining the development of audio technology from Edison's wax cylinder in the early 1900s, followed by electrical recording, stereo and then the CD. "On average, there's a big event every 25 years," he notes during an interview at the annual Japan Audio Expo, where the latest gizmos compete for audiophiles' attention. "I think optical discs will be around for another 10 years or so."

Nakajima was born in Kyushu, the southernmost of Japan's four main islands, in 1921. The family business was making and selling *hakimono* rubber shoes. From an early age, Nakajima showed an interest in science and technology—as a child, he made coil-based radios.

His academic credits include a bachelor's degree in electrical engineering from the Tokyo Institute of Technology, a master's degree from Kyushu University, specializing in acoustics, and a doctor of engineering degree, also from Kyushu University.

In 1947, Nakajima joined the semi-public Japan Broadcasting Corp. (NHK) as an acoustics researcher, particularly in the field of microphones. He and other members of his team would produce prototypes of new microphones and take them to companies such as Sony for production, which is how Nakajima's association with Sony began.

From 1965 to 1968, Nakajima was general manager of NHK's acoustics-



Sony

research department, where he began to look into the idea of digital sound recording. Nakajima and his team realized there was a finite limit to how much analog recording technology could be improved and then turned their attention to the digital technology being used in the computer field.

Using a one-inch videotape recorder and a Texas Instruments digital/analog converter, Nakajima and the team came up with a huge, expensive

digital-tape desk that, despite its obvious drawbacks, produced high-quality recordings.

Nakajima's direct involvement in digital recording technology ended (at least temporarily) when he was appointed director of NHK's Broadcast Science Laboratories in 1968. He was then approached by Sony co-founder Ibuka, who wanted him to come and work at a planned acoustic-research department at Sony. Nakajima eventu-

ally made the move and joined Sony at the director level in 1971.

In his new position at Sony, Nakajima oversaw R&D but also had responsibilities for the audio-business group—a radical change from NHK, where he never had to concern himself with the business side of things.

Nakajima, who wanted to pick up where he had left off in terms of his research into digital audio, soon found that his enthusiasm for digital technology was not reciprocated by Ibuka. Nevertheless, Nakajima forged ahead and used Sony's Betamax video recorder as the basis for a prototype digital-audio recording device. He and his team developed a PCM (pulse code modulation) processor for audio signals, as well as professional and consumer-model digital tape recorders. DAT (digital audio tape) was born.

Nakajima realized that, if digital recording was possible with a tape format, then a disc format was also possible, and so the basic concept of the compact disc began to develop. He and others at Sony were aware of the work that Philips was doing in terms of the Videodisc, so the highly unusual (for a Japanese company) decision was made to join forces with the Dutch firm and work on what became the CD, which ignited the next big audio revolution.

Looking ahead, Nakajima expects further improvements will be made to CDs in the coming decade. The next generation of audio products, he says, will enable listeners to enjoy recording with frequency ranges as high as 100KHz, far beyond CD's current 20KHz capacity. But Nakajima refuses to fall into the trap of the innovator whose pride in his accomplishment blinds him to the potential of further innovation.

"After 2007 or so, we'll enter the computer-chip era, where there will be no moving parts in audio hardware," he confidently predicts. "Once we're fully into the computer-chip era, further developments in audio quality will be only incremental, Nakajima feels. "The average quality [of audio] won't be the only thing that's important," he continues. "What will matter is the individual's preference. Sound should be modified by the individual to suit the environment or the specific situation—for example, when you get up in the morning or while you're drinking and so on."

"Audio's ultimate purpose is to produce sounds that suit the individual," concludes Nakajima. ■

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Tracy White

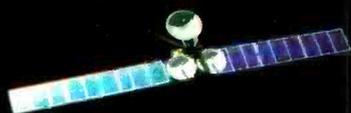
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MICHAEL ROBERTSON: MP3'S FOUNDER USES ACCESS TO MAKE ALLIES OF OLD ENEMIES

BY MICHAEL PAOLETTA

Since its inception two years ago, the highly controversial MP3.com has become the accepted standard for downloading and streaming high-quality sound on the Internet. Earlier this year, MP3.com spread its musical wings by sponsoring Alanis Morissette and Tori Amos' tour; it did the same for the Goo Goo Dolls/Tonic tour.

Additionally, in October, R&B/pop trio TLC signed a two-year marketing agreement with MP3.com that encompasses tour sponsorship and the kick-off of a new charity download program.

According to Michael Robertson, founder, chairman and CEO of MP3.com, the tour and charity tie-in are part of a new corporate-marketing strategy that he plans to expand to other artists (Billboard, Oct. 9, 1999). He also sees MP3.com as fostering new and developing artists.

Robertson's DAM (Digital Automatic Music) label program allows artists to market and distribute their music via the Internet while receiving a 50% royalty.

"MP3.com has created an invigorated, competitive landscape where companies are forced to compete with each other for artists," Robertson explains. "This competition will continue to drive favorable terms and better revenue splits by giving artists more choices."

In its early days, MP3.com was often vilified by an industry that wasn't interested in having its revenue structure altered. This fact is not lost on Robertson.

"At first, there was great reluctance and outright dismissal," he explains. "But, as the developments gathered steam, this gave way to intrigue as the enormity of the opportunity became clearer. Now, I think there's universal acknowledgement that digital music will fundamentally transform the business and create a bigger pie—and not a smaller one, as some first thought."

But the new business environment is not without its problems. Robertson concedes that digital music has two big obstacles to overcome. First, he says, it needs to become much easier for general consumers to use. "You shouldn't have to be a computer expert to get all the pieces working," he says.

Secondly, Robertson says digital music needs ubiquity in non-PC playback devices. By this, he means "having a complete range of devices, from digital phones and Walkmans to home-stereo components and automobiles that allow someone to play their digital music."

For Robertson, the greatest musical achievement resulting from MP3 is accessibility. "Unlike most music retailers and radio stations, we have over 270 genres of music," he notes. "When consumers are exposed to this kind of collection, their musical horizons are expanded. This can only encourage artists to create even more innovative styles of music."

Similarly, words like "accessibility," "variety" and "innovative" are bandied about by companies like Pontis, Samsung, Creative Labs and Diamond Multimedia—all of which have created

new MP3-type hardware. Also, there's the new portable CD-MP3/CD>3 player made by Wired Global Communications.

Many industry observers wonder what type of effect this will have on MP3.com. Explains Robertson, "MP3 is to music as DOS is to PCs. After a certain level of adoption and ubiquity, technologies seem to live forever. As long as people are making 'red book"

CDs, users will be able to convert them into MP3s and play them on these devices.

"No watermarking or other technologies can stop this without breaking all existing CD players," continues Robertson. "So, buyers are safe with these first-generation products."

Of course, there's always the chance of transitional obsolescence, of something else coming along that could



potentially obliterate MP3—especially if MP3 isn't accepted quickly enough on a mass scale.

"MP3 is already the accepted standard," notes Robertson. "All the hardware devices support it. All the software devices support it. It has the largest installed user base, and it has the most content."

Furthermore, Robertson says users can easily use one of the many software programs on the Internet to convert any of the 17 billion CDs in the world into MP3 format.

Robertson is confident that MP3 has taken on a broader definition than "some arcane compression format." He believes that it now represents "digital music in general and all the fascinating new ways to deliver, consume and share music."

He continues, "Nobody really cares about the format—they care only about all the new ways they can experience music. To reach a broader audience, it's important that the gory details be hidden from the user. Nobody needs to know how a microwave works to heat their food. Similarly, they shouldn't have to learn about compression formats to listen to their music." ■

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RUSS SOLOMON: SUPERSTORES' GODFATHER SEES A FUTURE OF ENTERTAINMENT-SHOPPING CENTERS

BY DON JEFFREY

In 2001, Russ Solomon will have been in the music business for 60 years. The veteran executive and entrepreneur refers to himself in one breath as the patriarch of music retailing and in the next as an old fart.

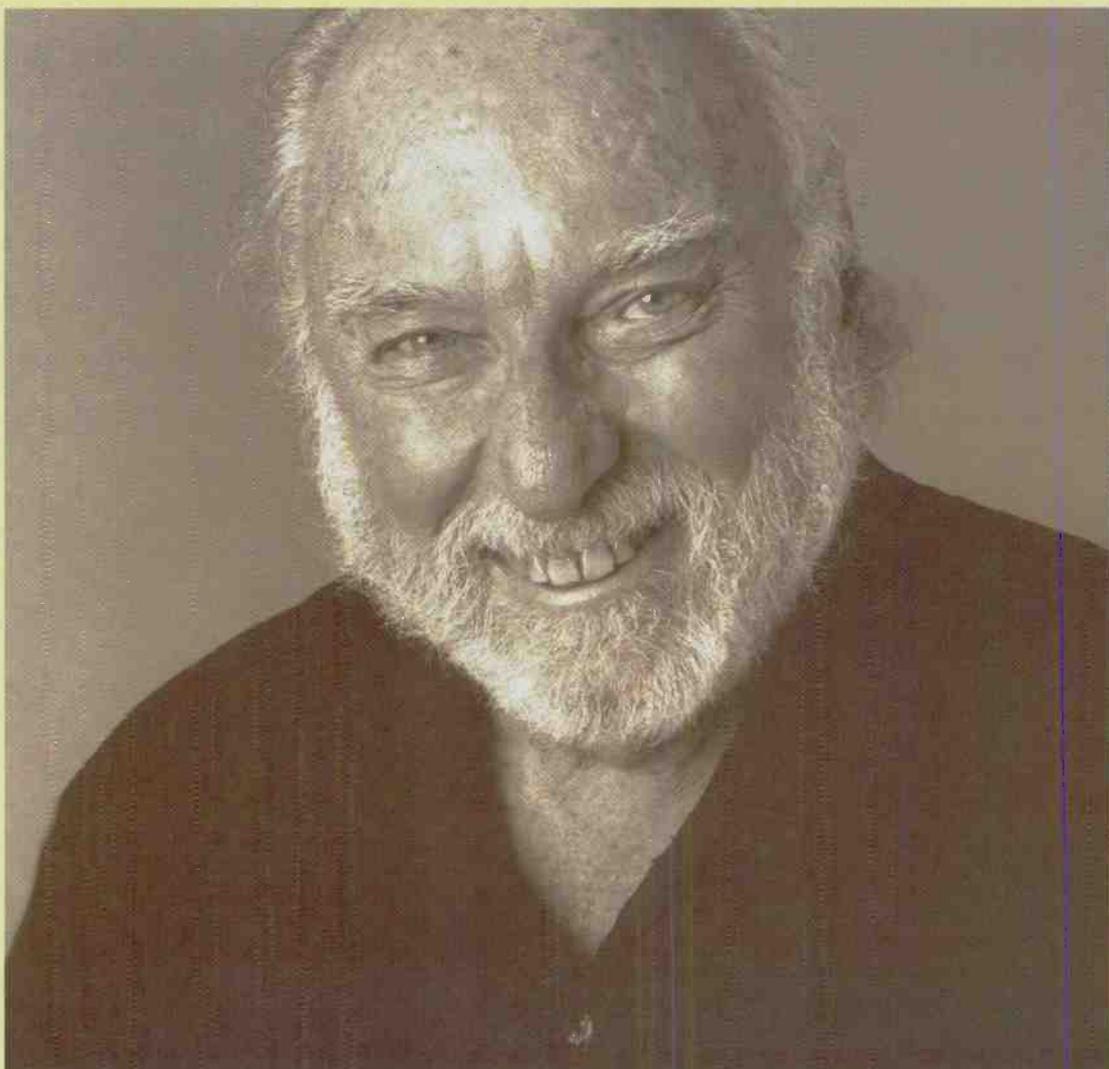
Although the 74-year-old founder and chairman of Tower Records has passed on the CEO reins to his son Michael, he's by no means playing the eminent retiree. As one of the true innovators in the merchandising of music, he's still got a lot of ideas about the future of the business—as well as about Tower, a chain he built out of a small department in the back of a California drugstore in the 1940s. "I'm trying to hang on to the old ways of doing business," he jokes.

However, moves in recent years by Tower—opening superstores all over the world and operating one of the better-trafficked e-commerce music sites—belie his offhandedness.

What he really means about the old way of doing business is making a profit, unlike many of his New Economy competitors. Solomon pioneered the superstore concept that swept music retailing—as well as book and video retailing, for that matter—and was one of the first rackjobbers.

In 1941, when Solomon was only 13 years old, he made his entry into music retailing. His dad decided to start selling records in his drugstore, Tower Drugs, and put his son to work in the new department.

Two years later, Solomon went off



to serve as an Army radar man. When he returned to civilian life in 1946, he went back to selling records in his dad's store. By now, the record department had grown from about 10 feet to 500 square feet.

But a new business opportunity presented itself in 1952. He realized that he could make money by wholesaling records to the fast-growing discount stores, which were modeled after government-operated PXs, in northern California. This was the foundation of

the rackjobbing business, and Solomon was one of its pioneers.

Eight years later, though, his rackjobbing concern, called Record Supply Distributors Inc., failed. The reason: undercapitalization. Undaunted, Solomon about 10 days later turned his sights back to music retailing and re-opened the record department in the old drugstore as Tower Record Mart. One month later, he opened his second store in Sacramento—2,400 square feet—and called it Tower

Records. It was 1960.

The idea of the music superstore or "supermarket" didn't come until 1968, when Solomon opened his first store in San Francisco in a former Chinese supermarket. It was only 6,000 square feet—small by today's superstore standard, but for that time huge for a record store.

Now, more than 30 years later, Tower operates or franchises in more than 230 stores in 18 countries, in addition to two art galleries, four outlet stores and a Web site (tower-records.com).

The music-superstore arena has since been invaded by a number of chains, notably Virgin and HMV, which have waged strong competition in Tower's big-city markets.

"It's a location battle," says Solomon. "It depends on who's got the best location and who's selling the most at the best price. Sometimes they beat us."

Solomon carried the superstore concept a step further with the Wow! stores, which debuted in Las Vegas in 1995 and now number five. These are joint ventures with consumer-electronics retailer The Good Guys. Half the store is a Good Guys electronics emporium, the other half is a Tower store. "They're terrific," he says, "all successful."

But he doesn't take credit for inventing that concept. Instead, he generously gives the credit to competitor Best Buy. In the regular Tower

stores, Solomon has been tinkering for years with the product mix, looking for the right combination of merchandise that will bolster the often thin profit margins on music. He tried a line of clothing several years ago, but that didn't pan out. Now he's putting personal electronics in stores—MP3 players, DVD machines and the like.

But these days, all the talk in retail centers not on product mix but on the Internet. Does Solomon believe that cyberspace is the future of retailing and that brick-and-mortar is doomed?

"There's always going to be retail," he says. "There's always going to be a desire by people to have a shopping experience. But the stores have got to be artful in making the shopping experience an entertaining and pleasant experience. I see our stores becoming much more multi-product."

Solomon believes retailers have to "give people a reason for going to a store," beyond the wish to buy a recording, which of course can be done online or in any of the big mass merchandisers' stores.

Entertainment shopping centers may be the offline places to shop for music in the future, says Solomon. He envisions a mix of movie theaters, restaurants and record stores, all sharing some well-situated space.

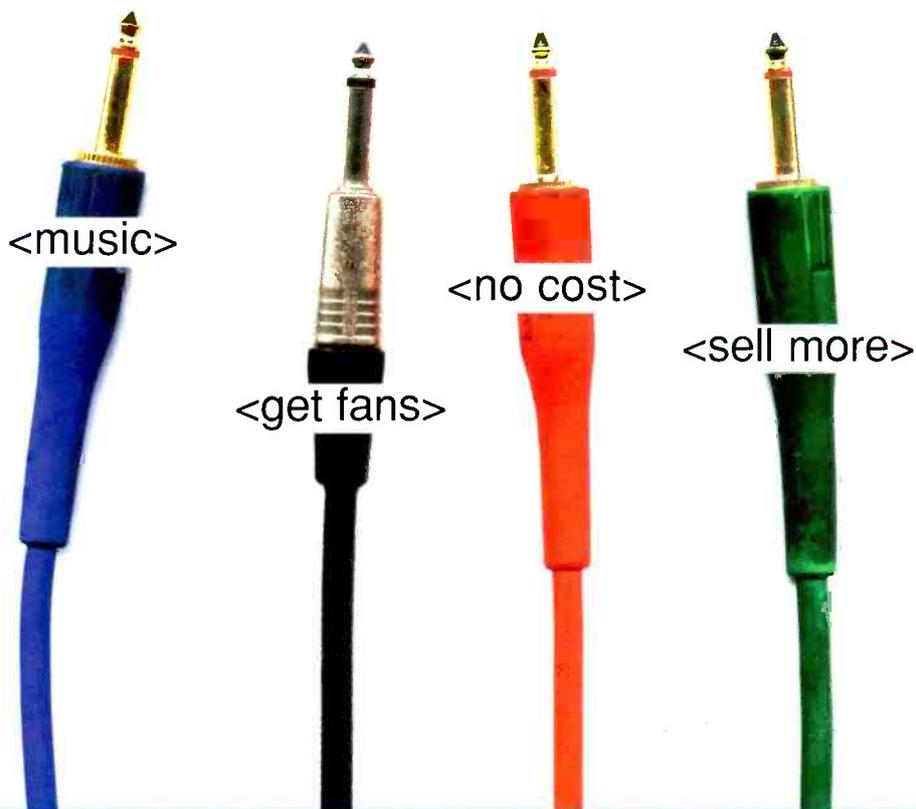
It's a vision he expects to see come to realization. Asked if he has plans to retire, Solomon says, "It's a health matter—and I feel pretty good now." ■

WHO IS LYING?



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DENNIS MUDD

Continued from page 66

CD library.

Mudd notes such advantages as the fact that users get more control over what they hear, have the ability to get more access to more music than ever before and get a much richer listening experience.

"Our belief was that people like to download music over the Internet, but it's less valuable unless they can bring in the favorite tracks from their own library," he says. The result was MusicMatch Jukebox, which users can download free from the company's Web site (www.musicmatch.com). An enhanced version, available for \$29.95, allows them to convert analog files from old vinyl LPs and 45 singles and cassettes into compressed digital-audio files with a richer, fuller CD-quality sound.

Mudd sees other very positive signs for digital delivery of music on the Internet. "The major labels have committed to putting more selections from their respective catalogs on the Web," he notes. "They are taking real steps and experimenting with different business models, all of which is very encouraging. While security [of copyrighted downloads] is important, the bigger issue is setting up a business model to derive a revenue stream from the much larger market for digital delivery of music."

He also views the accelerated pace at which new digital-audio hardware products are coming to the market as a good indication of heightened consumer interest. "In the next five years, we'll see digital audio players designed for the living room, the primary place in the home for music listening," Mudd says. "We'll see virtually all consumer-audio appliances designed to access music from the Web and play digital audio files."

One of the big trends is what he calls "personalization software," which lets listeners upload their preferences as a "log" of the music they listen to on a day-to-day basis. "With that information, the user gets highly personalized recommendations for downloads," he explains.

"The majority of those who download music through our site choose to upload their personal music log," he says. "With version 4.3 of MusicMatch released last October, we expect to have 2 million user records this month." Acknowledging that RealNetworks is the major competition, with many more user logs on file, Mudd sees a basic difference. "We've focused only on music and the jukebox space," he says, "with nearly three years of experience under our belts in giving users just what they want in music."

Mudd sees a lot of really interesting things happening in the digital-music domain in the first years of the new millennium, like consumer digital-audio appliances, Internet-connected radio and access to much more music than ever before.

"The new solutions are going to make it a lot better for consumers, artists, songwriters, publishers and record labels," he emphasizes. "People are going to spend a lot more time listening to music, and the value of the whole music industry will increase accordingly." ■

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Spotlights
The
Digital
Music
Revolution

1

sites + sounds



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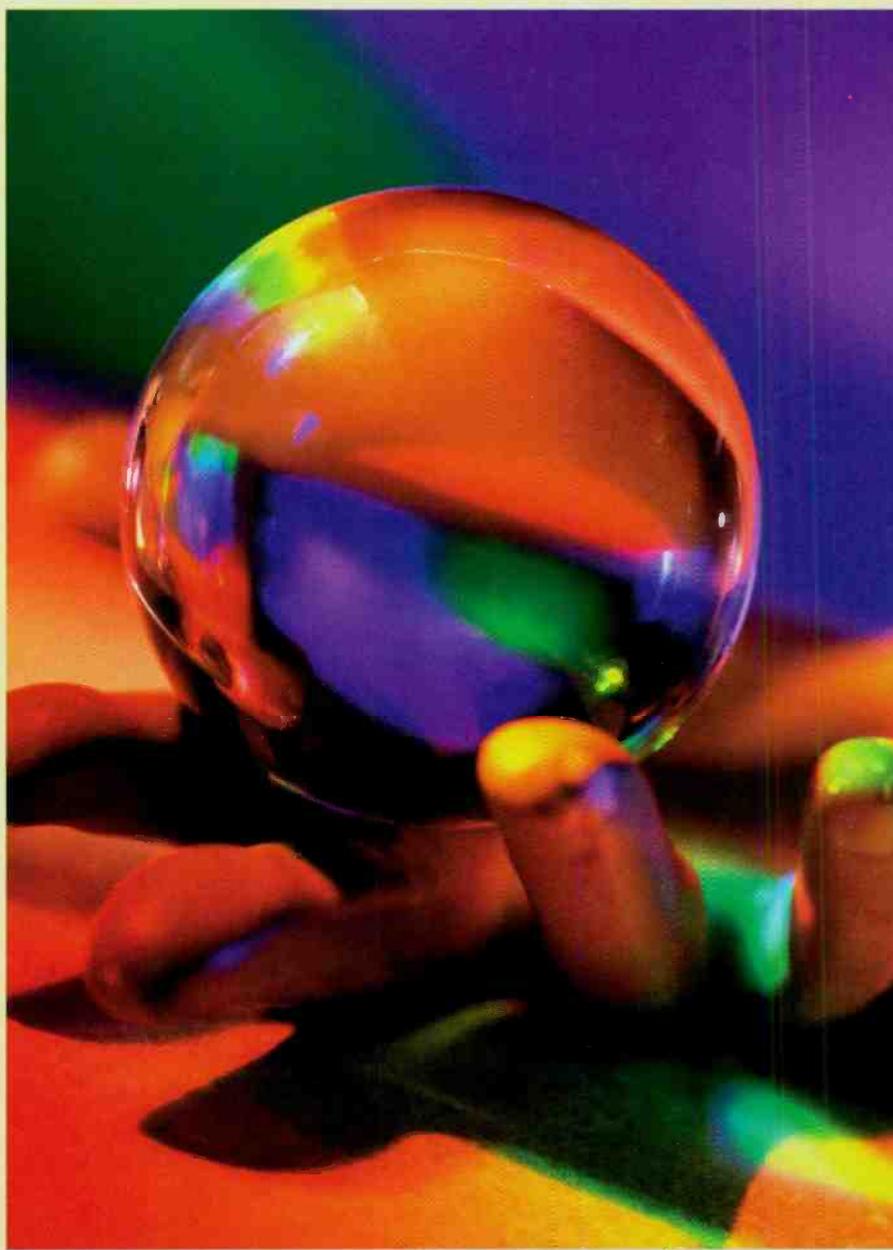
Assessing The Modern World's Musical Appetite

BY THOM DUFFY

What will the future hold for the psyche of the

music consumer? How will the ways we create, consume or experience music change in the century ahead? Billboard asked two notable researchers—whose work, in different fields, has involved the role of music in our lives—to address this query. Dr. Carl J. Charnetski, professor of psychology at Wilkes University in Wilkes-Barre, Pa., has explored how music affects the immune system, among other physical and psychological responses.

"In the course of engaging my research in psychoneuroimmunology," says Charnetski, "I have reviewed numerous other studies involving music as a variable. Consequently, I have learned that the presence of music has accounted for positive affects on spatial ability; reaction time; anxiety reduction; speed and accuracy in surgery; athletic performance; memory; mood; attention; symptoms of autism; stress reduction; work performance; the cardiovascular system; chronic pain; and childbirth, among other psychological and physiological variables.



"My own research on the immune system has produced four studies wherein music has accounted for stress reduction and/or positive manipulation of the most prevalent of the five major antibodies existent in one's natural defense system.

"Currently, I have designed—and hope soon to begin—a program of research that involves musical 'priming' of neural

circuitry in specific areas of the brain that we expect to facilitate the processing and integration of information in children with autism and pervasive development disorders.

"These studies notwithstanding, I suppose most people in the next century, like all previous ones, will revere music most of all for its aesthetic qualities, which is probably as it should be.

"However, those of us who do research and engage in clinical practice, I believe, will use music and value it in the coming century as never before, in heretofore unimagined pragmatic, as well as aesthetic, ways.

"As for the rest of us, we will simply go about enjoying our favorite music and—as probable side effects unbe-

knownst to us—be healthier, happier and less stressed for it."

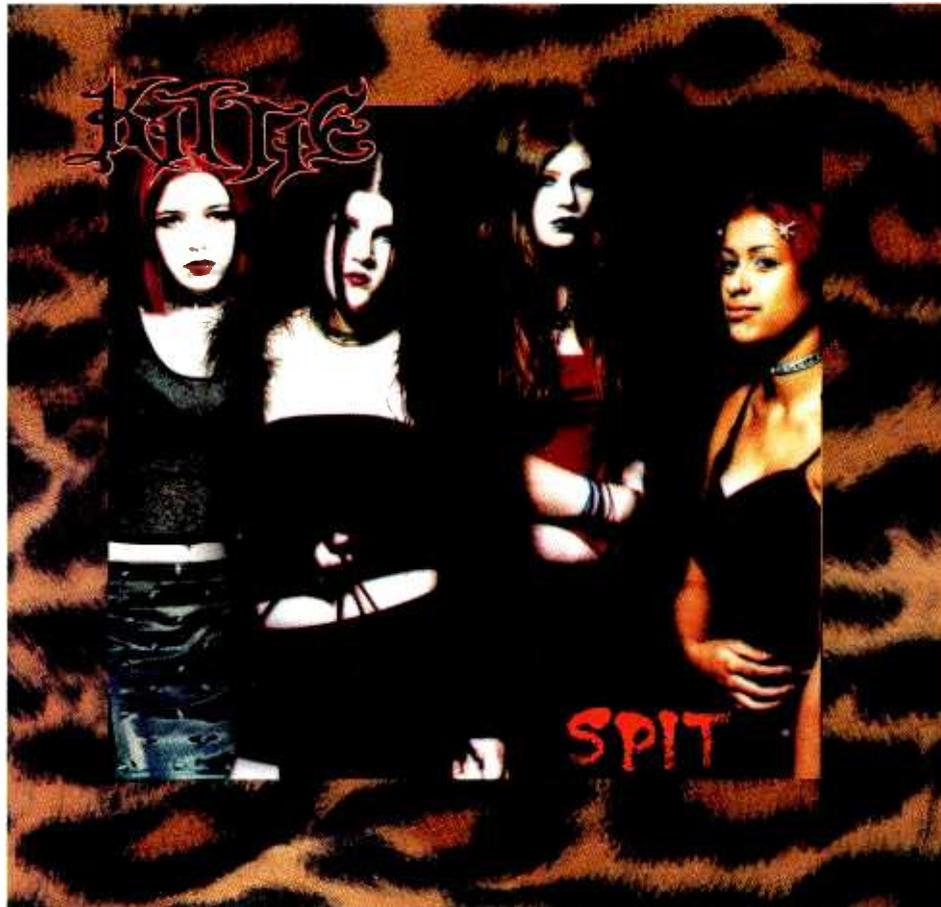
Dr. Diana Deutsch is a professor of psychology at the University of California, San Diego. Her research has centered on how the brain perceives and processes music, tonalities and language.

"I foresee that, over the next century, collaborations between musicians, technologists and percep-

Continued on page 78



Dr. Carl J. Charnetski



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Billboard Spotlights The Digital Music Revolution



sites + sounds

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In The Music Industry

THE FUTURE CONSUMER
Continued from page 76

tion researchers will strongly influence the ways we create, consume and experience music," she says.

"Already, as a result of such collaborations, sophisticated techniques for changing sound parameters in real time are being developed, and some of them are already available in certain research laboratories. Such techniques will become widely available to the public through novel procedures for the delivery of recorded sounds and through the creation of novel types of playback equipment. These developments will enable consumers to have considerably more control over the sound parameters of the music they experience.

"For example, listeners will be given the option of deciding where, in 3-D space, each musical instrument—or instrument group—will appear to be positioned, and even to move instruments around in virtual 3-D space as the music is being played. Listeners will also be able to determine which parts of a musical score will be played by which instruments and of experimenting with these instrument assignments in real time—in essence creating their own musical arrangements.

"Listening to music interactively in this fashion makes for a much richer experience than is possible through passive listening. These new techniques will also enable consumers to tailor the music they experience to suit their individual preferences. Of course, much music will not be

appropriate for such radical consumer interaction, and recordings whose parameters cannot be altered will continue to be widely popular. But I believe that a new genre of music is likely to emerge,



Dr. Diana Deutsch

that will be composed with the intention of exploiting these new technological capabilities. I also believe that such music will be welcomed by the new generation of consumers who have grown up playing computer games and otherwise interacting intensively with computers.

"Another development that I foresee concerns the importance of relationships between music and speech and the power of certain human vocalizations to induce strong emotional effects in the listener. "Perceptual psychologists are working to distill out the features of human utterances that give rise to such powerful emotional responses. We shall never replace individual creativity and inspiration in the compositional process, but the results of such perceptual experiments are likely to be exploited with dramatic effect." ■

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D-I-Y CDs
Continued from page 54

catalog. "You don't have to retire an SKU anymore," he says. Last fall, the first CustomVideoDisc was created with Maverick, with customers getting to choose four of eight videos for \$5.99 with the purchase of any Alanis Morissette CD at Tower Records or Towerrecords.com. "This market will only take off when we migrate to DVD-Audio and DVD-Video," Gould says.

MUSIC AND WORDS

Mjuice.com, formerly Audio Explosion, was founded in 1998 in San Francisco and pioneered the first music-security and download system from the Internet. It has focused on single-track downloads and currently has working relationships with more than 60 record labels, including individual promotions with several majors. Last fall, Mjuice had an exclusive promotion with Elektra's Third Eye Blind to pre-release the first track from the act's new "Blue" CD, and it announced a partnership with The Orchard to sell and promote its 30,000 music and spoken-word tracks.

"We see the custom CD as an intermediate step in the evolution of this market and have no plans to go into this service," says Arnold Brown, founder, president and CEO. "We're in a different camp and look at the consumer desire to download secure music tracks as quickly as possible. Our pricing structure is simple—\$1 per track—and we're fully compatible with the RioPort and all other MP3 players. We'll be deploying our 'burn to CD' solution during this first quarter, when we expect to have more than 200,000 registered users, and our goal is over 2 million by year-end."

DOWNLOADABLE DESTINY

Emusic.com, founded in January 1998 in Redwood City, Calif., lays claim to being the leader in the growing market for downloadable music in the MP3 format. As of late November, it had licensing deals with more than 400 indie labels and access to more than 60,000 tracks for downloads at 99 cents each, or \$8.99 for 12 tracks, according to



Musicmaker retail kiosk

president and CEO Gene Hoffman. "We don't believe that custom CDs are a very promising business," he says. "We get a license for a digital record download right at this time, but you need a separate set of rights to compile and distribute a custom CD. This is compounded by the 'coupling clause' in most major artists' contracts, which gives them approval of any compilation and order of play. As Ozzy Osbourne said, 'You'll never put me on the same CD with Hanson!'"

For the future, Hoffman sees the digital-download music market taking off when portable players have enough memory to handle a lot of music. "Later this year, you should see a portable player with 6 gigabytes of memory for about \$450 at retail," he predicts. "That's enough memory for 300 hours of music or 300 CDs."

"Going forward, we're going to see the industry fulfill the dream we've had for many years," says Amplified.com's Parker. "We'll be selling more music in more formats, with more exposure—and income—for all artists." ■

HAVE IT YOUR WAY
Continued from page 58

known songs from movies such as "Aladdin," "My Best Friend's Wedding," "Titanic" and "Star Trek." Again, most are orchestrated covers, but it does list Whitney Houston's "Exhale (Shoop Shoop)" from "Waiting To Exhale." We clicked off 14 tracks in relatively short order. In addition, we were given the option of selecting a name for the disc and artwork for the CD, which is an attractive feature of the site. Total time on the site was about 45 minutes, and the \$22.58 disc arrived in about a week.

FREE MUSIC

We did not order a compilation from CustomDisc, but the site makes wading through its song selection easier by offering different preselected compilations. In addition, it had a Billboard Hits section, which organized songs by decade from 1950-1980.

In the Billboard section, 274 songs were listed for the 1950s, ranging from

Sun"). The most popular artists on the site are the Commodores, Percy Sledge, Herman's Hermits and Glen Campbell, to name a few.

Like Musicmaker, the site offers pre-selected themed collections. We clicked on the Luau section and found several options, including "Latin Luau," "Hula Hits," "Surf With The Lively Ones" and "Surf Summer Alternatives." Clicking on "Greatest Surfin' Hits," we found "Surf City" and "Fun, Fun, Fun" by Jan & Dean, "Wipeout" by the Lively Ones, "Quite A Surf Party" by the El Caminos and, of course, the "Hawaii Five-O" theme.

ORCHESTRATED COVERS

The final site we checked out was Private Label CD, which again, offers a wide variety of preselected themed compilations for birthdays, anniversaries, holidays and other special occasions. Nearly all of the music is classical or orchestrated covers of pop songs, and the site specializes in bulk shipments for corporate clients. Company

Customers should also be aware that many songs listed on sites are not likely to be the original hit versions, and that many collections, such as the Lennon/McCartney collection, were instrumental covers.

"Autumn Leaves" by Roger Williams, "Hey There" by Rosemary Clooney with or without Patti Page, and "It's Only Make Believe" by Conway Twitty.

The '60s section listed 623 songs, the '70s had 247 songs, and the '80s 48 song listings. The average price per track is 99 cents, with a maximum amount of 25 tracks or 70 minutes. Shipping and handling is \$5.99.

CustomDisc also offers a free music area consisting of garage rock, punk, blues, dance, country, classical and reggae. Each section features three tracks, the most notable being "No Justice" by Jimmy Cliff. The site also lets visitors know which are the most popular ordered tracks ("The Lion Sleeps Tonight," "Sugar, Sugar," "Build Me Up Buttercup" and "House Of The Rising

logos or personalized messages can also be put on the discs, and a variety of cover art is also available.

While the selection available to make custom CDs via the Internet is still limited to deep-catalog titles or little-known indie bands and the price is significantly higher than your average CD, the sites did perform well in the user-friendly and customer-service areas. Customers should also be aware that many songs listed on sites are not likely to be the original hit versions—and that many collections, such as the Lennon/McCartney collection, were instrumental covers.

All shortcomings considered, once major-label content is on board, the custom market is bound to grow—and, like all things Web-related, new developments are just a click away. ■

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- Global perspective on the online world today, including the impact of the internet on the economy (financial markets, Mergers & Acquisitions, electronic commerce, advertising and marketing etc.), and on consumers' habits.
- The importance of music for the internet, and the partnerships that global internet media companies are developing with the music industry.

Was it a digital Christmas?

- The state of the music industry after a year of drastic changes, including a growing impact of the internet on the music business: SDMI, the major labels' digital delivery strategies, business models, and growing sales of portable MP3 devices...
- Did the recently past holiday season represent a shift in the internet music buyers overall numbers and demographic profile?
- **Jason Fiber, VP, New Media, Warehouse Music (USA)**
- **Michaël Haentjes, CEO, Edel (Germany)**
- **Jean-Christophe Hermann, CEO, FNAC Direct (France)**
- **Larry Kenswil, President, ECAT Group, Universal Music Group (USA)**
- **Tony Salter, Chairman & CEO, Boxman Group (Sweden)**
- **Jay Samit, Senior Vice President New Media, EMI Recorded Music (USA)**
- **Adam Somers, VP, New Media, Dreamworks Records (USA)**
- **Ted Cohen (Moderator), Executive Vice President, Webnoize (USA)**

Music in the 21st century: the telecommunication perspective

- Telecommunications companies are paying close attention to music's growing importance in the digital age, and are integrating music into their businesses.
- The partnerships that are being established between telecom giants and the music industry.
- **Marek Rymaszewski, Channel Manager, Internet & Multimedia Services, British Telecom (UK)**
- **Tom Roli (Moderator), Publisher, Webnoize (USA)**

Broadband: the next revolution?

- With the coming broadband revolution, the media and entertainment perspective on Webcasting and internet radio takes on increased significance.

- Broadband business and investment models established so far, including strategic partnerships, technologies and payment structures.

How are technologies going to serve music on internet?

- The international Implications of SDMI specifications, the dominant and future formats for digital distribution (MP3, Liquid Audio, RealAudio, Windows Media Audio, MP4, ...) and marketing ramifications of a globalized, downloadable music industry.
- **Karlheinz Brandenburg, Head of Multimedia Department, Fraunhofer Institut IIS-A (Germany)**
- **Scott Campbell, Director Audio Initiatives, Lucent Technologies (USA)**
- **J.D. Heilprin, Publisher & General Manager, RioPort.com (USA)**
- **Gerry Kearby, CEO, Liquid Audio (USA) (TBC)**
- **Will Poole, Senior Director, Business Development & Strategy, Microsoft (USA) (TBC)**
- **Joanne Marino (Moderator), Editor, Webnoize (USA)**

Intellectual property rights: legislation, protection and management in the digital reality

- The international harmonisation of legislation on intellectual property is now the crucial issue to be tackled before electronic commerce development can truly take off.
- The USA have reached a step with the DMCA act (Digital Millennium Copyright Act).
- The European Copyright Directive remains to be passed into law by the European Commission and then by each individual country.
- Should the DMCA serve as the model for the rest of the world?
- **David Leibowitz, President, Aris Technologies (USA)**
- **François Xavier Nuttall, CEO, Audiosoft (Switzerland / USA)**
- **InterTrust (USA)**
- **Robert Allan (Moderator), Senior Equity Partner, Denton Hall (UK)**

Music in the 21st century: the artist's perspective

- Some artists are reaching fans on the internet via their own initiatives, others via established record companies. Still others are carving a new path by partnering directly with a new breed of cyber company.
- How is the internet affecting artists' creativity and finances?

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Famed Dylan Rockumentary Gets DVD Release On Docurama

BY JIM BESSMAN

NEW YORK—One of the great rock documentaries comes to DVD with New Video's Tuesday (4) release of "Don't Look Back," the celebrated diary of Bob Dylan's three-week 1965 tour of England.

Priced at \$24.95, the 1967 film directed by D.A. Pennebaker is the first of several titles from the renowned *cinéma vérité* pioneer scheduled for release on New Video's recently launched Docurama line.

"Don't Look Back" features Joan Baez, former Animals keyboardist Alan Price, and Donovan, as well as tour manager Bob Neuwirth, Dylan's

late manager Albert Grossman, and the late poet Allen Ginsberg, seen briefly in the film's famous "Subterranean Homesick Blues" cue card-flashing opening scene. Pennebaker and Neuwirth also provide a running commentary.

Besides a new digital transfer of the film, the "Don't Look Back" DVD contains the uncut, unreleased Dylan performances of "To Ramona," "Love Minus Zero/No Limit," "It's All Over Now, Baby Blue," "The Lonesome Death Of Hattie Carroll," and "It Ain't Me, Babe." All five were edited from the film.

Biographies of the film's cast and crew, a complete Dylan discography,

Pennebaker's filmography, the film's theatrical trailer, and an alternate version of "Subterranean Homesick Blues" round out the package.

"The commentary track is a new work in itself and brings the running commentary to an art form," says New Video president Steve Savage. "Here's a pivotal time in pop music's history, and here's these two guys who were there watching it all unfold and looking at the film 35 years later, getting a totally new perspective. It makes it a must-have for anyone who considers themselves a Dylan fan."

Pennebaker adds, "I always thought it was for history, and it holds up."

The "Don't Look Back" enhanced features include a link to the Dylan Web site, which is spotlighting one of the DVD's bonus audio tracks as its "Track Of The Week."

The VHS version includes the film's original trailer and the running commentary by Pennebaker and Neuwirth; it is priced at \$19.95.

"Music retailers and others who can move volume feel there's real tonnage in the title," says Savage.

To expose younger audiences to Dylan's music, the film has been playing the college and art house circuit for the last 18 months.

"We're developing giveaways with college radio stations and working with all our music retailers," Savage says. "They're rising to the occasion, because they see it as a way to introduce DVD to hardcore music fans."

Rabid Dylan fans have already tried to auction off uncut press proofs of the DVD sleeves on Web site eBay; New Video has stopped the practice, Savage says. "But it shows how much people care about it," he says.

To satisfy fans who want a collectible, New Video is offering a book signed by Pennebaker and a flip book of the "Subterranean" cue card scene as added values.

Other Pennebaker films, such as the Dylan-owned "Eat The Document," a famed 1966 made-for-TV concert that was never broadcast, remain unavailable for home viewers.

New Video's newly forged relationship with Pennebaker, though, will result in new releases from the director's library.

Due in May are "Moon Over Broadway," a behind-the-scenes look at the



Director D.A. Pennebaker, right, rolls the camera on Bob Dylan in "Don't Look Back," a featured title on New Video's Docurama label.

1997 musical "Moon Over Buffalo" starring Carol Burnett, and a similar backstage view of "Company," the Stephen Sondheim musical produced in 1970.

Pennebaker expects future releases of "Monterey Pop," his rockumentary of the legendary 1967 Monterey, Calif., rock fest, and "Sweet Toronto," which captured the 1969 rock'n'roll fest starring Chuck Berry, Little Richard, Jerry Lee Lewis, and Bo Diddley.

Originally titled "Keep On Rockin'," "Sweet Toronto" will offer added features such as footage of John Lennon and Yoko Ono.

"We felt we needed a high-profile title to bring Docurama the attention it deserves," adds the label's marketing director, Kim Hendrickson. "The premise is that documentaries are cool and that great ones are being made now, but they haven't been given the platform to strut their stuff. The only way to develop a label like this is to go backwards and forwards and find these great gems."

You'll Always Have Paris With Warner's Bogart Collection; Image Makes DVD Pact

INTERNET MYSTERY: There's no doubt that Internet holiday shopping gained significant ground last month, but how significant was it for entertainment products?

According to Media Metrix, which tracks E-commerce activity on more than 21,000 Web sites, the largest category gainers included flowers, gifts, and greeting sites. In addition, sites selling toys and clothes experienced large gains over the holidays.

Media Metrix's top gainers through mid-December included Eddiebauer.com, Victoriasscret.com, Toysmart.com, Ticketmaster.com, Dell.com, Kbkids.com, and eToys.com.

Overall, the company's top five sites for the period were Amazon.com, eBay.com, eToys.com, Buy.com, and Barnesandnoble.com. The research firm noted that brick-and-mortar sites experienced a 45% usage jump during the holidays.

Although sites like Amazon.com, Buy.com, and Barnesandnoble.com that sell video, music, and books appeared on Media Metrix's list, it's surprising that companies like DVD Express, DVD Empire, Tower Records and Video, Virgin Megastore, and the like did not appear on the top 10 list.

DVD Empire, for example, reported a 58% increase in sales from Dec. 6 to Dec. 13 with sales of nearly \$300,000. Last year during the same period, the site recorded \$188,000 in sales.

Also surprising is that after announcements from these companies touting record DVD and video online sales, entertainment products failed to show up on Media Metrix's radar.

Keep in mind that Media Metrix listed only the top 10 sites in any given category, and in a world as vast as the Internet, it's quite possible that successful sites wouldn't make the list. In this case, the research needs to be more specific to more accurately reflect how each category is performing.

Detailed sales information from a third party is sorely needed, since sites selling multiple entertainment products won't break out each category. As we begin the new century, let's get the numbers right instead of playing a guessing game.

PLAY IT AGAIN, BOGIE: Continuing its successful

run of catalog promotions, Warner Home Video is putting together the "Humphrey Bogart Collection."

Featuring special editions of "The Maltese Falcon" and "Casablanca," the promotion encompasses 18 titles and is due in stores March 7.

First-time video releases include "The Amazing Doctor Clitterhouse," "Black Legion," and "The Wagons Roll At Night," as well as classic Bogie films such as "The Treasure Of The Sierra Madre," "The African Queen," and "The Petrified Forest."

A special four-title Humphrey Bogart/Lauren Bacall package features "The Big Sleep," "Dark Passage," "Key Largo," "To Have And Have Not," and the documentary "Bacall On Bogart." The set sells for \$52.92 (VHS).

The special-edition "Maltese Falcon" contains the documentary

"Becoming Attractions: The Trailers Of Humphrey Bogart" hosted by Robert Osborne. "Casablanca" contains the documentary "You Must Remember This" with an introduction by Bacall.

Warner will support the collection with a 30-minute infomercial airing in February and March.

The titles are priced at \$14.95 (VHS), and select titles are available on DVD priced at \$24.98. Special editions on VHS are priced at \$19.98.

In other Warner release news, the supplier will release a highlight video of millennium celebrations from around the globe under the CNN label. The two-hour wrap-up will be available on Tuesday (4).

DUTCH TREAT: Image Entertainment has signed a deal with Video Film Express b.v. to distribute its DVD product in the Netherlands, Luxembourg, and Belgium.

The first titles to be distributed under the new deal are "Eagles: Hell Freezes Over," "Sheryl Crow: Rockin' The Globe Live," "Peter Frampton: Live In Detroit," "The Cranberries Live In Paris," the original Broadway cast production of "Victor/Victoria" with Julie Andrews, and vintage television show "The Twilight Zone."

Image also has a deal with Ice Storm Entertainment for distribution of its product in Germany, Austria, and German-speaking Switzerland. In the U.K., Image is distributed by Direct Video Distribution Ltd.

PICTURE THIS



by Eileen Fitzpatrick

CYBERSEXY



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	6	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	2	13	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
3	NEW ▶		THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
4	3	8	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
5	4	33	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
6	10	4	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
7	6	71	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video M201011	Animated	1966	NR	14.95
8	NEW ▶		SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
9	5	9	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
10	9	31	A CHRISTMAS STORY	MGM Home Entertainment Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
11	7	95	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
12	11	212	THE WIZARD OF OZ ♦	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
13	23	4	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
14	12	5	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
15	37	4	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
16	29	3	DAVE MATTHEWS BAND: LISTENER SUPPORTED	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
17	8	6	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
18	19	7	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
19	NEW ▶		INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99
20	25	5	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
21	28	3	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98
22	15	10	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0850	Various Artists	1999	NR	19.98
23	38	4	MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	Various Artists	1999	NR	24.99
24	21	7	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
25	31	5	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music Video Dist. PBV0852	Various Artists	1999	NR	19.98
26	NEW ▶		PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
27	13	7	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
28	18	7	INDIANA JONES GIFTSET	Paramount Home Video 155413	Harrison Ford	1999	PG	44.85
29	RE-ENTRY		IT'S A WONDERFUL LIFE	Artisan Home Entertainment 20623	James Stewart Donna Reed	1946	NR	19.98
30	40	9	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95
31	16	5	CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999	NR	19.98
32	RE-ENTRY		NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
33	20	13	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
34	14	5	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98
35	17	15	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
36	24	13	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
37	NEW ▶		BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music Video Dist. 53830	Blink-182	1999	NR	14.95
38	RE-ENTRY		RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
39	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER ◇	Golden Books Family Entertainment Sony Wonder 27309	Animated	1989	NR	12.98
40	36	11	LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999	NR	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. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	5	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
2	7	13	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
3	2	6	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
4	15	4	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
5	8	4	THE HAUNTING (PG-13)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
6	3	5	INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.
7	10	4	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
8	6	8	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
9	4	8	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
10	9	6	LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Roberto Benigni
11	5	9	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
12	NEW ▶		DEEP BLUE SEA (R)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
13	17	3	WILD WILD WEST (PG-13)	Warner Home Video 17175	Will Smith Kevin Kline
14	11	8	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
15	13	3	BLACK MASK (R)	Artisan Home Entertainment 10520	Jet Li
16	16	9	LIFE (R)	Universal Studios Home Video 84437	Eddie Murphy Martin Lawrence
17	NEW ▶		INSPECTOR GADGET (PG)	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett
18	12	12	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
19	14	9	THE BLAIR WITCH PROJECT (R)	Artisan Home Entertainment 10188	Heather Donahue Michael Williams
20	RE-ENTRY		TEA WITH MUSSOLINI (PG)	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
2	1	14	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
3	3	8	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
4	4	6	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
5	NEW ▶		THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
6	NEW ▶		AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan
7	5	3	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
8	6	4	WILD WILD WEST (PG-13) (24.98)	Warner Home Video 17175	Will Smith Kevin Kline
9	7	8	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
10	2	2	THE GENERAL'S DAUGHTER (R) (29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe
11	8	5	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
12	9	5	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
13	11	7	NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
14	14	17	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
15	13	4	PINK FLOYD: THE WALL (R) (31.98)	Columbia Music Video/Sony Music Video 950210	Bob Geldof
16	15	5	THE HAUNTING (PG-13) (29.99)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
17	RE-ENTRY		THE MUMMY (WIDESCREEN) (PG-13) (29.98)	Universal Studios Home Video 84641	Brendan Fraser Rachel Weisz
18	10	3	INSPECTOR GADGET (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18325	Matthew Broderick Rupert Everett
19	18	13	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
20	16	3	THE LITTLE MERMAID (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18767	Animated

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Elmo Learns About Dancing, Music & Books On Sony Wonder

NEW AND WONDER-OUS: Sony Wonder will inaugurate two new kid video lines in February with the release of "Elmo's World," which collects three 15-minute Elmo segments from "Sesame Street," and the live-action series "Works."

"Elmo's World" arrives on Feb. 1, priced at \$9.98, and two "Works" titles arrive on Feb. 8, priced at \$7.98.

"Elmo's World," which stars the popular, squeaky-voiced, red monster Muppet from "Sesame Street," is supported with TV spots on NBC, ABC, and CBS and print ads in parents' publications such as Sesame Street Parents.

Each video will include a booklet filled with coupons good for savings on "Sesame Street" merchandise from Fisher Price, Oral-B, Grolier, Drypers, NewKidCo., and other licensee manufacturers.

The "Elmo's World" segments, titled "Dancing," "Music," and "Books," emphasize exploration and self-discovery and foster creativity and imagination. In the segments, Elmo explores each topic with the help of his goldfish, Dorothy, and friend Mr. Noodle, who's played by Broadway star **Bill Irwin**, not to be confused with the **Bill Irwin** on "Sesame Street."

"Works" answers the eternal kids' question, "How does it work?"

"Fun And Games" explores how crayons, kites, and swing sets are made; how a puppet is brought to life; how a block of wood is turned into a toy; and how a playground is designed and constructed.

A second title, "Works: How Do They Do That?," explains how roads are built, how a foundry forges a metal boat propeller, how wood becomes paper, how products are recycled, and how glass is created.

The new videos are based on the Canadian TV series of the same name, which aired on the Canadian Broadcasting Co. network.

Sony Wonder is pushing "Works" via a marketing effort targeting both educators and general consumers, online promotions, outreach campaigns to national and local educational organizations, and major-market radio promotions.

HUGGABLE: The Teletubbies greet 2000 on Tuesday (4) with a new release, "Big Hug!," that PBS Home Video/Warner Home Video is promoting as a Valentine's Day title. The direct-to-video title runs approximately 60 minutes and is priced at \$14.95.

Marketing elements include a cross-promotion with book publisher Scholastic's "Big Hug!"

pop-up book, also due in February.

Warner has also slated a television, radio, and print advertising campaign. In-store merchandisers include a 48-unit pack with a "Big Hug!" header card as well as 18-, 24-, and 36-piece merchandisers.

EINSTEIN AIDS AUTISM: The Baby Einstein Co. of Littleton, Colo., an independent video manufacturer specializing in infant and toddler learning videos, has long made charitable

The Baby Einstein Co. has long made charitable concerns part of its modus operandi. One of its more recent beneficiaries is the Autism Society of America

concerns part of its modus operandi.

In 1999 alone, Baby Einstein donated \$80,000 to charity, according to president **Julie Aigner-Clark**.

One of the more recent of Baby Einstein's beneficiaries is the Autism Society of America.

In addition, Aigner-Clark spent the latter part of November and much of December parceling



by *Moira McCormick*

out donations to some 72 schools around the country that serve the needs of autistic kids.

Schools received "Baby Einstein" videos, including the flagship title, which features counting and nursery rhymes in six languages.

Other titles donated to schools were "Baby Mozart" and "Baby Bach" videos and accompanying classical CDs; "Baby Shakespeare," a video/book package that introduces young children to poetry; music CDs "Baby Beethoven"; and "Baby Webster," a set of vocabulary and common-objects flashcards.

In 1998 Aigner-Clark created the Baby Einstein Scholarship for Autistic Children, with an inaugural gift of \$5,000. The company donates \$5,000 per quarter to the scholarship, which was established at the Edens Institute in Princeton, N.J., a prominent school for autistic children specializing in speech therapy.

The company has also donated a complete product line to all 180 Ronald McDonald Houses in the U.S. and upon request provides video and audio products free of charge to any children's hospital. More than 200 hospitals around

the country have taken them up on the offer.

KIDBITS: "Franklin's Birthday Party," due Feb. 9 on USA Home Entertainment, will be the latest release in the refreshingly tranquil preschool series that is based on the popular children's books.

The two-episode 30-minute video, culled from the Nickelodeon animated show, features "Franklin's Kite."

Another delightful preschool video is due from the "Thomas

The Tank Engine" series on Feb. 29 from Anchor Bay Entertainment.

Narrated by **Alec Baldwin**, "Spills And Chills And Other Thomas Thrills" runs 37 minutes, is priced at \$12.98, and features six never-before-seen episodes. A special \$14.98 limited-edition version includes a metal die-cast Thomas engine.

Also included is a music video featuring the original song "Every Cloud Has A Silver Lining."

Billboard®

JANUARY 8, 2000

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			
◀ No. 1 ▶						
1	1	7	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878		1999	19.96
2	2	17	POKEMON: SEASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D		1999	14.98
3	3	9	MUPPETS FROM SPACE Columbia TriStar Home Video 04251		1999	21.95
4	5	13	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779		1998	26.99
5	6	13	MARY-KATE & ASHLEY: FASHION PARTY Dualstar Video/WarnerVision Entertainment 56502		1999	12.95
6	4	286	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239		1940	14.99
7	9	52	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265		1990	16.95
8	14	53	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519		1998	19.96
9	7	5	MICKEY'S ONCE UPON A CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment 60927		1999	22.99
10	10	11	POKEMON: FASHION VICTIMS Viz Video/Pioneer Entertainment 0008D		1999	14.98
11	8	7	BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY Nickelodeon Video/Paramount Home Video 835963		1999	9.95
12	11	5	TELETUBBIES: MERRY CHRISTMAS PBS Home Video/Warner Home Video 3998		1999	19.95
13	13	29	POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D		1999	14.98
14	12	13	POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D		1999	14.98
15	17	175	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797		1961	26.99
16	16	3	POKEMON: PIKACHU PARTY Viz Video/Pioneer Entertainment 1049		1999	14.98
17	19	11	POKEMON: THE SISTERS OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D		1998	14.98
18	15	97	HOW THE GRINCH STOLE CHRISTMAS! ♦ Warner Family Entertainment/Warner Home Video M201011		1966	14.95
19	18	19	POKEMON: PSYCHIC SURPRISE Viz Video/Pioneer Entertainment 0006D		1999	14.98
20	20	41	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424		1998	19.96
21	21	55	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D		1998	14.98
22	23	11	TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946		1999	12.95
23	NEW ▶		BARTOK THE MAGNIFICENT FoxVideo 0279		1999	19.98
24	24	3	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644		1999	22.95
25	25	3	POKEMON: GREAT RACE Viz Video/Pioneer Entertainment 1050		1999	14.98

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, 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 theatrical releases, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.



Hang Ten. Cast members of "The Real World You Never Saw: Hawaii" and Sony Music Video and MTV Home Video executives take a break from an autograph session at the Times Square Virgin Megastore in New York. In front, from left, are cast members Teck, Justin, and Ruthie. In the second row, from left, are Donald Silvey, senior VP of program enterprises and business development at MTV and VH1; Andy Moreno, regional marketing manager at Virgin Megastore; and Jim Lucas, Northeast branch manager at Sony Music Distribution.

TARLTON TURNS TO NEW LABELS IN CANADA

(Continued from page 39)

Lazare acknowledges there is sizable overlap in responsibilities at the DKD labels. "We are all family," he says. "We all A&R [projects] together."

Janie Duquette, president of DKD Disque/Spectacle (which operates the DKD Disque and DKD Vibe labels), agrees that roles aren't strictly de-

ners set up Aquarius Records, which Flood headed until leaving in 1990 (he rejoined Tarlton two years ago). The label has released more than 70 albums to date, including top-selling Canadian albums by April Wine, Corey Hart, and Sass Jordan. However, by the mid-'90s Aquarius was close to extinction, as Tacca Musique hit its stride with the domestic successes of D'Amour and Parent.

"I was actively involved in the initial development of Aquarius, but then I got very busy in the concert business," explains Tarlton. "I don't know if my inattention was a factor, but Aquarius became much too conservative a decade ago, and it began to slip away."

Le Groupe DKD, based in Montreal and working in both the French- and English-speaking worlds, has distinct advantages over indies operating elsewhere in Canada. Quebec's primarily French-speaking music industry is dominated by a single distributor, Trans-Canada Archambault, and by some 50 independent production firms, of which 20 are significant. This is in sharp contrast to the rest of Canada, where multinationals play the major role in developing domestic talent.

Le Groupe DKD has the best of both worlds: immense clout in the French market and the ability to cherry-pick English-language acts that are overlooked by both Quebec's French indies and the multinationals, all of which are based in Toronto.

"The multinationals are hardly on the radar scope in Quebec," says Tarlton. "Selling records is also a real viable business here. We can, for example, sell over 300,000 Kevin Parent records here in a year."

"Furthermore, the Quebec government has far better subsidy programs for the industry than the other provincial governments or the federal government," he says.

However, Quebec is also a minefield of language differences, where culture is closely tied to politics and cultural survival is often viewed in terms of political survival.

When Celine Dion, for instance, released her first English-language album in 1990, she was heavily criticized within the Quebec industry for singing in English. Nevertheless, following Dion's global English-language success, many of Quebec's French-language artists now concede the need to pursue English-language markets.

"Several of our Francophone acts want to also work on the world stage," says Tarlton. "They've seen what size the Anglophone market is compared to the Francophone market. If they have the ability to write and perform in English, why shouldn't they?"

Tarlton also hopes his Francophone roster will be well-received in France. "We think we are right on the money with such artists as [hip-hop artist] Jodie Resther and [classical-based alternative artist] Jorane," he says. "We're also hoping for breakthroughs for France D'Amour—because of her success there with [the musical] 'Notre-Dame De Paris'—and with Kevin Parent."

'Donald is very hands-on. He loves working with the artists and the producers'

- TERRY FLOOD -

finer. "I'm the bridge between all of the companies, because I work them all," says Duquette, a lawyer who came aboard in 1999.

At the center of all Le Groupe DKD activities, however, is Tarlton. "Donald is very hands-on," agrees Terry Flood, executive VP of international for Le Groupe DKD. "He loves working with the artists and the producers."

In 1969, Tarlton and several part-

JAPANESE POP

(Continued from page 42)

Naoki Sekine, a staffer at SMEJ's Asian affairs department, says the label uses Japan's Oricon hit charts (which are widely followed in key Asian territories such as Taiwan and Hong Kong) in deciding which acts to suggest to Sony's Asian affiliates as candidates for release in their territories.

"It's up to each Asian country to select the artists," Sekine says, noting that the best way to promote Japanese acts in the region is for them to visit specific territories and get as much media coverage as possible.

Notes Tower Records senior VP/Far East managing director Keith Cahoon, "For so long, Japanese companies had the dream of becoming successful in the States or England, and people would spend tremendous amounts of money to sell maybe 2,000 albums in those territories. And now, with relatively little effort, they're able to go to Asia and sell really significant numbers. Of course, the Japanese now have to get used to operating in some of these chaotic markets."

Japanese labels, Cahoon adds, were also "paranoid" about the possibility of Japanese product released in Asia under license coming back into Japan as low-priced parallel imports, although he says he's only ever seen one instance of that.

This is part one of a story prepared by Steve McClure in Tokyo with assistance from John Clewley in Bangkok, Thailand; Gavin Phipps in Taipei, Taiwan; Cho Hyun-Jin in Seoul, South Korea; Davena Mok in Hong Kong; David Gonzales in Manila, the Philippines; and Philip Cheah in Singapore. Part two will follow in the Jan. 15 issue.

Update

LIFELINES

BIRTHS

Girl, Miranda, to **Rochelle Schlosser** and **Michael Kerrigan**, Oct. 17, in New York. Mother is senior director of publicity for Sony Classical.

DEATHS

Neva Griffin Thom, 78, of natural causes, Dec. 8 in Nashville. She is the mother of James Griffin, an Academy Award-winning songwriter and co-founder of the pop group Bread. She is survived by her son and a daughter, Carol Jones.

Dave Shogren, 47, of unknown causes, Dec. 14, in San Jose, Calif. Shogren was a founding member of the Doobie Brothers. He was active in the recording industry, writing and producing music through the years. From 1993 to 1995, he teamed with author Brad Freager to publish Parrot Audio Books. Shogren was chief engineer for the 12 audiobooks published during this time, including autobiographies of Burt Reynolds and John Denver. In addition, they created the 20th-anniversary audiobooks for "The Exorcist" and "Flowers For Algernon." In 1996, Shogren reunited with the original members of the Doobie Brothers to record a greatest-hits album. At the time of his death, Shogren had just signed a management contract with the Autumn Group Inc. of Florida.

Andy Wiswell, 94, after a short illness, Dec. 17, in Aiken, S.C. Wiswell is best known as a Grammy-winning A&R record producer for RCA and Capitol. The recipient of 18 gold records, he won a Grammy as A&R producer in 1968 for the Broadway musical "Hair," which took the award for best score from an original-cast album. Wiswell produced other Broadway cast albums, including "The Music Man," "I Do! I Do!," "The Happy Times," "Coco," "Purlie," "Hello, Dolly!," "Kismet," and "The Roar Of The Greasepaint, The Smell Of The Crowd." He also produced such artists as Perry Como, Kate Smith, Judy Garland, Harry Belafonte, and Chet Atkins. Wiswell was a VP in charge of recording for Muzak Corp. in the 1940s and was an A&R record producer for Capitol in the '50s and '60s and an A&R record producer for RCA Records in New York. He retired in 1973. He is survived by his wife of 53 years, Mary; his children, Harry, Andy Jr., and Hank; and his grandson, Derek.

Rex Allen Sr., 78, of injuries suffered when he was struck by a car, Dec. 17, in Tucson, Ariz. The last of the singing cowboys from Hol-

lywood's mid-century cowboy movie era, Allen grew up in a musical family in Willcox, Ariz., and became a singer and rodeo performer as a teenager. A bull-riding injury persuaded him to turn full time to music, and he joined the "WLS National Barn Dance" in Chicago in 1945 and began recording for Mercury in 1946. From 1950 to 1954, he made 19 cowboy movies for Republic Pictures, including 1954's "The Phantom Stallion," regarded as the last

of the genre. He recorded for Decca in the 1950s and had a major hit with "Crying In The Chapel." Allen later acted in the TV series "Frontier Doctor" and narrated numerous Disney projects, as well as doing voice-overs for commercials. He is survived by four children, including Rex Allen Jr., with whom he recorded the album "The Singing Cowboys" for Warner Western in 1995. Allen Sr. was a founder of the Western Music Assn.

GOOD WORKS

CAMP BRITNEY: **Britney Spears** has created the Britney Spears Foundation, a charitable foundation she is forming with the Giving Back Fund. The fund's performing-arts-based summer camp for underprivileged children is scheduled to open in summer 2000. The camp will enable 100 children, aged 10-12, from urban areas to spend two weeks in the Berkshire Hills of western Massachusetts. There they will attend performing-arts classes free of charge. Campers will be selected based on a combination of economic need and interest in the performing arts. Contact: **Lizzie Grubman** at 212-966-5000.

VALLEY MEDIA DISTRIBUTES FOOD: Employees of Valley Media organized their second

annual holiday food drive to benefit the Salvation Army of Yolo County. The weeklong drive generated more than 9,000 nonperishable food items for needy members of the community. Contact: **Courtney Patty** at 530-661-6600.

HOWARD FOUNDATION SUPPORTS KIDS' ARTS: The Thelma Pearl Howard Foundation awards more than \$380,000 in grants to 19 Los Angeles-area nonprofit organizations. The grants were made to agencies that help disadvantaged and homeless children in Los Angeles County, with a special emphasis on programs to improve the quality of day care and for education enrichment in art, music, and culture. Contact: **Allan Parachini** at 213-413-4130.

CALENDAR

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. 12-15, **International Assn. Of Jazz Educators**, Hyatt Regency Hotel and Louisiana Superdome, New Orleans. 785-776-8744. E-mail: info@iaje.org.

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Jan. 28, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 518-463-3200.

FEBRUARY

Feb. 1, **Fourth Annual Women In Music Touchstone Awards Luncheon**, presented by SESAC, Marriott Marquis Hotel, New York. 212-969-8734.

Feb. 1-2, **@d:tech London**, presented

by eMarketWorld, the Savoy, London. 001-804-643-8375.

Feb. 3, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 213-896-6560.

Feb. 3-6, **NAMM 2000**, presented by the 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.

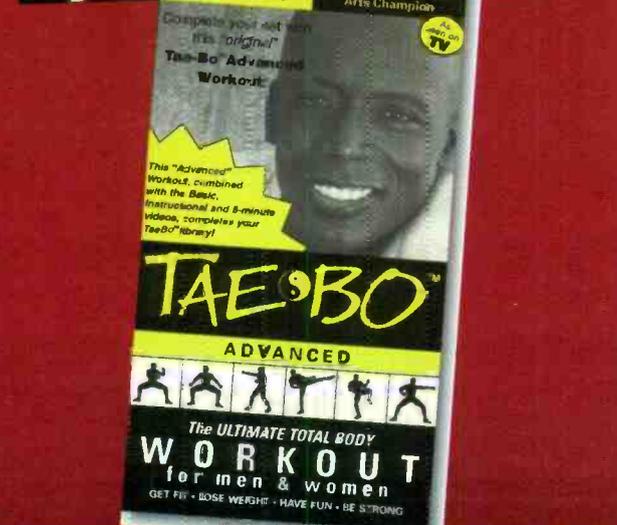
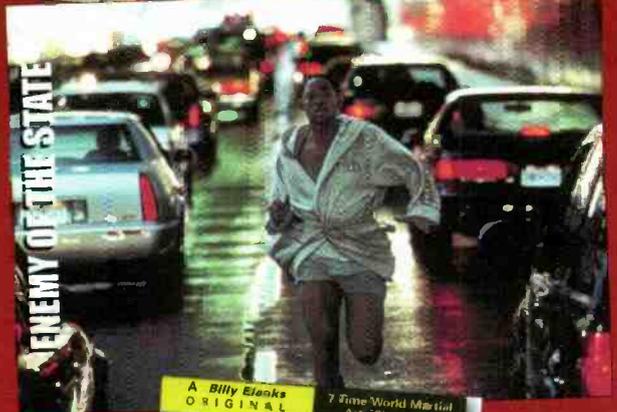
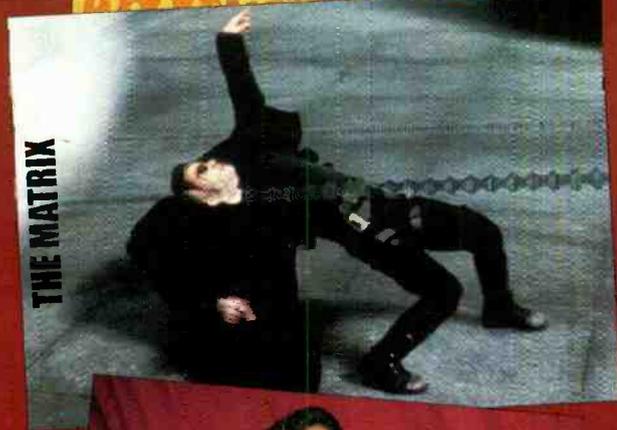
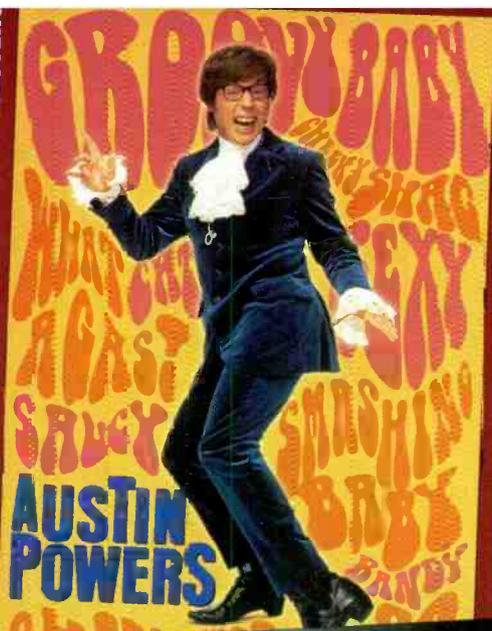
Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career . . . Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY



The Year In Video 1999

Still-Steady Home Video Adopts Lower Profile As DVD Zooms And Cyberspace Looms

BY CATHERINE APPLEFELD OLSON

As the home-entertainment industry takes its first steps into the 21st century, it's hard to believe that video itself only reared its head during the last quarter of the millennium. And with its fast-changing distribution models, retail unrest and technology breakthroughs, 1999 provided a look at the state of the industry in the years to come.

Without question, the big story of the past year was DVD, which in 1999 began its power push beyond the early-adopter phase and into the general-market fast lane on the wings of incredible cross-studio support and a rainbow of hardware options. By the end of the year, some models could be had for close to \$200, and consumers clearly sat up and took notice. Industry projections set the figure at close to 4 million players in homes by early 2000, which would continue the format's record-breaking track record.

So-called "open DVD" rival Divx, the pay-per-view digital-disc brainchild of Circuit City, bit the bullet in June to the tune of \$350 million-plus amid failure to generate much of a buzz. The end of the brief but formidable format war dispelled any potential consumer confusion and was a green light for those studios that had been answering to two masters to move full-speed ahead with DVD.

The undiluted embrace of DVD in '99 meant even the more gun-shy suppliers branched out beyond safer sci-fi and action fare to release titles with broader appeal, some in specialty categories. Many DVD titles gained special features, and tiered pricing—even bargain, under \$10 lines from some companies—came into its own. After testing the waters with "A Bug's Life," Buena Vista Home Entertainment gave the children's DVD market its biggest shot in the arm yet in November, when it took the plunge and released its first wave of "classic" animated movies on DVD, including "101 Dalmatians," "Mulan" and "Hercules."

INDUSTRY UNREST

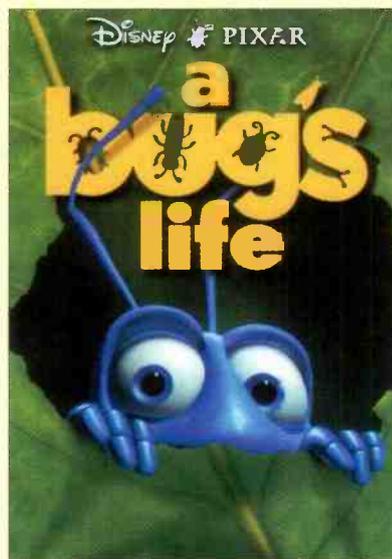
Yet, despite the promise of the fledgling format, no one could ignore the repercussions of sweeping industry consolidations and retail unrest. New acronyms cropped up throughout the year, many of them in the shadow of mighty Universal Music And Video Distribution (UMVD), which in '99 unceremoniously put PolyGram Video to rest.

After splitting with distributor Warner Home Video in late 1998, MGM Home Video decided to distribute its own

product in the States and go with Fox Home Video outside the U.S. and Canada. The demise of independent BMG Video left several franchises in limbo for a time, but many had found new homes by year's end. Sony picked up the mantle of fitness-video chief with the addition of the Kathy Smith line, among others, to its coffers, and in the fall released its first fitness DVDs. Artisan signed on to distribute Discovery Networks' special-interest product.

An unsettling current seemed to flow through most parties involved in the home-video market. While the Video Software Dealers Assn./Advanstar annual convention turned out larger-than-expected attendance figures in Los Angeles, the tenor of the show was subdued at best. Then, just a few months later, the East Coast Video Show reported a 10% dip in attendance from the prior year—another sign that the industry wasn't in the mood to put on the party face this year.

Chief among the political headlines of 1999 was the growing chasm between independent retailers/distributors and large chains on the heels of a \$63 million sales drop in video in 1998, an issue that all but forced the resignation in January of longtime VSDA president Jeffrey Eves. What started early in the year as a drive by wholesalers to investigate copy-depth programs erupted into a full-fledged public battle in July, when the budding Fairness Alliance Of Independent Retailers filed antitrust suits against



Continued on page 97

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1999 The Year In Video

THE YEAR OF DVD

Rental Joins Retail To Keep The Format Growing

BY EILEEN FITZPATRICK

While sell-through specialists have been enjoying the DVD profit windfall for three years, some significant shifts in the marketplace have spread the wealth to dealers who specialize in rental.

Originally introduced as a sell-through format in 1997, only a few dealers dabbled in carrying DVD as a cheap rental alternative. A year after launch, though, suppliers were urging more retailers to experiment with renting, and this is the year when Blockbuster Video, Hollywood Entertainment and others made a major commitment to DVD. After just three years on the market, DVD is on its way to becoming a mainstream product with both retail and consumer acceptance beyond its technophile base.

BUSTING OUT

"The rental of DVD was the missing component to make consumers feel more comfortable with the product," says DVD Video Group chairman and Philips Entertainment Group executive VP Emiel Petrone. "Blockbuster really gave it a boost."

New technology has not been Blockbuster's forte, as evidenced by a failed testing of CD-ROM product a few years back and a slow entry into e-commerce space, which it held off until last fall. But, in September, the nation's leading video chain threw its considerable weight behind DVD when it launched the product into 3,800 corporate stores in the U.S. and 1,000 stores internationally. In total, Blockbuster operates 6,500 stores worldwide.

On average, Blockbuster carries between 375 and 400 titles per store, with some large stores stocking 900 titles, says Blockbuster director of retail purchasing Dean Wilson.

"The launch has gone exceptionally well," says Wilson, "and transactions more than double each week. We see this as much as a rental format as VHS. It's a great way to purchase movies, but it's also a great way to rent movies."

Prior to Blockbuster's entry into DVD, Adams Media Research estimated that about 4,000 video stores were renting DVD titles.

THE RENTAL KICKOFF

"At the VSDA [Video Software Dealers Assn.] convention in 1998, we were dedicated to reinvigorating the rental market with DVD," says Petrone. "We absolutely wanted to get renters involved in promoting DVD." Philips, as well as other hardware manufacturers, has conducted rental promotions that allow renters to rent DVD players, as well as software, to introduce consumers to the format. Other marketing cross-

Continued on page 94

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CHARTS

Continued from page 90

Top DVD Labels

Pos. LABEL (No. Of Charted Titles)

- 1 WARNER HOME VIDEO (33)
- 2 PARAMOUNT HOME VIDEO (30)
- 3 COLUMBIA TRISTAR HOME VIDEO (32)
- 4 NEW LINE HOME VIDEO (14)
- 5 TOUCHSTONE HOME VIDEO (12)



WARNER HOME VIDEO

Top DVD Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 WARNER HOME VIDEO (62)
- 2 BUENA VISTA HOME ENTERTAINMENT (28)
- 3 PARAMOUNT HOME VIDEO (30)
- 4 COLUMBIA TRISTAR HOME VIDEO (32)
- 5 UNIVERSAL STUDIOS HOME VIDEO (24)

Top Recreational Sports Videos

Pos. TITLE—Program Supplier

- 1 WWF: AUSTIN 3:16 UNCENSORED—World Wrestling Federation Home Video
- 2 WWF: 'CAUSE STONE COLD SAID SO—World Wrestling Federation Home Video
- 3 WWF: THE ROCK - KNOW YOUR ROLE—World Wrestling Federation Home Video
- 4 WWF: HELL YEAH - STONE COLD'S SAGA CONTINUES—World Wrestling Federation Home Video
- 5 WWF: BEST OF SURVIVOR SERIES - 1987-1997—World Wrestling Federation Home Video
- 6 WWF: BEST OF RAW VOL. 1—World Wrestling Federation Home Video
- 7 WWF: BEST OF WRESTLEMANIA I - XIV—World Wrestling Federation Home Video
- 8 WWF: SABLE UNLEASHED—World Wrestling Federation Home Video
- 9 WWF: UNDERTAKER THE PHENOM—World Wrestling Federation Home Video
- 10 WWF: WRESTLEMANIA 14—World Wrestling Federation Home Video
- 11 WWF: THE THREE FACES OF FOLEY—World Wrestling Federation Home Video
- 12 MICHAEL JORDAN: HIS AIRNESS—USA Home Entertainment
- 13 N.Y. YANKEES: SEASON OF THEIR LIVES—USA Home Entertainment
- 14 WWF: D-GENERATION X—World Wrestling Federation Home Video
- 15 THE OFFICIAL SUPER BOWL XXXIII VIDEO—USA Home Entertainment
- 16 WCW: STING UNMASKED—Turner Home Entertainment
- 17 1998 WORLD SERIES CHAMPIONS - N.Y. YANKEES—USA Home Entertainment
- 18 MLB: RACE FOR THE RECORD—USA Home Entertainment
- 19 WWF: COME GET SOME - THE WOMEN OF THE WWF—World Wrestling Federation Home Video
- 20 WCW: GOLDBERG—Turner Home Entertainment

Top Recreational Sports Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Charted Titles)

- 1 WORLD WRESTLING FEDERATION HOME VIDEO (38)
- 2 USA HOME ENTERTAINMENT (14)
- 3 TURNER HOME ENTERTAINMENT (15)
- 4 FOXVIDEO (CBS/FOX) (5)
- 5 GOODTIMES HOME VIDEO (8)

Top Health And Fitness Videos

Pos. TITLE—Program Supplier

- 1 BILLY BLANKS: TAE-BO WORKOUT—Ventura Distribution
- 2 CRUNCH: TAE BOXING WORKOUTS—Anchor Bay Entertainment
- 3 KICKBOXING: KNOCKOUT WORKOUT—Anchor Bay Entertainment
- 4 BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE—Ventura Distribution
- 5 PAULA ABDUL: CARDIO DANCE—Anchor Bay Entertainment
- 6 YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS—Living Arts
- 7 KICK BUTT—Brentwood Home Video
- 8 A.M. YOGA FOR BEGINNERS—Living Arts
- 9 KATHY SMITH: TIMESAVER - LIFT WEIGHTS TO LOSE WEIGHT—Sony Music Video
- 10 ABS AND BUNS: 2-PACK—UAV Entertainment
- 11 YOGA FOR BEGINNERS: ABS—Living Arts
- 12 TOTAL YOGA—Living Arts
- 13 PAULA ABDUL'S GET UP AND DANCE!—Artisan Home Entertainment
- 14 KATHY SMITH: TIMESAVER - CARDIO FAT BURNER—Sony Music Video
- 15 DENISE AUSTIN: FAT BURNING BLAST—Parade Video
- 16 P.M. YOGA FOR BEGINNERS—Living Arts
- 17 DENISE AUSTIN: SIZZLER—Parade Video
- 18 POWER YOGA FOR BEGINNERS—Living Arts
- 19 KATHY SMITH'S KICKBOXING WORKOUT—Sony Music Video
- 20 MTV GRIND WORKOUT - DANCE CLUB AEROBICS—Sony Music Video



Top Health And Fitness Program Suppliers

Pos. PROGRAM SUPPLIERS (No. Of Charted Titles)

- 1 VENTURA DISTRIBUTION (2)
- 2 ANCHOR BAY ENTERTAINMENT (5)
- 3 LIVING ARTS (10)
- 4 SONY MUSIC VIDEO (9)
- 5 PARADE VIDEO (11)

Top Music Videos

Pos. TITLE—Artist—Label/Distributing Label

- 1 'N THE MIX WITH 'N SYNC—'N Sync—BMG Video

- 2 NIGHT OUT WITH THE BACKSTREET BOYS—Backstreet Boys—Jive/Zomba Video
- 3 ALL ACCESS VIDEO—Backstreet Boys—Jive/Zomba Video
- 4 HOMECOMING - LIVE IN ORLANDO—Backstreet Boys—Jive/Zomba Video
- 5 CUNNING STUNTS—Metallica—Elektra Entertainment
- 6 FAMILY VALUES TOUR '98—Various Artists—Epic Music Video/Sony Music Video
- 7 SECOND COMING—Kiss—USA Home Entertainment
- 8 KENNEDY CENTER HOMECOMING—Bill & Gloria Gaither And Their Homecoming Friends—Spring House Video/Chordant Distribution Group
- 9 LIVE—Shania Twain—USA Home Entertainment
- 10 LIVE AT WEMBLEY—Spice Girls—Virgin Music Video
- 11 A NIGHT IN TUSCANY—Andrea Bocelli—USA Home Entertainment
- 12 HANSON TOUR '98: ROAD TO ALBERTANE—Hanson—USA Home Entertainment
- 13 HELL FREEZES OVER—Eagles—Geffen Home Video/Universal Music And Video Distribution
- 14 BRIDGES TO BABYLON: 1998 LIVE IN CONCERT—The Rolling Stones—Eagle Rock Entertainment/Image Entertainment
- 15 THE COLLECTION: VOLUME 1—Bone Thugs-N-Harmony—Epic Music Video/Sony Music Video
- 16 PSYCHO CIRCUS—Kiss—USA Home Entertainment
- 17 SINGING IN MY SOUL—Various Artists—Spring House Video/Chordant Distribution Group
- 18 ATLANTA HOMECOMING—Various Artists—Spring House Video/Chordant Distribution Group
- 19 SO GLAD—Bill & Gloria Gaither And Their Homecoming Friends—Spring House Video/Chordant Distribution Group
- 20 THE DANCE—Fleetwood Mac—Warner Reprise Video

Top Music Video Labels

Pos. LABEL (No. Of Charted Titles)

- 1 JIVE/ZOMBA VIDEO (4)
- 2 BMG VIDEO (6)
- 3 USA HOME ENTERTAINMENT (13)
- 4 SPRING HOUSE VIDEO (11)
- 5 EPIC MUSIC VIDEO (12)



Top Music Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 JIVE/ZOMBA VIDEO (4)
- 2 BMG VIDEO (7)
- 3 SONY MUSIC VIDEO (26)
- 4 USA HOME ENTERTAINMENT (16)
- 5 CHORDANT DISTRIBUTION GROUP (24)

Continued on page 96

THE FUTURE OF VIDEO IS NOW.



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CHARTS

Continued from page 92

Top Kid Videos

Pos. TITLE—Label/Distributing Label

- 1 **LION KING II: SIMBA'S PRIDE**—Walt Disney Home Video/Buena Vista Home Entertainment
- 2 **MULAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 3 **LADY AND THE TRAMP**—Walt Disney Home Video/Buena Vista Home Entertainment
- 4 **MARY-KATE & ASHLEY: BILLBOARD DAD**—Dualstar Video/Warner Home Video
- 5 **POKEMON: I CHOOSE YOU, PICKACHU**—VIZ Video/Pioneer Entertainment
- 6 **THE RUGRATS MOVIE**—Nickelodeon Video/Paramount Home Video
- 7 **TELETUBBIES: DANCE WITH THE TELETUBBIES**—PBS Home Video/Warner Home Video
- 8 **101 DALMATIANS**—Walt Disney Home Video/Buena Vista Home Entertainment
- 9 **THE LITTLE MERMAID: THE SPECIAL EDITION**—Walt Disney Home Video/Buena Vista Home Entertainment
- 10 **TELETUBBIES: HERE COME THE TELETUBBIES**—PBS Home Video/Warner Home Video
- 11 **POKEMON: POKEY FRIENDS**—VIZ Video/Pioneer Entertainment
- 12 **BLUE'S CLUES: ABC'S AND 123'S**—Nickelodeon Home Video/Paramount Home Video
- 13 **TELETUBBIES: NURSERY RHYMES**—PBS Home Video/Warner Home Video
- 14 **BATMAN BEYOND**—Warner Family Entertainment/Warner Home Video
- 15 **THE KING AND I**—Warner Family Entertainment/Warner Home Video
- 16 **BLUE'S CLUES: BLUE'S BIRTHDAY**—Nickelodeon Home Video/Paramount Home Video
- 17 **SCOOBY-DOO ON ZOMBIE ISLAND**—Warner Family Entertainment/Warner Home Video
- 18 **ANASTASIA**—FoxVideo
- 19 **HERCULES**—Walt Disney Home Video/Buena Vista Home Entertainment
- 20 **THE BEST OF THE SIMPSONS: VOL. 4**—FoxVideo

Top Kid Video Labels

Pos. LABEL (No. Of Charted Titles)

- 1 **WALT DISNEY HOME VIDEO** (23)
- 2 **NICKELODEON VIDEO** (10)
- 3 **VIZ VIDEO** (8)
- 4 **PBS HOME VIDEO** (5)
- 5 **DUALSTAR VIDEO** (5)

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 **BUENA VISTA HOME ENTERTAINMENT** (24)
- 2 **WARNER HOME VIDEO** (14)
- 3 **PARAMOUNT HOME VIDEO** (12)
- 4 **PIONEER ENTERTAINMENT** (8)
- 5 **FOXVIDEO** (4)

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Blockbuster and the major Hollywood studios.

In light of the dominolike shuttering of independent stores around the country, the consortium claims Blockbuster's revenue-sharing deals with the studios are a conspiracy to monopolize the video sell-through and rental markets. By year's end, the movement had not swelled much beyond its initial membership, but the future of indie retailers in the new millennium remained a question mark even as stores tried new tactics like restocking video games as a way to beef up bottom lines.

Even chains and mass merchants did not escape the shifting landscape. By fourth quarter, several companies—including Best Buy, Tower and Kmart—had reduced, or announced plans to reduce, the floor space earmarked for VHS. And the success of DVD was only part of the story. Merchants also cited competitive revenue-sharing

An unsettling current seemed to flow through the home-video market. While the Video Software Dealers Assn./Avanstar annual convention turned out larger-than-expected attendance figures in Los Angeles, the tenor of the show was subdued at best.

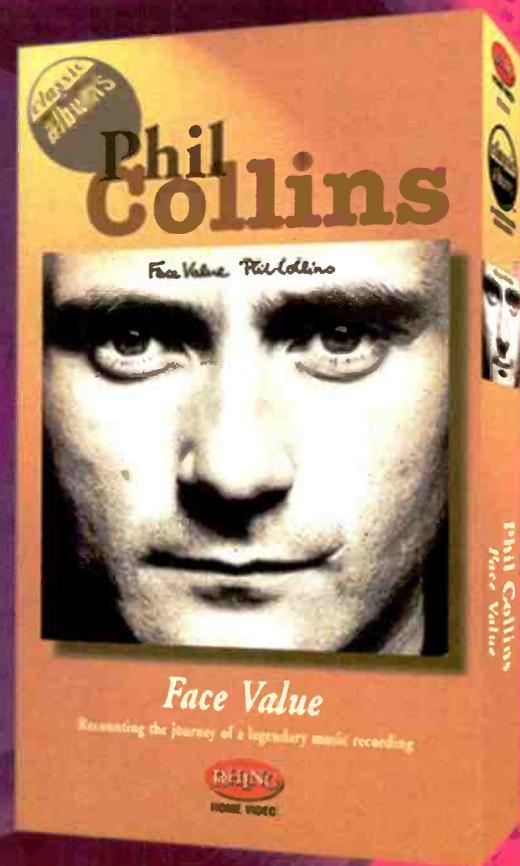
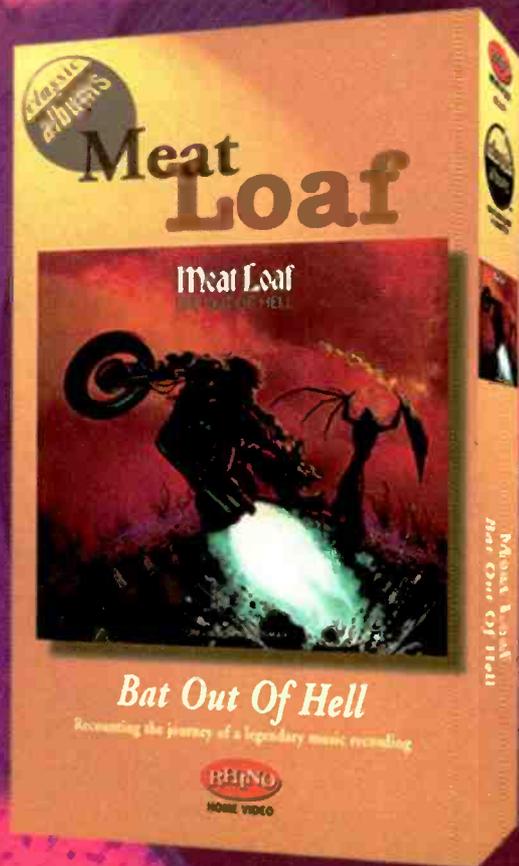
programs, an increased focus on hit titles and the move toward a \$9.98 price point on sell-through tapes.

Of course, the news was not all sour. Sleeper hit "The Blair Witch Project" put independent Artisan Entertainment back on the map and gave retailers lots to cheer about in the fourth quarter, while the children's direct-to-video market continued to generate smiles on the merits of strong franchise titles.

The Internet continued to wield its magnetic hold over all facets of the entertainment industry, and video was no exception. The past year saw just about every studio revamp its Web presence, some focusing on providing retailers with more fodder and others, such as Warner Home Video and BVHE, going for more straight-ahead electronic commerce. Online-only video and DVD merchants proved their mettle in '99, some signing potent affiliate deals.

1999 also saw several seeds planted that will almost surely take root in the coming years, most salient among them digital delivery of film. While several experiments—including a mid-year run from iFilm—showed that the bandwidth and market were not quite ready in the 20th century, small breakthroughs, such as Artisan licensing the film "Pi" to Sightsound.com, cannot be ignored. ■

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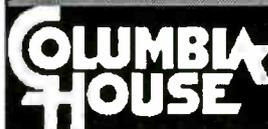
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SITES + SOUNDS

(Continued from page 50)

"We're not necessarily trying to brand EMI online," says EMI spokeswoman Dawn Bridges. "We're not doing a GetMusic thing here."

EMI has inked several deals enabling secure digital downloads of songs by the label's acts. Already, **Beastie Boys** and **David Bowie** have promoted new records by making tracks available on the Internet. "We're actually taking a very retail-friendly approach," Bridges says. Of course, record stores shouldn't necessarily get too confident: Bridges won't say whether EMI would ever sell product directly.

Meanwhile, Time Warner just unveiled a massive, mega-entertainment portal called Entertainment.com, which it will use to promote both its music and movie properties, among other things. The music section of the site includes a "Jukebox" where you can listen to selections from your favorite artists in streaming audio format. Also included is news from Time Warner property Entertainment Weekly, as well as other features such as the Billboard charts.

Whether companies pull off mega-portals or start online labels and stores with little or no visible connection to their corporate parents, one thing is certain: This stuff isn't simple anymore.

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5. ubl.com	688
6. sonicnet.com	531
7. peeps.com	589
8. bmg.com	482
9. country.com	414
10. musicmatch.com	413

AT-HOME VISITORS

1. mtv.com	1,465
2. mp3.com	1,418
3. tunes.com	709
4. launch.com	553
5. ubl.com	306
6. sonicnet.com	535
7. peeps.com	501
8. bmg.com	353
9. country.com	311
10. musicmatch.com	295

AT-WORK VISITORS

1. mp3.com	441
2. mtv.com	374
3. tunes.com	255
4. launch.com	237
5. bmg.com	162
6. musicmatch.com	127
7. vh1.com	109
8. country.com	103
9. pollstar.com	98
10. ubl.com	97

Source: Media Metrix, November 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

A Radio Retrospective For The '90s

Decade Kicked Off With Fall Of Top 40, Rise Of Hip-Hop

This story was prepared by Airplay Monitor staffers Sean Ross, Dana Hall, Frank Saxe, Marc Schiffman, Jeff Silberman, and Phyllis Stark.

If the '80s were the decade when radio finally started operating like a business, the '90s left many broadcasters wondering if business had completely overwhelmed radio's creative aspect.

The decade was easily radio's most tumultuous since the '50s—the time of transition from network shows to music radio. And it ended with many broadcasters expecting a new-media-induced change of the same magnitude.

This issue, Billboard begins a three-week recap of the '90s, recalling the decade's programming highlights with the help of key industryites.

As we begin this issue's history of programming developments from 1990 to '93, we realize that despite our trying to tell as much of the story as possible, it's hard to tell it all. Any key developments you may regard as absent here are likely to be covered in subsequent weeks; they are not, in any event, deliberate sins of omission.

SHAKE OFF '80S EFFECTS

The '90s began with broadcasters trying to shake off the effects of a late-'80s station-buying spree whose high prices couldn't be supported in a soft economy. What the industry would come to know as duopoly existed as early as 1987-88, but it was a subsequent local marketing agreement (LMA) at Capstar's WJDX Jackson, Miss., that spurred an industrywide urge to merge.

The early LMAs were carefully structured to avoid the appearance of premature transfer of control, but not everybody accepted their legality. In 1991, EZ Communications

asked the Federal Communications Commission (FCC) to stop the LMA of two St. Louis rivals, while WRCN Long Island, N.Y., would ask the FCC to investigate the arrangement between WNEW New York and WWHB Long Island.

Within a few years, EZ had its own LMAs, and WRCN was part of a cluster, too. So was a Jackson station that had challenged the WJDX deal. By early 1992, that market had four LMAs. And in 1991, Billboard reported that the FCC had shut down two pirate stations that were operating their own LMA.

In 1992, amid calls by individual broadcasters and the National Assn. of Broadcasters to make these co-habitations legal, the FCC relaxed its duopoly rules and allowed group owners 30 FMs instead of 12. As the industry tried to sort out these new arrangements, there were GMs shared between non-co-owned stations and PDs shared between markets, such as WYSP Philadelphia's Tim Sabean, who commuted to sister WXRK New York.

From the start, the '90s were an "in your face" era for broadcasters. Lawsuits were already common. "World famous" KROQ Los Angeles became infamous for airing a murder hoax that emboldened other broadcasters to see how far they could push the envelope without jeopardizing their licenses.

Stations also tried to see how far they could push Arbitron; while the ratings service began flagging stations in 1990 that used diary language on the air, it took WWFE Miami's call for listeners to photocopy and mail them diaries for a station to actually get de-listed. In 1992, Arbitron would announce that its "Portable People Meter" was coming, but it would be decade's end before the end of the diary loomed

as a reality.

TOP 40: CASUALTIES OF WAR

The big story at the beginning of 1990 was clearly the war in Tampa, Fla., between WFLZ (the Power Pig) and heritage rival WRBQ (Q105). The ferocity of the battle (at the beginning of the year, WFLZ unveiled its "Screw the Q" T-shirt) spread throughout the country.

By April 1990, WRBQ stunned the industry by dropping its traditional adult-leaning approach for a young-end rhythmic format like that of its rival.



VALLIE

Leaning rhythmic would clearly be a mistake for Q105. And many programmers came to see it as a bad move for top 40 in general. "Top 40 was misled by a lot of things, including the fact that there was an audience for what, today, we call hip-hop radio stations," recalls consultant Dan Vallie.

While time would bear out that there was clearly a demand for that music, Vallie says, it wasn't a good move for stations whose listeners were expecting a broader mix.

By 1990-91, top 40 was losing stations at a rapid clip, among them WRQX Washington, D.C.; WLOL Minneapolis; KZZP Phoenix; WBJW Orlando, Fla.; KKBQ (93Q) Houston, a key station in the format's early-'80s revival; and KHYI (Y95) Dallas. Many markets lost their only top 40. Those that lost a second top 40 often saw its listeners leave the format rather than listen to the remaining top 40. And a few stations were yanked off the air altogether by creditors, a symptom of top 40's financial woes in those pre-duopoly days.

Infinity's Greg Strassell, a WLOL



Rhythm Divine. Enrique Iglesias has been making the rounds at a number of high-profile year-end radio station concerts, including top 40s WHTZ (Z100) New York and WHYI (Y-100) Miami. Pictured at Y-100's Christmas Concert, from left, are morning show host Jade Alexander, Iglesias, music director Deidre Poyner, and PD Rob Roberts.

veteran, recalls being told that the station was sold. "All 30 people were out of a job in 90 days, and the only station that had the cash to buy it was Minnesota Public Radio. It was a sign of the times prior to radio becoming a healthy business. Public radio could have duopolies, but commercial broadcasters were in such bad shape that they couldn't afford to buy the station," he says.



STRASSELL

EASY GROWTH FOR AC

The decade began with a spate of soft AC newcomers, most of them exiles from the rapidly imploding easy-listening format. While easy stalwart WPAT-FM was New York's No. 1 station in fall 1989, that didn't stop others from adding vocals and going soft AC almost every week, among them KEZK St. Louis, WPCH Atlanta, WLYF Miami, WDOK Cleveland, and KODA Houston.

By 1991, even the 35-Plus Committee, the trade lobby for upper-demo radio, was defunct.

Hot AC, a major presence in the mid-'80s, was less so by decade's end with only a few flagships like KFMB-FM (B100) San Diego, but several factors were conspiring in its favor. Besides the panic at mainstream top 40, there was the realization by many PDs that a new generation of 25-54 listeners had brought harder-edged tastes with them as well as a demand for '70s and '80s gold that was missing from the radio.

Late in 1990, Guy Zapoleon would flip KNRJ Houston to adult



ZAPOLEON

top 40 as KHMx (Mix 96.5), although not without a monthlong stunt as a modern/top 40 hybrid that would turn out to be just as prescient down the line, while WYXR (Star 104.5) Philadelphia launched under Jack Taddeo and Gerry DeFrancesco.

Zapoleon saw the need for a harder AC station "when I realized I couldn't listen to another Lionel Richie or Gloria Estefan ballad that had no teeth. All my peer group were into Pat Benatar and music that had some bite."

Taddeo recalls that most AC stations were playing "the hits of the '60s, '70s, and '80s; the words '90s' and 'today' weren't even in their vocabulary."

Less than a year later, WPLJ New York, after its short-lived Mojo Radio incarnation, segued to hot AC. WPLJ and KHMx would position themselves as playing "no rap"—in KHMx's case, "No kids, no rap, no crap": a shot at New Kids On The Block, whose prominence was starting to fade. Around the same time, Mason Dixon, a colleague of WPLJ's Scott Shannon when the two were at WRBQ, took a similar approach at WMTX (Mix 96) Tampa.

In early 1991, the Joint Communications team that helped develop KHMx would try the formula again at WROR Boston, but instead of '70s rock, it played '70s and '80s disco and R&B. The resulting station, WBMX (Mix 98.5), wasn't the first rhythmic AC. Gary Guthrie had tried the format in Milwaukee in the late '80s. There had been other late-'80s/early-'90s attempts at KKBt Los Angeles and WMXD Detroit, both of which opted for more conventional R&B formats, and WMXZ New Orleans under Smokey Rivers. But WBMX was the one that endured.

Joint would be involved in another significant launch in 1992, when hot AC WKQX (Q101) Chicago went

(Continued on next page)

TOP 10 RADIO DEALS OF 1999

	Price (in 000s)	Month	Buyer	Seller
1.	\$23,500,000	October	Clear Channel	AMFM Inc.
2.	\$821,500	July	Entercom	Sinclair Broadcast Group
3.	\$190,000	October	Citadel Communications	Mercury Radio Communications
4.	\$142,000	March	Jacor Communications	OwensMAC Radio LLC
5.	\$122,500	February	Infinity Broadcasting	Clear Channel
6.	\$120,500	December	Citadel Communications	Liggett Broadcasting
7.	\$90,000	September	Spanish Broadcasting	AMFM Inc.
8.	\$80,000	December	Radio One	Greater Media
9.	\$78,000	May	Cox Radio	Clarke Broadcasting
10.	\$75,000	August	Hispanic Broadcasting	Cox Radio

Source: BIA's Media Access Pro

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	13	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN 3 weeks at No. 1
2	2	2	11	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	10	12	4	AULD LANG SYNE ARISTA 13769 †	KENNY G
4	3	3	35	I WANT IT THAT WAY V & A ALBUM CUT	BACKSTREET BOYS
5	4	4	21	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
6	7	6	17	AMAZED RCA ALBUM CUT †	LONESTAR
7	6	8	19	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
8	5	7	25	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
9	9	9	38	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
AIRPOWER					
10	23	—	9	ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA ALBUM CUT †	MARIAH CAREY
11	8	5	23	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
AIRPOWER					
12	RE-ENTRY	—	3	FELIZ NAVIDAD RCA 5834	JOSE FELICIANO
13	11	10	7	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
AIRPOWER					
14	27	—	2	THIS GIFT UNIVERSAL ALBUM CUT †	98 DEGREES
15	13	13	36	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
16	12	11	36	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
17	14	15	60	ANGEL WARNER BROS. 13521 REPRISE †	SARAH MCLACHLAN
18	16	16	104	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
19	21	22	7	YOUR LOVE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEATURING MICHELLE WRIGHT
20	15	14	42	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
21	19	21	10	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
22	18	17	15	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/ATLANTIC †	SHANIA TWAIN
23	28	—	2	BACK AT ONE MOTOWN 136501/UNIVERSAL †	BRIAN MCKNIGHT
24	RE-ENTRY	—	2	RUDOLPH THE RED-NOSED REINDEER COLUMBIA ALBUM CUT	GENE AUTRY
25	25	29	3	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	27*	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 12 weeks at No. 1
2	2	2	23	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
3	3	6	11	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
4	4	3	29	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
5	6	10	12	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
6	10	12	11	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
7	5	4	29	SOMEDAY LAVA 84536/ATLANTIC †	SUGAR RAY
8	8	8	24	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/550-WORK †	LEN
9	11	13	13	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
10	7	5	36	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
11	9	7	39	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
12	15	15	14	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
13	12	9	20	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
14	14	14	34	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
AIRPOWER					
15	21	26	4	AULD LANG SYNE ARISTA 13769 †	KENNY G
16	13	11	22	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
17	16	17	7	THE GREAT BEYOND WARNER BROS. SOUNDTRACK CUT †	R.E.M.
18	18	20	8	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
19	19	19	9	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
20	17	16	13	(ICE CREAM (LIVE)) ARISTA ALBUM CUT †	SARAH MCLACHLAN
21	22	21	15	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
22	20	22	8	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
23	23	24	5	TAKE A PICTURE REPRISE 44788* †	FILTER
24	24	28	5	EVERYTHING YOU WANT RCA ALBUM CUT	VERTICAL HORIZON
25	25	30	5	THAT I WOULD BE GOOD (LIVE) MAVERICK ALBUM CUT/REPRISE †	ALANIS MORISSETTE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

A RADIO RETROSPECTIVE FOR THE '90S

(Continued from previous page)

"rock alternative." Q101 ended up leaving a bigger footprint in the modern rock arena rather than providing a direct line to today's modern AC. But PDs were already realizing that some modern rock artists fit as well at AC as anywhere else. In 1990, Billboard reported that acts like Everything But The Girl, Michael Penn, and the Sundays were being worked to AC, sometimes even bypassing top 40.

ROCK ACTIVATES

In 1990, the gold-based adult rock station that had developed in response to classic rock was still the rule, but exceptions had popped up even by the late '80s.

Some, like WWBZ Chicago and KBER Salt Lake City, had tight playlists but were harder than the rest. Others, like WIYY Baltimore, were noticeably more current. And some, like KNAC Los Angeles and ABC's Z-Rock Network, did both.

In 1990, they would be joined by several other format standard-bearers: WXTB (98 Rock) Tampa, which launched with an all-Led Zeppelin stunt; KUFO Portland, Ore.; and KIOZ San Diego, although this didn't stop KISS San Antonio—one of the stations that had never softened during the '80s—from switching, briefly, to oldies that year.

In 1992, the new active rockers would be joined by WRZX Indianapolis and KRQC Kansas City, Mo. KEGL Dallas PD Greg Stevens recalls KIOZ's change taking

place "without much fanfare. I was doing the morning show, and at 7 a.m., we stopped playing the Doobie Brothers and started playing Lynch Mob and Metallica."

New triple-A stations were also signing on at the beginning of the decade, many of them beginning as "rock AC" outlets, such as Cary Pall's WMMO Orlando, Fla., which was joined shortly thereafter by nearby WHPT Tampa.

Those who hoped that classic rock would wither and die, which included most album rock promotion execs, got some brief hope in 1991, when Denver, Pittsburgh, and Buffalo, N.Y., all lost classic rockers. But some of those stations would return to the format; the others would be replaced.

Meanwhile, 1991 saw heritage rocker KGB San Diego startle the industry by deciding to protect the classic rock position rather than fight KIOZ for the young end. In 1992, KGON Portland responded to KUFO by doing the same.

By the early '90s, rock radio's best-known morning host, Howard Stern, was a weekly presence in the trades. In 1992 alone, he announced a deal for the ill-fated "Fartman" movie, signed with E! Entertainment Television, and was sued by a Filipino group for saying that Filipinos ate their young.



STERN

A Philadelphia man was charged with impersonating Stern producer Gary Dell'Abate "to bait area women into potentially dangerous liaisons." And by November, Stern was on his 10th affiliate, prompting PD (and station owner) Ed Levine to launch the "Sternbusters" consultancy.

A few months later, The New York Post would claim that Sen. Jesse Helms, R-N.C., had allowed the Infinity/Cook Inlet merger to go through on the condition that Stern not show up in mornings on WZGC (Z93) Atlanta, a story that circulates to this day whenever Z93 has a morning opening.

R&B: TO RAP OR NOT TO RAP

In 1990, Billboard reported some of the heritage R&B stations that had found themselves under attack from "churban" competitors in the late '80s were starting to recover. But that was before the debut of KBXX Houston, WERQ Baltimore, WIOQ Philadelphia, and others that began the battles anew. Even then, there were complaints that R&B stations weren't getting the same support from labels as their "pop" counterparts.

The R&B format went international in 1990 with the launch of London's Choice FM. And it showed up on a full-signal Los Angeles FM when KKBT (the Beat) debuted.

While most industryites were happy to see the Beat, they weren't so happy that the FM competition helped drive Jack Patterson's KDAY Los Angeles, a key rap supporter, out of the format in 1991. And while rap would eventually become the dominant flavor on local R&B radio, there was, initially, no real attempt by the city's existing R&B stations to fill the void.

That's because rap was under siege in the early '90s. No sooner did the controversy over 2 Live Crew end when another one over Ice-T's "Cop Killer" began. (No matter that "Cop Killer," recorded by Ice-T's act Body Count, was actually a rock track.)

But in 1991, WOWI Norfolk, Va., began playing hip-hop titles all day long. The idea, according to then PD Steve Crumbley, was to drive the adults to an adult R&B sister, a strategy that had already been successfully employed at GM Ernie Jackson's previous combo in Memphis, but never to this extent.

While listeners told Crumbley, "It's about time," he also recalls that "everybody I knew—all the PDs—called me and said, 'This is not going

to work.' But they all called back and said, 'You were right.'"

It was also in 1991 that WJPC-AM Chicago launched an all-rap format. And "Yo! MTV Raps" hosts Doctor Dre and Ed Lover first tried radio, joining WBLS New York for weekends.

The years 1990-91 also saw heritage AMs, which were losing the adult R&B franchise to FM, delve into R&B oldies for the first time. There was also a short-lived R&B oldies format on FM in Detroit.

By 1993, R&B oldies would be significant enough that ABC launched its Urban Gold network, while Chicago had the format on both AM and FM. And even in the early '90s, R&B was becoming an increasingly dominant flavor in the "smooth jazz" format, which was starting to stray from its new age roots at most stations.

In 1992, the industry mourned "quiet storm" pioneer Melvin Lindsey. The adult R&B format that Lindsey's show had anticipated, and which had first been done successfully on FM at WVAZ (V103) Chicago in 1988, was continuing to spread, as WHQT (Hot 105) Miami segued from mainstream to adult R&B that year.

While many saw WBLS starting to occupy that position in New York in the early '90s, it stunned the industry in the summer of '93 by tapping churban guru Jerry Clifton as its consultant and pounding not just hip-hop but the West Coast hip-hop that most New Yorkers disavowed. At the same time, dance rival WQHT (Hot 97) was segueing to R&B, bringing in consultant Harry Lyles, then at year's end, PD Steve Smith.



Allies Hasten Digital Broadcasting Rollout

WASHINGTON, D.C.—USA Digital Radio Inc. (USADR) and Digital Radio Express (DRE) announced in mid-December a strategic alliance to unify efforts and hasten the rollout of in-band on-channel (IBOC) digital audio broadcasting (DAB).

Under an agreement between the two companies, DRE will support efforts to commercialize USADR's IBOC system and focus its business on data ventures, including specialized data applications for USADR's system.

The companies will cooperate in the development of USADR's technology and work in the federal regulatory process for adoption of IBOC DAB in the U.S.

USADR led the Federal Communications Commission approval process for IBOC with its filing back in October 1998. On Nov. 1, 1999, the commission finally issued its notice for proposed rulemaking for IBOC DAB.

BILL HOLLAND



CRUMBLEY

Shavo Odadjian, bass player for System Of A Down, covets the career of Rick Rubin, the legendary producer/talent finder/label head who signed the L.A. band to American Recordings. "He has a great ear. Practically everything he touches turns to gold," Odadjian says. "So it is exciting to be among the bands like Beastie Boys, Slayer, Chili Peppers, and Johnny Cash that he deemed worthy of his time. I'd like to one day have a résumé that reads like his. There are so many things I want to do, like produce and sign bands. Serj wants to compose for films. Maybe some of us would like to do a solo record. We've already played with a lot of our heroes, but we still would like to share a stage with Kiss."

Odadjian and fellow bandmates Serj Tankian, John Dolmayan, and Daron Malakian have come one step closer to those goals through consistent touring and a new radio hit, "Sugar," this issue's

'Serj's lyrics span from having sex to talking about the president'

—Shavo Odadjian, System Of A Down

No. 32 on Modern Rock Tracks. "It's probably unfair, but when you get noticed in one category of entertainment, people start to trust you in other areas," he admits. "But we still have a long way to

go before that."

In the meantime, the band will continue to spread its volatile rock tinged with Middle Eastern melodies and political and social themes. "Serj writes every day, so his lyrics span all topics, from having sex to talking about the president."

Odadjian says "Sugar" is no different. "Although all of the phrases really have nothing to do with each other, there is a common denominator. That's the mystery. I won't be blunt, but I will give a few clues. It revolves around sugar and the way we use the word. Just remember, there are a lot of sugar substitutes. That's the beauty of art. You can be secretive and vague, and that alone almost makes it more interesting."

Billboard®

JANUARY 8, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1 16 weeks at No. 1					
1	1	1	18	HIGHER HUMAN CLAY	CREED WIND-UP †
2	2	2	6	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
3	3	3	15	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	4	16	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
5	5	5	10	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
6	6	6	19	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
7	7	13	6	BREADLINE RISK	MEGADETH CAPITOL
8	9	8	13	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
9	8	10	9	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
10	12	9	16	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
11	13	11	23	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
12	11	12	13	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
13	10	7	13	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
14	15	14	36	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
15	14	17	8	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
16	17	—	2	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
17	20	29	3	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
18	16	15	11	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
19	19	19	12	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
20	18	16	15	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
21	22	23	4	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
22	25	31	6	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
23	23	20	9	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
24	21	18	12	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
25	27	—	2	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
26	24	21	14	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
27	31	32	5	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA †
28	26	28	7	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
29	30	33	4	LIFE JACKET JUMP START	SIMON SAYS HOLLYWOOD
30	35	25	22	DENIAL HOME	SEVENDUST TVT †
31	28	22	23	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
32	33	30	8	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
33	29	27	9	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CUFMAN POP SENSE/ARISTA
34	32	24	10	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/IDJMG
35	NEW	1	1	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
36	38	—	2	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
37	36	35	4	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEEG
38	RE-ENTRY	26	26	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
39	NEW	1	1	STILL AFTER YOU CHRONICLE KINGS	EARTH TO ANDY GIANT/REPRISE †
40	40	39	3	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 65 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. † Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. ©2000, Billboard/BPI Communications.

Billboard®

JANUARY 8, 2000

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	1	1	13	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
2	2	2	14	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
3	3	3	16	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
4	4	5	15	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
5	5	6	13	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
6	6	4	18	HIGHER HUMAN CLAY	CREED WIND-UP †
7	7	7	13	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
8	8	8	9	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
9	9	40	3	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
10	14	13	14	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL †
11	10	9	16	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
12	11	12	8	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
13	13	14	6	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
14	12	10	19	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
15	15	11	11	ALIVE BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
16	16	15	19	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
17	17	18	9	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
18	19	30	3	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
19	20	26	4	MISERABLE A PLACE IN THE SUN	LIT RCA
AIRPOWER					
20	18	21	5	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
21	23	23	6	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA
22	21	16	12	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
23	22	19	13	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
24	24	28	4	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
25	35	—	2	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/VEEG
26	28	27	15	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
27	38	—	2	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
28	27	22	12	SEXX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
29	29	24	20	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
30	25	20	10	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/550-WORK †
31	32	32	9	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
32	31	34	7	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
33	33	25	19	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG †
34	30	31	13	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
35	37	—	2	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
36	26	17	8	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEEG
37	34	33	8	SUNBURN SUNBURN	FUEL 550 MUSIC/550-WORK †
38	NEW	1	1	CRUSHED "END OF DAYS" SOUNDTRACK	LIMP BIZKIT GEFENN/INTERSCOPE
39	36	29	18	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG †
40	40	37	7	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †

ACT TO HELP NEW TALENT

(Continued from page 39)

and this is only the beginning. Other stations are interested."

Sorge adds, "The agreements entered into with the music industry do not restrict the radio stations' programming independence." Under the plan, each radio station will select five or more new acts to be played at least 10 times per week after 6 p.m.

Tim Renner, president of music at Universal Music Germany, says, "We are trying to turn over a new leaf in the chapter of radio and record industry relations with this level of industry cooperation. It is also a chance to see how listeners react to new sounds." The initiative also follows recent changes driven by BPW to give "musically progressive" stations a heavier weighting in the official German airplay chart. Act 2000 defines a new act as one that has never been in either the German top 50 singles sales chart or the top 50 airplay chart.

Bernd Dopp, WEA Germany managing director and head of the BV Phono marketing committee, says, "A minimum of five new acts might not

'We are trying to turn over a new leaf in the chapter of radio and record industry relations'

—TIM RENNER—

sound like a huge number, but this figure doesn't include new material from established or semi-established artists." He adds, "We are convinced that new tracks will enhance penetration quality."

Gerd Gebhardt, president of Warner Music Germany/Switzerland/Austria and Northern Europe and president of the Phono Academy, says, "We spend 100 million marks [\$52 million] each year to promote new artists, yet there is still a rate of nine flops to one hit. We're hoping to break that statistic with initiatives like Act 2000."

Stations participating in Act 2000 are all drawn from the commercial radio sector. A number of German music industry executives, however, feel strongly that the country's public broadcasters—with their official duty to inform the population about new trends and developments—should be taking the lead in playing new music.

Says Renner, "Those stations are financed by grants and public money, and yet some of them are more commercial than the commercial stations. We want Act 2000 to spark debate about the role of public broadcasters in this country."

Despite the risk of losing listeners by playing unfamiliar material, Marzel Becker, head of music at commercial hot AC station Radio Hamburg, says, "We will not have any problems incorporating Act 2000 into our programming. In fact, we are happy about the cooperation between VPRT and BV Phono and see it as a real strength."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	24	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
2	2	3	12	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
3	3	2	18	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
4	4	6	7	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
5	5	8	6	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
6	7	9	14	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
7	6	4	21	I NEED TO KNOW COLUMBIA	MARC ANTHONY
8	8	10	11	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
9	9	5	14	WAITING FOR TONIGHT WORK/550-WORK	JENNIFER LOPEZ
10	11	12	10	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
11	10	7	22	STEAL MY SUNSHINE WORK/550-WORK	LEN
12	12	14	15	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
13	18	22	7	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
14	15	13	32	WHERE MY GIRLS AT? MOTOWN	702
15	13	15	10	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
16	14	11	21	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
17	16	18	27	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
18	17	16	29	UNPRETTY LAFACE/ARISTA	TLC
19	20	17	28	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
20	21	20	8	HANGINAROUND DGC/INTERSCOPE	COUNTING CROWS
21	19	19	9	SHAKE YOUR BON-BON C2	RICKY MARTIN
22	23	24	6	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
23	27	—	2	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
24	24	37	3	THIS GIFT UNIVERSAL	98 DEGREES
25	25	27	14	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
26	28	25	11	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
27	26	26	11	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
28	22	23	13	ANGELS CAPITOL	ROBBIE WILLIAMS
29	31	29	6	SEXUAL (LI DA DI) TOMMY BOY	AMBER
30	NEW ▶	1	1	AULD LANG SYNE ARISTA	KENNY G
31	29	31	5	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
32	32	—	2	TAKE A PICTURE REPRISE	FILTER
33	35	35	4	GOT YOUR MONEY ELEKTRA/EEG	OL' DIRTY BASTARD FEATURING KELIS
34	36	32	20	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
35	NEW ▶	1	1	FALLS APART LAVA/ATLANTIC	SUGAR RAY
36	30	21	18	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
37	39	—	2	ALL THE SMALL THINGS MCA	BLINK-182
38	40	40	5	L.A. SONG 143/LAVA/ATLANTIC	BETH HART
39	33	33	7	THE ROCKAFELLER SKANK SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
40	34	28	19	LARGER THAN LIFE JIVE	BACKSTREET BOYS

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 223 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Dion Takes A Detour From Ballads And Goes Uptempo On Latest Hit, 'Way It Is'

THAT'S THE WAY IT IS: As Celine Dion neared the end of her 30-song Dec. 31 Millennium Concert in Montreal, it was with tender emotions that she bid her audience—and her career—a fond adieu.

As has been widely publicized, the 31-year-old French Canadian chanteuse began what is expected to be a two-year break from the music business, starting the first of the year. She has been working virtually nonstop in the industry for 17 years.

"When I look at this, I realize better than ever before what I've been doing for the last 10 years," Dion said at a New York press gathering two weeks earlier, where she accepted a plaque from Sony Music Entertainment chairman/CEO **Tommy Mottola** for worldwide sales of 100 million.

"Now, for the first time, I will be taking one day at a time," she said. "All of my life has been planning my future. It's important to have a good day, one day at a time. I'm going to feed my soul and live life for the first time."

But with or without her direct involvement, Dion's music career continues at a fervent pace. Her current single, "That's The Way It Is," the first release from her four-times-platinum album "All The Way... A Decade Of Song," has already topped the Adult Contemporary singles chart—her ninth No. 1 there—and is currently No. 17 on The Billboard Hot 100. The album, meanwhile, spent four weeks atop The Billboard 200 in the dead center of the prized holiday shopping season.

The effervescent track was produced and co-written by **Britney Spears/Backstreet Boys** maestro **Max Martin**, which gives it a vibrant, contemporary tang not traditionally heard in Dion's radio releases.

"We've always had great luck with Celine, but her uptempo stuff has been more difficult," says **John Ivey**, PD of **WXKS** (Kiss 108) Boston. "Her ballads do really well, but there comes a point where you have to vary it some for fear of burn. This one caught on incredibly quick. It was a good one to release and just a great record."

No one was more aware of that sentiment than Dion and her camp. "It's automatic that people send me ballads, and I'm pleased with that—singing songs with a message that touches people. I'll enjoy singing them all of my life," Dion says. "But it's so refreshing for me to have a song like this."

Of Martin and his collaborators **Kristian Lundin** and **Andreas Carlsson**, she adds, "They were so much fun to work with. They're dynamic, they know what they want, and they helped

me to discover a new song."

Adds Dion's husband and manager, **Rene Angelil**, "They're so energetic in the studio, you can't believe it—always jumping around and very funny. They came up with this great song, and we love the way they produced it. They did a fantastic job.



by Chuck Taylor

That was the whole point behind putting "That's The Way It Is" out there first."

"The song is fun and uptempo. It definitely speaks to her younger audience," notes **Polly Anthony**, president of the Epic Records Group. "A lot of people in the industry expect Celine to come out with the big, big ballad. That's on 'All The Way,' but we really wanted to release something with tempo that had a modern, contemporary edge to it. She had a lot of fun recording this song, and I think it really shows in the recording."

A heaping helping of grade-A publicity didn't hurt either. In the weeks following the release of "All The Way," Dion hosted her second hour-long Christmas special on CBS, was the focus of "The Oprah Winfrey Show," and appeared on two network Christmas specials, as well as the "Today" show, "The Tonight Show



DION

With Jay Leno," and "The Rosie O'Donnell Show."

She capped the decade with the electrifying end-of-the-century sold-out concert at Montreal's Molson Center, where she performed for nearly three hours, into the first morning of 2000. After that, aside from the renewal of her wedding vows Wednesday (5) in Las Vegas, she and Angelil now intend to lie low, with no public appearances in sight.

"The concert is very exciting, and I'm so nervous and emotional, because it's going to be my last show," Dion said before the performance. "It is going to be hard for me, because I know that everyone wants a party. I do, too, but there will be a little tear at the corner of my eye. If people are hot that night, it's going to break my heart."

Most of Dion's following seems to understand the timing of her respite from the business. She has said that since the release of her first U.S. album, "Unison," in 1990,

each day has been spent planning "for the next album, the next video, the next tour." And now it's time to let go of schedules.

Radio, too, is supportive of the time off, though Angelil and a few programmers acknowledge that it's a potentially risky move, given the constantly evolving tenor of pop radio. "It could go away, we could lose our fans, but that's life," says Angelil. "It's time for us to enjoy the real values of life now."

The break is all the more important after Angelil's bout with skin cancer in 1999, though he reports he is now cancer-free after intense radiation treatments last summer.

"I think she's got enough stuff on ["All The Way"] that she'll stay the focus of her fans for the next year," says **Jim Ryan**, operations manager of adult contemporary **WLTW** New York.

"After that, I think it's time for a little rest. The key is that it's just not too long," he says. "I think she'll be fine as long as she comes out with something somewhere around December 2001. A five-year break won't do it; plus, I imagine she'd find herself bored to tears."

Adds **Tom Peace**, PD of top 40 **WRVW** Nashville, "Top 40 radio is all about the song, anyway, so as long as that first song is solid when she comes back, OK, great, she's back."

"The timing is right," notes **Sylvain Beauregard**, a French Canadian Dion historian and the creator of the Internet's most comprehensive site on the artist (www.celine-dion.net). "Her last short break was more than a year ago, and she hasn't stopped since her first release in English. I'd say it was about time."

Even Dion's label, Sony (Epic worldwide, Epic/550 Music in the U.S.), which the artist refers to as her second family, is taking a gentle stance regarding the temporary loss of its most consistently profitable artist—though it intends to keep the ball rolling on "All The Way," with three more music videos from Dion already in the can, including the **Diane Warren** ballad "I Want You To Need Me" and the **Robert "Mutt" Lange** composition "If Walls Could Talk."

"She's at the top. When you walk into her concerts here, you see America," says **John Doelp**, co-executive producer of "All The Way" and president of Sony's Crescent Moon Records. "There are parents there with their kids and grandparents, everybody. She truly appeals to the masses."

"And she's worked for every bit of it," notes **Vito Luprano**, VP of A&R for Sony Music Canada/Sony Music Quebec. "For this woman, it's never stopped; if it's not the English market, it's the French. I've been working with Celine for 15 years, and I believe she really deserves this break—and needs it. But that doesn't mean I won't miss her."

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

When Will Major Labels Start Servicing Videos To The Web?

THE FUTURE OF MUSIC VIDEO PROGRAMMING? As we begin a new century, it's hard to ignore the near-deafening buzz that the Internet will be the most important factor in the future of the music industry. MTV Networks' expected initial public offering of its online operations (see story, page 6) is another sign of the importance being placed on the Internet.

Since most major labels do not service music video Web channels with videoclips, we wondered how long it would be before major labels will adopt a policy to deal with this issue.

"I hope it's within this year," says **Lou Robinson**, RCA Records VP of video promotion. He adds that his department, like most major-label music video departments, is being kept in limbo by corporate higher-ups regarding when it can be given the go-ahead to service videos to Web outlets.

Robinson continues, "[Video promoters] have to wait for any decisions made by a company committee of our legal- and business-affairs people. This situation almost mirrors the situation in the '80s, when there was a surge of local music shows that were being

better on TV."

Even if it may be years before the quality of music videos seen on the Web matches or surpasses the quality of music videos seen on TV, there are those in the industry who believe that record companies should prepare themselves for the inevitable.

"This issue has got to be resolved soon," says Robinson, "because the music industry and the public are moving more and more toward the Internet, and music videos shouldn't be an area that's left behind."

ON THE MOVE: **Jeannine Panaccione** has left her position as RCA Records associate director of video promotion and production to

become an RCA field promotion representative for the Midwest. She has relocated to Cleveland for her new position. At press time, Panaccione had not been replaced.

MTV Latin America has promoted **Michelle Alberty** to director of production management and operations. She was previously production manager.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Van Nuys, Calif.-based R&B program "The Urb Spot."

TV affiliate: Media One Cable in Los Angeles; TCI Cable and Time Warner Cable throughout California's San Fernando Valley.

Time slot: various.
Program length: 60 minutes.
Key staffer: **Paul Baucume**, executive producer; **Chris Breazzell**, executive producer.

Following are the show's top five videos for the episode that aired the week ending Dec. 18, 1999:

1. **Kelly Price**, "Friend Of Mine" (T-Neck/Island).
2. **Strong**, "Mi Amiga" (Platinum).
3. **Jesse Powell**, "'Bout It, 'Bout It" (Silas/MCA).
4. **Eric Benét Featuring Tania**, "Spend My Life With You" (Warner Bros.).
5. **Entourage**, "Page Me" (Un-D-Nyable).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Smashing Pumpkins filmed their "Step Inside Your Love" video with director **W.I.Z.**

Jessica Andrews' "Unbreakable Heart" clip was directed by **David Hogan**.

Phajja teamed up with director

Steve Willis for the video "Checkin' For Me."

Liz Friedlander directed **Paula Cole's** "I Believe In Love" video.

NEW YORK

Sevendust's "Waffle" was directed by **Marcos Siega**.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 D'Angelo, Untitled (How Does It Feel)
- 2 Q-Tip, Breathe & Stop
- 3 Montell Jordan, Get It On Tonite
- 4 Sisqo, Got To Get It
- 5 Missy "Misdemeanor" E, Hot Boyz
- 6 Ginuwine, None Of Ur Friends Business
- 7 Notorious B.I.G., Dead Wrong
- 8 Mary J. Blige, Deep Inside
- 9 Donell Jones, U Know What's Up
- 10 Brian McKnight, Back At One
- 11 Lil Wayne, The Block Is Hot
- 12 2 Pac Feat. Outlawz, Baby Don't Cry
- 13 Jay-Z, Do It Again
- 14 Mariah Carey, Thank God I Found You
- 15 Juvenile, U Understand
- 16 Angie Stone, No More Rain (In This Cloud)
- 17 DMX, What's My Name
- 18 The Artist, The Greatest Romance Ever Sold
- 19 Ice Cube, You Can Do It
- 20 Kevon Edmonds, 24/7
- 21 Boyz II Men, Let It Snow
- 22 Goodie Mob, Get Rich To This
- 23 Run-D.M.C., Christmas In Hollis
- 24 Natalie Cole, The Christmas Song
- 25 Nas, Nastradamus
- 26 Blaque, Bring It All To Me
- 27 Jagged Edge, He Can't Love U
- 28 Mint Condition, If You Love Me
- 29 Guy, Dancin'
- 30 Eve, Love Is Blind

NEW ONS

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Clint Black, When I Said I Do
- 2 Ty Herndon, Steam
- 3 Dixie Chicks, Cowboy Take Me Away
- 4 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 5 Shania Twain, Come On Over
- 6 Faith Hill, Breathe
- 7 Brad Paisley, He Didn't Have To Be
- 8 Martina McBride, Love's The Only House
- 9 Lonestar, Smile
- 10 Kenny Chesney, She Thinks My Tractor's Sexy
- 11 LeAnn Rimes, Big Deal
- 12 Reba McEntire, What Do You Say
- 13 Alan Jackson, Pop A Top
- 14 Trisha Yearwood, You're Where I Belong
- 15 Chely Wright, It Was*
- 16 Julie Reeves, What I Need
- 17 Steve Wariner, I'm Already Taken*
- 18 Jo Dee Messina, Because You Love Me*
- 19 Brooks & Dunn, Beer Thirty*
- 20 Cledus T. Judd, Christ-Mas*
- 21 Mark Willis, Back At One*
- 22 Shedaisy, Deck The Halls*
- 23 Jessica Andrews, Unbreakable Heart*
- 24 Montgomery Gentry, Daddy Won't Sell The Farm
- 25 Andy Griggs, She's More*
- 26 Tim McGraw, Something Like That
- 27 Tracy Lawrence, Lessons Learned*
- 28 Toby Keith, How Do You Like Me Now*
- 29 Vince Gill, Blue Christmas
- 30 Chalee Tennison, Just Because She Lives There
- 31 Vince Gill, Have Yourself A Merry Little Christmas
- 32 Leanne Morgan, My Favorite Things
- 33 Dorria Carter, Once Upon A December
- 34 Shedaisy, This Woman Needs
- 35 George Jones, The Cold Hard Truth
- 36 Alan Jackson, The Angels Cried
- 37 Keith Urban, It's A Love Thing
- 38 Lari White, White Christmas
- 39 Kathy Mattea, Mary, Did You Know?
- 40 John Berry, O Holy Night
- 41 Anne Murray, Let There Be Love
- 42 Steve Hull, Don't Make Me Beg
- 43 Phil Vassar, Carlene
- 44 Sammy Kershaw, Christmas Time's A Comin'
- 45 Sherrie Austin, Little Bird
- 46 Bill Engvall, Here's Your Sign Christmas
- 47 Gary Allan, Smoke Rings In The Dark
- 48 Clay Walker, Live, Laugh, Love
- 49 Asleep At The Wheel, Cherokee Maiden
- 50 Trace Adkins, Don't Lie

* Indicates Hot Shots

NEW ONS

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Limp Bizkit Feat. Met, N 2 Gether Now
- 2 98 Degrees, This Gift
- 3 Christina Aguilera, What A Girl Wants
- 4 Kid Rock, Only God Knows Why
- 5 Korn, Falling Away From Me
- 6 Blink-182, All The Small Things
- 7 Britney Spears, From The Bottom Of My Broken Heart
- 8 Foo Fighters, Learn To Fly
- 9 Destiny's Child, Bug A Boo
- 10 Puff Daddy Feat. R. K., Satisfy You
- 11 Brian McKnight, Back At One
- 12 Jay-Z, Do It Again
- 13 DMX, What's My Name
- 14 R.E.M., The Great Beyond
- 15 Filter, Take A Picture
- 16 Blaque, Bring It All To Me
- 17 LFO, Girl On TV
- 18 Enrique Iglesias, Rhythm Divinetal
- 19 Rage Against The Mach, Guerrilla Radio
- 20 Beck, Sexx Laws
- 21 Will Smith, Will 2K
- 22 O'Jays, I'm Already Taken*
- 23 Metallica, No Leaf Clover (S & M Live)
- 24 Bush, Chemicals Between Us
- 25 Dr. Dre, Still D.R.E.
- 26 Jessica Simpson, I Wanna Love You Forever
- 27 Fatboy Slim, The Rockafeller Skank
- 28 Counting Crows, Hanginaround
- 29 Celine Dion, That's The Way It Is
- 30 Sinque, Got To Get It
- 31 Mariah Carey, Thank God I Found You
- 32 Juvenile, Back That Thang Up
- 33 Mandy Moore, Candy
- 34 Sheryl Crow, There Goes The Neighborhood (Live)
- 35 Jennifer Lopez, Feelin' So Good
- 36 Beastie Boys, (You Gotta) Fight For Your Right (To Party)
- 37 2Pac Feat. Outlawz, Baby Don't Cry
- 38 Staind, Mudshovel
- 39 Static-X, Push It
- 40 Whitney Houston, My Love Is Your Love
- 41 Sugar Ray, Falls Apart
- 42 Powerman 5000, Nobody's Real
- 43 Savage Garden, I Knew I Loved You
- 44 Jennifer Lopez, Waiting For Tonight
- 45 Eve, Love Is Blind
- 46 Goo Goo Dolls, Black Balloon
- 47 Joey McIntyre, I Cried
- 48 LL Cool J, Shut 'em Down
- 49 Blink-182, What's My Age Again?
- 50 Guns N' Roses, Welcome To The Jungle

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Brian McKnight, Back At One
- 2 Lou Bega, Mambo No. 5
- 3 Santana Feat. Rob Thro, Smooth
- 4 Celine Dion, That's The Way It Is
- 5 Lenny Kravitz, American Woman
- 6 Fitter, Take A Picture
- 7 Mickey Gray, I Try
- 8 Jennifer Lopez, Feelin' So Good
- 9 Beck, Sexx Laws
- 10 Mariah Carey, Thank God I Found You
- 11 Sting, Brand New Day
- 12 R.E.M., The Great Beyond
- 13 Christina Aguilera, What A Girl Wants
- 14 TLC, Unpretty
- 15 Ricky Martin, Shake Your Bon-Bon
- 16 Lenny Kravitz, Fly Away
- 17 Sheryl Crow, There Goes The Neighborhood (Live)
- 18 Band Aid, Do They Know It's Christmas?
- 19 David Bowie & Bing Cr, Peace On Earth/Little Drummer Boy
- 20 Sixpence None The Ric, K Ss Me
- 21 Ricky Martin, Livin' La Vida Loca
- 22 Jennifer Lopez, If You Had My Love
- 23 Fatboy Slim, The Rockafeller Skank
- 24 Puff Daddy Feat. Mari, Best Friend
- 25 Red Hot Chili Peppers, Scar Tissue
- 26 Train, Meet Virginia
- 27 Counting Crows, Hanginaround
- 28 Smash Mouth, Then The Morning Comes
- 29 Savage Garden, I Knew I Loved You
- 30 Daryl Hall & John Oat, Jingle Bell Rock
- 31 Melissa Etheridge, Happy Xmas
- 32 Beth Hart, L.A. Song
- 33 The Artist, The Greatest Romance Ever Sold
- 34 Tina Turner, When The Heartache Is Over
- 35 Lou Bega, Tricky, Tricky
- 36 Sugar Ray, Falls Apart
- 37 Foo Fighters, Learn To Fly
- 38 Whitney Houston, My Love Is Your Love
- 39 Jennifer Lopez, Waiting For Tonight
- 40 Carnie & Wendy Wilson, Hey Santa
- 41 Rupaaul, Little Drummer Bcy
- 42 Mariah Carey, All I Want For Christmas Is You
- 43 Bon Jovi, Please Come Home For Christmas
- 44 Kenny G, Have Yourself A Merry Little Christmas
- 45 Jeff G, Auld Lang Syne
- 46 Sugar Ray, Every Morning
- 47 Sugar Ray, Someday
- 48 Annie Lennox & Al Green, Put A Little Love...
- 49 Weird Al Yankovic, Smells Like Nirvana
- 50 Weird Al Yankovic, Eat It

NEW ONS

No New Ons This Week

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 8, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Eve F/Faith Evans, Love Is Blind
- 2Pac, Baby Don't Cry
- Puff Daddy, My Best Friend
- Juvenile, U Understand
- DMX, What's My Name
- LFO, Girl On TV
- Ginuwine, None Of Ur Friends Business
- Lil' Wayne, The Block Is Hot
- Whitney Houston, I Learned From The Best
- Ja Rule, How Many Wanna
- Lou Bega, Tricky, Tricky
- Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be
- Juvenile, Back That Thang Up
- Rakim, When I Be On The Mic
- Blaque, Bring It All To Me
- Christina Aguilera, What A Girl Wants
- Dr. Dre, Still D.R.E.
- Q-Tip, Breathe & Stop
- Methods Of Mayhem, Get Naked
- Jay-Z Featuring Beanie Sigel & Amil, Do It Again
- Korn, Falling Away From Me
- Limp Bizkit Featuring Method Man, N 2 Gether Now
- Will Smith, Will 2K
- The Notorious B.I.G., Dead Wrong
- Britney Spears, (You Drive Me) Crazy
- Eiffel 65, Blue (Da Ba Dee)
- Mariah Carey, Heartbreaker (Remix)
- Destiny's Child, Bug-A-Boo
- M2M, Don't Say You Love Me
- 112, Love You Like I Did
- Sisqo Featuring Make It Hot, Got To Get It
- Toy Box, Best Friend
- Brian McKnight, Back At One
- 112, Your Letter

NEW

Backstreet Boys, Show Me The Meaning Of Being Lonely
Britney Spears, From The Bottom Of My Broken Heart
Hot Boys, I Want A Hot Girl
LL Cool J, Shut 'em Down



Continuous programming
1515 Broadway
New York, NY 10036

- DMX, What's My Name
- Juvenile, U Understand
- Basement Jaxx, Rendezvous
- Aimee Mann, Save Me
- Incubus, Pardon Me
- Bif Naked, Twitch
- Sy Smith, Gladly
- D'Angelo, Left & Right
- Creed, What If
- Eve F/Faith Evans, Love Is Blind
- Buzzcocks, Thunder Of Hearts
- Llama Farmers, Get The Keys & Gold
- ♀, The Greatest Romance Ever Sold



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Backstreet Boys, Larger Than Life
- Blink-182, All The Small Things
- Bliss, Butterflies
- Chantal Kreviazuk, Before You
- Chocclair, Let's Ride
- Dr. Dre, Still D.R.E.
- Eiffel 65, Blue (Da Ba Dee)
- Foo Fighters, Learn To Fly
- Jennifer Lopez, Waiting For Tonight
- Korn, Falling Away From Me
- Limp Bizkit, Re-arranged
- Live, The Dolphin's Cry
- Lou Bega, Mambo No. 5
- Matthew Good Band, Hello Time Bomb
- Matthew Good Band, Load Me Up
- Our Lady Peace, One Man Army
- Rage Against The Machine, Guerrilla Radio
- Ricky Martin, Shake Your Bon Bon
- The Tea Party, The Messenger
- Will Smith, Will 2K



Continuous programming
Hawley Crescent
London NW18TT

- Whitney Houston, I Learned From The Best
- Robbie Williams, It's Only Us/She's The One
- Will Smith, Will 2K
- Britney Spears, Born To Make You Happy
- Lauryn Hill, Turn Your Lights Down Low
- Jennifer Lopez, Waiting For Tonight
- Alice Deejay, Back In My Life
- Artful Dodger, Rewind
- Wardue Project, King Of My Castle
- Limp Bizkit Featuring Method Man, N 2 Gether Now
- Macy Gray, I Try
- The Corrs, Radio
- TLC, Dear Lie
- Five, Keep On Movin'
- Alanis Morissette, That I Would Be Good
- Puff Daddy Feat. R. Kelly, Satisfy You
- Red Hot Chili Peppers, Around The World
- Anouk, R U Kidding
- Live, The Dolphin's Cry
- Westlife, I Have A Dream/Seasons In The Sun



24 hours daily
32 E 57th Street
New York, NY 10022

- Eiffel 65, Blue (Da Ba Dee)
- Coko, Trillin'
- Beck, Sexx Laws
- Puff Daddy, My Best Friend
- Filter, Take A Picture
- Metallica, No Leaf Clover
- Garbage, The World Is Not Enough
- The Mavericks, Things I Cannot Change
- Stroke 9, Little Black Backpack
- Powerman 5000, Nobody's Real
- R.E.M., The Great Beyond
- Lou Bega, Tricky, Tricky
- Everlast, So Long
- The Promise Ring, Emergency, Emergency
- Lauryn Hill, Turn Your Lights Down Low



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Korn, Falling Away From Me
- Dope, Debonair
- Powerman 5000, Nobody's Real
- No Fidelity Alistars, Blisters On My Brain
- The Wiseguys, Ooh La La
- Incubus, Pardon Me
- Gay Dad, Joy
- Apollo Four Forty, Stop The Rock
- Filter, Take A Picture
- Bif Naked, Twitch
- Ednas Goldfish, Veronica Sawyer
- Chemical Brothers, Let Forever Be
- Beck, Sexx Laws
- Snapcase, Caboose



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Powerman 5000, Nobody's Real
- Metallica, No Leaf Clover
- Agnostic Front, Riot Riot Upstart
- Reveille, Permanent
- Chevelle, MIA
- 311, Come Original
- Len, Feelin' Alright
- Crazytown, Toxic
- Korn, Falling Away From Me
- Static X, Push It
- Blinker The Star, Below The Sliding Doors
- Ben Harper And The Innocent Criminals, Burn To Shine
- Earth To Andy, Still After You
- Rollins, Get Some Go Again

NORTH AMERICAN CONCERT BIZ MARKS BANNER YEAR

(Continued from page 1)

But there are also a few caution signals to be seen in a closer study of the year's touring season, including a decrease in average per-show attendance despite rising average show grosses. Ticket prices—a hot-button issue in 1999 that promises to continue simmering in 2000 (Billboard, May 15, 1999)—are cited by some for this trend, while others attribute the falloff to the rise in the number of shows competing for fans' dollars.

Whether the phenomenon is cause for concern is a matter of debate.

There is no arguing the health of the concert business' bottom line, however: North American concert grosses in '99 rose 11% over the prior year's total, ringing in at more than \$1.23 billion. The total commanded the lion's share of the world concert industry's revenues, which topped \$1.3 billion in '99, up 12% from 1998 (Billboard Bulletin, Dec. 20, 1999).

Among the hopeful indicators for the industry is the broad slate of acts that contributed to those numbers in '99.

The continued success of such youth-oriented pop acts as 'N Sync and Backstreet Boys and the success

of new-era rock bands like Limp Bizkit and Creed, combined with the continued success of acts that broke this decade like Dave Matthews Band and Phish and steady performances from older acts like the Rolling Stones, Jimmy Buffett, and Elton John, point to a diverse lineup of acts with box-office muscle.

Variety is also evident in the list of promoters that carved themselves a piece of that pie in '99.

The much-dreaded fallout from consolidation and SFX's Pac-Man-like growth of the past two years did not leave other promoters out in the cold. While SFX had its name attached to a staggering \$750 million in concert grosses (see story, this page), such independents as Metropolitan Entertainment, Jam Productions, and Electric Factory enjoyed banner years.

"The independents are learning new ways to get things going," says Jack Boyle, chairman of the SFX Music Group. "Everybody in the concert industry is working harder, and I think that's a tribute to SFX. What we've done hasn't only been good for SFX but for the music business as a whole."

While the per-show average gross

in North America is up 5.5%, average attendance is down 3.8%, at 5,775 per show. That would mean that, on average, 232 would-be concert-goers didn't go to every show.

The fact that average gross is up and average attendance is down doesn't surprise some. "How could it surprise me when you see what some people are charging for tickets?" asks Louis Messina, who heads up SFX subsidiary PACE Concerts. "On the surface, that would be a pretty good indicator that with higher-priced tickets, even though we're grossing more money, we're losing our fan base."

However, more people attended concerts in 1999, largely because there were more shows. This past year, 6,131 North American shows were reported (6,294 worldwide), compared with 5,784 (5,863 worldwide) in 1998. To some, more concerts better explains the decrease in average attendance.

"There were more shows, that's it," says Rick Franks, CEO of the Cellar Door Companies, another SFX subsidiary. "This is still a growth business, and we couldn't be more bullish on it."

Messina agrees. "If there were

more shows, that could be why attendance is down," he says. "Maybe ticket prices didn't have as much impact as we thought."

SFX ENTERTAINMENT

The impact of SFX is undeniable: The company last year left the biggest footprint the concert industry has ever seen.

In one way or another, including co-promotes with other companies, SFX and its subsidiaries were involved in 2,482 shows that grossed more than \$747.25 million and drew more than 21 million people. Sole promotions by SFX and its subsidiaries, without involvement from non-SFX companies, grossed \$310 million and drew 10 million people to 1,400 shows. More than 20 tours, and large chunks of several others, were produced by the company.

"The SFX music division is very, very pleased," says Boyle. "We were well above our expectations this year, and we expect to exceed them again next year."

NO BLUES FOR HOUSE OF BLUES

House of Blues (HOB) Concerts, formerly Universal Concerts, put up more huge numbers in 1999. Including co-promotes, HOB was involved in concerts in the U.S. and Canada that grossed a total of about \$170.11 million, up from \$168.8 million in 1998. For solo promotions, HOB grossed about \$118.15 million, down from \$144.5 million in 1998.

1999 was a year for the books for the company, when Seagram sold off Universal Concerts to House of Blues for \$190 million. Universal's top echelon, including president Jay Marciano and top execs like Larry Vallon, Alex Hodges, and Melissa Miller, stayed in place.

"We did have a great year, and we're thrilled with that," Hodges says. "It was a crazy year for us, because we were in the middle of being sold, so we had to stay focused."

Successes for HOB Concerts included Latin business in Los Angeles, emergence in the San Francisco Bay market, a successful second season for Coors Amphitheatre in San Diego, a great year in Canada, and more arena work than usual.

VERY METROPOLITAN

Metropolitan Entertainment Group (MEG) in New York/New Jersey is one of those independent promoters that saw no downturn in business in 1999. Metropolitan promoted \$31.4 million in concerts as a sole promotion, and when co-promotes were added into the equation the total leaped to more than \$90 million, the top among indies. Woodstock '99, along with such national tours as Family Values and Sarah Brightman, helped boost MEG's overall numbers.

MEG president John Scher says Woodstock '99 "dominated" the company's year but there were certainly other highlights. "To see Family Values, which is pure rock'n'roll, have a second successful run was very gratifying," says Scher. Limp Bizkit, which supported Korn on the first Family Values, headlined this year's tour.

"It's great to see we attained our numbers this year without the Furthur Festival, which is definitely coming back in 2000," says Scher.

Scher cites such other MEG successes as Metallica at Madison Square Garden in New York and Montage Mountain Amphitheatre in Darian Lake, Pa., and the company's efforts at Pier 6 in Baltimore.

"I see a great deal of health in the secondaries in America," says Scher. Other trends Scher notes as becoming more evident in 1999 were the emergence of youth-oriented pop acts, the resurgence of edgy hard rock bands, more significant AC business, and the first successful hip-hop tour in Hard Knock Life.

JAMMIN'

Chicago-based Jam Productions is another regionally based independent that enjoyed a big year in 1999. Jam reported involvement in 554 shows that grossed \$87.17 million; solo promotions totaled \$59.3 million. Both well exceeded 1998's numbers for Jam, giving testament to Jam's health in a region invaded by SFX in 1999.

"I know we did a lot of shows, and I believe we kicked butt over many of our competitors," says Jam co-president Jerry Mickelson. "We feel good about all the things we did. We were very active in 1999, and we will continue to be very active in 2000."

Despite his firm's strong year, Mickelson is slightly less bullish on the overall health of the industry. "Attendance [per show] has definitely decreased," he says. "The quality of the shows was great, but I believe attendance was definitely affected by ticket price."

POSITIVELY ELECTRIC

Another hot regional indie was Philadelphia-based Electric Factory Concerts. Electric Factory reported solo promotions of nearly \$40 million (up from \$32.2 million in '98) and co-promotes worth \$74 million. Involvement in the national tour by Bette Midler was a positive.

"So much for crying," says Electric Factory's Larry Magid.

Other highlights for Electric Factory include Dave Matthews Band with Santana at Philadelphia's Veterans Stadium, the NASCAR Rocks tour with the Allman Brothers Band, and a "terrific year" at the PNC Bank Arts Center in Holmdel, N.J.

GOOD EVENING

Evening Star in Phoenix returned to the sole promotion chart in 1999, reporting \$10.5 million in grosses from 119 shows. None of them came easy, according to Dan Zelisko, president.

"It seems like every year you have to work harder to maintain where you are," Zelisko says.

Evening Star did well in 1999 with Dave Matthews Band, Cher, Bruce Springsteen, Ozfest, Journey/Foreigner, and Santana.

Rounding out the top promoters list for 1999 were the following independent promoters, with their co-promotes and solo efforts listed, respectively: Belkin Productions (\$61.5 million, \$15.3 million), Beaver Productions (\$40.2 million, \$31.8 million), Nederlander Organization (\$35.1 million, \$22.3 million), Jack Utsick Presents (\$16.5 million, including co-promotes), and Fantasma Productions (\$8.8 million in solo promotions).

Giant SFX Makes \$750M In '99 Grosses

This story was prepared by Ray Waddell of Amusement Business.

NASHVILLE—In many cases highly competitive rivals two years ago, the various acquisitions that make up SFX Entertainment's music division are now on the same team, and it's one that combined to produce nearly \$750 million in concert grosses in 1999.

In 1999, SFX participated at some level in nearly 2,500 shows reported, with a gross total of more than \$747.25 million that blows away any number ever connected with one concert-promotion company. SFX was involved in one form or another with more than one-third of the shows reported to Amusement Business in 1999.

In some ways, the sum of the SFX acquisitions was greater than the individual parts. In 1997, prior to the big shake-up in the concert industry, companies now under the SFX banner reported less than \$600 million in concert grosses combined.

And despite the consternation from the rest of the industry, business is very healthy, and the non-SFX companies had good years, too. "We're not the big bad wolf," says Irv Zuckerman, president of Contemporary Productions, an SFX acquisition based in St. Louis. "We're just a big company within the industry."

Mitch Slater, co-president of New York-based Delsener-Slater Productions, agrees. "We do not want to be responsible for building barriers with the independents," Slater says.

Individually, each of the SFX companies also put up strong numbers.

For Toronto-based the Next Ad-

venture (TNA), it was another good year with the world's greatest rock 'n'roll band. The Rolling Stones were good for a solid \$89 million in grosses—making it the year's highest-grossing concert act.

TNA produced the Billy Joel millennium show at Madison Square Garden in New York, and it will take out Crosby, Stills, Nash & Young worldwide in early 2000.

Following TNA among SFX promoters is Delsener-Slater, which grossed \$67.3 million on its own

'We're not the big bad wolf'

— IRV ZUCKERMAN —

from 189 shows. That's slightly higher than the \$67 million in solo promotions Delsener-Slater reported in 1998. In 1999, Delsener-Slater worked on several national tours, including Rod Stewart and Ozfest.

PACE Concerts reported \$60.5 million in grosses, up from \$57 million in 1998. PACE produced the highly successful George Strait country music festival the past two years. PACE Concerts president Louis Messina says the transition to SFX has been smooth. "I'm having a blast," Messina says.

With Cellar Door founder Jack Boyle's designation as chairman of SFX's music division—the commissioner of concerts—Rick Franks of Cellar Door's Detroit office was named CEO of the Cellar Door Companies. Cellar Door reported \$42.3 million in grosses for 1999.

"We had a big year," says Franks. "We're learning the new

company and the synergies it offers. I couldn't be more energized."

SFX fielded 20 tours in 1999, and many of them were put together by SFX Touring. Three of them were among the top 10 tours of the year: 'N Sync, Cher, and Backstreet Boys.

"SFX Touring had a great year," says Touring VP Brad Wavra. "We received great support from all our people, and it helped sell a lot of tickets."

SFX Touring president Bruce Kapp calls it a "sensational" year, citing smaller tours by Godsmack and Barry Manilow as nice complements to the blockbusters.

Bill Graham Presents (BGP) in San Francisco reported \$30.4 million in concert grosses from BGP shows in 1999. "Obviously, being part of SFX has presented a number of tour opportunities we're able to participate in," says senior VP Lee Smith.

For Contemporary Productions, it was a \$30 million year. "It was a much better year than '98, with more product, more tours, and better packages," says Zuckerman. "There were also a lot of good festival shows like Volunteer Jam and Ozfest. We had a much more balanced season overall."

Zuckerman says he estimated his number of shows to be up by as much as 15%-20% in 1999, and average attendance followed suit. He adds that 1999 was an important year for the SFX family.

"It was the first full year together with all the acquisitions under one roof," Zuckerman says. "We have improved our systems, our internal communication, and our overall oneness, so to speak, and it showed up in our bottom line."

LATIN ACTS GET RETAIL, RADIO BOOSTS VIA DUAL SINGLES

(Continued from page 1)

vidual radio formats and different sets of consumers.

The powerful upside of this strategy is clearly evident on the charts: Four singles reached the apex of Billboard's Hot Latin Tracks in 1999 because they were cut in two different renditions, both of which contribute to the song's overall audience-impression count. As for stores, retailers and label executives alike cite several examples of albums that moved more quickly off shelves thanks to radio's promotion of dual singles to dual constituencies.

Merchants and label and radio executives caution, however, that the approach must be used carefully. Not all acts will be easily accepted in all formats, they say. And the fact that a popular radio version of a single may not appear on the artist's album carries the potential to anger fans.

"There has to be some logic," says Guillermo Prince, PD at KLAX-FM Los Angeles, noting that an established pop artist cannot simply do a mariachi version of a song and expect it to become a hit. Prince cites a recent track, "El Poder De Tu Amor" by WEA Latina veteran pop singer Ricardo Montaner, that was done mariachi-style.

"For the 100% Mexican audience, it was kind of difficult to swallow Ricardo Montaner doing mariachi," says Prince. "But in the case of Jaci Velásquez, she was virtually unknown, and it worked."

THE CHART-TOPPERS

Sony Discos pop singer Velásquez snared her maiden chart-topper, "Llegar A Ti," in November on the strength of a pop and a *ranchera* (Latin's take on country) version.

"Llegar" followed a string of similar dual-releases successes in '99: Sony Discos salsa star Jerry Rivera hit the top of Hot Latin Tracks in January with a salsa and a pop take of "Ese," the first No. 1 of his career.

In June the No. 1 duet smash "No Me Ames," by Work Group pop artist Jennifer Lopez and Columbia crooner Marc Anthony, also scaled Hot Latin Tracks, thanks to one version being played on pop radio and the other being rotated on salsa stations. Sony Discos also promoted "No Me Ames," the first chart-topper for Lopez on Hot Latin Tracks.

And in August "De Hoy En Adelante" by EMI Latin pop songstress Millie earned the Puerto Rican native her first No. 1 on the strength of a pop and a *ranchera* version of her hit.

As pop acts were going successfully *ranchera*—or offering mariachi-glazed *ranchera*—some *ranchero* artists were also going successfully pop.

"Necesito Decirte" by regional Mexican act Conjunto Primavera became one of the biggest hits of 1999 when the group's label, Fonovisa, released a pop rendition of the original *ranchera* ballad. "Necesito Decirte" went on to peak at No. 6 on Hot Latin Tracks.

Most impressive about the aforementioned chart feats are the distinctly different renditions being recorded. These are not mere remixes aimed basically at a pop listener, but rather revamped takes of original songs targeted to a completely different consumer who most likely would

never have heard the original version.

The effects of this slew of double-version hits have been felt not only in high chart positions on Hot Latin Tracks, but at retail, too.

The pop and salsa versions of "Ese" helped Rivera's album "De Otra Manera" become his biggest-selling set since his heyday in the early '90s. "De Otra Manera" peaked last February at No. 8 on The Billboard Latin 50.

While exact tallies of its impact are not available, "No Me Ames" spurred

'These artists who ordinarily fit one format can now get airplay on other formats'

- JOSÉ BÉHAR -

sales of Lopez's debut album, "On The 6," according to several Latin retail buyers.

By contrast, album sales of Millie's "Amar Es Un Juego" and Velásquez's "Llegar A Ti" were not affected by the *ranchera* renditions because the tracks were not included on the albums. Likewise, the sales of Conjunto Primavera's album "Necesito Decirte" were not influenced by the pop take of the title track since it was not on the album.

EMI Latin president/CEO José Béhar says that even though the *ranchera* take by Millie was not featured on her album, it provided a valuable entrée into the regional Mexican market that she could not have attained otherwise.

"These artists who ordinarily fit one format can now get airplay on other formats," says Béhar. "Of course, that has a domino effect. [Radio PDs] who might have been doubtful all of a sudden give the song a shot. The promoters have a better argument to get the song programmed."

In addition to better promotion opportunities, says Sony Discos president Oscar Llord, "you limit the hit song from being covered by an artist from another genre who is not on your label."

Historically, in the Spanish market, a hit song cut by one act from a label in one genre is often covered by another act from another label in another genre.

In 1998, for instance, Pepe Aguilar cut the *ranchera* ballad "Por Mujeres Como Tú" that was a smash for Los Angeles-based Balboa Records. One year later, Tito Rojas scored one of his biggest hits ever with a salsa version of "Por Mujeres Como Tú" that was released by MP/Sony Discos, which is headquartered in Miami.

Hugo de la Cruz, PD of regional Mexican station KGBT-FM McAllen, Texas, says he is open to playing *ranchera* or mariachi versions of a song because it rounds out the station's sound.

"As my station is a regional Mexican, the [record labels] help us with our format by adding mariachi versions of songs by pop artists," says de la Cruz. "Otherwise, we could not program these artists."

Another advantage for pop acts that do mariachi music, asserts de la

Cruz, is that they gain a new audience: "Since we are here on the Mexican border, if the listeners do not know the artist, they get to know them through mariachi music."

De la Cruz says that the mariachi rendition of the current single by Velásquez, "Sólo Tú," is popular and that the *ranchera* take of the latest single by Millie, "Llorar Por El," is "very strong" with his listeners.

KLAX's Prince remembers that, though Millie's pop version of "De Hoy En Adelante" was well-known in the market, he was unable to rotate the tune at his regional Mexican outlet. "But when the mariachi version came out," says Prince, "the audience was familiar with the tune, and it became a hit."

While he says a song's pop success enhances its chances to be added if a *ranchera* version becomes available, Prince adds that he will step out on a limb if the pop version is not moving up the charts.

A case in point is pop singer Ana Bárbara, who has recorded *ranchera*-grounded albums in the past. She recently put out a pop single, "Engañada," which has made little noise at pop radio and was too fast-paced and rock-sounding to be added by Prince.

But Fonovisa recently released a mariachi take of "Engañada" that has Prince talking rotation. "We're going to start taking a chance with Ana Bárbara," says Prince.

EMI Latin's Béhar is no stranger to modifying a single's sonic direction to expand its chart potential. In 1995 he tapped noted producer Bebu Silveti to create a pop version of Selena's *ranchera* smash "No Me Queda Más." Silveti sweetened "No Me Queda Más" with a lush string arrangement, and soon thereafter Selena was securing more airplay than ever on pop stations.

"We took that track and internationalized it without losing the roots of how it was recorded," says Béhar.

MAKING THE CALL

Béhar cautions that not every artist can cut multiple renditions of one song, saying his "gut feeling" often determines who records more than one version of a single.

"In addition," says Béhar, "these artists have to have international appeal, not only musically but also image-wise."

Mexican-American singer Oscar de la Hoya, says Béhar, will be a perfect candidate to do a pop and *ranchera* version of a single "because of his heritage and his image." De la Hoya's label debut is due in May.

As to whether an alternate version could have a negative impact at retail if it is not included on the act's album, Béhar acknowledges that not including the *ranchera* version of Millie's single "De Hoy En Adelante" on her disc could have created "some minimum negative fallout."

Nonetheless, Béhar says, "the benefits of opening up the door for that artist in a new market far outweighs the potential negative fallout of somebody in Modesto, Stockton, Bakersfield going to buy the record and . . . not finding the *ranchera* version."

Béhar adds that if an alternate version of a song not included on an album becomes a hit, it could be

added later. In some cases, both versions would be included.

Still, Béhar likely would not add multiple versions of more than one song to an album: "You want to make sure your core audience gets the record they think they're buying."

Other labels such as Sony Discos and WEA Latina often feature both takes of a song on an album.

For example, "Lo Que Llevo Por Dentro," the latest album by WEA Latina *salseo* Frankie Negrón, contains a salsa and a pop ballad version

'You limit the hit song from being covered by an artist from another genre who is not on your label'

- OSCAR LLORD -

of "Enamorado De Ti," a single WEA Latina will start working in January.

WEA Latina president George Zamora says the two versions "have a twofold function. No. 1, it helps to add stations that don't play tropical music. And it helps the artist to cross over into the pop market."

Zamora says that if two renditions of a single are serviced to radio after the album is released, and if the new rendition becomes a hit, he will add it as a bonus track.

For example, if the ballad version of "Lástima," the current single by salsa siren Lazz, catches fire, Zamora eventually will add the pop track to her self-titled debut.

Sony's Llord says he generally features both versions of a song on the album. But if an alternate rendition becomes a hit after the original album is released, he will put out a commercial maxi-single containing the different versions of the song.

In the next few months, Llord says, Sony will release dual versions of a pair of tunes that will be worked at pop and tropical stations: "A Todo Dolor" by salsa vocal group Son By Four and "Más Que Una Caricia" by merengue titan Elvis Crespo.

The inclusion of multiple versions of a song can create a problematic situation for some retailers.

For example, Marc Woodard, Latin buyer at Trans World, points out that at most Anglo retail chains, once an artist is identified in a certain genre, that artist remains in that genre, regardless of the type of product released by the artist.

By contrast, at Ritmo Latino, the largest U.S. Latin indie, buyer Alberto Uribe says that the titles are placed in the genres in which they have become hits.

"We have some customers who only like tropical music, and they hear the song on tropical stations and maybe they don't know if the artist is usually a pop singer," says Uribe. "So we put the CD by that singer in both tropical and pop."

Having two versions of a song on one album is crucial to bolstering sales, says Uribe, who cites Rivera's "De Otra Manera" and Lopez's "On The 6" as beneficiaries of double renditions. On the other hand, he says,

sales of Millie's album were not affected in the heavily Mexican West Coast of the U.S. because the *ranchera* version of "De Hoy En Adelante" was not included.

Similarly, the pop rendition of the title track of "Necesito Decirte" by Conjunto Primavera was not featured on its disc. Uribe says sales of "Necesito Decirte," therefore, did not accelerate on the East Coast, a pop and tropical stronghold.

Francisco Villanueva, managing director of BMG U.S. Latin, says "it is probably a good idea" to include both versions of a single on an album.

However, only the *ranchera* version and not the pop version of "Que Voy A Hacer Sin Ti" by rising *ranchero* artist Pablo Montero will be featured on his forthcoming disc, due in February. If the pop rendition becomes a hit, states Villanueva, it will be added to a future compilation.

Putting both versions of a song on an album is a priority for Villanueva, particularly if the renditions are cut in the pop and *ranchera* variety.

"The audience for pop and tropical is not that different," says Villanueva, "but the public for pop and regional Mexican is. So, at times, I worry that the consumer of pop and regional Mexican will go to the store and not find what they're looking for. So, in this case, I am inclined to think that most of the times the two versions should be included on one CD."

What often happens, however, says Villanueva, is that the idea to do a new version of song comes up after the album with the original version already has been released.

"It usually is too complicated to add the new version to the original CD, so the new version goes on a compilation that is put out later," says Villanueva.

Usually, once the vocals of a single are cut for the original version, they are not rerecorded to fit a different musical arrangement. Rather a producer will adapt a musical arrangement to the original vocals.

And when a new version is recorded, the acts are not always apprised that their songs are being recut with a different musical backdrop.

Millie, for one, says she was unaware "De Hoy En Adelante" was being reshaped as a *ranchera* track.

However, Millie says, doing a *ranchera* version "was a great idea," one that she credits to Béhar and the song's producer, Rudy Pérez. "They both have always come up with innovative ideas for my career [that] have been well-received," says Millie.

Millie's current single, "Llorar Por El," was cut in pop and *ranchera* versions, with the latter featuring the same vocals from the pop take.

Some acts, however, such as WEA Latina's Lazz and Negrón, have cut different vocals for their singles.

Salsa vocalist Negrón recalls that recording the ballad rendition of "Enamorado De Ti" initially was quite different than doing the salsa version.

"It had been four years since I had done a ballad," says Negrón, "and I kept waiting for the break that you have in a salsa song. So, it was a little weird, also in terms of emotion and phrasing. But once I got the swing of it, I started feeling the groove of the song, and it was fun because it was refreshing."

WEB COS. ARE POSITIONED FOR GROWTH AFTER TAPPING IPO MARKET IN '99

(Continued from page 1)

this emerging arena.

Meanwhile, such financial stockpiling spurred more established players to raise additional funds of their own, invest in emerging companies, and team up in merger deals in order to keep pace with a changing environment.

At the forefront of this phenomenon was MP3.com Inc., which raised \$344 million in an IPO on July 21. Lise Buyer, an analyst with Credit Suisse First Boston (CSFB) who follows the San Diego-based company, says the deal was a catalyst that forced everyone from investors to record executives to focus on the major technological changes coming to the music industry.

The company sold 12.3 million shares at \$28 apiece and is currently valued at more than \$1.8 billion.

MP3.com was the "first IPO that brought Wall Street's attention to the [online] music industry—at least in terms of independent investable companies," Buyer says.

The deal also inspired a massive capital infusion into similar sites. Surrounding the MP3.com IPO, Universal unveiled its emerging-artist site FarmClub.com, and EMusic.com acquired the Internet Underground Music Archive. In December BMG Entertainment invested an undisclosed amount in Riffage.com.

"If you look at the Internet companies that are most successful, it's those who recognize that the Internet is a tool to expand the market, to make it larger and more efficient," Buyer adds. "That is exactly what MP3.com is doing."

MP3.com is hardly alone, however,

The most anticipated financing will now come from major music players, not start-ups

in making that sales pitch to the Street—and in making it pay.

EMI Music-backed Musicmaker.com, which produces custom-compilation CDs, raised \$117 million on July 7. Launch Media Inc., rival to RealNetworks in the streaming audio/video business, collected close to \$75 million in an IPO in April. Online radio company Net Radio received \$35 million from investors as part of its spinoff from Navarre Corp.

Online music and bookseller Barnesandnoble.com Inc. raised \$450 million in its market debut on May 25. Even EMusic, which bought an already-public company and changed the name rather than go public on its own, raised \$92 million in a secondary stock offering in September.

AFTER THE IPO

But despite the big market debuts, the arrival of many of these new players has not resulted in steadily upward-climbing stocks.

MP3.com's stock, which in its first day of trading spiked as high as \$105 a share, was trading at \$28.50 the

week of Dec. 27; the stock is off more than 50% for the year.

The tale of the tape is even worse for Musicmaker. Its shares, off more than 75% for the year to date, are trading close to its all-time low of \$5.50 a share. The stock traded as high as \$28 following its IPO.

Similarly, Launch, Barnesandnoble, and Net Radio are all down between 20% and 40% this year.

Opinions vary on why these stocks have proved so volatile. Online music executives in the past have pegged much of the fluctuation in the prices of their stocks on investor confusion over who does what online.

However, Warburg Dillon Read analyst Sara Zeilstra says volatility is a fact of life for Internet stocks, where the axiom "buy on the rumor, sell on the news" characterizes trading.

Adds CSFB's Buyer, who has watched MP3.com stock surge and plunge multiple times since its July debut, "Obviously in the last month and a half Wall Street's ardor has certainly cooled, but give it time."

The stocks that Wall Street has been sweetest on have proved to be the so-called "back office" Internet companies, rather than companies related to the content side.

PaineWebber media analyst Christopher Dixon points to the October IPO of digital rights management specialist InterTrust Technologies Corp. as one of the most significant developments of the year for the music industry.

Shares in the stock surged 200%, to more than \$54 in its first day of trading, following its debut at \$18 a share. Year to date, the stock is up more than 550% and recently closed at around \$125.

"[It] really underscored the importance of security and digital gatekeeping," Dixon says.

Providers of back-end solutions have, in fact, become very much the flavor of the moment in finance circles. Popular thinking among analysts and investors says that the facilitators of digital music distribution—the ones who manage to secure the long-term deals—are going to get a piece of most digital music transactions.

Liquid Audio Inc., which debuted in July's IPO gold rush with MP3.com and Musicmaker, is up more than 30% in the last three months. Preview Systems Inc., which is backed by EMI, closed its first day of trading at over \$83 a share, after pricing at \$21 on Dec. 8. The stock has since settled at \$55.75.

While the end result of all this financing is yet to be determined, CSFB's Buyer observes that the blitz of music IPOs has achieved the primary goals of capitalizing the companies involved and thrusting many into the public consciousness.

MAJORS TAKE NOTICE

Such deals are also attracting the attention of the major labels, which—as Buyer says—are clearly working to restructure their own businesses to "cope with the realities of the new technologically enabled marketplace."

EMI sold \$500 million in 10-year 8.375% bonds to U.S. investors through its Los Angeles-based Capitol Records Inc. subsidiary. The deal gave the company greater balance-sheet flexibility and, more important,

'We have only just begun to understand how the Web will evolve'

— JORDAN ROHAN —

the opportunity to invest in new Internet properties.

Meanwhile, the other major music companies all entered into new Internet-related music initiatives.

The two most important developments in music in 1999 were Universal and BMG's E-tailing venture GetMusic and Time Warner and Sony's joint acquisition of online music retailer CDnow and its merger with their direct marketing arm, Columbia House, according to PaineWebber's Dixon. "They really are the events that defined what the world is going to look like as we move into the

THIRD SINGLE SHOWS LOPEZ HAS LEGS

(Continued from page 1)

promotion.

A spokeswoman for Lopez says the unwelcome publicity surrounding the detention of Lopez and the arrest of the album's producer, Sean "Puffy" Combs, Dec. 27 in New York is unlikely to affect the ongoing promotion plans for the project (see Newsline, page 109).

Executives from Work/Epic were interviewed for this article prior to the New York incident and were unavailable to comment on it at press time.

Retailers says that the press coverage of the incident will have no effect on her sales. "This is not front-page news anywhere beyond New York," says Tim Devin, GM of Tower Records in New York. "I don't see it causing much of a ripple on a national basis. This will not taint her."

The campaign behind "Feelin' So Good" is set to begin Jan. 18, when the label ships the track to top 40/rhythm-crossover and R&B radio. Top 40 formats and retail get the track Jan. 25. A music video directed by Paul Hunter, who lensed the clip for "If You Had My Love," premiered Dec. 20 on MTV's "Total Request Live" and BET.

"The key to success with this single—as has been the case with the project overall—is Jennifer's willingness to devote so much time to its promotion," says Chris Poppe, VP of marketing for Epic.

Featuring rap interludes by Big Pun and Fat Joe, the hip-hop-inflected "Feelin' So Good" follows the No. 1 smash "If You Had My Love" and the top 10 hit "Waiting For Tonight." The former single sold 1.2 million, while the latter was released to retail on a limited basis and sold 10,000 copies, according to SoundScan.

"['Feelin' So Good'] is an excellent way to keep the momentum of the project building," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz. "The hook is immediate, and you can't go wrong with a Puffy production. More than anything, the new single shows that this album has fairly long legs."

next decade," he says.

In the new year and beyond, the most anticipated financing activity will now come from major music players rather than start-ups. MTV, for instance, is expected to spin off its Internet business, while Universal is considering an IPO for its online assets.

That's not to say there won't be room for new players. "We have only just begun to understand how the landscape of music on the Web will evolve over time," says Wit's Rohan.

This uncertainty creates tremendous opportunity for new entrants to do things either slightly differently or even revolutionarily unique.

But as Jupiter Communications analyst Aram Sinnreich notes, there is also a price to be paid for all this public financing. "There has been a strategic maturation among companies that were previously positioning themselves as very maverick start-up companies," he says.

In other words, while online music

firms may have money for growth and currency for potential mergers or acquisitions, they are also instilling a more bottom-line-oriented business outlook and, in the process, limiting their flexibility to quickly redefine themselves as the market changes.

That type of environment is leading some emerging companies in online music to skip the IPO process altogether and go straight to the next evolutionary step: consolidation. Tunes.com, which produces Web sites like RollingStone.com and DownBeatJazz.com, opted against the time, effort, and expense of an IPO in favor of the size gained from a merger with EMusic.com.

Wit's Rohan says as profitability pressures mount for Internet companies, such deals—which split overall overhead and cost structures in areas like sales, marketing, administration, and technology development—are likely to become increasingly prevalent in the next 12-18 months.

ly 1999 that offers news, sound bites from the album, exclusive photos of the artist, and videoclips.

The late-spring Latin music explosion, led by Columbia labelmate Ricky Martin, didn't hurt, according to Poppe. "It was easy for the media to lump Jennifer into that, even though this is technically not a Latin album," he says. "It drew a lot of positive attention to 'If You Had My Love' [which was released May 11 in the States]. Radio reacted almost immediately to the song."

KSJM's Charles says the music spoke well of Lopez. "If you had doubts about the idea of Jennifer Lopez as a recording artist, they were gone once the groove kicked in and she started to sing."

Radio's reaction sparked a promotional firestorm, with Lopez dividing time between radio interviews and several in-store appearances.

"She seemed to be everywhere, which was incredible," says Gerald LeRoy, a buyer for Sam Goody in Greendale, Wis. "That brought people into the stores. She was her own best salesperson. The interesting thing about this record is that it looks like it will enhance her profile as an actress."

Lopez also did an extensive round of TV performances that included spots on "The Oprah Winfrey Show," "The Rosie O'Donnell Show," and "Cristina." She also appeared on the Grammy Awards and the Blockbuster Video Awards. Her television agenda also included a one-hour VH1 interview special and an episode of MTV's "Making The Video" for the set's second single, "Waiting For Tonight." The clip for that cut, which was released Sept. 14, was directed by Francis Lawrence.

The only element missing from the promotion of "On The 6" has been a traditional concert tour. Lopez says that she's "excited by the idea of hitting the road," though she's decided to wait until after she records her second album. "I want to go out with a nice amount of material to work with," she adds.

JASON NEVINS

JONATHAN PETERS

BERMAN BROTHERS

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- JENNIFER LOPEZ • REMIX "WAITING FOR TONIGHT" (WORK)
- RICKY MARTIN • REMIX "SHE'S ALL I EVER HAD" (COLUMBIA)
- TINA TURNER • REMIX "WHEN THE HEARTACHE IS OVER" (VIRGIN)

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- THE MOFFATTS • WROTE/PRODUCED "I'LL BE THERE FOR YOU" (EMI)
- SKY • WROTE/PRODUCED "LOVE SONG" (EMI)

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- DONNA SUMMER • REMIX "LOVE IS THE HEALER" (EPIC)
- AMBER • REMIX "ABOVE THE CLOUDS" (TOMMY BOY)
- MONTELL JORDAN • REMIX "GET IT ON TONITE" (DEF JAM)
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JASON NEVINS

- BACKSTREET BOYS • REMIX "SHOW ME THE MEANING OF BEING LONELY" (JIVE)
- THE ARTIST • REMIX "THE GREATEST ROMANCE EVER SOLD" (ARISTA)
- MARC ANTHONY • REMIX "WHEN I DREAM AT NIGHT" (COLUMBIA)
- GARTH BROOKS • REMIX "RIGHT NOW" (CAPITOL)
- RUN DMC vs JASON NEVINS • REMIX "IT'S LIKE THAT" (SMILE/SONY)

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 airplay songs.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent airplay songs.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists Hot 100 A-Z songs.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists Hot 100 Singles Sales.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists Hot 100 Singles Sales (continued).

MAYFIELD REMEMBERED AS R&B PIONEER

(Continued from page 3)

chart appearance with 1958's "For Your Precious Love."

Following Butler's exit for a solo career, the Impressions signed with ABC-Paramount and recorded a string of Mayfield-penned top 20 hits that became Chicago soul standard-bearers. They include "Gypsy Woman," "It's All Right," "I'm So Proud," "People Get Ready," and the civil rights-themed "Keep On Pushing." The group's 1968 black pride anthem "We're A Winner" prefaced Mayfield's launch as an acclaimed artist in his own right.

While still collaborating with the Impressions as a writer and producer, Mayfield left the group in 1970 and released his critically lauded debut album, "Curtis," the same year. Two years later came his landmark "Superfly" soundtrack, which spun off such top five singles as the title track and "Freddie's Dead," sold more than 4 million copies, held

the No. 1 spot for four weeks on The Billboard 200, and earned four Grammy nominations.

During his career, Mayfield operated several labels, including Curtom, which he established in 1968 with Eddie Thomas. Distributed at that point by Buddah Records and later by Warner Bros., RSO, and Ichiban (as CRC), Curtom became home to such acts as the Five Stairsteps, Linda Clifford, Gene Chandler, and the Impressions. Along the way, Mayfield produced projects involving Major Lance, Gladys Knight & the Pips, the Staple Singers, and others. He also recorded with singer Clifford and the Blow Monkeys and worked on the soundtrack to 1990's "Return Of Superfly."

Among the groups Mayfield signed and produced on Curtom was the San Francisco-based Natural Four, who hit the top 10 with the 1973 single "Can This Be Real."

Group member Chris James calls Mayfield "a good friend whose music was very aware. It made people think because his music always carried thoughtful messages."

Two years ago, Rhino Records announced the purchase of the North American rights to Mayfield's Curtom Classics catalog and also secured a license from Warner Special Products for additional Curtom

recordings owned by Warner Bros. The first release under the new deal was a two-CD deluxe reissue of the "Superfly" soundtrack, in celebration of the album's 25th anniversary. In 1996, Rhino released the three-CD, 51-track anthology "People Get Ready! The Curtis Mayfield Story."

Mayfield, who moved to Atlanta in 1982, was managed by business partner Marvin Heiman. He was a

Grammy Legend Award winner in 1994 and received a Grammy Lifetime Achievement Award in '95.

He is survived by wife Altheida, 11 children, his mother, two sisters, one brother, and seven grandchildren.

A private funeral service was held Dec. 28 in Atlanta; former Impressions Jerry Butler, Fred Cash, and Sam Gooden sang "Amen." A public memorial is also being planned.

RETAILERS MAKE MERRY

(Continued from page 1)

For the mass merchants, however, it was a very merry Christmas. Pete Cline, president of Handleman Entertainment Resources, which supplies music to about 4,200 Kmart's, Wal-Mart's, and other discount merchandisers in North America, indicates that overall same-store sales rose about 17% to 22%. He says music sales for the Christmas week were "the strongest in the history of the company."

"For us, the music that was strong over the holidays was mainstream music," says Cline. "Teen music did extremely well." He cites titles by Backstreet Boys, Britney Spears, Christina Aguilera, and Shania Twain.

Eric Weisman, president/CEO of the Alliance Entertainment Corp. (AEC), says the overall account base "experienced a fabulous holiday season. We will see stronger sell-through at retail than we have seen in a long time."

For music chains with free-standing stores, sales were satisfactory.

Russ Solomon, chairman of Tower

Records/Video/Books, reported that the chain had yet to put together its final tally but that "most of our stores are ahead."

Solomon continues, "It's nice to have a Christmas when sales are ahead. That was the good news; the bad news is that video, books, portable stereos, and other side lines were the product lines putting us ahead. I'm not sure our music sales are ahead."

David Lang, president of 11-store, South Plainfield, N.J.-based Compact Disc World, says holiday same-store sales rose more than 5%. He adds that he is pleased with the results, because Thanksgiving weekend was disappointing. "It started a little slow," says Lang, "but it picked up at the end. The last couple of days were amazing." His biggest sellers were by Metallica, Santana, Kenny G, and Celine Dion.

Lang says that his stores, which tend to be rock-oriented, echoed the trend that fueled big increases for the mass merchants. "Pop music was selling tremendously better than last year. A lot of parents were buying teen music for kids."

Mike Dreese, CEO of Boston-based Newbury Comics, says it looks like the 21-unit chain's business is up about 10% on a comparable-store basis for December, while

music by itself was up about 6% for the month. He notes that the last week was "gangbuster."

The season's slow start was troubling for 186-store, Carnegie, Pa.-based National Record Mart (NRM). Bill Teitelbaum, chairman of the mostly mall-based chain, says, "We came into the holiday period pretty depressed. But we made a full recovery from what looked like a dismal Christmas." He says that same-store sales rose about 3% and that increases were likely the result of inventory problems at some mall competitors.

In Owensboro, Ky., WaxWorks' holiday sales remained the same, according to John Bryenton, VP of retail operations. While the chain's best sellers included Santana, Dion, Aguilera, Korn, and Spears, Bryenton notes that the rock genre fared best this season.

As usual, the days after Christmas were big sales days for music merchants. Compact Disc World's Lang says sales the first shopping day after the holiday were up 30% over last year. "They came in late, and they came in very strong," he says. Teitelbaum says NRM's post-Christmas sales have doubled from last year.

Reports on catalog sales were mixed. Lang says his stores did well

with catalog, in part because they promoted the "top 100 CDs of all time" as voted by the chain's membership club.

But NRM's Teitelbaum says catalog was "off significantly from the previous year." He speculates that the Internet may have taken away some catalog customers.

ONLINE IMPACT

Overall, reactions were divided on the impact of the Internet on brick-and-mortar music sales.

"The Internet was not the factor we thought it would be," says Lang. Handleman's Cline says, "I suspect our customers are still brick-and-mortar shoppers to a large degree." NRM's Teitelbaum disagrees, saying the Internet "absolutely" hurt store sales.

But AEC's Weisman says, "I would wager E-commerce didn't cannibalize brick-and-mortar. [Online] sales still will prove to be incremental as a whole during the holiday season."

Regardless of whether online sales were incremental or cannibalistic, Rob Cain, CEO of Valley Media, based in Woodland, Calif., says, "E-commerce [growth] continued along its merry way."

He says that his company did not have any capacity problems in meeting orders, despite press reports

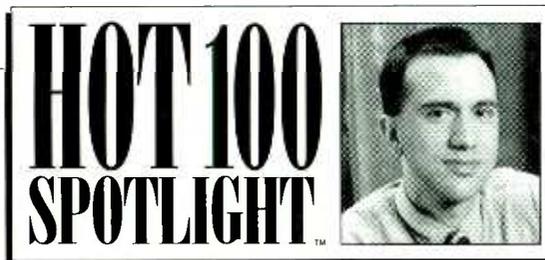
that suggest some other E-players couldn't fulfill demand in time for Christmas. But he does acknowledge that Valley had to work hard to keep pace with the business, including having office workers complement the warehouse staff.

Many of the big chains have their own Web sites; some report that sales were up significantly over last year but that the increases come off a small base. NRM's Web site sales were up 700% over last year, for instance.

For indie stores, results varied. John Kunz, owner of Waterloo Records & Tapes in Austin, Texas, says same-store sales were up "in the low double-digits." Top sellers were two charity CDs promoted by local radio stations as well as sets by Santana, Beck, and the Buena Vista Social Club. Kunz says that half of his top 50 is made up of Texas artists. "We work hard to cultivate the local scene," he says.

But at Vogel's Music Center, an indie store specializing in R&B/hip-hop in Elizabeth, N.J., sales were down 10%-12% from the year before, says manager Jan LeGrande.

Assistance in preparing this story was provided by Rashaun Hall in New York.



by Silvio Pietroluongo

BRIDGING THE CENTURIES: For a 12th consecutive week, the No. 1 spot on The Billboard Hot 100 belongs to **Santana Featuring Rob Thomas'** "Smooth" (Arista). It's fitting that Santana, Billboard's 1996 Century Award winner for distinguished creative achievement, is the artist to lead the Hot 100 into the 21st century.

The next question is, Who will be the artist to score the first new No. 1 single in 2000? Based on the sales figures from street-date violations, the favorite seems to be **Christina Aguilera** with "What A Girl Wants" (RCA). "Girl" moves 4,000 units, debuting at No. 62 on Hot 100 Singles Sales and holding at No. 11 on the Hot 100. Should "Girl" scan over 90,000 units next issue, it's a good bet to become Aguilera's second No. 1 single.

There is, however, a dark-horse contender for next issue's crown. Depending on the increase of airplay and unit sales that the audioclip-filled "Auld Lang Syne" by **Kenny G** (Arista) receives New Year's week, the sax man could very well make his way to the top. This issue, "Auld" soars 54-7, moving 59,000 pieces. It trails "Girl" in audience by 34 million listeners but is closing in quickly, earning both the Greatest Gainer Sales & Airplay designations. Unlike the contenders, Kenny G's "Auld" is the first title to earn dual Greatest Gainer ribbons since Aguilera's "Genie In A Bottle" did so in the July 17 issue.

LOW AIR: As is the case each holiday season, radio stations lower the rotations of their current music in favor of Santa, Rudolph, Frosty, and all the jingle bells that accompany our favorite Christmas songs. This brings the bullet count on the Hot 100 and Hot 100 Airplay charts to lows not seen since a year ago this issue, 30 on the former, 23 on the latter. The format most affected is country, which does not have any bulleted airplay-only tracks on either chart.

WHILE WE WERE OUT: Noteworthy chart activity from the previous chart week's unpublished Hot 100 included strong chart moves from holiday titles "The Christmas Song" by **Christina Aguilera** (RCA) and "This Gift" by 98° (Universal). "Christmas" surged 47-18, where it remains this issue, and it was the Greatest Gainer/Sales title of the week. "Gift" was the Hot Shot Debut at No. 53, moving to No. 49 this issue.

"Rhythm Divine" by **Enrique Iglesias** (Interscope) was the only title to enjoy the benefits of the addition of the Latin format radio stations to the Hot 100 panel, jumping 67-42. "Divine" climbs into the top 40 this issue at No. 39.

The previous chart week's 15% sales gain was the impetus for the sudden revival of "Don't Say You Love Me" by **M2M** (Atlantic). "Love" originally peaked at No. 46 in the Dec. 11 issue before dipping into the mid-50's the following week. From that time it has reversed field and moved back up the chart, jumping 44-30 last week and rising to No. 21 this issue.

SPECIAL OFFER: For the first time ever, the Billboard Research Services department has exact replicas of the unpublished Billboard Hot 100 available for sale. To purchase a copy of the first chart of the millennium dated Jan. 1, 2000, contact the research department at 212-536-5054 or E-mail research@billboard.com.

GROVER WASHINGTON

(Continued from page 4)

with Grover in 1993, after a White House jazz concert, and for the wonderful music he performed at my inaugural celebrations and my 50th birthday celebration."

Members of the music community were quick to pay tribute to the influential saxophonist. "When I was in high school, I heard the sweetest, most beautiful sound coming out of the band director's office," recalls Arista artist Kenny G. "In fact, I didn't even know it was a saxophone. That was the first time I had ever heard Grover's sound. He became my biggest musical influence. His passing is a tremendous shock and a great loss to the music world."

Capitol artist Dave Koz says, "I had the great pleasure of meeting and hanging with Grover on many occasions. But the experience that stands out is meeting him for the first time at President Clinton's inauguration. I was so nervous to meet him because I was such a young, little sax punk... meeting the great master of the instrument. The minute I saw his smile and his hand outstretched to shake mine, I knew there was an incredible person behind the legendary saxophonist."

Columbia's Levenson was with Washington at the CBS show taping. "When I left, he was feeling good," says Levenson. "Then I heard he had passed after I got home. Aside from being a pure musician and the father of a seminal sound, Grover was a lovely person, soulful and caring."

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®**

JANUARY 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
(1)	NEW		1	DMX RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98) 1 week at No. 1	No. 1/HOT SHOT DEBUT ...AND THEN THERE WAS X	1
(2)	1	2	6	CELINE DION ▲ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
(3)	2	3	32	BACKSTREET BOYS ◆ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
(4)	5	5	28	SANTANA ▲ ARISTA 19080 (11.98/17.98)	GREATEST GAINER SUPERNATURAL	1
(5)	4	6	18	CHRISTINA AGUILERA ▲ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
(6)	3	4	50	BRITNEY SPEARS ◆ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
(7)	NEW		1	2PAC + OUTLAWZ INTERSCOPE 490413* (12.98/18.98)	STILL I RISE	7
(8)	6	7	6	KENNY G ▲ ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	6
(9)	8	12	8	MARIAH CAREY ▲ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
(10)	7	8	112	SHANIA TWAIN ◆ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
(11)	9	10	6	WILL SMITH ▲ COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
(12)	12	17	17	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
(13)	16	14	6	KORN ▲ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
(14)	13	13	5	METALLICA ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
15	11	9	3	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	9
(16)	15	15	7	FAITH HILL WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
(17)	17	18	18	LOU BEGA ▲ RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	3
(18)	18	11	6	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
(19)	19	19	33	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
(20)	21	21	52	KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
(21)	23	23	27	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
(22)	24	25	7	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
23	14	1	3	THE NOTORIOUS B.I.G. BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
24	10	—	2	JUVENILE CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
(25)	25	26	13	CREED ▲ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
26	22	22	7	SAVAGE GARDEN ▲ COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
(27)	26	27	30	BLINK-182 ▲ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
28	27	28	7	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
29	20	16	5	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	7
30	30	31	14	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
31	28	24	7	SOUNDTRACK ▲ ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
32	29	30	61	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
33	31	32	29	SMASH MOUTH ▲ INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
(34)	36	38	8	RAGE AGAINST THE MACHINE ▲ EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
(35)	37	46	22	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
36	32	40	34	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
37	42	43	5	BEASTIE BOYS BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE GRAND ROYAL 22940/CAPITOL (17.98/24.98)		19
38	33	37	92	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
(39)	44	33	4	SISQO DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	UNLEASH THE DRAGON	18
(40)	45	56	4	EIFFEL 65 REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	40
41	39	36	60	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
(42)	47	45	5	DAVE MATTHEWS BAND BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
43	38	39	9	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
44	49	48	5	ENRIQUE IGLESIAS INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
45	41	34	8	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	32
46	50	51	30	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
47	43	47	18	LFO ▲ ARISTA 14605 (10.98/16.98)	LFO	21
48	46	49	8	JIM JOHNSTON ▲ KOCH 8808 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
49	35	29	10	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	27
50	48	50	9	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
(51)	54	63	29	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
52	40	42	6	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
53	53	60	8	COUNTING CROWS ▲ DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
54	51	52	124	BACKSTREET BOYS ◆ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	52	57	100	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
(56)	NEW		1	GOODIE MOB. LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	56
57	34	20	8	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	20
(58)	63	58	8	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
59	60	62	5	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
60	56	54	41	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
61	61	41	5	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
(62)	67	73	13	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
63	62	65	8	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
64	58	55	13	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
(65)	76	83	15	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
66	64	64	14	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
67	57	53	9	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
(68)	69	76	28	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
69	66	67	44	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
70	65	68	13	GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
71	73	70	7	FIONA APPLE ▲ CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
72	70	66	4	GUNS N' ROSES GEFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
(73)	88	87	19	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
74	72	74	9	BUSH ▲ TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
75	68	72	5	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	65
76	74	80	11	ERIC CLAPTON CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)		20
77	79	89	66	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
78	75	69	5	BECK DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
79	55	—	2	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	55
80	77	81	30	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
81	84	85	5	ALANIS MORISSETTE MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
82	85	88	50	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
83	90	98	51	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (8.98/12.98) HS	GODSMACK	22
84	82	94	15	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
85	80	75	22	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
86	81	78	5	THIRD EYE BLIND ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
(87)	102	116	39	ANDREA BOCELLI ▲ POLYDOR 547222 (12.98/18.98)	SOGNO	4
88	78	59	4	Q-TIP ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
89	83	79	5	LED ZEPPELIN ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
90	93	91	18	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
(91)	95	96	11	SOUNDTRACK ▲ COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
92	59	44	10	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	36
93	92	92	12	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
(94)	100	106	6	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	79
95	94	99	58	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
96	91	82	7	SOUNDTRACK ▲ GEFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
97	87	77	3	MANDY MOORE 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	77
98	96	104	7	+ ▲ NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
99	86	86	43	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
100	99	109	24	TRAIN ▲ AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	76
101	98	100	85	LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98)		5
102	71	35	3	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/DJMGM (11.98/17.98)	THE TUNNEL	35
(103)	113	115	14	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
104	104	113	18	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
105	97	108	3	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	97
106	106	97	13	METHOD MAN/REDMAN DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	3
107	109	101	4	VARIOUS ARTISTS UTV/DEF JAM 545440/DJMGM (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	99
108	105	110	59	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
109	101	103	7	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC 63915/EPIC (11.98 EQ/17.98)		60

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

JANUARY 8, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	112	126	30	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
111	115	119	44	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
112	110	112	23	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
113	118	127	33	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	77
114	121	105	7	MONTELL JORDAN DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	32
115	117	107	3	SHERYL CROW SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK A&M 490574/INTERSCOPE (12.98/18.98)		107
116	119	117	7	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
(117)	135	143	41	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
118	122	130	26	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
119	129	129	9	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
120	103	71	3	METHODS OF MAYHEM MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
121	107	90	5	MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
122	123	121	6	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC	40
123	120	132	93	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
124	126	131	13	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
125	132	124	37	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	20
126	89	61	12	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	35
127	127	125	26	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
(128)	139	154	22	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
129	111	95	7	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
← PACESETTER →						
(130)	155	157	13	GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
131	130	122	13	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	94
132	136	137	31	SOUNDTRACK ● ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL	19
133	141	144	26	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
134	134	141	12	MELISSA ETHERIDGE ISLAND 546518*/DJMG (11.98/17.98)	BREAKDOWN	12
135	145	156	88	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
136	142	123	9	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
137	148	152	54	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
138	140	142	58	THE OFFSPRING ▲ ⁴ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
139	128	114	28	STEVEN CURTIS CHAPMAN ● SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
140	144	150	71	KORN ▲ ³ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
(141)	158	163	14	NINE INCH NAILS ▲ NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
142	114	93	8	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	85
143	131	120	6	SOUNDTRACK WALT DISNEY 860647 (11.98/17.98)	TOY STORY 2	111
(144)	161	173	14	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	31
145	152	139	11	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
(146)	154	162	15	THE BEATLES ● APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK	15
(147)	169	—	2	SOUNDTRACK WARNER BROS. 47483 (11.98/17.98)	MAN ON THE MOON	147
148	143	155	14	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	143
149	138	140	22	STAIN D ● FLIP/ELEKTRA 62356/EEG (9.98/11.98) HS	DYSFUNCTION	74
(150)	163	171	70	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
151	125	102	6	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C. A&M 490484/UNIVERSAL (11.98/17.98)		100
152	149	161	39	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
153	151	158	9	CROSBY, STILLS, NASH & YOUNG REPRISE 47436/WARNER BROS. (11.98/17.98)	LOOKING FORWARD	26
154	153	151	15	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
155	124	111	6	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98) HS	THE IRISH TENORS HOME FOR CHRISTMAS	111

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156	137	133	9	B*WITCHED EPIC 63985 (11.98 EQ/17.98)	AWAKE AND BREATHE	91
(157)	181	159	4	NATALIE COLE WITH THE LONDON SYMPHONY ORCHESTRA ELEKTRA 62433/EEG (11.98/17.98)	THE MAGIC OF CHRISTMAS	157
158	150	148	28	VARIOUS ARTISTS ● WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)		70
159	147	145	32	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
160	116	84	8	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	78
161	160	160	8	SOUNDTRACK MAVERICK 47538/WARNER BROS. (11.98/17.98)	MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME	145
(162)	184	170	22	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
163	159	153	22	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
164	146	138	4	VARIOUS ARTISTS AMERICAN/COLUMBIA 62224/CRG (11.98 EQ/17.98)	MR. HANKEY'S CHRISTMAS CLASSICS	138
(165)	179	—	45	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
(166)	177	188	85	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	1
167	108	128	6	MICHAEL CRAWFORD ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM	98
168	170	180	18	STATIC-X WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	116
169	167	165	23	ROBBIE WILLIAMS ● CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
(170)	187	189	7	NATALIE MERCHANT ELEKTRA 62444/EEG (11.98/17.98)	LIVE IN CONCERT	82
(171)	178	—	51	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
172	165	177	40	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
173	168	184	4	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	168
(174)	RE-ENTRY	26	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10	
175	164	168	10	EURYTHMICS ● ARISTA 14617 (11.98/17.98)	PEACE	25
176	172	183	26	SOUNDTRACK ▲ MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
177	180	—	54	MARIAH CAREY ▲ ³ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
(178)	193	190	63	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
179	166	176	55	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
(180)	196	186	27	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	8
181	133	118	6	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM	86
182	157	134	7	SOUNDTRACK ● YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	19
183	156	136	6	VARIOUS ARTISTS WINDHAM HILL 11459 (16.98 CD)	WINTER SOLSTICE ON ICE	131
184	183	196	63	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
(185)	RE-ENTRY	6	GENESIS ATLANTIC 83244/AG (10.98/16.98)	TURN IT ON AGAIN — THE HITS	65	
186	182	—	2	GEORGE MICHAEL VIRGIN 48740 (12.98/17.98)	SONGS FROM THE LAST CENTURY	182
187	173	181	11	311 ● CAPRICORN 546645/DJMG (10.98/16.98)	SOUNDSYSTEM	9
(188)	RE-ENTRY	5	SUBLIME GASOLINE ALLEY 112125/MCA (11.98/17.98)	GREATEST HITS	114	
(189)	197	—	11	TORI AMOS ▲ ATLANTIC 83230/AG (19.98/24.98)	TO VENUS AND BACK	12
190	191	194	24	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT	112
191	195	167	33	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
192	176	166	36	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
193	185	198	82	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
194	192	199	6	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	159
195	162	146	6	NEWSBOYS SPARROW 51720 (11.98/16.98)	LOVE LIBERTY DISCO	80
196	174	175	8	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
197	186	174	66	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM	59
(198)	RE-ENTRY	9	SANTANA ● COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	107	
199	188	149	6	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
200	189	191	42	LIT ▲ RCA 67775 (9.98/13.98) HS	A PLACE IN THE SUN	31

GHAZAL'S 'MOON' RISES

(Continued from page 11)

musicians began collaborating in 1996, and a record deal with Shanachie soon followed. Ghazal's previous two Shanachie albums are '97's "Lost Songs Of The Silk Road" and '98's "As Night Falls On The Silk Road."

Ghazal's musical collaborations have also included Swapan Chaudhuri, a tabla player who has been featured on all three Ghazal albums. The act is known for its improvisational style, which blends classical and modern influences.

Kalhor, who produced "Moon Rise Over The Silk Road," says of the album, "It's more mature than our other albums because at this stage [Khan and I] have known each other for three years and we have a U.S. tour behind us. We developed some ideas on the road."

"The new album is deeper," echoes Khan, "which comes from more understanding between us as people and as musicians."

Kalhor, who wrote the album's songs with Khan, says that it took only two days to record the album. He says of the songwriting process: "We figure out bridges and improvise." Ghazal's songs are published by Soroud Music (ASCAP).

John Coughlan, world music buyer for Tower Records' Lincoln Center location in New York, observes: "Ghazal has been a good seller for us—better-than-average compared to other world music releases. Most people seem to find Ghazal's music by accident. We usually have Ghazal in our lis-

tening post. And every time we play their music in-store, there are people who buy their music. Ghazal is appealing because they have made timeless music. It's relaxing."

Even though the members of Ghazal live on opposite coasts (Kalhor in New York and Khan in the Los Angeles area), getting together for music hasn't been problematic, they say. Khan explains, "Because our music is improvisational, we don't spend a lot of time on pre-rehearsals. I'm surprised it took two days to record the [current] album. It should've taken one day!"

Kalhor says of Ghazal's audience: "When we did our first U.S. tour, we expected to get 30% Americans and most of the rest of the audience to be of Indian or Persian descent, and the people at our shows were actually 70% American. The audience reaction was very positive."

Grass adds, "I'd say Ghazal's audience is made up of about three elements: first, the world music audience; second, the ethnic Persian/Indian audience; and third, a little bit of the classical audience."

Khan says, "A lot of people in our audience tell us that they're pleasantly surprised after they see us perform. Most fusion acts are unsuccessful soloists. Or if you have a group, one person tends to hold everything together. I think [Ghazal] has been able to achieve the right balance."

Grass notes that he is realistic about what kind of airplay "Moon Rise Over The Silk Road" will get. "We're looking at college and public radio. Because

the album tracks are so long, the album's not likely to be played on commercial radio."

"Ghazal's music isn't what you would call commercial-radio-friendly," agrees Tom Schnabel, host of "Cafe L.A.," an eclectic music program on high-profile public radio station KCRW Santa Monica, Calif.

Schnabel, who is also PD of world music at the Hollywood Bowl in Los Angeles, adds, "I've already started playing the new album on the air, and listeners always want to know who it is. It's seductive music which doesn't hit you all at once."

Ghazal is scheduled to promote the album with a two-month U.S. tour, which begins March 26 in San Francisco.

Ghazal is booked by New York-based World Music Institute and managed by Isabel Soffer of the World Music Institute.

Grass notes, "We're deliberately releasing the album a couple of months before the tour. This is the first time we've been able to set up that kind of timing, which is ideal. We were able to get a lot of press with the previous album, and I think we'll be getting a lot of press for the new album, too."

In August 1999, Ghazal was profiled on NPR's "All Things Considered."

"We're going to use the 'All Things Considered' piece to step up Ghazal's credibility at retail," says Grass. "We will also continue to work with Iranian distributors here in the States who sell to the portion of the audience which is ethnic."

MTV ONLINE SPLITS IN TWO, PERHAPS PREPARING FOR IPO

(Continued from page 6)

structure will allow the MTVi Group's operations to "move even faster. This [restructuring] is the next step we've taken to further our plans for the MTVi Group, which will include streaming audio and video and convergence."

Seibert says of the restructuring, "It's a fantastic new role for me, and it's a continuation of our commitment to make the decisions to succeed."

Seibert adds that Nickelodeon Online is "open to all possible resources" for music content but that "since we're colleagues with the MTVi Group, we'll work together on a good deal of Nickelodeon Online's music content. For example, we're looking at features from [audio service] Radio SonicNet to be included in Nickelodeon Online."

As for the expected IPO, Butterworth says, "[Viacom chairman/CEO] Sumner Redstone already said in a speech that MTV Networks' online operations will have an IPO [in 2000]. I don't have anything to say beyond that." Seibert also had no comment on the expected IPO.

In Redstone's speech, which was given at the Paine Webber Media Conference in December, the Viacom chief added that MTVi was signing up more than 20,000 new users a day (Billboard, Dec. 18, 1999).

Industry analysts say that the re-organization makes sense from an operational standpoint as well as a financial one.

"To a degree [MTV Networks] is looking to redefine what the MTV assets look like and to better focus the

investment community on their underlying dynamics," says Paine Webber analyst Christopher Dixon.

"This is about focus, and it is about creating an organization which is focused on meeting very specific operational goals," says Jordan Rohan, an Internet analyst with Wit Capital. "[The MTVi Group] will likely be a leader in the promotion, marketing, and sale of music on the Web. That's very different from being the leading online family entertainment site, which is what Nickelodeon Online strives to be."

Butterworth adds, "We're being very aggressive about our plans, including radio for SonicNet, on-air advertising, and international expansion."

Streamland, which was launched in 1997, is widely considered the first music video channel on the Web. Butterworth says that the other Web sites in the MTVi Group will start offering "more streaming full-length music videos. We already have an agreement with one of the major labels to show their videos."

Butterworth declines to identify the label and whether the agreement was an exclusive deal.

MTV Networks is under investigation by the U.S. Department of Justice for alleged antitrust violations in regard to its acquisition activities and exclusive deals with record companies, which some observers say is likely to extend to its Web site (Billboard, Dec. 25, 1999).

One competitor to the MTVi Group is Launch Media, which has nonexclusive deals with Sony Music Entertain-

ment and the EMI Music Group to offer their full-length videos on demand on Launch.com.

Although he declines to speculate on the potential impact of an MTVi IPO, Launch president David Goldberg says that he doesn't perceive MTVi as a threat to his company because "I think Launch is the leader for music videos on the Web, and MTV is trying to play catch-up."

"I'm a fan of Launch," says Butterworth, "but we are the leading music video business on the Web."

According to Media Metrix, MTV.com consistently ranks in the top three among the music-information sites for unique visitors to its site, while Launch.com usually ranks in the top five. In October 1999, MTV.com had more than 1.5 million unique visitors, while Launch.com had more than 670,000.

Goldberg says, "As far as record companies are concerned, Launch has a huge advantage over MTV for music content: People who watch MTV aren't necessarily seeing the music that they want when they want it, if they see any music at all. At Launch, the people who go there for music are actually getting music."

Butterworth stresses that "one thing that we won't be doing is taking our television feeds and putting them on our Web sites. We want to offer content on the sites that's different from what people see on TV."

Assistance in preparing this story was provided by Brian Garrity in New York.

BETWEEN THE BULLETS



by Geoff Mayfield

RAP TAKES A HOLIDAY: I never cared for the abbreviation of "Xmas," but after the Christmas stanzas of '98 and '99, music stores might think of the holiday week as DMXmas. For the second year in a row, rapper DMX tops The Billboard 200 with a Christmas-week release. His "... And Then There Was X" tallies 698,500 units in its first week, the eighth-largest debut by a No. 1 in the SoundScan era. He displaces **Celine Dion** (No. 2, 640,000 units), who moved back to No. 1 during Billboard's unpublished catalog fare. In 1998, DMX's "Flesh Of My Flesh Blood Of My Blood," also released just before Christmas, had 670,000 units in its inaugural week.

The only other new titles on the chart also come from rap acts: the late **2Pac + Outlawz** at No. 7 (408,000 units) and **Goodie Mob** at No. 56 (92,500 units). Next issue's chart-topper will also likely be a rap set: **Jay-Z** dropped Dec. 28, but early retail reports suggest he'll fall well shy of Island/Def Jam Music Group's stated goal of 1.25 million in the first week.

All but four of the albums in the top 50, including the first 22 titles on the list, show increases over prior-week sales. The largest unit gain belongs to **Santana**, which climbs 5-4 with an increase of 128,500 units, a 32% improvement over the previous week, while Dion's growth is also impressive, a 20% uptick of 103,500 copies. Overall album sales, including catalog fare, are up 20% over the prior week and 3.4% ahead of 1998's Christmas-week tally. There are five albums with sales in excess of 500,000 this issue, compared with just three a year ago.

During Billboard's hiatus week, **Christina Aguilera** was the Greatest Gainer, posting a 146,500-unit blast as her album jumped 6-4. Rapper **Juvenile** had the Hot Shot Debut at No. 10 with 290,000 copies. This issue, they stand at Nos. 5 and 24, respectively.

Remember that charts from Billboard's unpublished week are available to paid subscribers of Billboard Online and Billboard Information Network and can also be purchased from our research department. For details, contact research@billboard.com or call 212-536-5054.

EARLY CHRISTMAS: People complain that stores rush up Christmas displays before you've taken down your Halloween pumpkin, but 1999's Top Pop Catalog Albums showed consumers stocking up on seasonal tunes earlier than they did in '98. In fact, in the Nov. 13, 1999, issue, which reflected sales for the week that concluded Oct. 31—when trick-or-treat shopping placed Halloween albums on the catalog list—five Christmas titles also joined the chart. In 1998's comparable week, no Christmas titles were on the catalog chart yet.

The 1999 pace was also quicker the next two weeks and throughout the rest of the quarter. Top Pop Catalog was decorated with five Christmas titles in the Nov. 20 issue and 12 in the Nov. 27 Billboard, compared with four and eight, respectively, in the 1988 issues dated Nov. 21 and Nov. 28. Through the last chart week, 41 seasonal titles had appeared on the catalog chart, compared with 36 for the same period of '98. Some of that increase is explained by 1998's selection of high-profile seasonal albums from the likes of **Celine Dion**, **'N Sync**, and **Mannheim Steamroller**; Christmas albums are designated with catalog status in the second year of release.

Christmas started earlier on The Billboard 200, too, with **Point Of Grace's** holiday album bowing at No. 52 in the Oct. 23 issue. The first one of '98, Mannheim's "The Christmas Angel," did not chart until the Nov. 14 issue, although that season's crop of charting titles, 19, was three more than appeared on The Billboard 200 in the quarter just ended.

The class of '99 included new ones by five acts that had previously released holiday albums, with **Garth Brooks** the only one to fare better on the second trip around the Christmas tree. Brooks' "Beyond The Season" moved higher on The Billboard 200, No. 2 in '92, compared with the current "The Magic Of Christmas," which peaked at No. 7, but the new one sold at a much faster clip. In its five chart weeks, "Magic" scanned 929,000 units, while "Beyond" sold 450,500 pieces in its first five frames.

Amy Grant, whose 1992 Christmas title peaked at No. 2 on the big chart, went no higher than No. 36 this time; **Natalie Cole**, who rose to No. 36 in '94, stalled at No. 157 in '99; and **Take 6** failed to chart this time after reaching No. 100 with 1991's Christmas collection.

While **Kenny G's** new "Faith: A Holiday Album" hit No. 6 on The Billboard 200, he had nowhere to go but down. His last one, "Miracles—The Holiday Album," spent three weeks at No. 1 in 1994, the first Christmas album to top the big chart since **Mitch Miller** did so in 1962. "Miracles" is certified for 8 million units, the highest certification of any holiday album. The saxophonist, however, gets a pretty nifty consolation prize, as G's "Faith" emerged as this season's best-selling Christmas album.

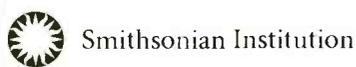
From its Nov. 16 release through the sales week that ended Dec. 26, G sold 1.48 million copies, followed by Brooks' "Magic." A recap of accumulated Top Christmas Albums' sales from the Nov. 1-7 tracking week through Christmas week has **Rosie O'Donnell's** recent "A Rosie Christmas" ranked third with 688,000 units. Dion's 1998 holiday release, "These Are Special Times," came in fourth with 644,000. Of the year's top 10 Christmas titles, seven were '99 releases, with '98's **Jewel**, **Grant**, and **Point Of Grace** accounting for Nos. 5, 6, 8, and 9. 'N Sync's 1998 release and G's "Miracles" were this year's No. 7 and 10 Christmas albums.

TRAVELING EXHIBIT EXAMINES WOODY GUTHRIE'S LEGACY

(Continued from page 1)

The show—mounted by the Smithsonian Institution Traveling Exhibition Service (SITES) in collaboration with Nora Guthrie, Woody's daughter and the executive director of the New York-based Woody Guthrie Archives—arrives in the Big Apple after a premiere run from June to September 1999 at the Gene Autry Museum of Western Heritage in Los Angeles.

"It was very popular for us," says



Autry Museum assistant curator Michael Fox. "It brought in a little bit different audience for us, and that's what we were looking for... It was definitely a traffic builder."

Myles Amend, deputy director for institutional advancement at the Museum of the City of New York, says the exhibition "deserved to have a presence in New York, given not only the fact that Woody had lived in New York for so many years, but as we did a little research on this, we found out that for the most part all of his recordings were made in New York. I certainly knew that he had raised his family in New York, and that [his children] Nora and Arlo and Joady had lived here for much of their lives. The archives were here.

"Then, obviously, so much of Woody's influence on other people blossomed in New York, several times—in the early '50s, in the first folk boom, and then again in the '60s in the boom of [Guthrie acolyte Bob] Dylan and Joan Baez," Amend says. Guthrie, who was born in 1912 in

Interest In Guthrie Still Strong

The Smithsonian Institution's "This Land Is Your Land" exhibition coincides with a rebirth of interest in Woody Guthrie's work in print and on record.

The year 1999 saw the reprinting of Joe Klein's groundbreaking 1980 biography "Woody Guthrie: A Life" (Delta) and the publication of "Hard Travelin': The Life And Legacy Of Woody Guthrie" (Wesleyan University Press), a collection of essays inspired by a 1996 Guthrie symposium at Case Western University in Cleveland. In August, Smithsonian Folkways released "The Asch Recordings Vol. 1-4," a boxed set of four CDs containing Guthrie's best work for Asch's Folkways label.

Nora Guthrie, Woody's daughter and the executive director of the New York-based Woody Guthrie Archives, says the success of Kathy Jakobson's 1998 picture book based on the song "This Land Is Your Land" has spurred a trio of nursery-school song books by artist Vladimir Radunsky, due from Candlewick Books in 2000, and a young person's biography of Guthrie by Elizabeth Partridge,

to be published by Viking. A new full-length biography by Ed Cray is also being completed.

New recording projects include a live all-star Guthrie tribute concert, recorded in Cleveland in 1996, to be issued by Ani DiFranco's Righteous Babe Records in the spring; an album of newly recorded children's songs, produced by Frank Fuchs, due from Rounder Records; a music-and-spoken-word project helmed by bassist Rob Wasserman, set for release by Atlantic; and a second Billy Bragg & Wilco album, the sequel to the 1998 Elektra set "Mermaid Avenue," which again draws on the Guthrie Archives.

Wilco singer/guitarist Jeff Tweedy says of the latter project, "This time around, we spent a little bit more time at the archives, just to have another crack at it... I found this poem that's like 10 verses long. I feel like it's up there with the best stuff I've ever read, just on a pure lyrical slant. We've already recorded a song from it. It's called 'Remember The Mountain Bed.' It's really, really exciting." **CHRIS MORRIS**

Okemah, Okla., and grew up in Pampa, Texas, established himself as a musician in Los Angeles with vocal partner Maxine "Lefty Lou" Crissman on the KFVD radio show "Woody & Lefty Lou."

He moved to New York in early 1940 to join actor Will Geer, a close friend. Shortly after his arrival, he wrote his most famous song, "This Land Is Your Land"—a sardonic answer to Irving Berlin's "God Bless America," then ubiquitous in Kate Smith's hit version—in a fleabag 43rd Street hotel.

In New York, he met and married his second wife, Marjorie Greenblatt (who danced in Martha Graham's company as Marjorie Mazia), and set up his famous house on Coney Island's Mermaid Avenue (which lent its name to Billy Bragg & Wilco's popular 1998 Elektra album of original musical settings for unpublished Guthrie lyrics).

Though the footloose Guthrie would come and go from New York, he spent his last years in the city after the debilitating effects of Huntington's disease, a degenerative hereditary malady, forced his hospitalization in various local institutions until his death in 1967.

In 1995, Nora Guthrie established the Woody Guthrie Archives in New York to house his work and effects.

Wilco singer/guitarist Jeff Tweedy—who appears in a short film being screened in "This Land Is Your Land"—says of the exhibition, "Not everybody's going to have the opportunity I've had, to go look through the archives and take a crack at writing music for these lyrics. The exhibit adds a little bit more insight than just reading the biography [would]... I think Woody's as significant as any 20th-century artist can be."

Nora Guthrie says the seed for

"This Land Is Your Land" was planted by archivist Jorge Arevalo, who had been enlisted to organize and catalog the Guthrie Archives' 20,000 pieces. Arevalo had previously worked on the Louis Armstrong archives, which SITES had utilized for an exhibition.

Guthrie recalls, "He kept saying, 'You know, SITES ought to do this. Now this is an exhibit!' He kept kind of egging me on, and he said, 'Why don't you call them up and say, 'Did you ever think of doing an exhibit on Woody Guthrie?'' It was almost like a dare... But they actually responded."

"This Land Is Your Land" ultimately drew on the resources of both the Guthrie Archives and the Smithsonian (which also controls, via Smithsonian Folkways Recordings, Guthrie's famous work for Moses Asch's Folkways Records). The exhibition was funded by Nissan North America with additional support from the Smithsonian Institutional Outreach Fund and the Smithsonian Women's Committee.

ILLUMINATING A LIFE

The exhibition advisory board included Smithsonian curator Pete Daniel; Library of Congress musicologist Joe Hickerson; folklorist Guy Logsdon; Smithsonian Center for Folklife and Cultural Heritage archivist Jeff Place; Smithsonian Folkways director Tony Seeger; and Woody Guthrie's longtime personal manager, Harold Leventhal.

"This Land Is Your Land" seeks to illuminate Guthrie's life as singer, songwriter, poet, autobiographer, artist, cartoonist, radical, union rable-rouser, merchant seaman, hobo, and democratic visionary through a variety of written and visual elements.

SITES project director Marquette

Folley says, "The great thing about Woody Guthrie is that he left his journey in writings and in illustrations. It was incumbent, I thought, upon the exhibition to know how to collage those together; how to use those like hieroglyphics to chart the journey."

Tied together with excerpts from Guthrie's writings and lyrics, the show incorporates copious artworks, cartoons, letters, and writings by the musician.

It also includes his instruments—a banjo he played on his KFVD show, a mandolin, and a fiddle. "He had [the fiddle] on his travels in the merchant marine [during World War II]," Folley says. "On the front of it, it also states, 'This Machine Killed 10 Fascists.'"

Some of the show's most fascinating elements—saved over the years by Marjorie Guthrie—are also the homeliest.

Nora Guthrie says, "There were some really funny things from the house. As his daughter, I didn't really pay too much mind to it, and then you see it in an exhibition, and it takes on a different light. There was this funny piece of wood that we always had in the house... When they built docks and piers out in Coney Island, he'd found an old piece of wood and painted it. We used to stand on it to wash our hands all the time.

"There was a doll that he kept up on a shelf for as long as I could remember," she says. "It was kind of the family doll. [Bluesman] Huddie [Leadbelly] Ledbetter's wife Martha had made it for my sister Cathy before she died [in 1947], and my dad took it and called it 'Rosalee.' That was like his doll, his girlfriend Rosalee.

"One of my favorite things in the whole show is this little pocket address book that he obviously carried in his back pocket, 'cause it's shaped like his ass, from years of carrying it around in his back pocket," she adds. "You go to 'L,' and under 'L' is [Alan] Lomax and Leadbelly and [Martha Graham principal dancer] Pearl Lang..."

"There's a lot of intimate stuff that's just family stuff," Guthrie says. "The reason that we included it in the show is because he would write on everything. He was like a dog—he kinda had to pee on everything, to show you it was his, that he had touched it."

There are two audiostations in "This Land Is Your Land," but—unlike many other museum shows—they don't utilize personal headphones. Folley explains, "Woody worked with a sense of community, so the idea of isolating his language and his songs seemed anti-Woody."

The first audiostation juxtaposes source recordings—the 18th-century ballad "Gypsy Laddie," the cowboy song "Buffalo Skinners," the blues

tune "One Dime Blues," and the Carter Family hymn "I Can't Feel At Home"—to four Guthrie songs inspired by them. A second station intercuts monologues recorded by Alan Lomax for the Library of Congress in 1940 with excerpts from Guthrie's album "Dust Bowl Ballads," released by RCA the same year.

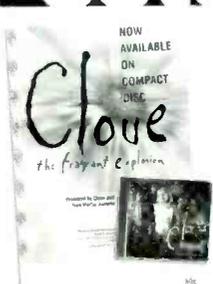
The 15-minute film, produced and directed by John Paulson, includes observations, performances, and tributes by Wilco's Tweedy and Jay Bennett, Bragg, Dylan, Bruce

Springsteen, Bono of U2, Ani DiFranco, and Corey Harris.

Concurrent with the exhibition, the Museum of the City of New York will present 10 public programs devoted to Guthrie, including five panel discussions and gallery talks; screenings of Hal Ashby's Oscar-winning 1976 biopic "Bound For Glory" and the documentaries "Hard Travelin'," "A Vision Shared: A Tribute To Woody Guthrie And Leadbelly," and "Man In The Sand: The Making Of 'Mermaid Avenue'"; and, on April 17, an evening of dance and music at Symphony Space on Broadway.

After its New York engagement, "This Land Is Your Land" will be shown from May to September at the National Museum of American History at the Smithsonian in Washington, D.C. Other engagements will follow through 2001.

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Billboard, Bulletin Repeat As NARM Award Nominees

For the second year in a row, Billboard and Billboard Bulletin each have been nominated by the National Assn. of Recording Merchandisers for the trade group's Merchant and Supplier of the Year Awards. The honors will be presented at an awards banquet March 1 during the 2000 NARM Convention in San Antonio, Texas.

The NARM awards are divided into several categories including retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services. Finalists compete against companies of like size in accordance with NARM categorization, which is based on each company's total U.S. sales volume.

Billboard is competing in the "medium division" of the related products and services category; Bulletin is nominated in the "small division" of the same category.

Billboard has won the honor in its division for the last two years. Bulletin, which was founded in January 1997, received its first nomination last year.

Nominees are chosen in a vote by the NARM membership and are judged based on the quality of their services and other criteria. Winners in each category are picked by a select NARM committee.



Joel Whitburn Compiles History Of R&B Albums Chart

Musicologist Joel Whitburn presents his latest book, "Top R&B Albums 1965-1998." This new edition gives complete chart information including debut date, peak position, and weeks charted. Also included are notes on all of the 6,940 albums that appeared on the chart since its debut in 1965.

Whitburn identifies the 2,177 artists in an artist-by-artist listing offering biographies, record labels and numbers, current dealer prices of all LPs and CDs, peak positions on the pop albums chart for crossover albums, and RIAA gold and platinum certifications. For every album that ascended into the top 10, there is a listing of all its tracks.

At the back of the book is an alphabetical index of all tracks from every top-10 album. Following that is a section on top artist achievements, highlighted by a ranking of the top 200 artists in the chart's history. A section on top album achievements features photos of the all-time top R&B albums.

Another section accounts for R&B albums that made it onto the pop albums chart from 1945-1964, prior to the existence of the R&B albums chart.

"Top R&B Albums" is available for \$49.95. Send check payable to Record Research, P.O. Box 200, Menomonee Falls, WI 53052, or call 800-827-9810, or fax credit card information to 262-251-9452.



PERSONNEL DIRECTIONS

Eric Vitoulis has joined the sales department at Billboard as advertising assistant. In this position, Vitoulis will provide administrative support for Billboard advertising sales in New York and act as an ad traffic coordinator for Airplay Monitor. He will report to Joellen Sommer, business manager of Billboard Music Group.



Prior to joining the advertising department, Vitoulis worked for Billboard's editorial department and was a sales assistant for Amusement Business.

He received a bachelor's degree in music business from Five Towns College, Dix Hills, N.Y.

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Kenny G Hits With Auldie But Goodie

WHAT IS THE OLDEST song on The Billboard Hot 100? If you had answered this question several weeks ago, the correct answer would have been "Mambo No. 5 (A Little Bit Of...)" The Lou Bega hit was written by Cuban bandleader Perez Prado in 1948, according to publisher peer music.

Four weeks ago, Robert Wells and Mel Tormé's "The Christmas Song," updated in a dance version by Christina Aguilera, took the title away from "Mambo." Wells and Tormé wrote what would be one of the most popular holiday songs of all time in 1946.

But the oldest song on the Hot 100 at the moment is a piece written in 1788, and published in 1792-93, by Scottish poet Robert Burns. His "Auld Lang Syne," long in the public domain, takes a huge leap this issue, flying 54-7. That makes the recording the second biggest hit of Kenny G's career.

The Seattle-born sax player first appeared on the Hot 100 in April 1987 with "Songbird," which is his biggest hit to date, peaking at No. 4. In the wake of New Year's Eve and millennium sales, Kenny G's "Auld Lang Syne" could easily become his biggest hit next issue.

"Auld Lang Syne," which features an audio collage of sound bites from the 20th century, has never appeared on the Hot 100 before, although the melody was heard in the G-Clefs' 1961 hit, "I Understand (Just How You Feel)," as well as Dan Fogelberg's 1981 single "Same Old Lang Syne." The rapid rise of "Auld Lang Syne" is due to increased sales and airplay. The single is No. 5 on Hot 100 Singles Sales and No. 31 on Hot 100 Airplay.

GOING FOR A BAKER'S DOZEN: If "Smooth" (Arista), the long-running No. 1 hit by Santana Featuring Rob

Thomas, concludes its run on the top of the Hot 100 this issue, it will be the first single in the rock era to reign for exactly 12 weeks. It is already one of the top eight singles of the rock era, using weeks at No. 1 as a criterion.

SEVEN-DECADE CLUB: Gene Autry becomes the fifth member of the seven-decade club, as his classic "Rudolph The Red-Nosed Reindeer" returns to the Adult Contemporary chart as well as Hot Country Singles & Tracks. Autry first appeared on a Billboard chart in August 1942 with "Jingle Jangle Jingle."

Four artists who first charted in the 1940s, the first decade that Billboard published record charts, appeared on last week's unpublished charts. Nat "King" Cole and Bing Crosby appeared on Top Pop Catalog Albums, and Ella Fitzgerald and Duke Ellington were on Top Jazz Albums.

Of the five artists whose total chart spans range from the '40s to the '00s, Crosby dates back the furthest: He made his debut the week of April 20, 1940, with "The Singing Hills." Ellington's career dates back to the 1920s, but that would predate Billboard charts.

Sadly, Eddy Arnold, who seemed certain to be a charter member of the seven-decade club, missed his chance when his "Cattle Call" (Curb) duet with LeAnn Rimes slipped off the Top Country Singles Sales chart after debuting in the final week of 1999.

HOLIDAZED: My favorite Mariah Carey recording, "All I Want For Christmas Is You" (Columbia), makes the Hot 100 at last, debuting at No. 83. The 1994 recording wasn't eligible until the chart policy changed to allow album tracks on the list.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	803,339,000	815,551,000 (UP 1.5%)	CD	565,423,000 628,790,000 (UP 11.2%)
ALBUMS	695,164,000	733,484,000 (UP 5.5%)	CASSETTE	127,920,000 103,186,000 (DN 19.3%)
SINGLES	108,175,000	82,067,000 (DN 24.1%)	OTHER	1,821,000 1,508,000 (DN 17.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
41,652,000	39,915,000	1,737,000
LAST WEEK	LAST WEEK	LAST WEEK
34,809,000	33,197,000	1,612,000
CHANGE	CHANGE	CHANGE
UP 19.7%	UP 20.2%	UP 7.8%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
40,918,000	38,584,000	2,334,000
CHANGE	CHANGE	CHANGE
UP 1.8%	UP 3.4%	DOWN 25.6%

	YEAR-TO-DATE ALBUM SALES BY GEOGRAPHIC REGION			
	1998	1999	1998	1999
NORTHEAST	7,547,000	6,669,000 (DN 11.6%)	SOUTH ATLANTIC	24,866,000 20,802,000 (DN 16.3%)
MIDDLE ATLANTIC	18,559,000	15,259,000 (DN 17.8%)	SOUTH CENTRAL	24,082,000 19,651,000 (DN 18.4%)
E. NORTH CENTRAL	21,216,000	16,603,000 (DN 21.7%)	MOUNTAIN	7,382,000 5,789,000 (DN 21.6%)
W. NORTH CENTRAL	8,045,000	6,117,000 (DN 24%)	PACIFIC	16,223,000 12,296,000 (DN 24.2%)

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